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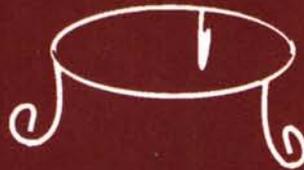
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advertising@ceramicsmonthly.org
classifieds@ceramicsmonthly.org
circulation@ceramicsmonthly.org

website www.ceramicsmonthly.org

Ceramics Monthly (ISSN 0009-0328) is published monthly, except July and August, by The American Ceramic Society, 735 Ceramic Place, Westerville, Ohio 43081; www.ceramics.org. Periodicals postage paid at Westerville, Ohio, and additional mailing offices.

Opinions expressed are those of the contributors and do not necessarily represent those of the editors or The American Ceramic Society.

subscription rates: One year \$30, two years \$57, three years \$81. Add \$18 per year for subscriptions outside North America; for faster delivery, add \$12 per year for airmail (\$30 total). In Canada, add GST (registration number R123994618).

change of address: Please give us four weeks advance notice. Send the magazine address label as well as your new address to: *Ceramics Monthly*, Circulation Department, PO Box 6136, Westerville, OH 43086-6136.

contributors: Writing and photographic guidelines are available on request. Send manuscripts and visual support (slides, transparencies, photographs, drawings, etc.) to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081. We also accept unillustrated texts e-mailed to editorial@ceramicsmonthly.org or faxed to (614) 891-8960.

indexing: An index of each year's feature articles appears in the December issue. You may also visit the *Ceramics Monthly* website at www.ceramicsmonthly.org to search an index of article titles and artists' names. Feature articles are also indexed in the *Art Index, daai* (design and applied arts index) and other services available through public and university libraries.

copies: For a fee, photocopies of articles are available through Customer Service, PO Box 6136, Westerville, OH 43086-6136; e-mail customerservice@acers.org; or telephone (614) 794-5890.

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back issues: When available, back issues are \$6 each, plus \$3 shipping and handling for first issue and \$1 each additional issue (for international orders, shipping/handling is \$6 for first issue and \$2 each additional issue).

postmaster: Send address changes to *Ceramics Monthly*, PO Box 6136, Westerville, OH 43086-6136. Form 3579 requested.

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The 2nd World Ceramic Biennale 2003 Korea

International Competition

CEBIKO (The 2nd World Ceramic Biennale 2003 Korea)

will be held in the Icheon World Ceramic Center for 60 days from September 1 to October 30, 2003. The main event of the 2nd CEBIKO is the 2nd International Competition. As was the case in the first competition in 2001, participants are invited to apply in two categories: Ceramics for Use and Ceramics as Expression. Ceramic experts from each continent will serve as jurors. The cash prizes are meant to support those ceramic artists who have the greatest potential and talent and to foster their creativity. **The World Ceramic Exposition Foundation (WOCEF)** wishes to contribute to the development of the ceramic arts of the world through this competition in every way it can.

WOCEF expect full participation from creative and talented ceramic artists in the 2nd International Competition of CEBIKO. It will open a new horizon to ceramic arts in the 21st century.

Categories

Part I : Ceramics for Use :

Any kind of ceramic pieces such as jars, bottles, vases, vessels, plates, tiles, lighting, and the like, which are actually functional, and those ceramic pieces which, from artistic and industrial viewpoints, can contribute to the development of ceramics and ceramic designs.

Part II : Ceramics as Expression :

Non-functional ceramic works such as ceramic sculptures and ceramic installation works.

- ※ Grand Prix will be awarded regardless of category.
- ※ Each individual or group may submit up to three entries.
- ※ No restrictions on the size of artworks and means of expression.

Awards

	Ceramics for Use	Ceramics as Expression
Grand Prix(1)	30 million Won (≒ US\$23,000) plus a study trip scholarship worth 10 million Won (≒ US\$7,600)	
Gold (2)	10 million Won (1)	10 million Won (1)
Silver (4)	5 million Won (2)	5 million Won (2)
Bronze (8)	3 million Won (4)	3 million Won (4)
Special (16)	2 million Won (8)	2 million Won (8)

Acceptance of Entries

1) Acceptance Period for Preliminary Slide Selection:

January 13 to February 7, 2003.

- An application form for each category, including one color photo (3" x 5") attached to the description of the work and two 35mm slides (taken from different angles) mounted on paper or plastic should be submitted to the WOCEF Office.
- Application fee waived for entries from overseas
- Application forms can be downloaded from the home page of the WOCEF.

2) Acceptance Period for Final Selection Based on Examination of Actual Art Works : May 28 ~ June 13, 2003

Selections and Notification of Results

The results of preliminary selection will be announced on March 6, 2003, and the final selection on July 6, 2003, through Korean daily newspapers, international ceramic publications, the homepages of the WOCEF.

- ※ Winners will be notified individually by mail.

Exhibition and Award Ceremony

Award Ceremony : August 31, 2003

Exhibition Period: September 1~ October 30, 2003

Place: Icheon World Ceramic Center

Submission of Applications

Office for International Competition, Exhibition Department,
WOCEF

Icheon World Ceramic Center

Gwango-dong San 69-1, Icheon,

Gyeonggi-do, South Korea 467-020

Tel: +82 31 631 6512 Fax: +82 31 631 1614

Website: www.ceramicbiennale.org

www.worldceramic.or.kr

E-mail: cebiko@worldceramic.or.kr

- ※ Inquires should be made only by fax or email; no telephone calls shall be accepted.

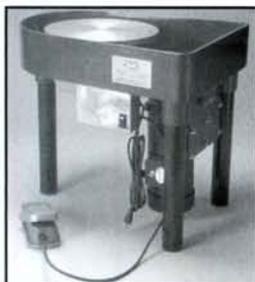
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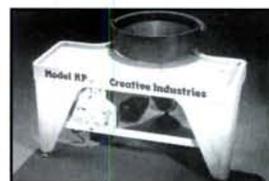
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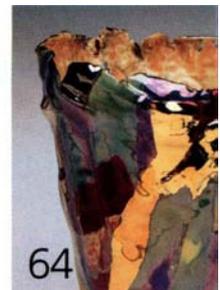
cover: Winner of the *Ceramics Monthly* Cover Contest: Wheel-thrown platter, 22 inches (56 centimeters) in diameter, with slips and low-fire cones, salt fired to Cone 10, by Maishe Dickman, New Haven, Connecticut. Photo: John Pelvert.



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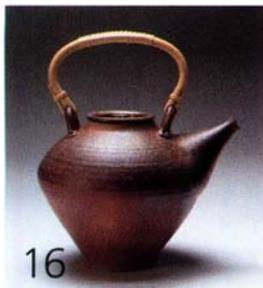


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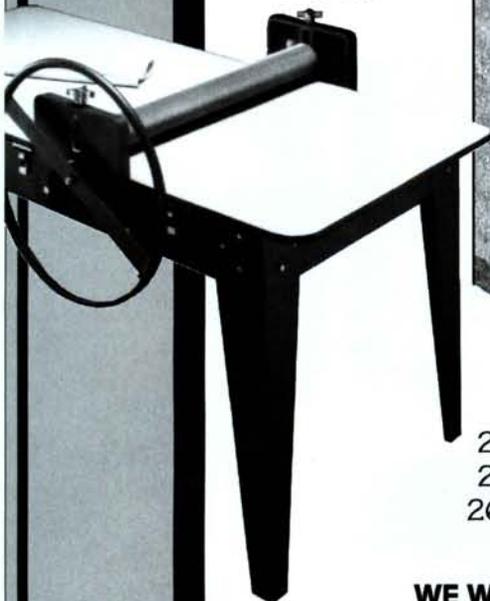
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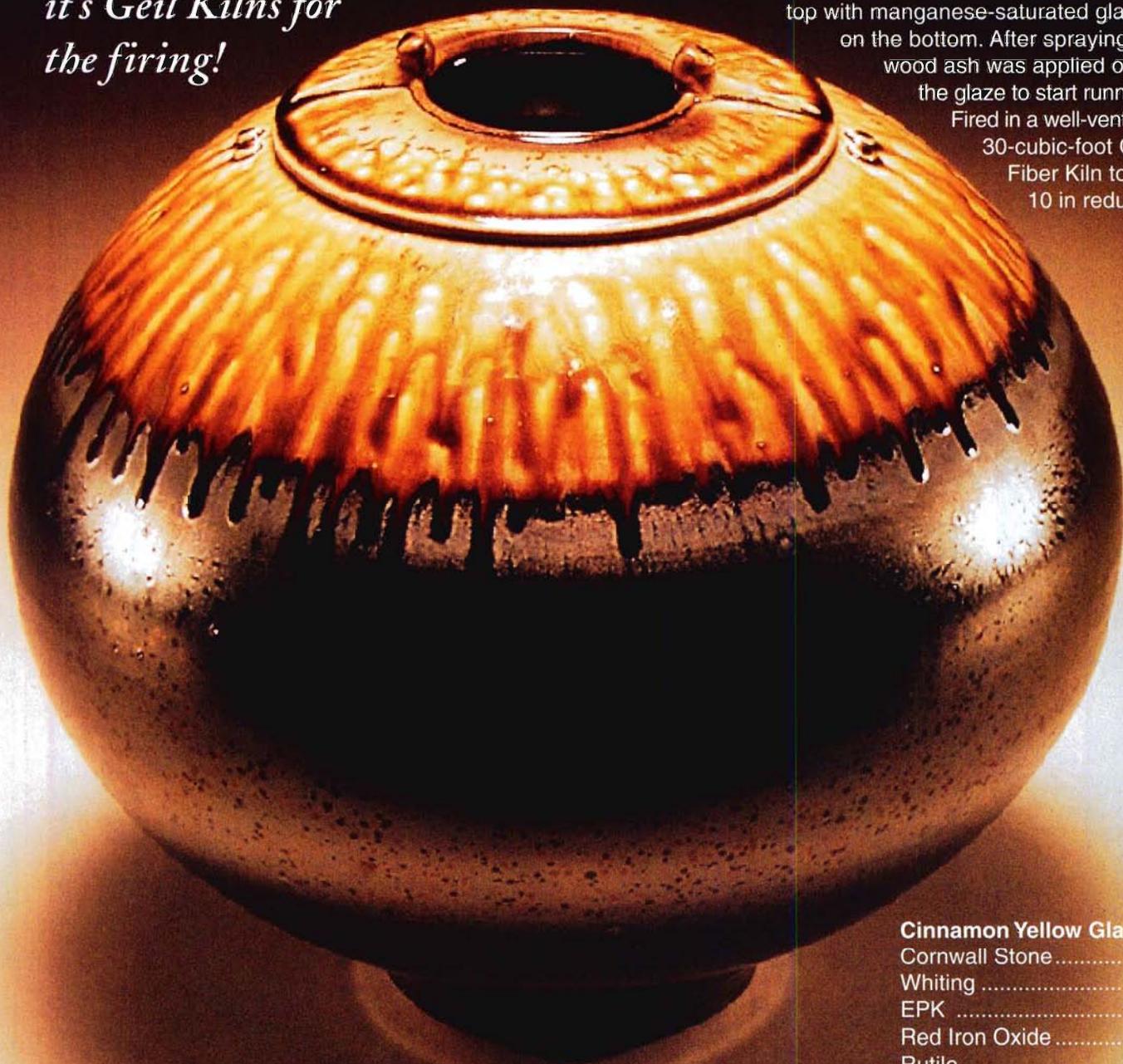
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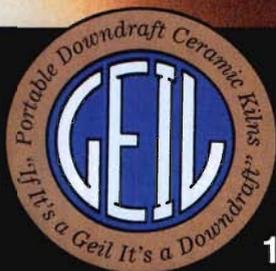
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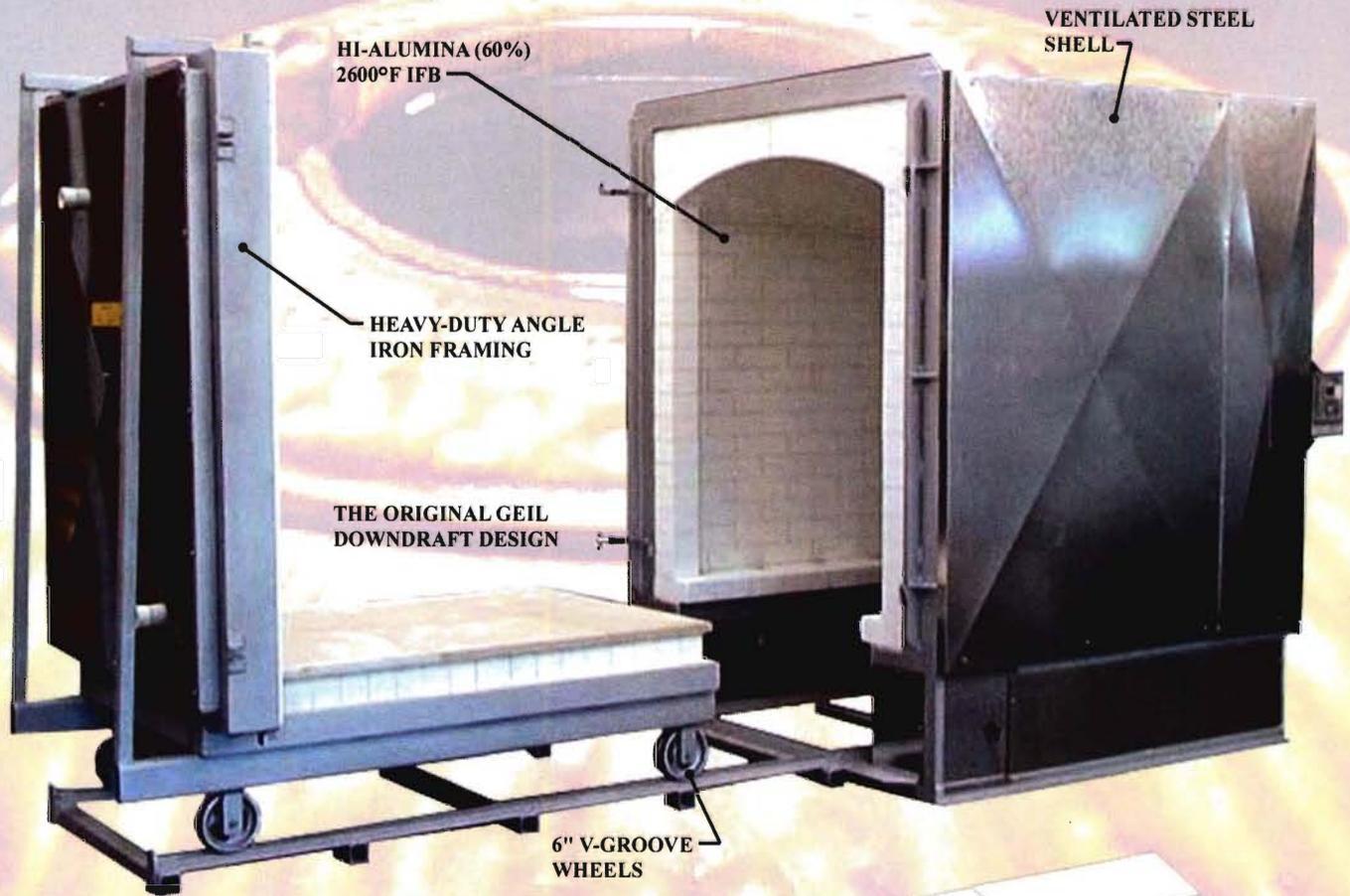
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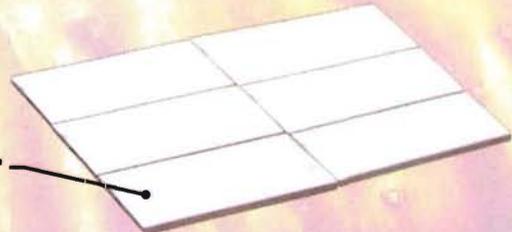
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letters

Inspiring Original

Sylvia Hyman is one of the most original and unique artists I have read about in *Ceramics Monthly* in a long time. Not only has she been a painter and an art teacher in the public schools, but at the wonderful age of 85, she is still creating and is an inspiration to those of us who are "getting up there." I am 79 years old and a potter—not an artist, but a user-friendly thrower.

There must be a wealth of us older potters in the field. I certainly hope this magazine will find them and celebrate them in future issues.

Bunzy Sherman, Deer Isle, ME

Remarkable

It never ceases to amaze me how much valuable information can be packed into every issue. Inspiration, entertainment, important updates, uplifting works—so many facets of the pottery world are in there month after month. Remarkable job!

Toni Smithy Aurora, OH

Medium Specific

I have been a *Ceramics Monthly* subscriber, either through my school district or personally, since 1959. I've also been a ceramics teacher since that time. I can readily understand and encourage exploration in ceramic design and use of ceramic materials; however, I question some of the works that I've seen in the magazine in regard to the choice of materials that are used by the artist.

Part of the ceramics process is submitting the work to the uncertainties of the fire. These nonceramic materials are not fired. I hate to sound like a purist, but at what point do potters and ceramics artists cease to be ceramists and become painters?

My work is functional, but I also feel that being decorative and interesting to look at is a function of ceramic ware. I think that CM should stick to the materials that the name of the magazine implies, and include only work done with ceramic materials.

Howard Shapiro, Florence, OR

"Imperfect" Binding

I love going to the mailbox and seeing my *Ceramics Monthly* magazine nestled in with my other mail. When I picked up my mail today, sure enough, just as always, I was excited to see what awaited me inside last month's issue: More comments about the

new format, craft vs. art...you know, all the good stuff. I tore off the wrapper and what did I find, a magazine that fell apart as I turned each page.

I've taken CM for well over nine years, and I've never had one fall apart before I even had a chance to look at the pictures. Yes, I look at all the pictures before going back and reading the magazine cover to cover. I have had a few that after many years are a bit worse for wear, but none that I have to clip to keep the pages together.

We all tend to judge a book by its cover. So, no matter the format used, please just don't skimp on the glue.

Cheryl Nebout, Midland, MI

I opened my November *Ceramics Monthly* this evening, just to have it completely fall apart. I'm wondering if this poor binding was experienced throughout the run?

I still enjoyed the magazine though.

Page by page, individually.

Annette McCormick, Lucas, OH

One of the hallmarks of CM through the years has always been presenting articles representing a diversity of work, technique and thought. These features can be one of the most vital aspects of our lives as artists, in that we would otherwise be unable to see the works, or read of the thought processes and inspiration reflected therein. Keep up the good work!

Now if you could just do something about the binding. As soon as I received the last issue, I put three heavy-duty staples in the spine to keep the pages from falling out.

Roger Kirkwood, Mahomet, IL

Our apologies for the lapse in quality control. Equipment failure at the printer led to severe glue shortage on some copies of the November issue. By now, all those who told us of the problem should have received a "perfectly" bound replacement copy.

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In keeping with our commitment to providing an open forum for the exchange of ideas and opinions, the editors welcome letters from all readers; some editing for clarity or brevity may take place. All letters must include the writer's full name and address, but they will be withheld on request. Mail to *Ceramics Monthly*, 735 Ceramic PL, Westerville, OH 43081; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.



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*Harvey Sadow
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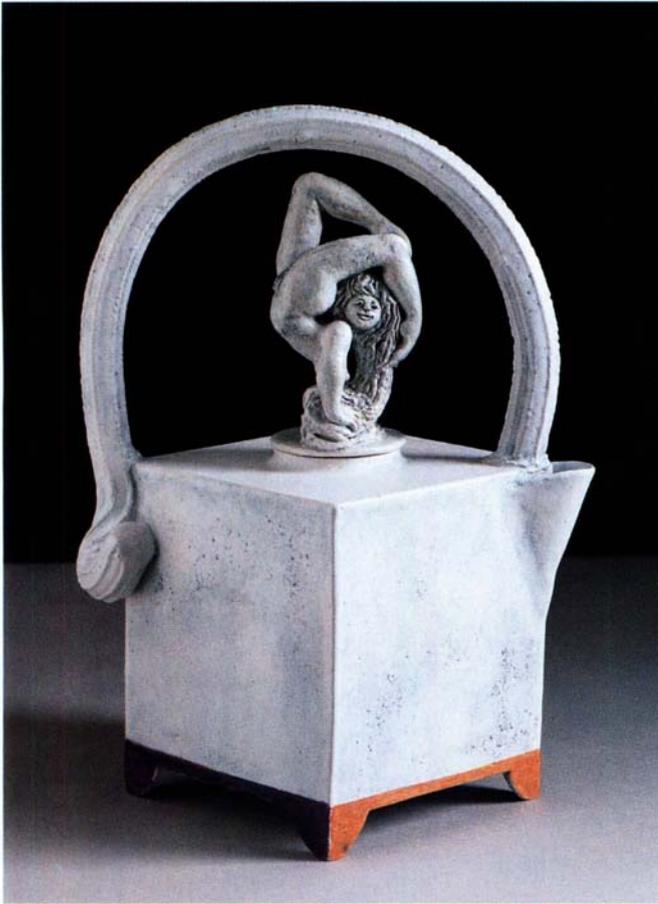
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upfront

John Berry

Ceramics by British artist John Berry can be seen through December 31 at the Alresford Gallery near Winchester, England. Berry's inspiration for his work comes from 18th- and 19th-century Staffordshire figures, as well as the paintings of Willem de Kooning and Arshille Gorky, and the sculpture of Henri Laurens and Marino Marini. For this latest show,



John Berry's "The Acrobat," 34 centimeters (13 inches) in height, stoneware; at Alresford Gallery near Winchester, England.

Berry has created not only his usual one-off glazed stoneware teapots, but also small nude sculptures and a series of platters that evoke images of the sea.

Contemporary Maiolica Exhibition in Santa Fe

Nearly 40 artists were invited to create maiolica-decorated functional forms and sculpture for the exhibition "Contemporary Maiolica," which can be seen through December 14 at Santa Fe Clay in Santa Fe, New Mexico. Among the works on view is "Covered Hen Dish in Basket" by Pleasant Gap, Pennsylvania, artist Liz Quackenbush.

"The terra-cotta pieces I make are inspired by ceramics made during the 13th through the 17th centuries in Iran, Spain, Portugal, Italy, France and England. I call it my crazy quilt' homage to ceramics history, because I patch together many different inspirations," Quackenbush commented. "Spending time each summer living in the



Liz Quackenbush's "Covered Hen Dish in Basket," 8½ inches (22 centimeters) in height, terra cotta with slip and luster; at Santa Fe Clay, Santa Fe, New Mexico.

green hills of Vermont and at the Jersey shore has also had an effect on my work. Seeking to seduce the user with the dynamic natural charm of earthenware, my work romanticizes the creepy-crawly beauty of the great outdoors.

"My goal in creating functional work is to bridge the gap between elegant china and down-to-earth pottery," she concluded. "Clay surfaces are left irregular so that they look handled and handleable. I want my pottery to invite use, while also subverting contemporary 'run of the mill' preconceptions of what functional pottery is, can and should be."

Mark Gordon

Handbuilt sculpture by Wilson, North Carolina, ceramist Mark Gordon was included in the curated exhibition "Grand Arts at Green Hill" at Green Hill Gallery in Greensboro, North Carolina. "Discovering daywork in the 1970s was a revelation: the quintessential physicality of this common earthy material, with its remarkable ability to capture and



Mark Gordon's "Tripod," 18 inches (46 centimeters) in height, handbuilt from mold-generated parts, unglazed clay with inclusions of glass, glaze, steel, copper and salt, reduction fired; at Green Hill Gallery, Greensboro, North Carolina.

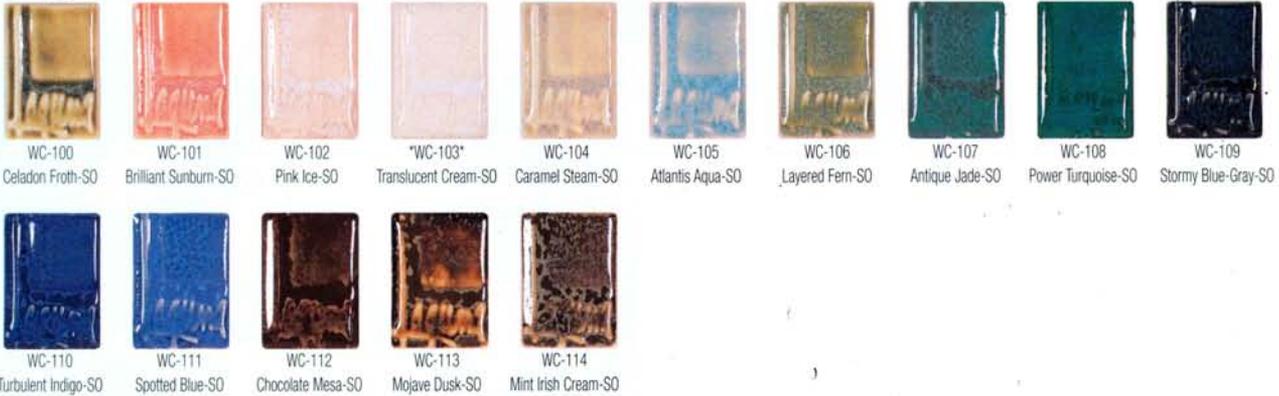
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retain any fleeting physical impact or impression, immediately and permanently captured my interest,” stated Gordon. “My present work explores the inherent properties and historical uses of ceramic raw materials transformed through fire.

“Clay is a universal medium, and potters and their vessels have formed an essential part of material culture. My aesthetic has been formed and informed by my travels to document traditional artisans throughout the Mediterranean and around the Caribbean. From the backyard brickmakers in Aswan and semitropical northern Argentina, to isolated wheel throwers in central Turkey and southern Spain, to a potter making drainpipes on the wheel in northern Syria—these creators make objects to be sold and used, and sometimes to be taken for granted in their function.

“At the end of the day, my primary interest is in making art rather than engaging in its verbal interpretation,” he concluded.

Ruth Duckworth

“Ruth Duckworth: A Decade of Large-Scale Works” can be seen through December 7 at Garth Clark Gallery’s Project Space in Long Island City, New York. Forced to flee Germany in the 1930s, Duckworth spent



Ruth Duckworth wall plaque, 12½ inches (32 centimeters) in height, porcelain; at Garth Clark Gallery’s Project Space, Long Island City, New York.

nearly 30 years in England, before accepting a position at the University of Chicago in 1964, specifically because it would allow her to work on a larger scale. Her large-scale sculptures have sold for over \$100,000; wall plaques can exceed \$85,000.

Cancer Survivors Exhibit Work in Oregon

“Art from the Heart,” an exhibition of works by 13 artists who have survived cancer, was on view recently at Fire’s Eye Gallery in McMinnville, Oregon. Included in the show were ceramics by Linda Brewer, Silver City, New Mexico; Ginny Conrow, Cynthia Jenkins, Seattle, Washington; Blythe Eastman, Grande Ronde, Oregon; and Kathy Knowles, Newberg, Oregon. The artists and the gallery donated a portion of the sales to the American Cancer Society.

“I love to paint, but also love working with clay,” states Cynthia Jenkins, whose sculpture is shown above right. “Combining the two is how I spend most of my studio time. Clay allows me limitless 3-D

forms to paint as opposed to working on a flat canvas. Many of my pieces are wheel thrown or slab built. My subjects are usually animals, women and plants—because I’m just a woman who’d like to live in the jungle with my parrots and animal friends. Like a gallery owner once said to me when she walked into my studio, ‘My God, you sure live in your own crazy little world.’”



Cynthia Jenkins’ “Crow Lady,” 14 inches (36 centimeters) in height, fired to Cone 6; at Fire’s Eye Gallery, McMinnville, Oregon.

After a bisque firing, Jenkins applies underglazes and a clear glaze, then fires to Cone 6. Next, she adds china paints and fires a final time. “One of my most satisfying times is watching customers respond to my finished work at art fairs and gallery openings. It’s great to know that I’ve reached someone with my humorous interpretation of subjects.”

Contemporary Hungarian Ceramics

“Innovations in Clay: Recent Hungarian Ceramics,” an exhibition of works by 22 artists, opened at the Pelham Art Center in Pelham, New York, last spring. It has since traveled to the Hungarian Cultural Center at the Hungarian Consulate in New York City, where it can be seen through December 4. Curated by Susan Lorincz Nathenson, a ceramist

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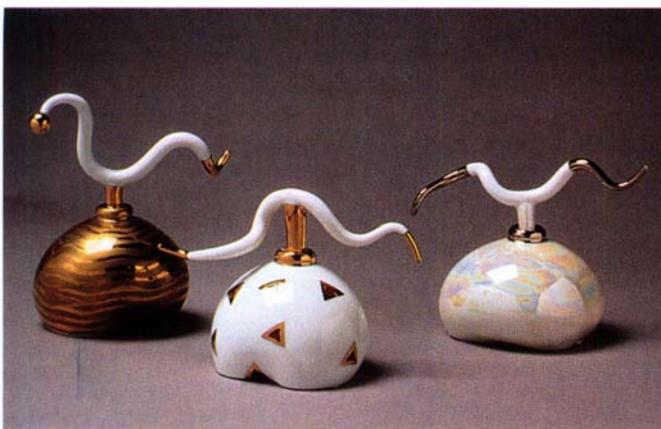
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Monika Bedecs' "Perfume Jar I, II, III," to 5 inches (13 centimeters) in height, porcelain with platinum, \$250 each; at the Hungarian Cultural Center, Hungarian Consulate, New York City.

born in Hungary and now working at the Pelham Art Center, the show features stoneware and porcelain forms, ranging from functional pottery to abstract and representational sculpture.

Claudia Eugenia Matarazzo

"Composites—Ceramica Sobre Tela" (Compositions—Ceramic Over Canvas), an exhibition of 16 slab constructions by Brazilian artist Claudia Eugenia Matarazzo, was presented recently at Casa de Cultura Laura Alvim, Arcadas Stella Marinho, in Rio de Janeiro. Handbuilt



Claudia Eugenia Matarazzo's "Composigao 1," 60 centimeters (24 inches) in height, slab-built paper clay, with colored engobes, fired in oxidation to 1060°C (1940°F), mounted on canvas, \$280; at Casa de Cultura Laura Alvim, Arcadas Stella Marinho, Rio de Janeiro, Brazil.

from paper clays, and surfaced with studio-mixed engobes and glazes, the elements were "put together like a puzzle, inspired in geometric forms," Matarazzo noted. "The key to the work is its lightness."

A self-taught ceramist, Matarazzo set up her own studio in 1981. Ten years later, she quit a full-time job to work exclusively with clay, creating "decorative and unique objects rather than pottery."

Colleen Carlson

"Strandbuilt," an exhibition of handbuilt stoneware forms by New York artist Colleen Carlson, was presented recently at Greenwich House Pottery in New York City. "I've always loved fashion and design, and it seems to be a recurring theme in my work," she explained.



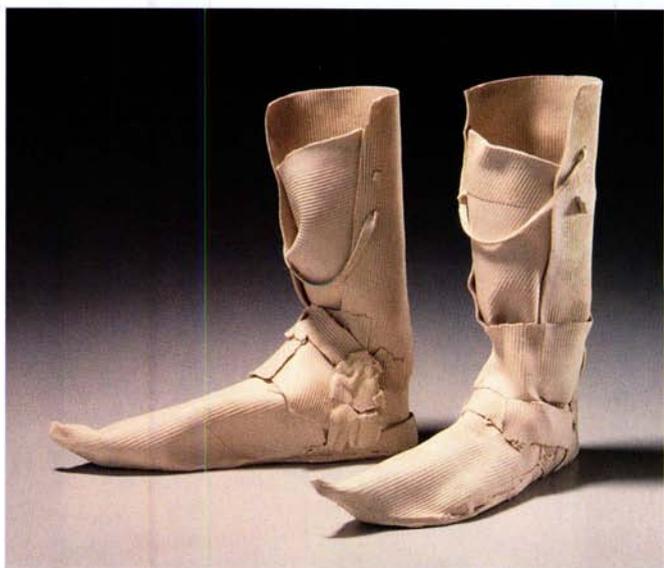
Colleen Carlson's "Ass," 12½ inches (32 centimeters) in height, stoneware; at Greenwich House Pottery, New York City.

Carlson creates vessels and sculptures by extruding strands of stoneware, then placing them side by side in an almost textilelike manner. A wash is applied to the surface and wiped off.

"Whether I make functional or abstract forms," she remarked, "it seems this technique yields a somewhat contradiction of results, bordering on a primitive yet contemporary aesthetic."

Clay and Glass Fair Sales Approach Half Million

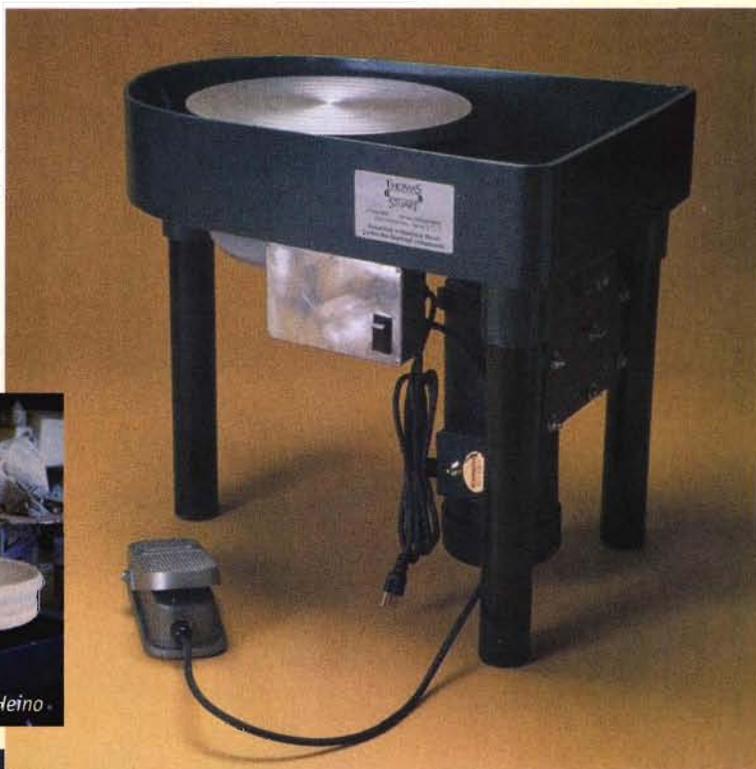
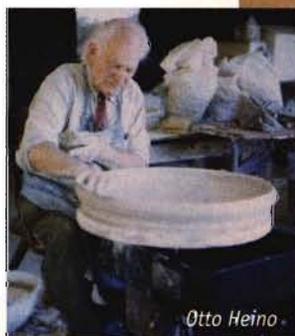
Sales from the Association of Clay and Glass Artists of California's "ACGA Clay and Glass Festival" brought in approximately \$475,000 for the 175 exhibiting artists. Held at the Palo Alto Art Center, the juried fair featured a wide variety of works, ranging in style and form from wheel-thrown, functional pottery to garden fountains and figura-



Inge Roberts' "Ghost Boots," 10 inches (25 centimeters) in height, slab-built porcelain; at the ACGA Clay and Glass Festival, Palo Alto Art Center, California.

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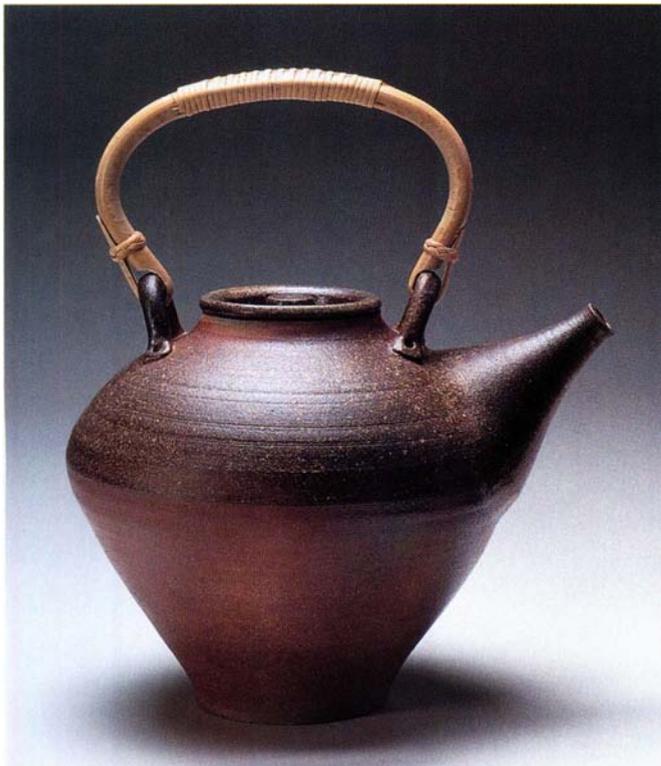
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tive sculpture. Throughout the two days of the show, artists also demonstrated various techniques.

During the event, dinnerware made just for kids by participating artists was sold to help fund a new children's area at the Palo Alto Cultural Center.



Alice Corning teapot, 10 inches (25 centimeters) in height, wood-fired stoneware.

Founded in 1945 by students at the California School of Fine Arts under the direction of Carlton Ball, ACGA was originally named the Association of California Ceramic Artists. In 1996, the name was changed to the Association of Clay and Glass Artists of California to reflect its diversity. In addition to hosting two annual shows of members' works, the ACGA sponsors workshops and educational programs throughout the state.

Angelica Pozo

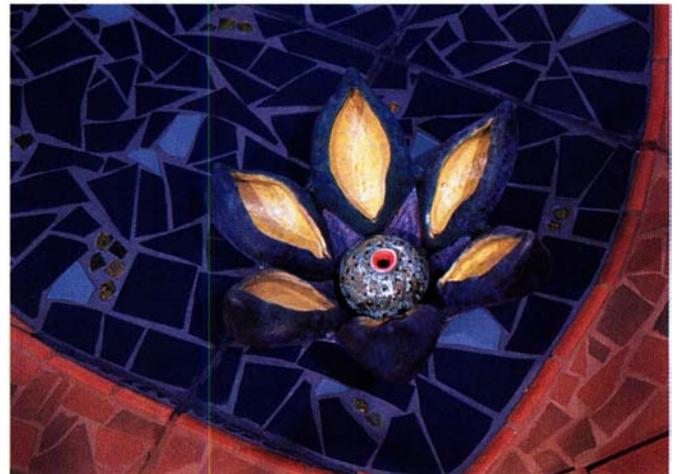
"Florecimiento Labyrinthina," an installation of floor tiles and sculptural elements by Cleveland artist Angelica Pozo, was on view through



Angelica Pozo's "Florecimiento Labyrinthina," 150 inches (381 centimeters) in diameter.

October 27 at the Canton Museum of Art in Canton, Ohio. For nearly 20 years, Pozo has created work that is influenced by the natural world, landscape, plant forms and the environment, while also dealing with "femininity, sensuality and the development of my spiritual awareness....The essence of what my work conveys is a duality; the ability to harbor two very different, even opposing, elements or concepts at the same time. Whatever the work has dealt with thematically, I have always been working with the conflict that lies within balance.

"I have always striven to have my work dance along the ridge between differing worlds, to speak in various languages, making multiple statements," she explained. "'Blossoms,' my latest series of hand-built sculptures, does just that—at once speaking of fantastic sculptural



Detail of "Florecimiento Labyrinthina" installation, by Angelica Pozo, Cleveland, Ohio; at the Canton Museum of Art, Canton, Ohio.

botanic forms and at the same time alluding to classic vessel forms. In so doing, they let off an air of function, but not in the utilitarian sense. They do not serve as tools for human hands, but instead, they serve their own purpose.

"These 'Blossoms' mysteriously function as reminders of the polarities inherent in our human existence, of our daily struggles to weave our way through the maze of the pleasures and torments that life lays at our feet. The forms, with their lush sensuous colors and spiky textures, are simultaneously inviting and forbidding like many of life's most desirable attainments."

When Pozo was asked to create an installation piece for the Canton Museum of Art, her first thought was to produce "some kind of botanic, gardenlike setting for my 'Blossoms' sculptures. The more I thought about it, the more this naturalistic approach felt forced and chaotic to me. Then the events of 9/11 shook our nation. In its wake, I felt driven to create a contemplative space, a serene sanctuary amidst the turmoil in the world.

"Around the same time, I felt a desire to marry the various veins of my artistic life," Pozo continued. "This is to combine my tilework and my ceramic sculptures with the sensibilities I utilize when designing for public art commissions. I wanted the piece to have a sense of architectural space and structure, for nature is, after all, very structured.

"I decided that the most effective way to achieve these goals was to work with the floor plane and create a floor tile piece that would have sculptural forms sprouting



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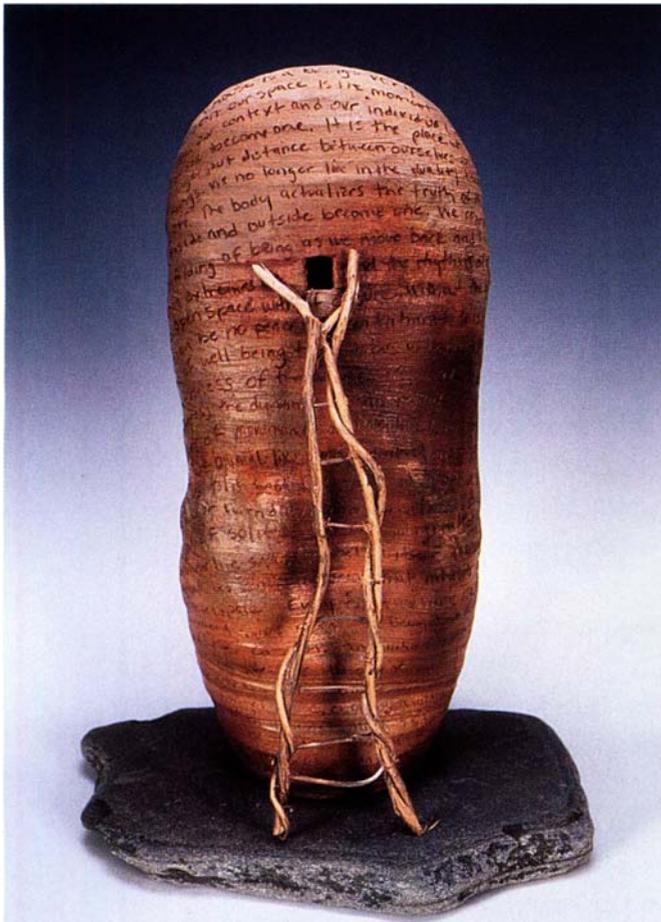
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from it. In searching for a structure for this piece that relates to nature, I contemplated the golden mean spiral for a while. However, I encountered problems in fitting that concept into this space. I then decided that a reworking of the rose form in the center of the Chartres Cathedral labyrinth would be most appropriate, both for its references to the sacred and to the flower.”

Susan Button

Ceramic sculptures by Massachusetts artist Susan Button were featured in the exhibition “Relics of the Nest: Illusion and Memory” on view through October 13 at Dragonfly Gallery in Oak Bluffs, Massachusetts.



Susan Button's "Primitiveness of Refuge," 18 inches (46 centimeters) in height, wood fired, with wood ladder; at Dragonfly Gallery, Oak Bluffs, Massachusetts.

“I have always loved the hustle and bustle of the city,” Button commented. “The monumental architecture reaching for the sky and the sense of being in the center of everything. This energy was invigorating, yet for me somehow this manmade environment lacked something. As my daywork progressed, I realized that I needed the kind of space not easily found in the city.

“Fortunately, five years ago, I was able to move to a rural island environment. I was born in Chicago and lived the majority of my adult life in urban settings, so the impact of this new environment was enormous. Now, I share my studio with countless spiders and insects

instead of the occasional city mouse. My kiln is outdoors in a clearing surrounded by tall pine trees instead of an indoor warehouse setting. I am no longer sheltered by concrete walls, and often find myself at the mercy of Mother Nature, racing to beat the incoming rain. The trees have even found their way into my work, their small pine needles having fallen into the waiting raku barrels and burned onto the surfaces of the vessels....Dirt, leaves and organic forms have replaced the concrete, brick and steel structures of the city.”

The work she made for this latest exhibition “is based on the notion that it is through the vessel form that we experience our lives. Our bodies hold memories of primitive spaces from another time. These protective spaces are where our higher self or intuition resides. When we seek peace, contentment or refuge from the outside world, this is the place we long for. The ladders represent the many paths our lives take on the journey back to what I would call our own sacred space or soul.”

Alasdair Neil MacDonell and Sally MacDonell

Masks by Alasdair Neil MacDonell and smoke-fired figures by Sally MacDonell, both of Bath, England, were exhibited recently at Beaux Arts-Bath. Alasdair MacDonell's masks are handbuilt using pressed or rolled fragments of clay, which are joined together to form larger slabs. After bisquing, the forms are washed with cobalt, iron and copper oxides, glazed and fired to 1260°C (2300°F).

“Despite the rule of technology and the denigration of the past icons, the simple archaeological remains of lost civilizations are a con-



Alasdair Neil MacDonell's "Two-Faced Head Form," 13 inches (33 centimeters) in height, handbuilt with cobalt, iron and copper washes, and glaze, fired to 1260°C (2300°F); at Beaux Arts-Bath, England.



Steve Fabrico

Steve Fabrico has been a professional studio potter for 25 years. Since receiving his BFA in ceramics, he has continued to demonstrate exceptional versatility as a studio potter. He incorporates wheel throwing, handbuilding, casting, and sand blasting in his forms. In addition to his successful pottery, Steve has been published in 5 textbooks, and he conducts workshops in handbuilding and carved clay techniques.



"I am very particular about the equipment I use. During my career I have had the opportunity to use virtually every professional potter's wheel, from motorized kick to electronic.

"Although I wasn't unhappy with my last electronic wheel, I decided to switch to a Bailey because I really liked the design. The pan is great. With the built-in drain and removable side panel, it is the best solution I have ever experienced for keeping the throwing area clean. It has dramatically cut down on my clean-up time. The shelf is great for storage, and the Bailey extension legs elevate to the perfect comfortable height.

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"Besides my Bailey wheel, I also own a 1984 vintage Bailey Production 40 Kiln, a Bailey electric top loader, a Bailey extruder and a Bailey DB 30 slab roller. I continue to appreciate the quality of everything Bailey designs."

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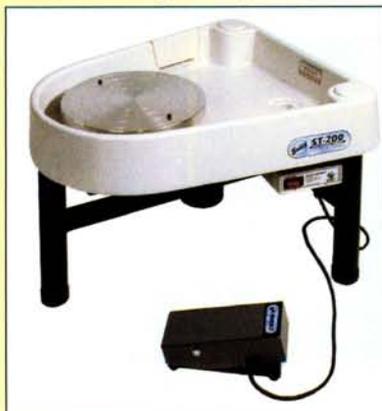
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stant source of fascination to me,” he commented. “I also find a curious beauty in the discarded waste of contemporary cultures, and it is here that I look for my inspiration.

“Shapes and textures are resourced from around the world. They include metals, plastics, wood—the detritus of human industry. Transposing these surfaces into clay, I give them new contexts and meanings, in forms that draw influences from disparate cultures and histories.”

Sally MacDonell constructs her figures from thin slabs of stoneware. The bisqued forms are washed with copper oxide, then brushed with a white engobe. After a firing to 1170°C (2138°F), the figures are wrapped with tape and wire, then smoked for 10 to 15 minutes. When cleaned, waxed and buffed, pewter details are added. “My addiction to the ceramic process means that there are changes during the firingsmoking



Sally MacDonell's "Mother and Child," 13 inches (33 centimeters) in height, slab-built stoneware, with copper oxide washes and white engobe, fired to 1170°C (2138°F), smoked, buffed, with pewter detail.

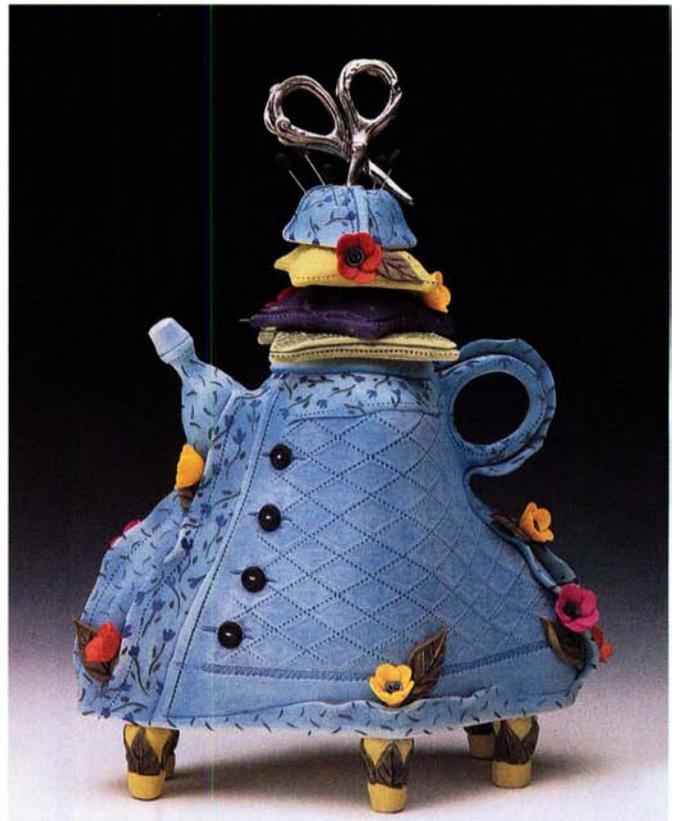
process that are beyond my absolute control, and thus I am continually challenged by the finished pieces,” she observed.

“I am a great people watcher, and this fascination that I have with people is intrinsic to my work. Hand modeling subtleties of gesture and pose, I seek to reveal personalities and moods. The experience of fire that each figure endures petrifies a transient moment into permanence.

Influences are drawn from 19th-century African sculptures and figurative painters, such as Balthus, Crannach and Schiele; the work of contemporary American painter Deborah Donelson; and contemporary photographers of the figure. The images of fashion I absorb add to my struggle with the notion of beauty.”

Teapots in Boston

“Tea and Fantasy,” an exhibition of teapots in clay, glass and mixed media, was presented through August 31 at Alianza in Boston. Among the ceramic interpretations on view were porcelain teapots by Chevy



Laura Peery teapot, 13 inches (33 centimeters) in height, porcelain and mixed media; at Alianza, Boston.

Chase, Maryland, artist Laura Peery. “My grandmother had a dress shop in New Orleans,” Peery noted. “When I was little, my sisters and I would go up to the attic of the store where the alterations were done. In the attic were boxes of scraps and trims, threads of all colors, hooks, eyes, and all kinds of scissors. I loved to look at these things and occasionally was allowed to use them.

“When I discovered clay, it was love at first touch. The most remarkable thing about it for me was the way it could mimic fabric. I work in porcelain, an ultra-fine clay that shows delicate textures especially well. I roll fabrics onto the clay surface to achieve the print of the cloth, then create each piece as if from a dressmakers pattern.

“I’ve never moved too far from my roots,” she concluded. “I still use some of the same threads and equipment from my grandmother’s shop. The past is with me every day.”

Submissions to the Uprfront column are welcome. We would be pleased to consider press releases, artists’ statements and original (not duplicate) slides or transparencies in conjunction with exhibitions or other events of interest for publication. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081.

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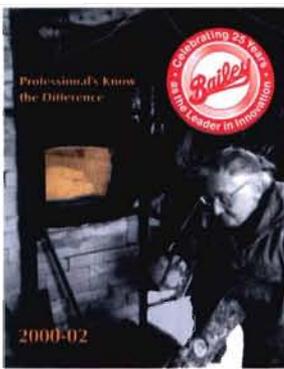
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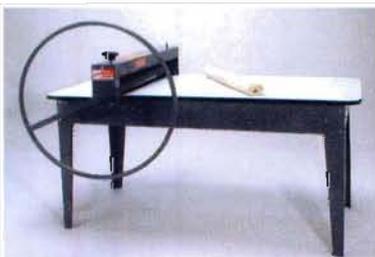
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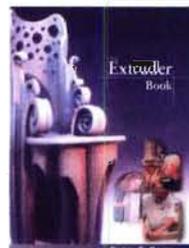


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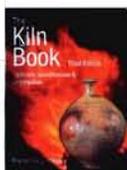
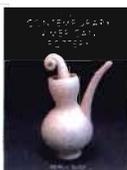
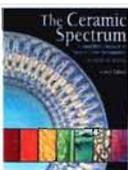
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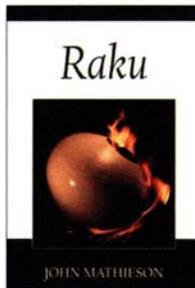
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new books

Raku

by John Mathieson

In addition to understanding what the process entails, "it is necessary to be aware of raku as a way of thinking, with an attitude of openness to the unexpected, and a willingness to use accidental happenings in the development of work," states the author of this well-illustrated instructional guide. He recognizes the western



style of raku as "a liberating influence in ceramics, giving us the freedom to make nonutilitarian objects of beauty and contemplation."

Following a brief history of the process, Mathieson explains which types of clays

work well in raku, then suggests appropriate making, decorating and glazing techniques. Subsequent chapters consider the construction of kilns, as well as health and safety issues.

The latter half of the book focuses on individual artists and their approach to the process. For instance, French artist Christine Fabre creates forms whose surfaces reference other materials, "including leather, fabrics and basketry." Raku, Fabre states, "is a state of mind. It consists of provoking 'accidents,' more or less controlled, and each piece leads to an acceptance or rejection of that accident. Therefore raku is demanding... it asks for rigor and fantasy, know-how and improvisation, softness and violence."

Slip and glaze recipes are provided in the final chapter. 128 pages, including list of suppliers, websites, bibliography and index. 154 color photographs. ISBN (U.S.) 1-57498-166-8; ISBN (Europe) 0-7136-5783-9. Softcover, US\$261£12.99. *The American Ceramic Society, 735 Ceramic PL, Westerville, OH 43081; see website www.ceramics.org. In Great Britain, A & C Black Publishers, 37 Sobo Sq., London W1D3QZ, England; see website www.acblack.com.*

500 Teapots

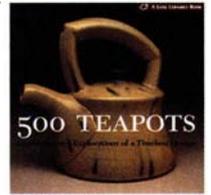
Contemporary Explorations of a Timeless Design

"What have they done to the teapot? Why, some of these don't even hold water!" exclaims ceramist Kathy Triplett in the introduction to this illustrated survey. "As I look over the work of these teapot artists, I am made aware of just

howmuch they are stretching... the teapot's function and meaning. Whether they are working with the limits of function or sending a cultural message, the teapot serves as a challenge to the artists to push their ideas to extremes.

"Whether the work is utilitarian or merely suggests the essence of 'teapot,' the more successful pieces will ask questions. They may ask to be picked up and poured, or they may ask the viewer to look at the world in an unexpected way. For me," Triplett concludes, "they inspire the hands back into clay, to return to that unpredictable dance between intention and randomness."

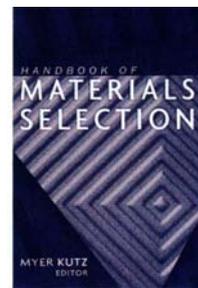
The book features images of—yes—500 teapots, including both functional and sculptural interpretations utilizing a wide range of forming, glazing and firing processes. 416 pages, including introduction by Kathy Triplett and index. Over 500 color photographs. ISBN 1-57990-341-X. Softcover, \$24.95/Can\$38.95. *Lark Books, 50 College St., Asheville, NC28801; see website www.sterlingpub.com; or telephone (800) 805-5489.*



Handbook of Materials Selection

Myer Kutz, Editor

"Invention is often born of the need, or just the desire, to improve something. This simple statement...is the driving force behind the development" of this technical guide. Written primarily for engineers, it includes chapters devoted to metal, alloy, plastic and composite materials, as



well as ceramics. These include Overview of Ceramic Materials, Design, and Application, which contains information sources for manufacturers, suppliers, standards and testing methods, and design handbooks; Ceramics Testing,

which includes mechanical, thermal, nondestructive and electrical testing; and Advanced Ceramics Processing, which covers microwave energy sources, mechanochemical synthesis and nanotechnology, among others. 1520 pages, including list of contributors and index. 268 black-and-white photographs, 927 illustrations, 209 tables!charts. ISBN 0-471-35924-6. \$225, hardcover. *John Wiley & Sons, Inc., 10475 Crosspoint Blvd., Indianapolis, IN 46256; tele-*

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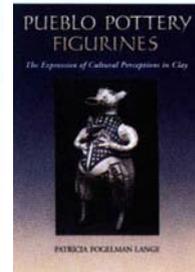
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Pueblo Pottery Figurines

The Expression of Cultural Perceptions in Clay
by Patricia Fogelman Lange

In this anthropological study, the author, a research associate at the Museum of New Mexico's Museum of Indian Arts and Culture, Laboratory of Anthropology, uses clay figurines to examine the culture's sense of beauty and aesthetics. "Since Pueblo people do not separate religion from the process of creating and daily existence, integrating elements of both, beauty is



revealed in all aspects of life," Lange states. "It is not that people live a monastic life, but live a life of religious devotion [with] heightened awareness to all things around them.

"These are everyday or ordinary forms of beauty rather than extraordinary. They employ beauty interchangeably with ethics and behavior, rather than in the thing itself, which does not suggest their aesthetic sense cannot be appreciated by outsiders. For the Euro-American, aesthetics is primarily a discursive, philosophical intellectualized theory and in modern times separated from life, while the traditional cultural aesthetic of Pueblo peoples is primarily nondiscursive, sensory, strongly embedded within language and culture, and multireferent. Beauty is bound, cultivated and developed from family togetherness, observation of nature, technical skill and performance."

Lange also looks at the "social natures" of clowning, and the 19th-century relationships of power that impacted Pueblo life. She then discusses how aesthetic differences between cultures supplant innovative pottery forms, and the relationships between Pueblo culture, clay and ceremony. Finally, she examines whether aesthetic characteristics of modern figurines have changed, as well as shifting Pueblo aesthetics. 176 pages, including bibliography and index. 51 black-and-white photographs. ISBN 0-8263-2799-0. \$45. *University of New Mexico Press, 1720Lomas Blvd., NE, Albuquerque, NM87131-1591; telephone (800) 249-7737.*

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VIDEO WORKSHOPS FOR POTTERS

Form and Function

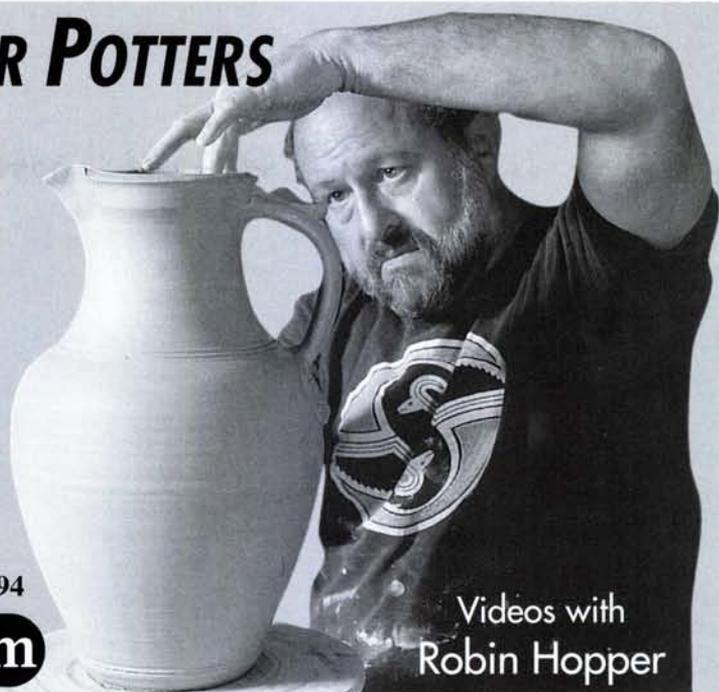
Ceramic Aesthetics and Design

1. Elements of Form
2. Lids and Terminations
3. Spouts and Handles
4. Pots for Eating and Drinking
5. Pots for Cooking and Serving

I give these five tapes my highest recommendation for anyone interested in learning about form and structure, all the parts and details of good pots as well as how to make specific forms.

Bill Hunt, Ceramics Monthly Editor, 1982-94

Visit us at **PotteryVideos.com**



Videos with
Robin Hopper

Making Marks

Ceramic Surface Decoration

1. Intro & Surface Removal Processes
2. Marks of Addition & Impression
3. Liquid & Colored Clays
4. Pigments & Resists
5. Glazes & Glazing
6. Firing & Post-Firing Effects

As an encyclopedia of options available to potters, Making Marks is unparalleled. There are enough creative ideas here to fire a potter's kiln for decades.

Video Librarian

Beginning to Throw

It's hard to imagine a more lucid or comprehensive introduction to the subject . . . Highly recommended.

Video Librarian

Advanced Throwing Extended and Altered Forms

Multiple camera angles, close ups of hand and finger positions, and cut-away shots make [this video] engaging and worthwhile.

School Arts

Beginner Programs

- *Beginning to Glaze & Fire*
- *Beginning Handbuilding*
- *Getting Started With Clay*
with Graham Sheehan
- *Beginning to Throw*
with Robin Hopper
- *Beginning Raku*
with Gordon Hutchens

...excellent ...highly recommended

Video Librarian

The technical and visual aspects are of the highest quality...

Book Report

Videos with
Gordon Hutchens



Salt-Soda Firing

Program One: Clays, Slips and Glazes
Program Two: Loading and Firing

Well organized with strong production values . . . makes all the 'how-to' books seem hopelessly inadequate.

Contact

Variations on Raku

Raku applications of terra sigillata, sagger ware, fuming, slip resists and reduction. Includes printed notes and recipes.

Gordon Hutchens gives the viewer a 'workshop in a box' with this nicely produced video.

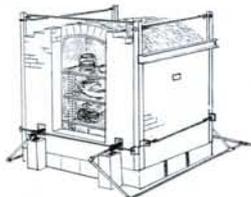
Studio Potter

Building Your Own Potter's Kiln with Graham Sheehan

This video guides you through the construction of a 25 cubic foot propane-fired kiln. Includes materials list and working drawings.

Sheehan's considerable experience with kiln building shows . . .

Studio Potter



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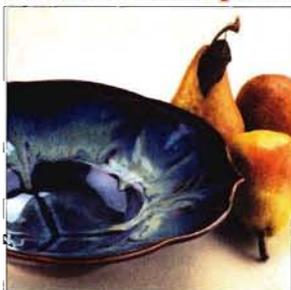
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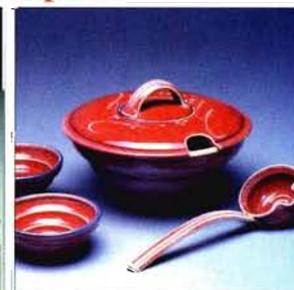
by Bill Campbell



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by Tavs Jorgenson



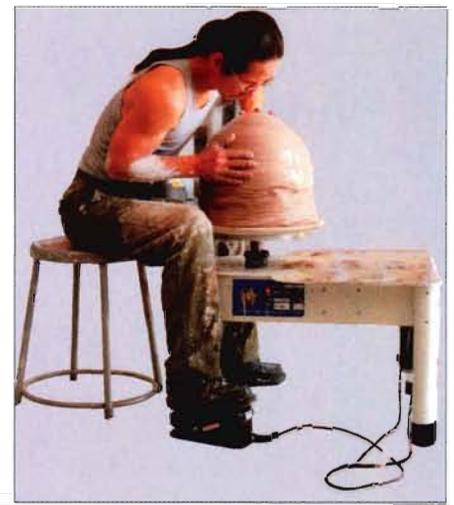
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video

Artists in Residence

Curtis Benzie: Translucence in Layers
Jane Hockensmith-Reich and
Jeff Reich: Clay Defying Gravity
Steve Smith: Clay Dancing in Flames

Intended as teaching aids, this series of "day-in-the-life" documentaries (see page 28 of the October issue) includes videos of ceramics artists demonstrating forming, deco-

rating and firing processes while discussing influences and aesthetic concerns.

Hilliard, Ohio, ceramist Curtis Benzie explains in *Curtis Benzie: Translucence in Layers* that he has always maintained "two parts of my personal creative output—one has been my own creative work, where I work on porcelain vessels; the other is essentially a business, where I design and produce products....I've always done both, because I want to have some balance in my life. To gain that balance, I need to have a source of income and a source of pure creative expression."

The tape begins with a tour of both studios—one for the production of affordable gift items, the other for his one-of-a-kind, handbuilt colored-clay vessels. Benzie then demonstrates how he produces gradations of color. Slightly different proportions of colored and uncolored porcelain are mixed together, formed into short coils and flattened. The flattened coils are stacked and compressed, and the resulting block gently squeezed to form a long coil from which wafer-thin pieces are cut. These are used to develop a pattern for the wall of a vessel, the entire process normally taking about 3-4 hours. "It can be time consuming and sometimes tedious, but if I didn't enjoy the process, I don't think I'd be doing this at all."

In *Jane Hockensmith-Reich and Jeff Reich: Clay Defying Gravity*, Yellow Springs, Ohio, artists Jane Hockensmith-Reich and Jeff Reich extrude a long tube of clay, which Jeff uses to make a bird feeder. Jane then wedges clay to throw a large bowl on the wheel. "Centering is ...by far the hardest thing to learn in throwing a pot," says Jeff, who narrates Jane's actions.

When the bowl is leather hard, Jane cuts and rejoins the wall, accenting the alteration with slip-trailed and pierced decoration. "There are only so many shapes that you can make on the wheel," Jeff explains. "It's these alterations that make the piece... your own." Finally, Jane throws a tall, thin vase; and a similar Form that has already been cut and altered is shown.

Steve Smith: Clay Dancing in Flames Features Ney, Ohio, artist Steve Smith firing his wood-burning kiln with the help of students and other artists. "The whole communal atmosphere is very important to me as an educator," he says. "It's an opportunity For the younger students to come to a real studio and give them a sense of encouragement. For the older students, it's a chance to come, relax, do a firing and enjoy the social aspect of being an artist."

As Smith and his students continue to monitor and stoke the kiln, he explains the importance of establishing a rhythm to the firing.

In the final segment, Smith shows some of the finished works. "You don't know exactly what's going to happen and that's the fun part," he comments. "That's why I don't do production work in the wood kiln. It's special pots that I really want that dialogue to work better with and let them come alive their own way."

Available as VHS videocassettes. Approximately 50 minutes each. \$25 each. *Artists in Residence*, 506E. Tompkins St., Columbus, OH 43202; see website www.ArtinRes.com; telephone (614) 560-7646.



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All of these bells were created by layering two glazes together (with the exception of the three metallic finishes in the lower left corner, which were accomplished with just one glaze each). On each of the bells one coat of the first glaze has been brushed on the top half of the bell. When this glaze was dry, the second glaze was brushed in two coats over the entire bell. The top four rows of bells were made with our 900 series 06/04 Low Stone Glazes. All the rest were made with our 1100 series 4/6 High Fire Glazes.

e-mail us at: sales@spectrumglazes.com or visit us at: www.spectrumglazes.com



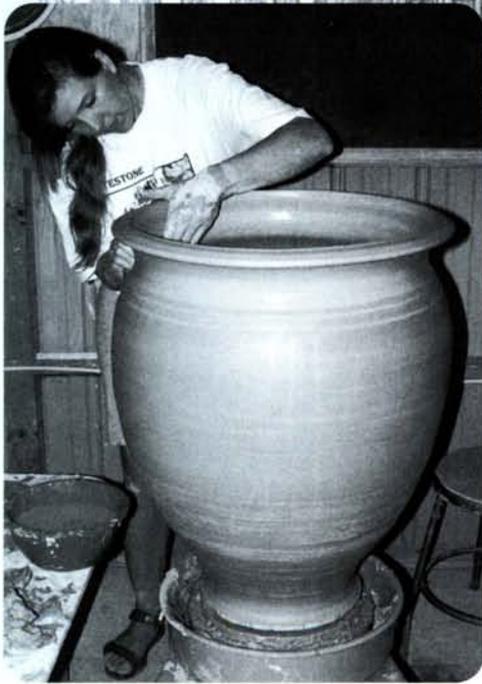
World Pottery Institute

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#3 POTTERY DECORATION: TRADITIONAL TECHNIQUES... incising, carving, making & using stamps, added decoration, slip trailing, sgraffito, resist and stencils, inlay, marbled and mosaic patterns, brush decoration (74 mins.)

#4 INTRODUCTION TO HAND BUILDING... pinch pots, coil pots, slab construction, press molds and hump molds, making your own stamps. 80 mins.

#5 HOW TO THROW LARGE POTS... throwing large amounts of clay, assembling pre thrown sections, coil and throw method, jars up to 4' tall, plates to 48". (79 mins.)

#6 GLAZING AND FIRING... loading bisque and glaze kilns, electric and gas firing, waxing, glaze mixing, glaze application (drying, pouring, spraying, decorative glaze techniques. (106 mins.)

#7 SUCCESSFULLY MARKETING YOUR PRODUCTION... studio sales, art fairs, trade shows, galleries and shops, consignment, commissions, wholesale vs. retail, getting media coverage, advertising, copy writing, photography, packing and shipping. (90 mins.)

#8 KILN BUILDING ... follows construction of a 50 cu ft sprung arch, downdraft, car kiln from start to finish including the car and atmospheric burners. (60 mins.)

#9 CLAY COLLECTION... a selection of 120 beautiful and unusual pieces by famous and anonymous potters - earthenware, stoneware, porcelain, raku - functional and fanciful, elegant and funky - a resource and an inspiration. (60 mins.)

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"Stacked Form," 35 inches (89 centimeters) in height, soda-fired stoneware, with Nichrome wire, by Brad Schwieger, Athens, Ohio.



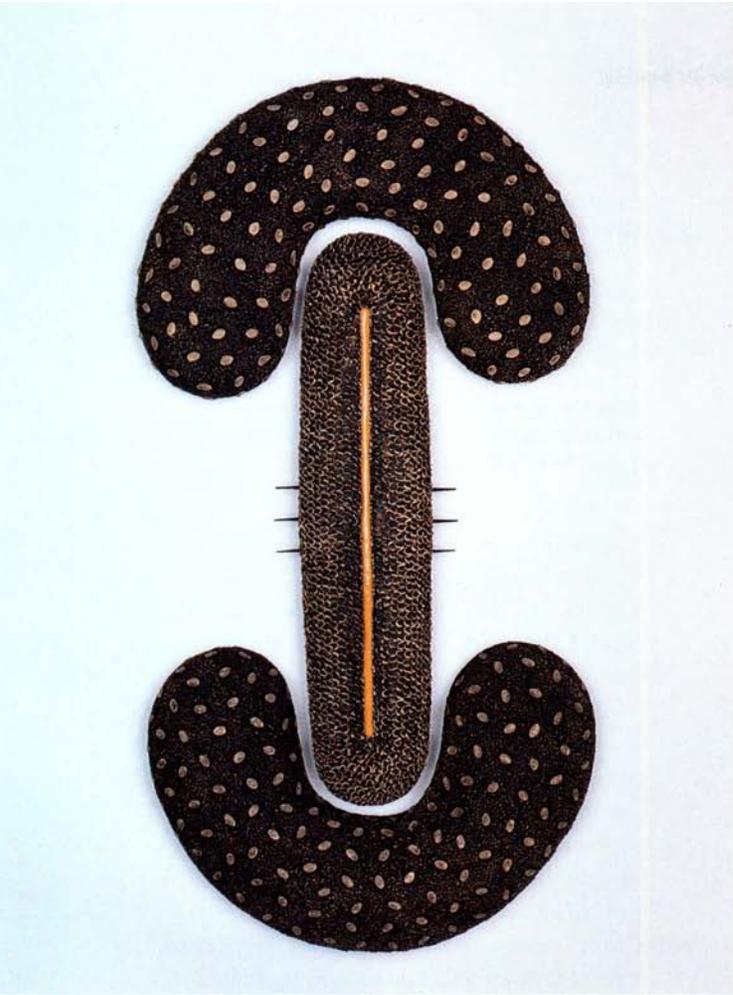
"Hortus Vasa," 25 inches (64 centimeters) in height, glazed terra cotta, by Carol Gouthro, Seattle, Washington.

ON THE COVER

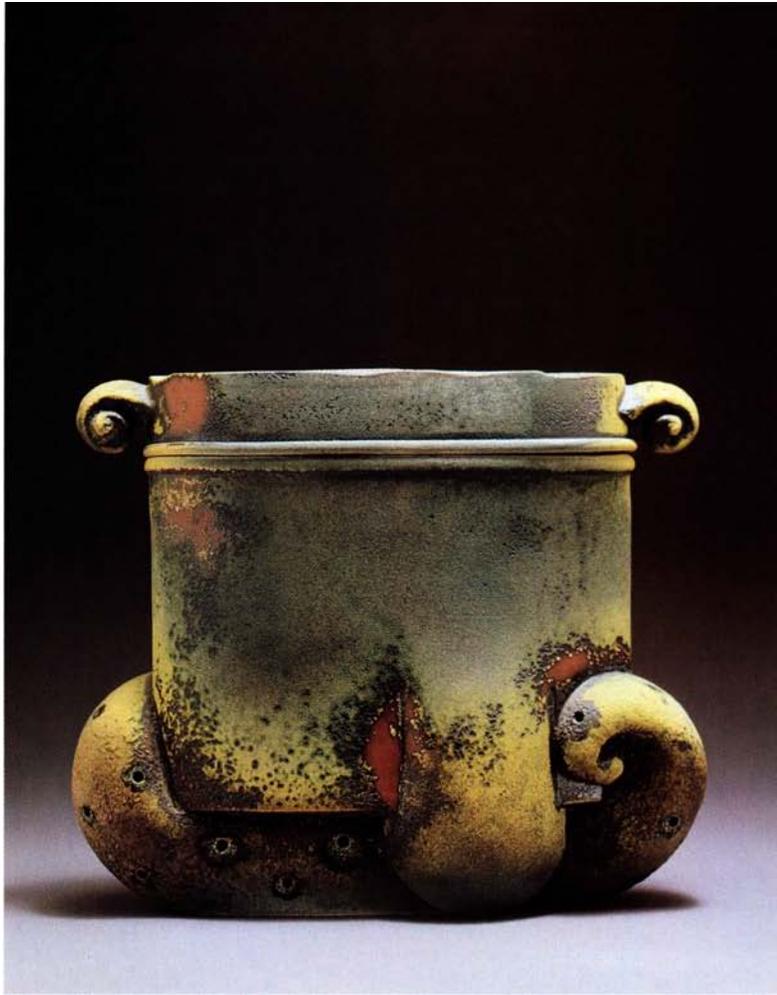
In our May 2002 issue, we announced a contest for this month's cover—the last cover of our 50th volume year! It is always difficult to select an image for the cover of *Ceramics Monthly*. That task became even more difficult with the arrival of so many images submitted specifically for that purpose.

So, what does it take to get on the cover of *Ceramics Monthly*? This is a frequently asked question, and the response can usually be condensed down to two words: quality photography. The printed image, whether on a postcard or on the cover of a magazine, is largely how the work will be seen by others. It is, quite literally, an archival record. Keep in mind that bad images of good work are still bad images. This is why, next to the work itself, photographic quality is of the utmost importance.

For this reason, we specifically requested that 2¹/₄-inch-square or 4x5-inch transparencies be submitted for this contest; 35mm slides and prints were not eligible. The



"Desert Flora XVII," 40 inches (102 centimeters) in height, earthenware, with metal, by Thomas Kerrigan, Tucson, Arizona.



"Covered Container," 11 inches (28 centimeters) in height, terra cotta, with slip and glazes, by Mark Derby, New Orleans, Louisiana.

large-format transparency film allows for maximum quality when enlarging an image to cover size.

As with all photographic materials submitted for publication, the best images were in focus, with good depth of field, and properly exposed, with a full range of contrast. No part of the work was obscured by shadow. The photographer used a fine-grain high-resolution (low ASA) film. This ensured that the grain of the film itself did not detract from image quality. Also, a neutral background (typically gray, black, white or earthtones) was used, so as not to detract from or compete with the work.

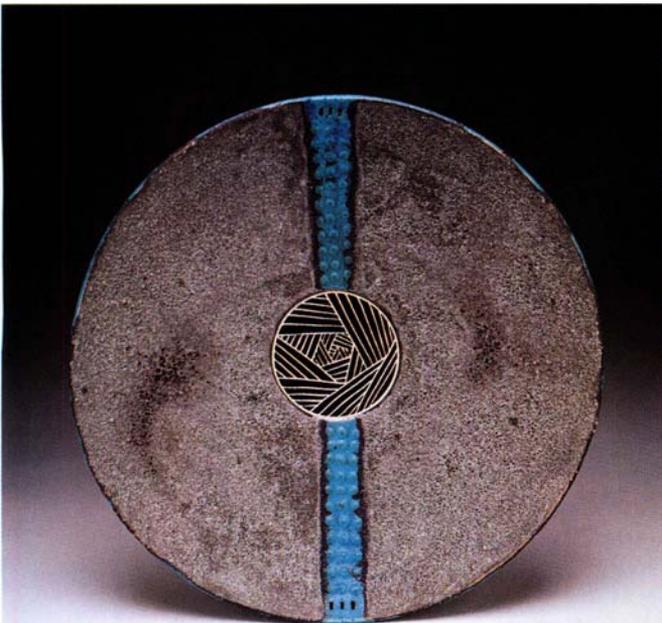
Physical orientation was another consideration. The cover is a vertical rectangle. Unfortunately, some horizontal images simply will not fit this format. A piece does not have to be vertical in proportion to be considered for the cover, but it needs to sit comfortably within a picture plane that is taller than it is wide. For rectangular film



Left: "Kenny-Boy Stack," 11½ inches (29 centimeters) in height, handbuilt stoneware, by Dennis Meiners, Jacksonville, Oregon.

Middle left: Plate, 18 inches (46 centimeters) in diameter, porcelain, with sgraffito design, jade and lava glazes, by Eileen P. Goldenberg, San Francisco, California.

Bottom left: "Half Moon," 11 inches (28 centimeters) in diameter, stoneware, fired to Cone 5 in oxidation, by Sandy Delonis, Charlotte, North Carolina.



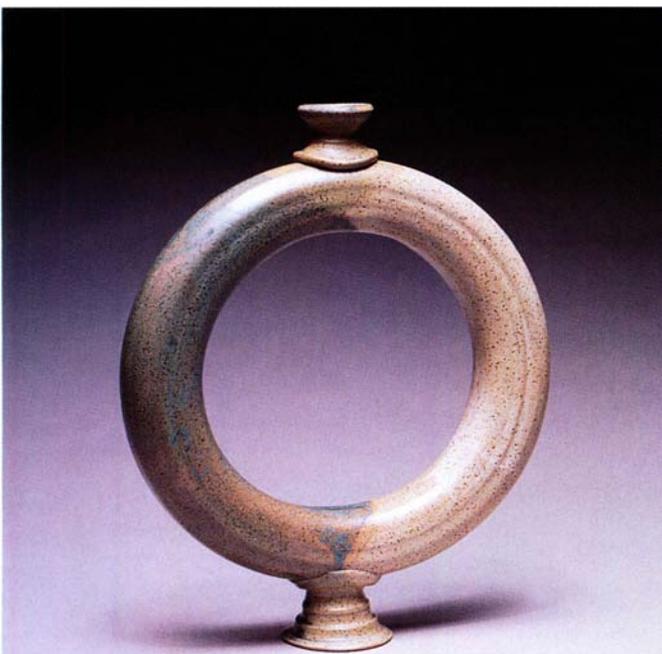
(e.g., the 4x5-inch format), the camera should be oriented vertically, and the piece should be positioned so there is background space on all sides.

Along the lines of photo quality, we should also mention that, while we are excited about the development of digital-camera technology, current consumer-level digital cameras are not yet capable of producing acceptable images for high-quality print reproduction (especially for the size required for a cover image). Aside from shortfalls due to pixel resolution and file compression, the vast majority of these cameras have limited capabilities for exposure adjustment. Depth of field, range of contrast and color accuracy suffer as a result.

Aside from the usual constraints of image quality in selecting a cover image, there is the unquantifiable factor of timing. Is the workimage too much like one run a month or two before? Then there is context. Will that image work well to "introduce" this particular issue?

The editors would like to thank all the potters and ceramics artists who submitted images to the contest. The winning image is from a 4x5-inch transparency of a wheel-thrown platter decorated with slips and low-fire cones by Maishe Dickman, New Haven, Connecticut. A potter for more than 30 years, Dickman produces a line of functional stoneware, plus sculptural wall pieces and vessels.

In addition to the Dickman platter, there were several other first-rate images that made it to the final selection round. All are shown here to give CM readers an idea of just how difficult the final choice can be!



Canada's Tenth National Biennial



"Playa," 66 centimeters (26 inches) in length, by Steven Heinemann, Richmond Hill, Ontario. "I am in the work; the work is in me," Heinemann commented.



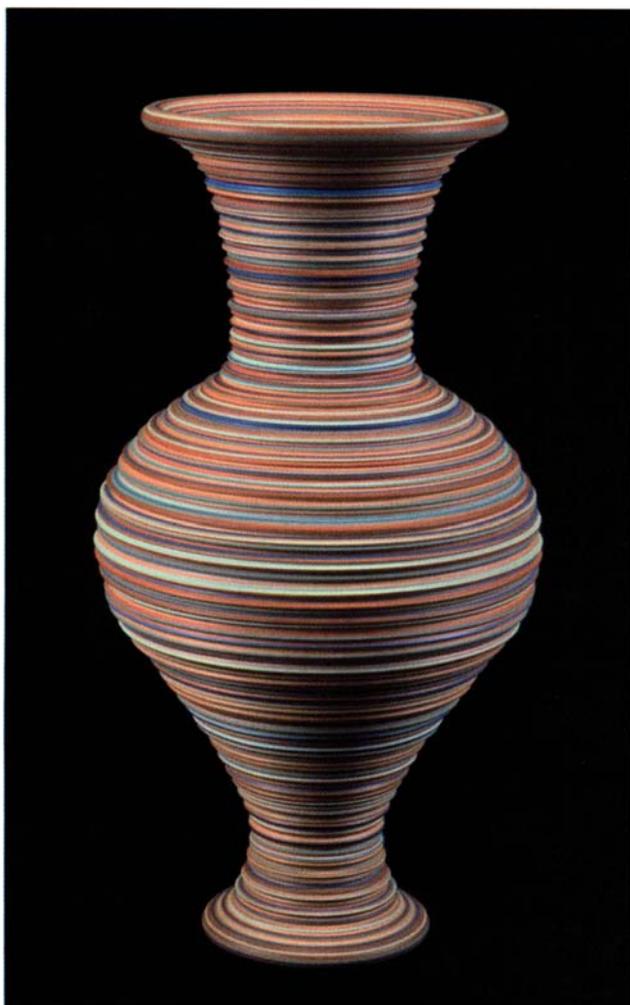
"Seeking Balance Cairn," 28 centimeters (11 inches) in height, raku-fired clay and bronze, by Peter Powning, Sussex, New Brunswick. This piece "deals with notions about finding balance in our relationship with the natural world."



"Continuing Journey," 35 centimeters (14 inches) in length, earthenware, by Karen Dahl, Winnipeg, Manitoba. "My work often shows elements of self-portrait—this piece focuses on that theme."

"Spanish Lessons," 56 centimeters (22 inches) in length, porcelain, earthenware and wood, by Friederike Rahn, Vancouver, British Columbia. "With this piece, I want to tell a story about me," Rahn explained, "and at the same time, invite you to participate in a ritual that I enjoy very much."





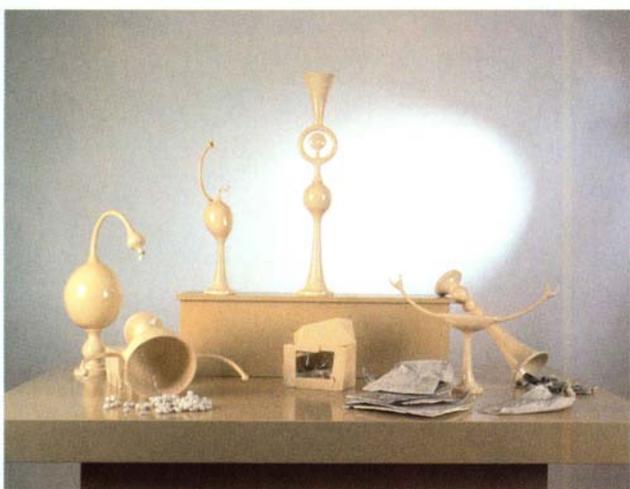
"Blur," 44 centimeters (17 inches) in height, earthenware, by Gregory J. Payee, Calgary, Alberta. This piece is "an autobiographical and conceptual act," Payee states, "which breaks down the distinctions between: form and concept, figure and ground, form and decoration, motion and rest, history and the contemporary, human and vessel form, and ultimately, myself and my work."

To commemorate the tenth anniversary of the "Biennale Nationale de Ceramique" in Trois-Rivieres, Quebec, Canada, organizers replaced the usual juried competition with a curated exhibition. "Since its beginnings, the biennial has brought together selected works by a jury composed of professionals from the artistic milieu," explained director Christiane Simoneau in the accompanying catalog. "For the 2002 edition, the committee opted for an exhibition with neither a competition nor a jury. Four professional ceramists were chosen as guest curators, mainly for their involvement and the important role they play in the development of ceramics in Canada."

Each of the four curators selected artists from a specific region of Canada: Yves Louis-Seize invited six artists from Quebec; Paul Mathieu chose eight from British Columbia and Alberta; Alexandra McCurdy chose four from the Maritimes; and Ann Roberts chose eight from Ontario, Manitoba and Saskatchewan.

The 29 selected artists were asked to interpret the theme of "Autoportrait" (self-portrait), by sharing "an important part of the history of ceramics through their own story," Simoneau continued. "Different looks, paths and approaches are seen in the works presented by the participating ceramists. The [biennial] is a witness to the diversity and the richness of ceramics in Canada."

After its opening in Trois-Rivieres, the exhibition traveled to the Canadian Clay and Glass Gallery in Waterloo, Ontario, where it can be seen through December 24.



"Autel particulier," 100 centimeters (39 inches) in length, earthenware, glass and wood, by Laurent Craste, Montreal, Quebec. "The objects found in Autel particulier" are the symbols of my identity, of my essence, both spiritual and physical. But they are a frozen portrait of myself. To free myself and exist, I must profane them."



"Monument," to 130 inches (330 centimeters) in height, pieces built from a scrap clay body, bisque fired to Cone 02, then glazed and fired several times to Cone 06-05.

Lisa Marie Barber's UTOPIAN SPACES

by Glen R. Brown

The term Utopia, coined by Sir Thomas More as the name for an imaginary perfect community, has always implied a vision that is simultaneously pervasive and insular—the first because it seeks to embrace every individual within a flawless social system, and the second because this ideal can only be achieved through a kind of tendentious isolation from vice, the corrupting elements that keep actual societies anchored in reality. The impossibility of maintaining this isolation is acknowledged by the word Utopia itself, which is a pun on the meanings “good place” and “no place.” A Utopia, in other words, is an elusive ideal, exactly the kind of thing that art has sought to make concrete when reality itself has come up short. Unlike the creation of an actual Utopia, *representation* of a Utopia is within the realm of human capability. It is charged, however, with the difficult task of conveying the

impression of both positive presence and intangibility. Ironically, it must be ambivalent to be convincing.

The ambitious installations of Lisa Marie Barber are possibly the most effective indulgences of Utopian vision in the field of contemporary ceramics. Rendered undeniably real by their sheer scale and complexity, they are just as obviously the stuff of fantasy. Consisting of hundreds of parts unified by a systemic principle, Barber's installations are visions of the perfect thriving city. Complicated as the overall mechanics may be, everything has its place in the broader composition, not simply as an individual swelling the multitude but as a vital component in its own terms. The result is an aesthetic version of the elusive social ideal of the diverse community—the wholeness that arises not despite the differences between its parts but *because of* differ-

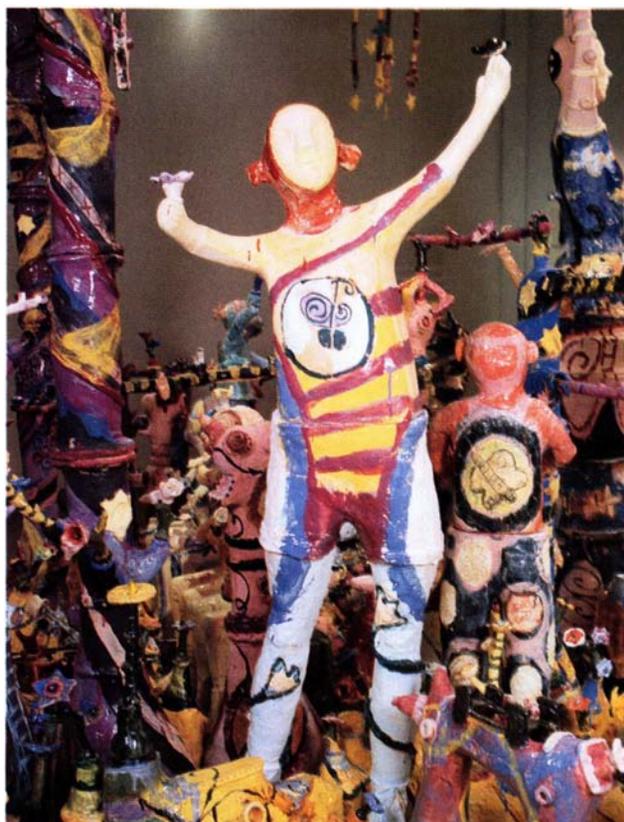
ences between its parts, their complementariness. While Barber's dream of Utopia is in this respect distinct from More's (which emphasized uniformity to the point of stigmatizing impulses to individuality), it is for that reason all the more appealing to our modern sensibility.

Economy is a prevalent theme in Barber's work, both in the broad sense of the regulation of the parts and functions of a system and in the narrower meaning of an efficient use of resources. Recycling has been a key practice in the construction of her ideal metropolises, which over the years have been composed entirely from clay scraps salvaged from studios at the University of Texas, where she completed her graduate degree, and Santa Clara University in California, where she began teaching in 1998. A wide variety of clay bodies have ended up together in the sludge pot, where Barber combines them with sawdust for porosity and strength. Although she initially excluded porcelain from the mixture, she has found that her process is effective even with high-fire clays. The hybrid body is normally bisqued at Cone 02 or Cone 03 and then subjected to multiple glaze firings at Cone 05 or Cone 06.

Working in six- to ten-hour sessions, Barber raises her compositions through a simple coil-building technique that, even in the case of her largest structures, does not rely on armatures. Her coils are all rolled and flattened by hand, producing a tactile irregularity that is retained in the finished surfaces. Details are often pinched. Rarely is any part thrown or mold made. To ensure both that the bases of her structures possess the rigidity necessary to support upper additions and that the installation evolves as a whole rather than as a random assortment of elements, Barber typically moves from one piece to another. "By the time I get to the third or fourth," she observes, "the first has already arrived at the state where I can add to it. It's sort of a disciplined way of not being highly disciplined." This expeditious process of rotation continues into the glazing stage, when pieces are developed simultaneously with an eye to their overall compatibility, as well as their inherent uniqueness.

Based on an organic principle of growth and an ecological sense of symbiosis, Barber's installations evolve in a largely intuitive manner. Generally, there is a definite point of departure, such as a self-portrait or a flower, to provide the impetus to a chain of visual and conceptual associations that materialize in a proliferation of objects. "Although I make things up as I go along, I need something to react to," she explains. Clearly, the components of her installations are not conceived as self-sufficient, and this, of course, is significant to the communal sense conveyed by her works as a whole. In her recent installations—which remain

Detail views of "Monument," with Pink Peach Girl, below, and Butterfly Girl, bottom.





Detail of "Industrialization," Column Girl in the Oasis section

coloristically diverse—she has even consciously orchestrated her compositions around a predominate hue as a means of unifying otherwise visually disparate parts. The effect is subtler than that of a Louise Nevelson black relief sculpture, for example, but the strategy of employing color as a mediating device between diverse elements is essentially the same.

Despite an element of abstraction, the components of Barber's installations are all representational, many of them relating specifically to the human figure. Given the social focus of her work, this is only to be expected. Interestingly, however, the figures vary in degrees of expressive distortion. Those representing adults tend to be constructed with more naturalistic proportions and more immediately recognizable features than those representing children. The latter exhibit an awkwardness and ingenuity that translate conceptually into freedom from the restraints of propriety, tradition and responsibility. "I want the playfulness of their world to be obviously a part of their own making," Barber explains. With hands that metamorphose into branches or torsos that erupt into bunches of flowers, her children are emblems of natural beauty and creative spirit. As such, they embody the fantasized aspects of Utopia, the possibility of a paradisiacal harmony.

Contrary to what one might at first suspect, the adults in Barber's visionary metropolises are not contrasted with the children as a commentary on the oppressiveness of socialization. Rather, they play a key role in establishing the ambiguity of the spaces that Barber's installations describe. If the children suggest the chimerical nature of Utopia, the adults provide a tentative connection to the realm of possibility. "I think of them as links to reality," she explains. "The installations could easily create images of pure fantasy if they contained nothing that people could empathize with. At least within the space, the adult figures are somewhat realistic, and viewers can project themselves into those figures and feel what it's like in that imaginary world." It is, after all, the nature of Utopia to offer glimpses of that which has never existed—which clearly may never be attainable—yet to relate closely enough to reality to remain credible as the guiding design or purpose in a social teleology.

Barber's fascination with Utopia does not, it should be noted, indicate any particular activist aspirations. Far from urging social revolution, she has deliberately avoided political connotations that would suggest a call for specific actions. Instead, her installations present a romanticized view of cities as an almost inevitable future state, a sort of manifest destiny of urban spaces. In support of her optimism, she does not offer any kind of logical argument. Rather, the sanguine mood of her installations is a consequence of a deep faith in progress as the fulfillment of a grand design. Essentially, Barber is prophetic rather than hortatory. Her ideal visions of the perfect communal environment are offered with the conviction that positive thinking generates positive consequences. Utopia—while itself forever beyond reach—is the carrot that Barber would dangle before a humanity that possesses the power to shape its own fortunes through the attitudes it adopts.

Undoubtedly, the most extensive project that Barber has undertaken along these lines is the tripartite installation "Industrialization," a sprawling arrangement that will eventually encompass "The Oasis"; "The Pipeline of Creative Energy"; and "The Metropolis." While only the former has been completed so far, the tenor of the overall composition is already firmly established. Inspired by Diego Rivera's 1930s mural "Man at the Crossroads," Barber's installation is a celebration of progress through labor, science and technology. "I wanted to convey the idea of the heroism of the everyday person who is making things happen for the future," she explains. "It's a good world now, and it will be a good world. It's easy to denigrate industry, but I would rather romanticize it and redeem it if I can. If it weren't for science and technology, we wouldn't be where we are, and it is my hope that things will only get better."

Central to "The Oasis" is a figure that Barber has dubbed "the Column Girl—just an average kid, a humble child" who is seated Buddha-like atop a classical column. Around her are variegated ropes of beads and suspended hearts and stars, while below her an urban landscape extends outward in the pastry forms and candy colors of a child's dreamland. Tucked amid flowers, stars and fields of gumball shapes are roofs of houses, church spires, wind-

mills, bridges, automobiles and other indications that this paradise is in fact a living city.

Surveying the conglomerate with infinite composure from high on her perch, the Column Girl both transcends the life of the city and is intimately linked to its pulse. "I wanted her at once to be a god of this world and a participant in it," Barber explains. "She has a heart on her chest and a heart around her face, so there's a sense of peace and love for what she's looking at. She's treated in the same fashion as everything else—the trees, the flowers and the houses. She is visually a part of the world, even though the column suggests that she is also elevated like a hero."

Although there is nothing overtly religious in Barber's works, there are numerous allusions to hagiography that indicate the influence of altarpieces, particularly elaborate baroque examples of the Roman Catholic tradition. This is perhaps most evident in her latest installation, "Monument," which is organized through a symmetrical arrangement of figures that approximates a *sacra conversazione*. Centered on a person whom Barber describes as "quite literally the saint of the city," and whose head is partly encircled by posts and a shroud to suggest an aura, the installation confirms the importance of spirituality in Barber's utopian vision. While not an adherent to a particular religion, she grew up in a home that was disposed toward her mother's Mexican Catholic

ancestry. "I'm sure that my Latin American background has had an important influence on my work," she asserts. "We had an altar in our house, and I do associate some of the parts of my installations with candles and *santos*, things that were materially humble but precious in another sense."

The sanctity of even the simplest of things is clearly a premise of her installations, and it tempers the admiration that she so overtly expresses for science and technology. These human gifts only have value because of their role in a larger process of positive development. Utopia for Barber is an envisioned state of perfect community, balance between the social and the natural, and the fullest realization of human potential, but most importantly it is the imagined experience of an all-encompassing relevance—the unshakable conviction that everything has its place and purpose in a grander scheme.

"Life is composed of the things that we invent and make," she suggests, "but it also consists of the things that are already here and are made by whatever force you want to say: whether it's God or just biology. Everything is in the same mix together and exists in the same period of time. Although all living things will die some day, I would like to believe that in this world they can all be equally significant—things to be protected, to uplift, and to remind us of why we're lucky to be here."



"Industrialization," Oasis section, 115 inches (292 centimeters) in height, scrap clay, bisque fired to Cone 02, glazed and fired multiple times to Cone 06-05, by Lisa Marie Barber, Santa Clara, California.

RIPPLES

Marguerite Wildenhain and Her Pond Farm Students

by Billie Sessions



"Narrow-Necked Bottle,"
8 inches (20 centimeters) in
height, stoneware, circa 1955,
by Marguerite Wildenhain.

“Ripples: Marguerite Wildenhain and Her Pond Farm Students” is both a commemoration and a celebration of the historic importance and educational significance of Wildenhain’s contribution to the world of ceramics. The exhibition opened in January 2002 at California State University’s Robert V. Fullerton Art Museum in San Bernardino. Last spring, it traveled to the Nora Eccles Harrison Art Museum at Utah State University in Logan, and it is now on view (through December 6) at the Schein-Joseph International Museum of Ceramic Art at the New York State College of Ceramics, Alfred University, Alfred, New York. A catalog of the exhibition can also be seen on the website <http://museum.csusb.edu>.

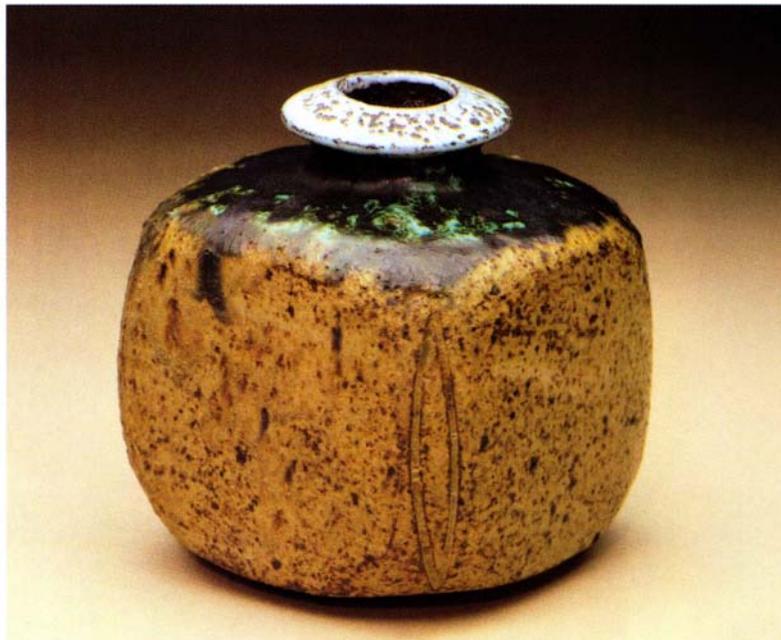
The first to focus exclusively on Wildenhain and her students at Pond Farm, this coast-to-coast traveling show illustrates the contribution and influence of her teaching in the United States. Included are about 120 objects—more than 60 pieces by Wildenhain, some teaching memorabilia, and 52 works by Pond Farm students who continue to make their living working as artists. Although a few of the Wildenhain objects were borrowed from museums and Pond Farm students, the primary lenders are the collections of Forrest L. Merrill and Luther College, Decorah, Iowa.

A Bauhaus-trained potter, Marguerite Wildenhain (1896-1985) was a powerful presence in mid-20th-century ceramics in the United States, influencing form and surface design, techniques and teaching. In 1961, ceramics artist/educator Daniel Rhodes wrote of Wildenhain’s methodology: “Her approach to the potter’s wheel...was a revelation to American potters, most of whom were clumsy and inept at throwing.”

Because of her Jewish ancestry, it was essential for Wildenhain to relocate within Germany, then to Holland in the 1930s, and finally, in 1940, to the United States. While in Europe, she had unparalleled experiences in a variety of studio settings, encountering various types of clay, confronting diverse firing circumstances, and conquering the design and development of molds for manufacturing porcelain dinnerware. At the Bauhaus, the kilns were fired with wood; in Halle, Germany, with coal; and in Holland, with peat. She arrived in America with advanced skills in materials, techniques and teaching, and was highly respected for her discipline and training.

Pond Farm

By 1950, Wildenhain had established a workshop program at Pond Farm in Northern California. Each summer for 30 years,



Stoneware pot, 5 inches (13 centimeters) in height, circa 1935, by Marguerite Wildenhain.



Marguerite Wildenhain at Pond Farm.

20+ students essentially became her apprentices. She challenged them intellectually and technically. “There was no one like Marguerite in the instruction of arts and crafts in America. Although inspiration and innovation were plentiful in academia, they paled in comparison to Marguerite’s background and teaching,” recalled Robert Finn, a former Pond Farm student from Grass Valley, California.

By holding the students to firmly established production standards, Wildenhain demonstrated her philosophy of art integrated with life. She was single-minded about the life of a craftsperson, seeing it as all-consuming, requiring full dedication. She taught Janet Hero Dodge of Montana “that a potter’s life and work are inseparable. My work should reflect those things that are most important to me. The things I love, my passion, what I know think and feel.”



The focus at Pond Farm was on the philosophical experience, rather than the product. By the 1960s, student work was not fired—it was recycled. The students returned home with what they had learned in the head, heart and hands. Carol McFarlan from New Mexico attributed her association with Wildenhain with changing “my life entirely. She not only taught how to make a pot and how to make a living as a potter, she was dedicated to the potential and possibilities of the individual. She sketched a way of life...It was an education that transformed the heart.”

Wildenhain understood that if the students could master the process of being a craftsperson, then the mastery of “objects” would follow. She respected the craft and the material for its abilities to structure the person and consequently mold a way of life. “The way I approach my work with devotion and challenge comes from Marguerite. I find it popping up in all facets of my life, be it child rearing, teaching, making pots or something as mundane as packing a suitcase. She taught me to be critical, and to look at life with a sharp eye for improvement. Her passionate opinions always made me think, and helped me to formulate my own ideas,” explained Jane Rekedal, Aromas, California.

At Pond Farm, students were physically and mentally challenged for eight weeks—sometimes to the breaking point. One wrote that the experience made his master’s degree “feel slight after full-gale Marguerite.”

Beginning in 1952 at Scripps College in Claremont, California, Wildenhain also taught one- and two-week seminars, traveling to 47 states in all. Consequently, her influence did not stop with her immediate environs. And the ripples—second-, third- and fourth-generation students—continue to spread her methods and philosophy.



“Pair of Bottles,” to 8½ inches (22 centimeters) in height, stoneware, late 1950s, by Marguerite Wildenhain.

The Wildenhain Objects

The exhibition features a selection of Wildenhain pieces illustrating important aspects of her production at Pond Farm from the 1950s to her last firing in 1980. They represent a broad range, from seemingly humble and modest vessels to exquisite tiles. Her work is known for its dry or semimatt surfaces, often intentionally overfired. The palette is earthy with backgrounds usually in brown or rust; contrasting imagery is often black or beige. Figures and textures emerge in blue, green, black, tan and sometimes orange. Many pieces tell stories about people, situations and experiences encountered at home and while traveling.

Vessels decorated with geometric lines or textures for the sake of design were a consistent part of Wildenhain's production in the mid 1940s; however, this approach diminished as she embraced the flora of Northern California. Her organic abstractions were based on patterns from nature, such as leaves, pinecones and flowers that she picked up on her daily walks.

As early as the Bauhaus years, many of Wildenhain's pieces were decorated with incised lines. Echoes of this technique are seen in some way throughout her entire career. Wildenhain clearly understood the importance and relationship of line and form for a potter. Drawing had been an integral part of the Bauhaus curriculum, and she made it part of the Pond Farmers' experience.

"Thirty years after studying with Marguerite Wildenhain, I still hear her voice encouraging me to 'see' the subject and find what is 'characteristic' when preparing to draw or carve something. My work today is influenced by the lessons I learned during our Wednesday afternoon drawing sessions at Pond Farm," wrote Janel Jacobson, Harris, Minnesota.

After the 1960s, many of Wildenhain's surface embellishments are figures rather than geometric or abstractions. Her imprint is probably most recognizable in the incised figure works, based on images sketched during her travels in California and the Southern Hemisphere. In contrast to the earthy colors of the body of the piece, vessels with incised figures are often contrasted with vivid green or blue glazes spilling from the inside over the rim.

Perhaps the series that pleased Wildenhain the most are her figures. Over the years, she shifted in this direction, seemingly realizing her desire to be a sculptor. This ambition can be seen in numerous face vessels. The sculptural aspect of her legacy is noteworthy because she had aspired to be a sculptor at the Bauhaus, like her famous German mentor Gerhard Marcks. As the 1970s waned, she increasingly stepped up her production of figured tiles and sculpture. Of course, she was nearing 80 at this time, and it is conceivable that she had found tilework or the making of figures less taxing than wheel work.

Though Wildenhain lived in modern times, they did not impact her aesthetics, teaching methods or lifestyle. It is well known throughout the ceramics community that the action potters of the Otis School in Southern California were diametrically at odds to the Pond Farm methodology. The Bay Area funk movement, with its freedom and openness, was also philosophi-



"Footed Face Bowl," 6½ inches (17 centimeters) in height, late 1970s, by Marguerite Wildenhain.



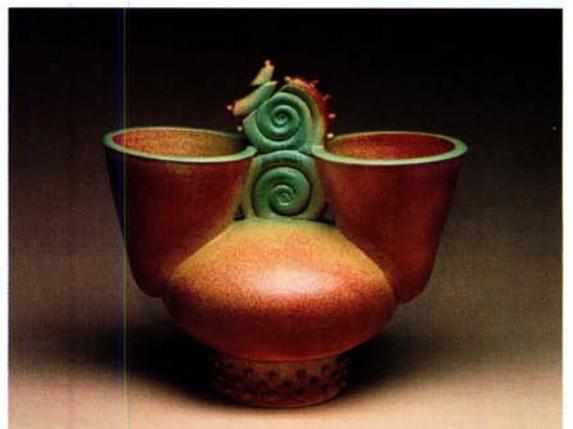
"Draped Persian Woman," 13 inches (30 centimeters) in height, 1970s, by Marguerite Wildenhain.



"Blue Heron," 16 inches (41 centimeters) in height, stoneware, 1972, by Waldo Esteve, Berkeley, California.



"Dragon Hunter," 3 inches (8 centimeters) in diameter, carved porcelain, 1994, by Janel Jacobson, Harris, Minnesota.



"Double-Necked Vessel," 12 inches (30 centimeters) in height, porcelain, 1996, by Carol McFarlan, Medenales, New Mexico.

cally in disagreement with the disciplined instruction at Pond Farm. Wildenhain rejected the shortcuts of contemporary ceramists. She believed that rather than being deeply grounded in personal conviction, dedication or rigorous training, they were experimental and nondisciplined, that they were only producing “tricks devised to shock the public.” She could not appreciate the fact that the innovations of these young modernists helped bring about a transition she had been advocating since mid century—for the acceptance of ceramics as both craft and fine art.

The Pond Farmers

Wildenhain’s Pond Farm barn studio is in the dry hills above the Russian River, 70 miles north of Oakland, near Guerneville, California. Her method of instruction was based on the European apprentice-journeyman model. The number of forms were limited, with the teapot being the culminating shape. However, following the beginning or foundation phase, she would pose individual problems to the students, encouraging them to seek their own solutions and find their own aesthetic voices.

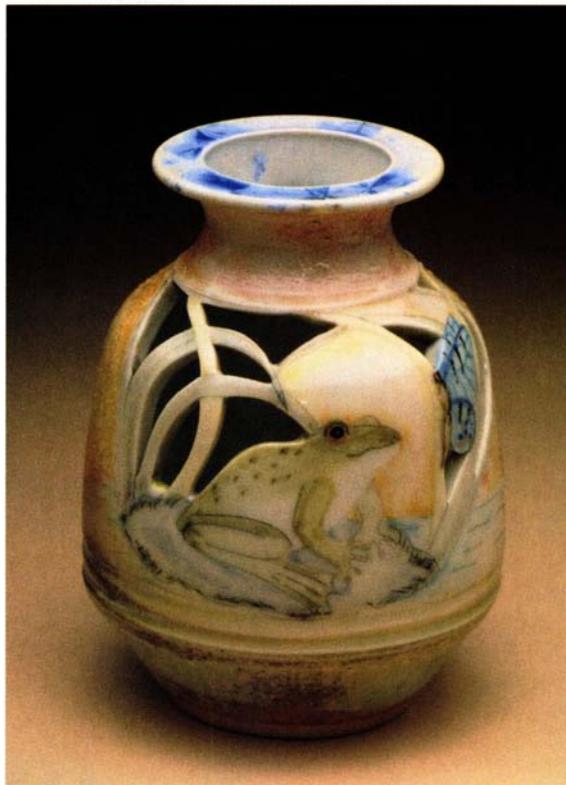
Shown in this exhibition are works by students with a lifelong connection to Wildenhain. They acknowledge her critical eye and difficult nature, yet they credit her for much of their development as craftspersons and artists. Some have kept their aesthetic choices in form, content, glaze and decoration close to Wildenhain’s; others have moved far away. Nevertheless, the common threads that bind them are Wildenhain’s methods and philosophy.

Most figured out a way to make a living doing what they loved, and wonder from time to time what Wildenhain might have thought about their aesthetic or life choices. Some have achieved national fame (several have work in the Smithsonian and other important collections) and most have attained regional distinction. Each student piece in the exhibition and catalog is accompanied by a quote about his/her Pond Farm experience. These quotes are the soul of the exhibition.

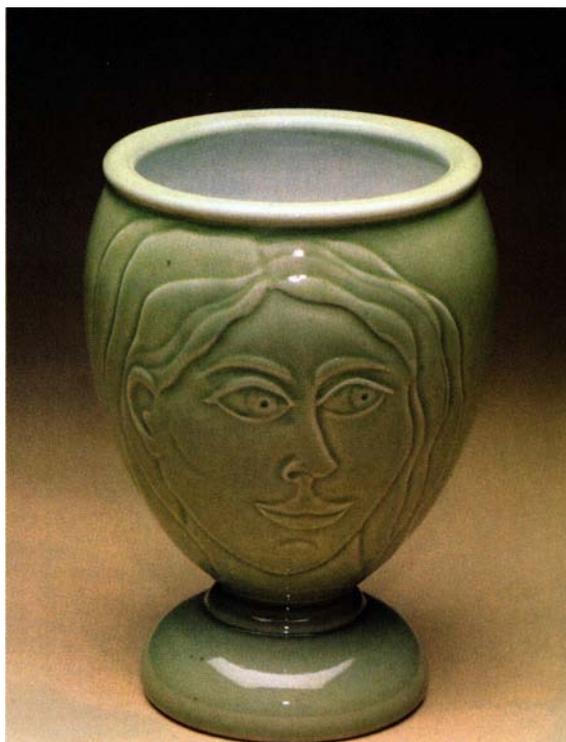
David Aurelius of Ellison Bay, Wisconsin, remembered “the walk through the redwoods, up the hill to take on the challenge of the clay, the lessons of pottery and life from Marguerite, and to enjoy the family of Pond Farmers, hard work, great parties, love of life and nature.”

This exhibition provides a platform to review and reflect on the perpetual influence that teachers can have on their students. The students Wildenhain instructed and inspired are as much a part of her legacy as is her studio work and three books. Her impact can be readily seen in the technical ability of their work; it is demonstrated in their level of craftsmanship; and it can be heard in all of their personal comments. Her methodology and philosophy live on in the Pond Farmers and subsequent generations of students.

The author “Ripples” curator *Billie Sessions* is associate professor and art education program director at California State University, San Bernardino.



“Frog Vase,” 5 inches (13 centimeters) in height, 2001, by Robert Finn, Grass Valley, California.



Vase, 9 inches (23 centimeters) in height, 2001, by Jane Rekedal, Aromas, California.

PHOTOS: RICHARD JOHNSTON, ROBERT WHITEHEAD, AND COURTESY OF THE ARTISTS

OLD CHURCH CULTURAL CENTER 28TH SHOW

by Judy Schaefer

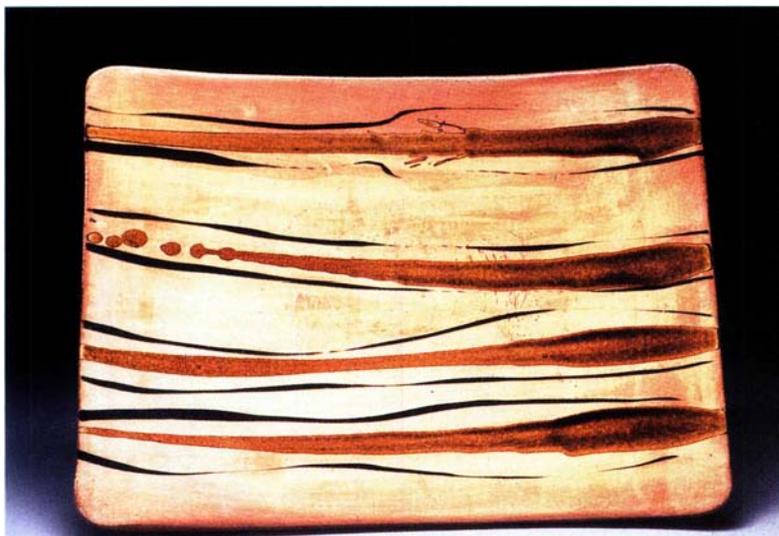
Each December, studio potters from throughout the country join together to sell their work and lend support to the Old Church Cultural Center (OCCC), a not-for-profit art school in Demarest, New Jersey. Why do they travel so far, pots in tow, often through inclement weather to this small art school? Massachusetts potter Angela Fina says it's because OCCC "treats us as no one else does—as stars—believing that we are doing something very significant!"

The show excites and motivates everyone involved: exhibitors, visiting artists, students and collectors. It focuses primarily on functional ware, but may also include the unexpected raw power of a sculptural form or the subtler strength of a simple nontraditional vessel. Quality is never compromised.

The first show was organized almost 30 years ago by Vermont potter Karen Karnes as a gift to her friend Mikhail Zakin, founder and president of OCCC. Over time, Karnes and Zakin were joined by Malcolm Davis, Rob Sieminski, Jeff Oestreich and Scott Goldberg. Together they form the permanent core that is responsible for asking other potters to participate. Three consecutive years of participation give the public and the invited artists an opportunity to consider and to embrace the work of new voices, and to appreciate evolving visions. Many,



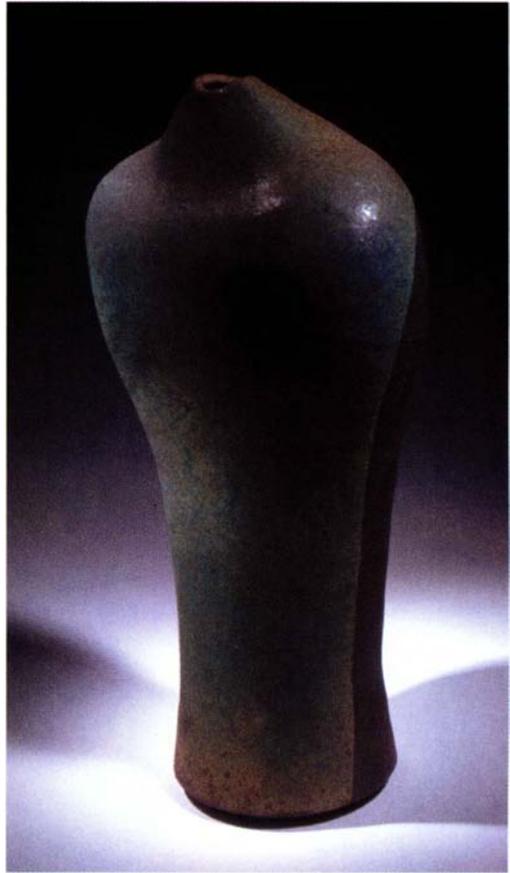
"Three Lighthouse Boxes,"
to 16 inches (41 centimeters)
in height, stoneware, with slips,
wood and salt fired, by Mark Shapiro,
Worthington, Massachusetts.



"Platter," 18 inches (46 centimeters)
in length, soda-fired stoneware,
by McKenzie Smith, Dade City, Florida.



Salt-glazed bowl, 10 inches
(25 centimeters) in diameter,
by Mikhail Zakin, Closter, New Jersey.



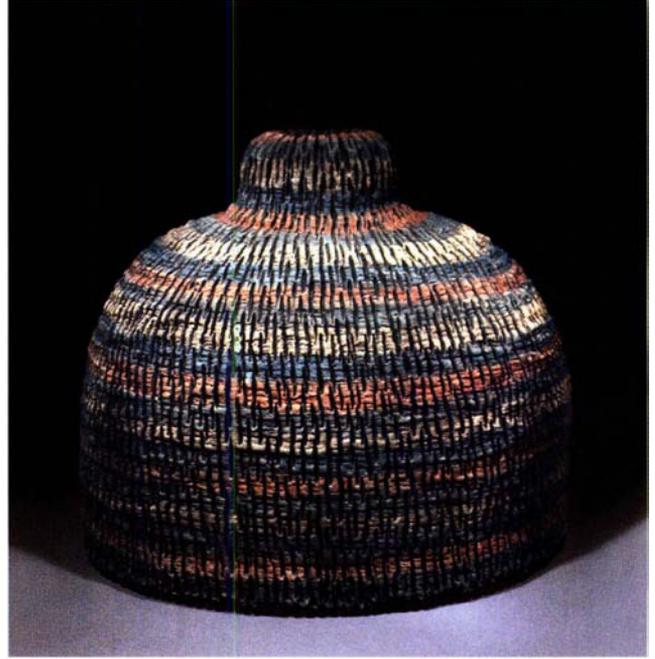
"Wood-Fired Vessel Form," 19 inches
(48 centimeters) in height, stoneware,
by Karen Karnes, Morgan, Vermont.



"Covered Pot," 5 1/2 inches
(14 centimeters) in height,
soda-fired stoneware,
with Shino glaze, by Robbie
Lobell, Chaplin, Connecticut.



"Shino Platter," 14 inches (36 centimeters) in diameter, by Malcolm Davis, Tallmansville, West Virginia.



"Rakune Oval Bottle with Stripes," 16 inches (41 centimeters) in diameter, raku fired, by Rob Sieminski, Phillips, Maine.



Covered jar, 10 inches (25 centimeters) in height, with slip and incising, by Matthew Metz, Houston, Minnesota.

after a brief hiatus, are invited back for additional three-year rotations.

This is a community of potters who often turn to one another for support and sharing. Mark Shapiro, a frequent exhibitor, remarks that he feels "a sense of awe: these 50 hands, with such great knowledge. Here we all are struggling along...our work becoming something more...perhaps making more sense seen together. It is a powerful affirmation that making things is more than a solitary footpath."

Reputations often begin to grow in Demarest, New Jersey. Many of the returning potters attest to the importance of the show in their professional and personal lives. Malcolm Davis often credits the show's "help and exposure." It was there that he began "the long, slow process of talking about Shinos...and they began to sell."

Karnes, Zakin and the OCCC community of staff and volunteers provide well-honed support to the exhibitors. Not only are they housed, but their work is quickly inventoried before and after the show, and all the purchases are wrapped by volunteers. Large pots of soup, sandwiches and coffee help keep energy high. And then there's the Saturday night restaurant dinner that brings everyone together in celebration.

Angela Fina praises the opportunity to get together and "talk spodumene (an unfortunately unreliable raw material) for a couple of hours!" The sharing atmosphere has helped to make and keep "dear and life-long friendships."

Opening night is incredible. Though relatively small, the show is well attended. Each year, the numbers climb as collectors come from all over the United States. Karen Karnes notes with pleasure that “the clay-loving public have become friends, as they come every year, lining up to be the first to come in on our opening night.”

The audience is “knowledgeable, receptive, filled with understanding and an apparent and deep appreciation of pottery.” Mary Barringer values “the core of impassioned collectors who really look hard at the work, with all its subtleties and appreciate what each artist is trying to communicate.”

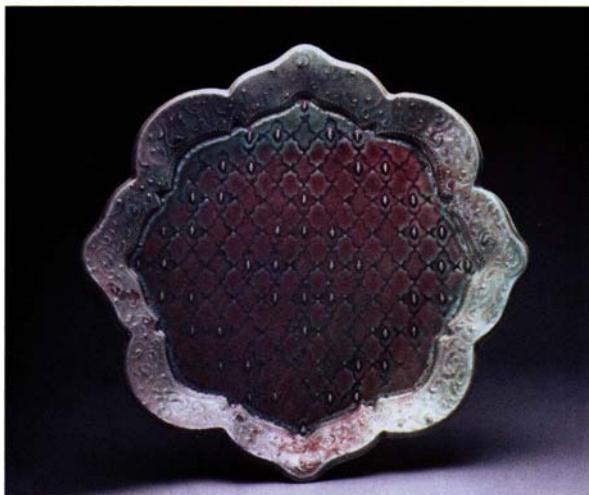
Many of the potters bring their best work to the OCCC show, knowing that here they are likely to find the right buyer. Robbie Lobell notes that “this show’s public is highly educated and that has helped push my work.”

This year’s show will open on Friday night, December 6, and will run through Sunday, December 8. The exhibitors are Posey Bacopoulos, Mary Barringer, Robert Briscoe, Linda Christianson, Bernadette Curran, Malcolm Davis, Angela Fina, Scott Goldberg, Silvie Granatelli, Louise Harter, Karen Karnes, Matt Kelleher, Gail Kendall, Kristen Kieffer, Maren Kloppmann, Suze Lindsay, Robbie Lobell, Liz Lurie, Jan McKeachie Johnston, Matthew Metz, Jeff Oestreich, Lisa Orr, Tim Rowan, Mark Shapiro, Rob Sieminski, McKenzie Smith, Diana Thomas and Mikhail Zakin.

The author *Judy Schaefer* is a ceramics instructor at the *Old Church Cultural Center School of Art in Demarest, New Jersey*



“Basket,” 7 Inches (18 centimeters) in height, wood-fired stoneware, by Liz Lurie, Dallas, Texas.



Platter, 16 inches (41 centimeters) in diameter, molded white stoneware, soda fired, by Kristen Kieffer, Worcester, Massachusetts.



“Container for Flower,” 11 inches (28 centimeters) in height, porcelain with copper-red glaze, by Angela Fina, Amherst, Massachusetts.



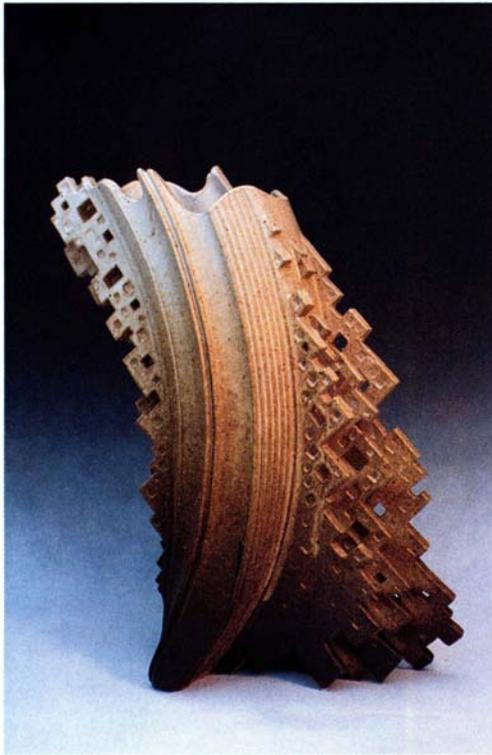
Supplies EXTRUDING SYSTEMS

WARNING!

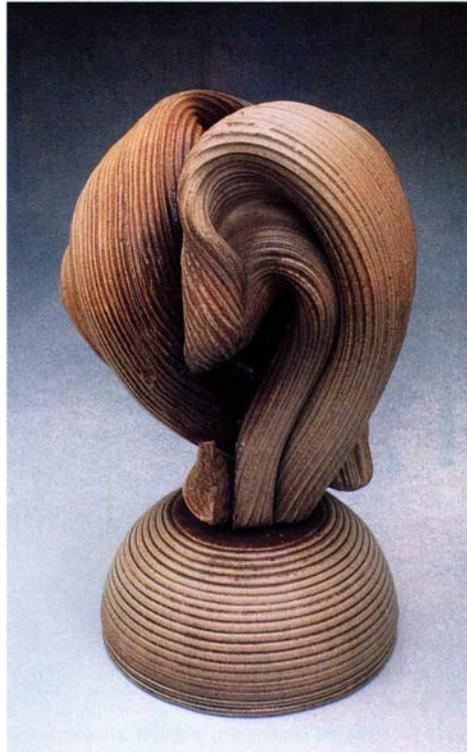
- 1. KEEP FINGERS CLEAR OF MOUTH WHEN FEEDING
- 2. USE A PLASTIC "MOUTH" AND "CLAMP BODY"
- 3. NEVER "TONG" FEED! NEVER FEED WITH HANDS!
- 4. WEAR PROTECTIVE EYE GLASSES!
- 5. READ INSTRUCTIONS BEFORE USING.

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William Shinn extruding a fluted/ribbed tube to be altered.



"Cantata," 14 Inches (36 centimeters) in height, stoneware extrusion, carved when leather hard, fired to Cone 10.



"Brisighella Babe," 18 inches (46 centimeters) in height, extruded white stoneware on thrown base, fired to Cone 10.

The Versatile Extruder

by William Shinn

In the field of studio ceramics, the extruder generally has been thought of as a mechanical device for creating simple tubular shapes or for squeezing out straps of clay for handles. Few ceramists have really taken advantage of the extruder's ability to create original forms and, after the initial excitement of squeezing out round and square pots wears thin, often have relegated it to an out-of-the-way corner of the studio or classroom. That's too bad. With a little experimentation, they should be able to extrude a wide variety of shapes.

Shortly after retiring from teaching, I purchased a small extruder, and started experimenting with wooden dies (for me, wood was the easiest material to work with). Immediately, a new, uncharted world of ceramics was revealed. At first, simple slots were cut out of a standard round form, producing finlike protrusions on the extruded tube. This form offered so many possibilities for carving, piercing, stamping, etc., I finally had to graduate to a larger extruder, as the dies became increasingly complex.

For one series of "fin" forms, I bent the tube as it was extruded. After the extrusion was cut away, the top was pinched and paddled together to form the base. No further clay was added. When leather hard, the fins were carved extensively.

Altering shapes as they were being extruded became a two-person operation, so I finally acquired a power-driven system. Aside from solving all my handling problems, the power-drive extruder afforded phenomenal savings of energy. This was apparent after my first day-long workshop utilizing the device.



"Viking Vessels," 22 inches (56 centimeters) in length, extruded hulls, with handbuilt and press-molded additions, glazed and fired to Cone 10.



"Tourbillon Carre," 10 inches (25 centimeters) in height, extruded stoneware, center piece thrown and altered, fired to Cone 10.

Some more complex dies produce shapes that are easily altered by compressing and expanding. A metal rib attached to a stick makes a handy tool to accomplish this. Wheel-thrown, press-molded and slab-built elements can also be added.

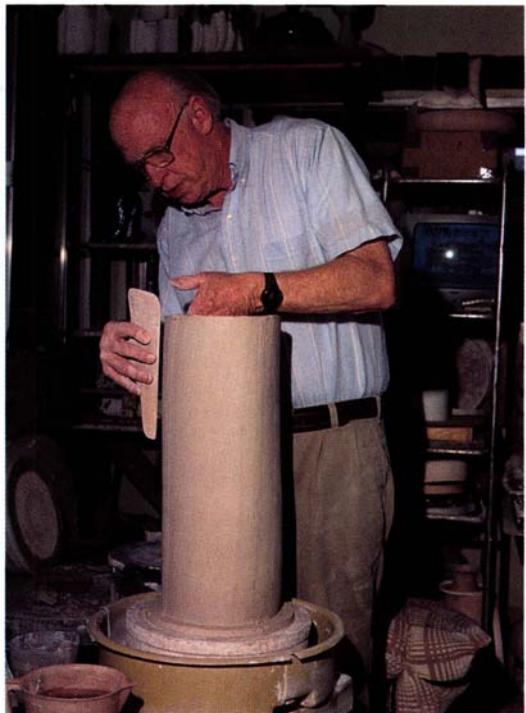
One project was suggested by interconnecting sidewalk bricks as seen in some European countries. The challenge was in designing a die shape that would produce forms that fit one another when turned 90°. Four together would then form an interlocking shape. This has great creative potential and might be a good assignment for an advanced student. However, while the project presents interesting technical problems, the real satisfaction for me was in the discovery of new sculptural forms.

The extruder is an ideal tool for sculpture—both abstract and representational—and is particularly handy for work requiring modular elements. Dies created specifically for this purpose can produce work that can be easily bent, twisted and joined together. When the work is sliced with a wire at an angle, exciting results are sometimes revealed. The ability to quickly extrude a number of pieces in a short amount of time also encourages experimentation.

As with all daywork, timing of the various production steps is extremely important. Immediately after extruding, the clay can be easily rolled and twisted. Later, when the clay has become leather hard, designs can be carved or walls pierced.

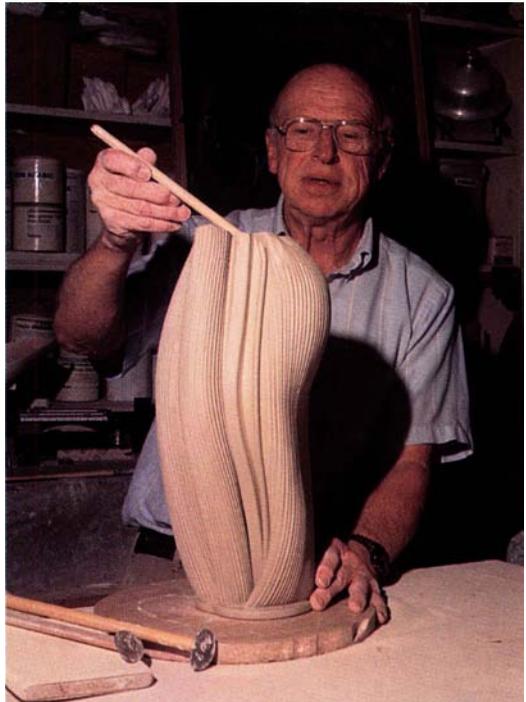
The creation of certain representational forms is ideally suited for an extruder as well. Boats, for example, are easily made by the process. While a submarine shape was not much of a challenge, a sailing ship was much more difficult. A die patterned after the cross section of a Viking vessel produced a shape that could be easily pinched into the familiar upturned bow and stern. Filed grooves in the die produced the overlapped planking. After the firing, I was surprised to find that the piece floated.

Another more practical use of the extruder to the production potter is the making of rims for free-form-platter hump molds. Freshly extruded, the strip of clay can be bent and cut into a variety of shapes. After bisque firing, the pieces are reassembled and glued to a flat surface, and the cavity filled with plaster.

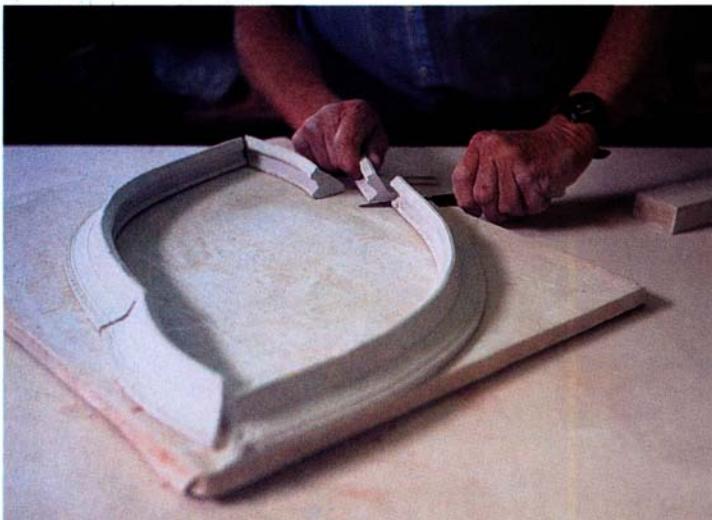


PHOTOS: MICHAEL RAPHAEL AND COURTESY OF THE ARTIST

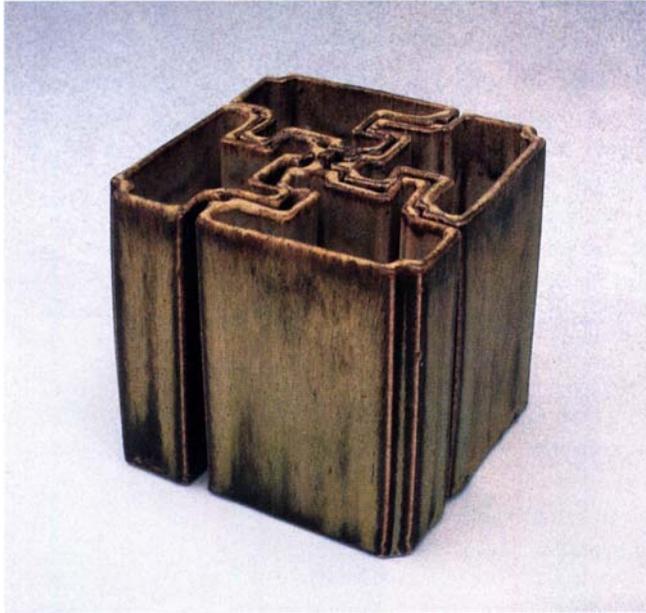
For large-scale items, a cylinder can be extruded and attached to a thrown slab, then shaped into a vessel.



A stick with a metal rib attached to the end is ideal for shaping and refining from the inside of a tall extrusion.



Extruded ridges can be shaped to form the edge of a hump mold. After a bisque firing, they will be glued into position, and the space filled with plaster to complete the mold.

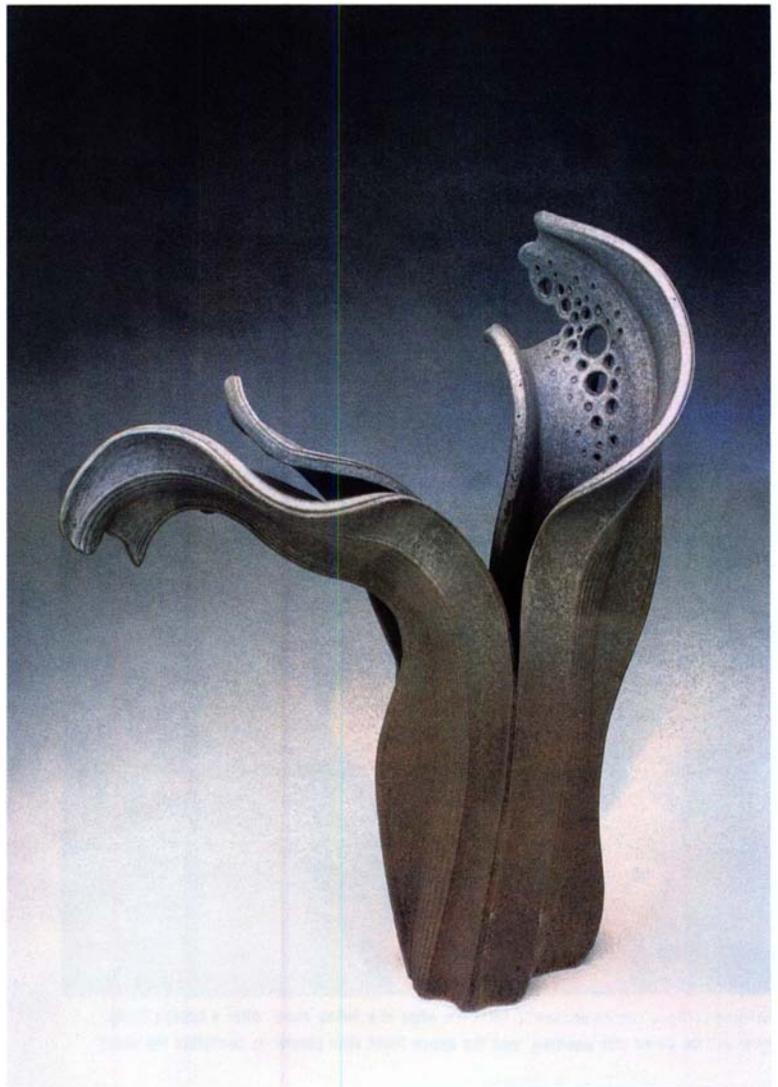


"Four-Piece XTR Vessel," 6 inches (15 centimeters) square, extruded white stoneware, with slab base.

The extruder can also be a valuable aid in wheel throwing—particularly in creating tall forms. Centering and lifting a large amount of clay on a wheel requires a great deal of skill and effort. The extruder can quickly and easily produce the initial tall cylinder. After the extrusion is cut free, it is simply carried to a wheel and centered for shaping. Thrown forms 20 inches in height or more are easily achievable utilizing this technique.

The first-time use of a new die often produces serendipitous results. The uneven distribution of clay in the first extrusion will often twist and tear into interesting shapes before finally combining into a straight form. With ingenuity, it is possible to salvage such pieces and combine them for sculptural forms as well as pots. It is even possible to encourage such aesthetic "disasters" by purposely splitting the form at the beginning of the process. This is accomplished by fastening a wire or monofilament across the base of the die and removing it halfway through the process. The extrusion is then left hanging to become leather hard overnight. I am occasionally greeted next morning by a clump of clay on the floor (this seems to occur only on the more successful pieces). Be sure to look carefully before discarding any "accidents," though. On one such occasion, I worked an accident into a sculpture that won an award.

There are no doubt many other possibilities for this versatile tool; in addition to vessel and sculpture forms, extrusions could be used to produce lamps, fountain modules and musical instruments, to name just a few. I recommend everyone approach extruding with fresh eyes. You will not be disappointed.



"L'Envole III," 22 inches (56 centimeters) in height, extruded, split and altered white stoneware, glazed and fired to Cone 10.

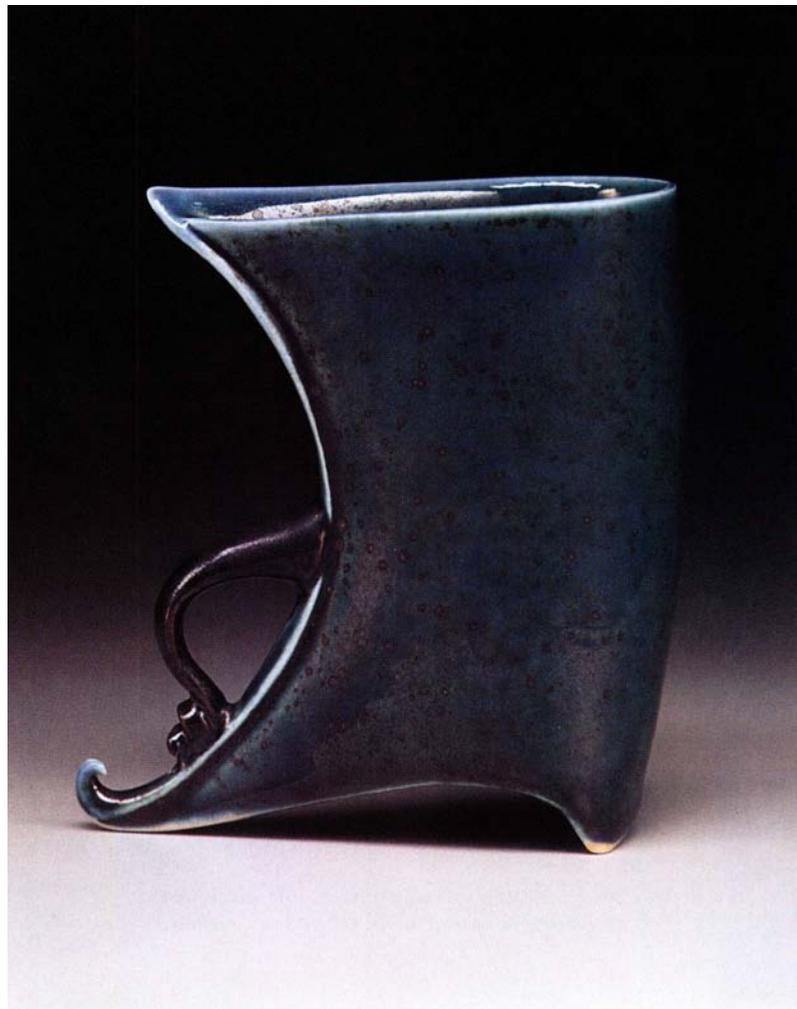
The Body in Clay: A Bilateral Exhibition

BY DOROTHY JOINER

Throughout history, the human form has served as a subject for artists working in various media. Depictions of ourselves represent the struggle to understand humanity. Giving contemporary expression to this age-old association of the human body and creativity, Ohio University professor Joe Bova assembled an intriguing array of both functional ware and figurative sculpture by 18 ceramics artists for “The Body in Clay: A Bilateral Exhibition” at St. Louis’ dynamic Craft Alliance.

The smaller of the two adjoining galleries was reserved largely for functional works. On view there, Susan Filley’s teapots and cups evoked a dancer’s gestural grace, underscoring the traditional identification of the vessel with the human. “Teal Take,” a porcelain cup, wheel thrown and altered, arches its “back,” the handle like an arm akimbo.

In visual opposition to the curvaceous femininity of the Filley cup was the sturdy, deliberate inelegance of Michaelene Walsh’s earthenware cups. Dominated by portraits resembling mug shots in a police lineup, they are agreeably direct, ungainly and downright funny, each projecting a compelling presence disproportionate to its size. In the same anticonventional stance as the cups is “Strong,” a glazed earthenware figure clad in tight-fitting black pants, scoop-necked top and boots. Little breasts, slightly swelling hips, and red lips indicate that she’s a girl, but the four-square



“Dancing Cup,” approximately 6 inches (15 centimeters) in height, porcelain, by Susan Filley, Mt. Pleasant, South Carolina.

posture might just as well be that of a male biker. With circular hands like boxing gloves, a “steroidian” joining of head and neck, and a blank, chinless face, the tiny figure defies the pervasive image of the pretty woman. She is, instead, what Walsh terms a “cultural object,” similar to a “fetish,” crystallizing elements of the “collective subconscious” and lending a counterbalance to the culture’s conscious penchant for normative perfection.

Skewing the smaller gallery’s “functional” category, as does Walsh’s pugilistic little lady, was Les Lawrence’s “There Is Too Much Killing in This World,” porcelain, dice, electronic timer, battery and LED. Paying lip service to the notion of a teapot, Lawrence includes a “let’s pretend” spout and handle cast from a silver vessel. The heart-shaped artifact rests on red-and-white dice; it is imprinted with the image of a skull, which is crossed with incised lines like a target. An innocuous package to the side contains a computer chip and several transistors. Controlled by this circuitry, a little red light comes on for 3½ seconds every 46 minutes—a kind of symbolic explosion. Chances are the casual viewer won’t see it go on. The odds for any bomb’s victim are just as dicey.

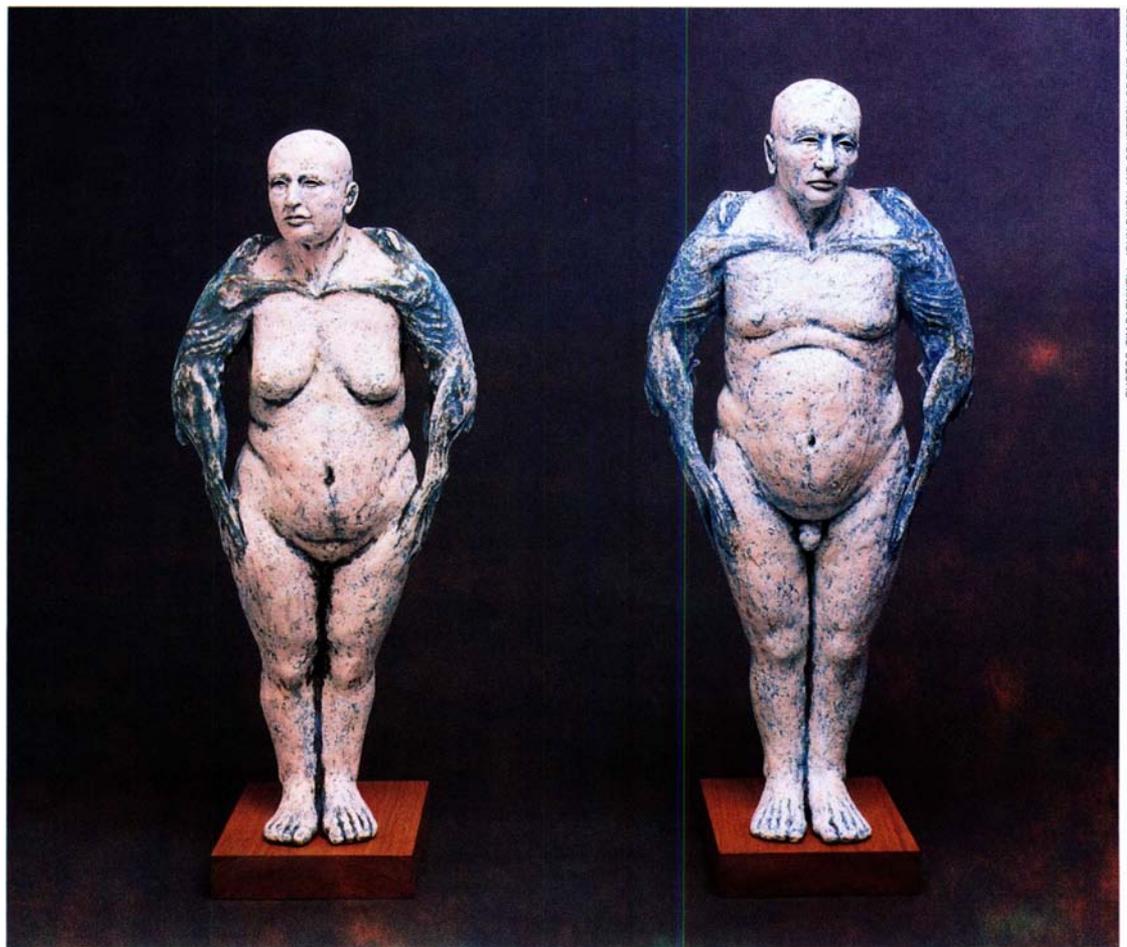
Sculptures peopled the larger gallery. Tim Taunton’s one-third-life-size figures coupled meticulous, realistic detail with an unsettling, oneiric association of dissimilar elements. In “Thermal



"Strong," 21 inches (53 centimeters) in height, earthenware and rubber, by Michaelene Walsh, Baton Rouge, Louisiana.

Etiquette," earthenware with terra sigillata and glaze, a blue nude balances a disproportionately large thermos bottle on her head. The right hand held near her midsection, rather than in the conventional Venus *pubica* gesture, undercuts the voluptuousness expected in a nude. Nor is her Delft-blue face inviting; rather, she stares fixedly outward. Confirming her chilly demeanor, the figure stands on "ice," an irregular rectangle of sanded Plexiglas, antithetical to the "heat" on her head. Lending additional complexity to the image, the second word of the title suggests learned behavior which, in other eras, was epitomized in practicing correct posture by walking with books balanced on the head. Taunton's curious nude seems, therefore, to be an artful meditation on feminine passion and its opposite—learned, "icy" control.

In a similar conflation of naturalistic and visionary, standing vulnerably naked, were Adrian Arleo's blue-tinged man and woman, "Coat of Arms." Sculpting the figures after studying Diane Arbus' photos taken in a nudist colony, Arleo blurred the distinctions between male and female physiques. Both aging bodies are padded with rolls of fat; both have sagging breasts and thighs bulging with cellulite. Controverting this realism, nevertheless, is a startling metamorphosis. The figures' arms change into animals, perhaps dogs or wolves. These "anthropozoic" crea-



"Coat of Arms," to 29 inches (74 centimeters) in height, by Adrian Arleo, Lolo, Montana.

PHOTOS: TIM BARNWELL, JOHN DIXON AND COURTESY OF THE ARTISTS



"Thermal Etiquette," 44 inches (112 centimeters) in height, earthenware and Plexiglas, by Tim Taunton, La Grange, Georgia.

tures are for the artist a metaphor of the human participation in the natural world. Despite technological advances, we are, she maintains, intimately connected to nature. For all their defenselessness, however, Arleo's pair face the observer with dignity, even pride, as though accepting their hybrid status.

Much like the 16th-century mannerists whose strained marmoreal figures often projected an edgy sexuality, Christyl Boger's virtually full-sized figures sit in postures of only apparent ease. In "Territory, Figure 2," a woman holds the nipple of her breast with fingers on which overlong nails are also decorated with the same gold and floral designs. Contradictory to these intimations of self-display are the figure's ivory skin and dainty flowers. With these, Boger evokes the tradition of white figurines—Sevres, Meissen and Minton—whose delicate prettiness and coquettish charm, she says, are meant "to flatter, support and seduce."

Also in the larger gallery, as if masking as pure figuration, were Richard Swanson's buoyant teapots, their function concealed by the playful little Botoresque beings out of whom they are formed. Prominent tummies hold the tea; curving, outstretched arms serve as spouts, with heads as



"There is Too Much Killing in This World: T.I.T.M.K.I.T.W.," 12 inches (30 centimeters) in length, porcelain, dice, timer, battery, LED, by Les Lawrence, El Cajon, California.



"Territory: Figure 1," 30 inches (76 centimeters) in height, with decals and luster, by Christyl Boger, Bloomington, Indiana.

lids. Adding to the "humanity" of the pots are their satiny surfaces and unified, deep iron-red hue, much like the "flesh" tones of red-figure Greek pottery. Swanson sands each piece repeatedly at intervals during the process to achieve his distinctive surfaces.

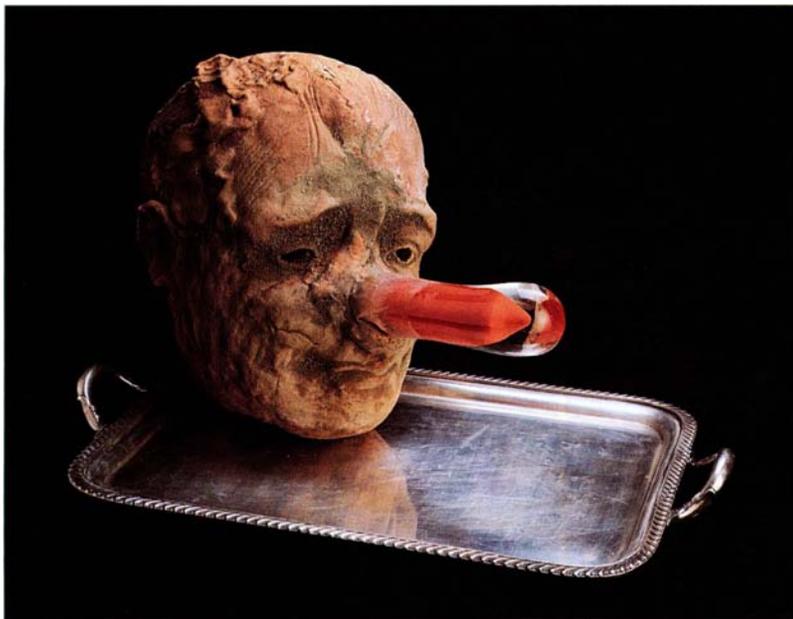
Just as the exhibition reaffirmed the immemorial association of clay with the human and the creative, it also validated Bova's contention that craft media should no longer be relegated to an inferior art status. Emphasizing in his curator's statement the equality of functional and sculptural works, Bova calls for a more ecumenical valuation of the two. Ranging from buoyant and celebratory to anguished and grim, the works from the artists he invited do more than lend credibility to his contention that both kinds of ceramics illuminate the human condition. I borrow Bova's citation of Marvin Bell: "There is a lost soldier in every ceramic bowl. / The face on the dinner plate breaks when the dish does."

The author *Dorothy Joiner* is a professor of art history at the *State University of West Georgia, Carrollton*.

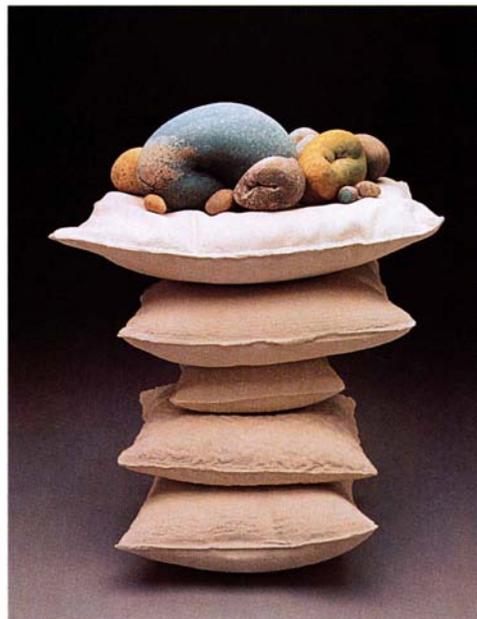
"Leaping Lady Teapot," 7½ inches (19 centimeters) in height, by Richard Swanson, Helena, Montana.



Pushing Clay



"C.O.S.-Empty Pockets," 13 inches (33 centimeters) in height, clay, glass and silver tray, by Arthur Gonzalez, Alameda, California.



"Rest," 15 inches (38 centimeters) in height, earthenware, metal rod, by Mika Negishi Laidlaw, Garden City, Kansas.



"Onion Jar," 15 inches (38 centimeters) in height, salt-fired stoneware, by Sharif Bey, Pittsburgh, Pennsylvania.

Vessels, figurative and abstract sculptures, tile murals, and two installations can be seen through December 7 in "Pushing Clay," an invitational and juried exhibition at the University of Southern Maine Art Galleries in Gorham. Three jurors—Ray Chen, USM professor; John Elder, owner, John Elder Gallery, New York City; and John Holverson, director, the Jones Museum of Glass and Ceramics in Sebago, Maine—invited 11 artists to participate in the show. They then selected 25 pieces from 492 slide entries from artists around the world.

In interpreting the title, "Pushing Clay," Elder preferred to "look for work that stretched boundaries, either physically, emotionally or conceptually," but found that the final exhibition "leans more toward the provocative."

In conjunction with the exhibition, a symposium was presented in early November at the university. Entitled "Clay Migrations: Asia and America," it featured demonstrations by Taiwanese artist Tan Kuo Liang and Maryland ceramist Deborah Bedwell, as well as a panel discussion on the mutual influence of Asian and Western ceramics.



"Re-edged Bowl," 5 inches (13 centimeters) in height, wheel-thrown and altered porcelain, fired in reduction to Cone 10-11.

Sally Bowen Prange

by Elaine Levin

Water, in its many manifestations, has played a significant role in the life and work of North Carolina ceramist Sally Bowen Prange. Water is, of course, essential to clay's plasticity and to facilitate throwing on the wheel. Moreover, Prange asserts, water transcends the technical, as it engages all the senses (touch, taste, sound, sight and smell). A strong and enthusiastic swimmer, she finds the sound of water rushing over rocks or lapping a shore line to be a meditative, soothing experience.

Frequent trips from her home in Chapel Hill to the Atlantic Ocean, only a couple hours driving time, have

sensitized her to the ambience of the seashore, inspiring glazes that emulate the unique muted colors of sand, sea and shells. A fascination with the way water alters colors and mirrors the sky and surrounding landscape is also echoed in her vessels.

These relationships emerged slowly, some years after beginning her career as a functional potter in the early 1950s. By the mid 1970s, she had shifted from stoneware to porcelain; “porcelain loves water as I do; it soaks up water,” she explains.

Porcelain was also more suited to the crystalline-matt glazes she had developed for her “Edgescape” series (see page 46 of the May 1985 CM). Intuitively applying to the rim the damp clay scraps that fall as the bottom of a vessel is trimmed, she viewed this alteration as an exercise in an artist’s freedom to experiment with traditional form. The extra weight at the rim would cause the vessel to warp during a firing, often yielding an asymmetrical tilt that added a new dimension of fluidity to the piece. Viewed as a gestural expression, the vessel’s shape related to forms in nature, such as the ragged edge formed when sea foam licks the shore.

In the process of altering rims with attachments, Prange gradually broke from strictly functional form, moving toward a more sculptural expression. Confidence in this direction came in part from conversations with the English potter Lucie Rie, whose elegant forms Prange admired and whom she had visited many times in London. However, she lived in a state renowned for a lengthy utilitarian ceramic tradition. Vessels with uneven rims were a departure from the known and were not, at first, accepted there.

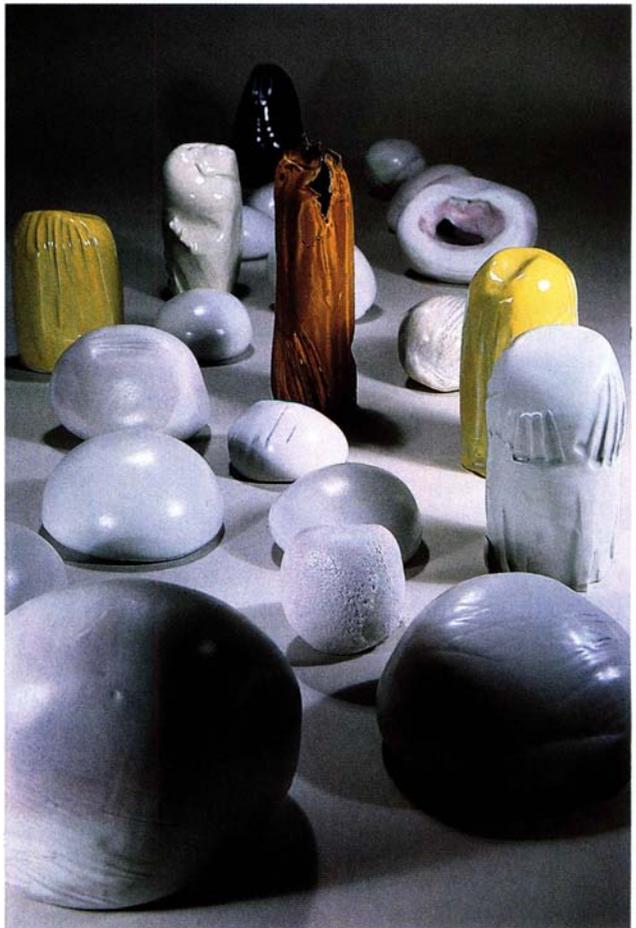
Prange was also relating to the feminist movement of the 1960s and ’70s, and to work that allowed for an expression of the artist’s “experience and vision.” She now perceived the vessel as a receptacle, a metaphor for women, something beyond a simple container. Once Prange stepped beyond that invisible boundary line between the utilitarian and an art object, there was no turning back.

After a trip to China and Japan at the end of the 1970s, Prange felt renewed confidence in her aesthetic direction. Early in her career, she had had an affinity for the purity and directness of Chinese ceramics, influenced by her parents’ stories of the years they had lived in China. Then, too, the asymmetrical aesthetic so visible in Japanese art and life—in the gardens, the textiles, the ceramics—all reaffirmed her artistic choices.

Works from this period reflect her confidence in emphasizing the irregular. The serrated edges recall the spiny fingers of the Regal Murex seashell. Ledges and openings seemed as natural for this work as they are for the trumpet triton shell or the Atlantic thorny oyster shell.



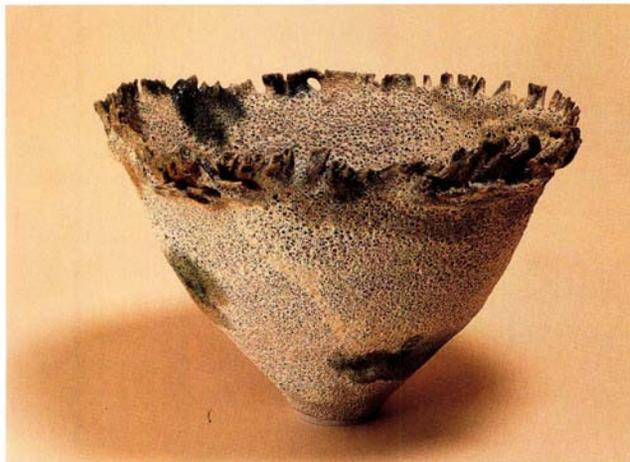
Though rooted in functional forms, Prange’s work has moved toward sculptural expression in the past two decades.



“Mixed Society,” various dimensions, wheel-thrown and paddled porcelain, with glaze, fired to Cone 10 in reduction.



"Wrecked Vessel," 12½ inches (31 centimeters) in height, thrown and altered porcelain, with Barnacle Engobe and glazes, fired to Cone 10, then refired with lusters to Cone 018.



"Fire Barnacle Edgescape," 9 inches (23 centimeters) in height, porcelain, with Barnacle Engobe and glaze, fired to Cone 10 in reduction.

Further enhancing the references to the seashore, she developed a pockmarked, textured glaze that resembles barnacles clinging to the hull of a ship. Silicon carbide in clay and/or slips converts to a gas, and bubbles through the glaze to produce a pitted, rough surface.

When the sport of scuba diving became accessible, it was predictable that Prange would take lessons. And that it, too, would impact her work. Her first dives were off the North Carolina coast, known as "the graveyard of the Atlantic." There she saw the massive wrecks of World War II and older ships. Swimming silently among the sealife attracted to the strange architecture of these manmade reefs was in many ways a spiritual experience. The shadows and shifts of light all suggested new forms and hues for sculptured vessels.

Vertical and diagonal additions, wavy or straight, combined with a heavy, barnaclelike glaze surface, reflected her experiences. Then, as she expanded her diving to areas of the Caribbean, she began to work with watery shades of green, red, orange and blue. Metallic lusters, iridescent and reflective, mirrored the shifting colors in the tropical marine light. In contrast to the earlier rough barnaclelike surfaces, these lustered vessels' smooth surfaces shimmer and glisten. Their altered rims, windows and ledges mimic the movement and distortions of objects observed underwater.

Once again, in the late 1990s, her work shifted directions. Closed or semiclosed, vertical shapes 9 to 12 inches high, diverged from previous open vessels. Often deeply carved, this series, named "Fraternity," supports luscious, all-over, glossy, high-fire glazes. The title suggests a group linked together by some commonality.

The next and most recent series, "Society," is a natural extension of this direction. These pebble, stone and small boulder shapes, each individually shaped and paddled, vary in color from white to gray to soft brown. Sensuous and accessible, they are inviting to the touch. Gallery visitors at a recent installation of over 100 "Society" pieces were encouraged to touch, hold and rearrange them. In a sense, the viewers by their action paralleled the concept of members of a society affected by interaction with one another.

The fluidity of water, its buoyancy, its often turbulent, treacherous, tantalizing or soothing character, echoes qualities in Sally Bowen Prange's ceramics. Taking risks as a scuba diver means one must always be conscious of mishandling equipment or misjudging currents. Taking risks as a ceramist can mean being in conflict with prevailing styles and ideas. Just as water seeks its own direction, so has Prange sought her own personal expressive direction in her commitment to her art.

The author *A frequent contributor to CM, ceramics historian Elaine Levin resides in Northridge, California.*



"Desert Dazzle," 10 inches (25 centimeters) in height, thrown and altered porcelain, with glazes and lusters, by Sally Bowen Prange, Chapel Hill, North Carolina.

recipes

Porcelain Body

(Cone 10-11, reduction)

Kona F-4 Feldspar.....	25 %
Grolleg Kaolin.....	50
Flint (200 mesh).....	25
	100%
Add: Bentonite.....	2%

Barnacle Engobe

(Cone 10-11, reduction)

Kona F-4 Feldspar.....	12%
Edgar Plastic Kaolin (EPK).....	80
Flint (200 mesh).....	.8
	100%
Add: Silicon Carbide.....	2-6%

Apply by brushing onto bone-dry ware. Tends to settle; stir frequently when applying. Thickness will influence texture, as will glazes put near or overtop. Commercial stains mixed with water can be brushed over engobe before or after the bisque firing.

Best Matt Glaze

(Cone 10-11, reduction)

Barium Carbonate.....	18.18%
Whiting.....	9.09
Zinc.....	16.37
Kona F-4 Feldspar.....	47.27
Edgar Plastic Kaolin (EPK).....	9.09
	100.00%
Add: Rutile.....	7.88%

Apply by dipping or spraying onto bisqueware (two layers when glaze is the consistency of cream). Not intended for use on surfaces that come into contact with food or beverages.

Sally's Soft Celadon Glaze

(Cone 10-11, reduction)

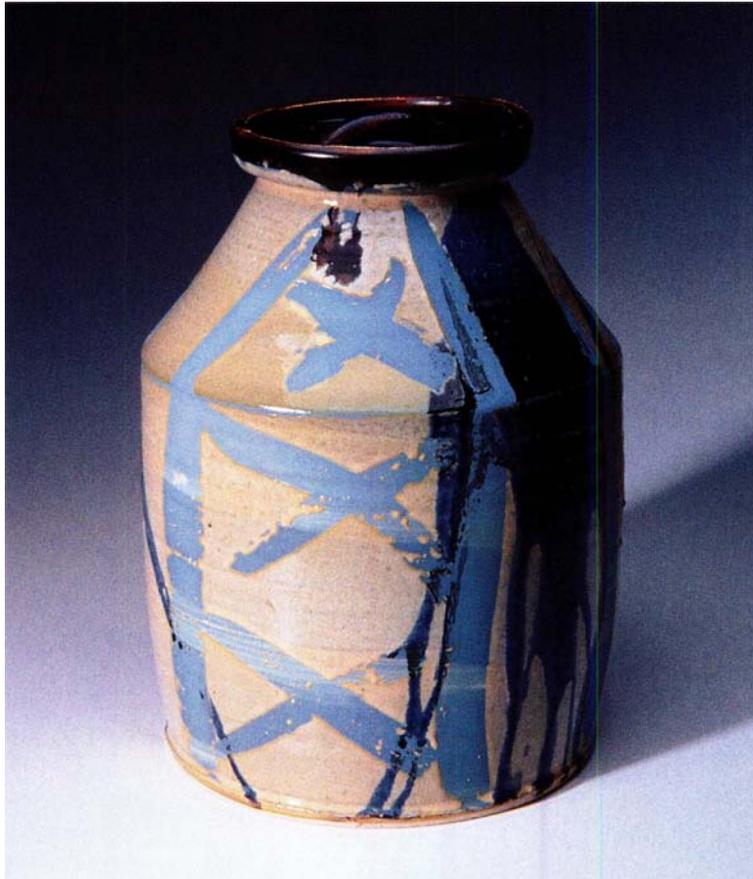
Barium Carbonate.....	10 %
Whiting	15
Cornwall Stone.....	40
Edgar Plastic Kaolin (EPK).....	15
Flint.....	.20
	100%
Add: Red Iron Oxide.....	1-2 %

Apply by dipping, spraying or brushing onto bisqueware. Good for use with lusters. Not intended for use on surfaces that come into contact with food or beverages.

GIFTS OF TIME AND SOLITUDE

A Rufford Residency

by Steven Glass



"Lidded Jar," 14½ inches (37 centimeters) in height, stoneware, with slips and glaze, fired to Cone 8.

The French anthropologist, Claude Levi-Strauss, in his book *The Jealous Potter*, describes universal myths that surround the discovery of potters' clay, the potter's art and the role of the potter in primitive cultures worldwide. His sedulous unearthing of Native American, South American and Asian myths reveals the potter near the bottom rung on the ladder of social hierarchy; not surprising to current-day ceramics artists who are keenly aware of their position in the art world, past and present. There is a place, however, where potters occupy the top rung of the artistic ladder and are respected implicitly. It is found in the British midlands near Nottingham on the site of a former 16th-century Cistercian abbey. It is called the Rufford Craft Centre.

Devoted entirely to ceramics, the Rufford Craft Centre has existed since 1980. It is housed in the elegant stables of a sprawling manor, which D. H. Lawrence refers to in *Lady Chatterleys Lover* as Wragby Hall, located not far from Lawrence's birthplace. Ceramic art past, present and future truly has a home at Rufford.

Director Peter Dworok insists on quality and integrity in all manner of programming. "It is essential to our relationship with the community and beyond. The inherent strength of ceramic art, the authentic encounters with clay, that's what we're about."

Rufford's permanent collection, for example, includes works by Bernard Leach, Michael Cardew, Hans Coper, Lucie Rie and other luminaries. The exhibition gallery has presented over 150

shows since 1980. Among them were solo exhibitions by ceramics stars Sandy Brown, Mick Casson, David Frith, Jane Hamlyn, Walter Keeler, John Maltby, Colin Pearson and Robin Welch. In addition to the exhibition gallery, there is a sales gallery for members of the Craft Potters Association of Great Britain.

The center is also host to Britain's oldest and finest potters' festival, "Earth and Fire," which has attracted such well-known potters as Svend Bayer, Clive Bowen, Kyra Cane, Ruthanne Tudball and Jack Troy.

My own awareness of the Rufford Craft Centre came about through a meeting with Edmund de Waal at the Virginia Museum of Fine Arts in Richmond, Virginia, where I am the resident potter. He and Julian Stair had been invited by potter Rob Barnard to do a series of workshops and lectures concurrent with their joint exhibition at Anton Gallery in Washington, D.C., in 1998. Encouraged by Edmund, I contacted director Peter Dworok regarding a residency. After sending slides, resume, etc., I visited Rufford in January 2001 and fell under the spell of Albion moonlight right away. It was an honor to be accepted as potter-in-residence from August through September of the same year.

Normally, the din of daily life allows me only intermittent time to work in the studio. I must fit my own work in between teaching, maintaining equipment, ordering supplies, consulting with curatorial staff and presenting lectures and outreach programs. A residency at Rufford offered the twin gifts of time and solitude.

I arrived in late July and headed straight to the well-equipped studio designed by salt-glaze potter Jane Hamlyn. Situated on the second floor of the stable block, overlooking the 200-acre country-park estate, the studio is equipped with two potter's wheels and three electric kilns. The kiln yard, a short walk through the grounds from the studio, houses a gas kiln and a wood-burning anagama built by British potter Jon Fellows.

Living quarters for the potter-in-residence are on the second floor of the former coach house. It is a comfortable, furnished apartment just across the courtyard from the studio. The staff at Rufford is extremely helpful and generous with their time. They were always checking on me to make sure I had everything I needed—from assistance in the firings, to bringing tea, to finding a romantic getaway for my wife and me to visit when she arrived for a short stay. Other

This 16th-Century Cistercian abbey is home to the Rufford Craft Centre, devoted exclusively to the ceramic arts.

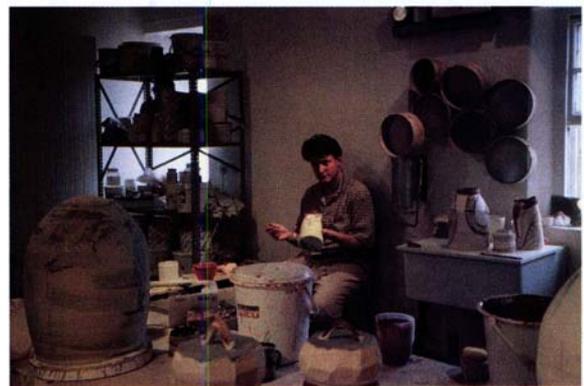
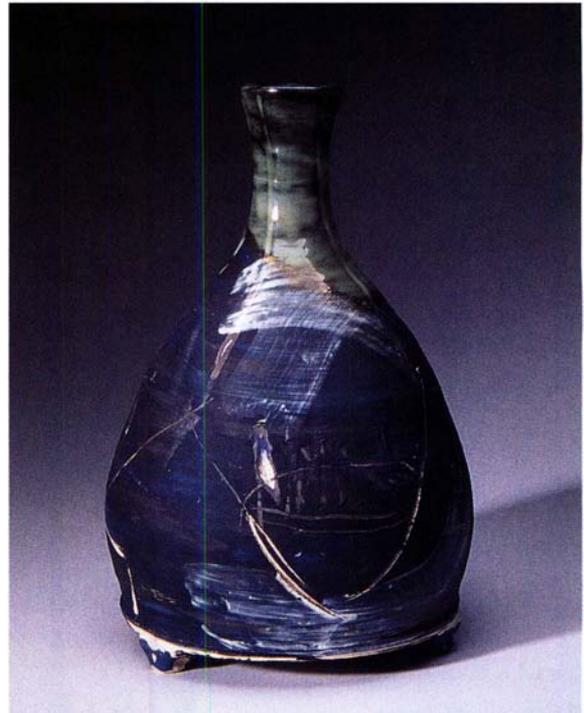


The front entrance to the Rufford Craft Centre.

"Bottle," 11 inches (28 centimeters) in height, stoneware, with slips, sgraffito decoration and glaze, fired to Cone 8.



"Bollard Form with Tiles," approximately 16 inches (41 centimeters) in height, by Steven Glass, Richmond, Virginia, created at Rufford Craft Centre.



Steven Glass in the resident potter's studio at Rufford.

potters in the area, most notably Kyra Cane, were happy to introduce me to galleries and offer sage advice regarding restaurants and pubs.

With the opportunity to work, unencumbered, for two full months, I quickly settled in by making functional items—mugs, bowls, pitchers and platters. Becoming familiar with new slips, clay, glazes and kilns was a challenge soon overcome with the help of studio assistant Dawn Taylor. I kept Peter Dworok's mantra for the residents in mind. "Do something different. The work one creates at Rufford should be significantly unlike one's expression at home."

After a few tests, I began experimenting with new glazes and shapes, drawing inspiration from nature and local architectural forms. I focused at last on a series of rounded, closed shapes

surrounded by tiles arranged rectangularly. The large bulbous forms were drawn directly from actual bollards that surround the north face of the ceramics center. The tiles, like small ceramic prayer rugs, invite the viewer into the two- and three-dimensional relationship of each installation.

The cool dampness of the resident potter's studio meant slow drying. In fact, the last three bollard shapes and dozens of tiles were unloaded from the kiln the morning of my final day at Rufford. As each piece was brought into the light of day, I experienced truly what English writer David Whiting refers to as "The genuine anxieties and exhilarations of expression."

Content with what I had accomplished, I went for one last walk around the expansive, reflective lake and through the neatly tended gardens at Rufford.

Karen Shapiro: The Art of Everyday Life

by Lisa Crawford Watson

Art imitates life—particularly for those who recognize it in the common elements of their everyday surroundings. There is the sculptural curve of a coffee pot, the etching on a bar of soap, the texture of an orange. The creative eye can see it; the creative hand will render it.

Karen Shapiro derives her art from everyday life. Her ceramic sculpture doesn't have to be studied, interpreted or understood. It is what it is.

"Throughout my youth," Shapiro recalled, "I was always striving for the perfect art form. When I tried to do it as a grown-up, it didn't come so easily. Mid-struggle, I looked over at my coffee pot and milk carton and thought, 'Wow!' When you get older, you realize everything is right there."

Shapiro's sculptures represent items that have been used, and they look it. Whether it's a box of Morton salt or a heroic tube of Great Lash mascara, each piece speaks to an era or a season, an event or a time, when it was a part of the life of the viewer.

"I call them pop icons, except they have a little surface development, a patina, that gives them a friendly, used quality," observes Chris Winfield, who exhibits Shapiro's work in his eponymous gallery in

"Half & Half," 16½ inches (42 centimeters) in height, Cone 10 white stoneware, bisque fired to Cone 04, brushed and sprayed with commercial underglazes, fired to Cone 06, then glazed and raku fired.





After the initial bisque firing, Shapiro applies surface detail by brushing or spraying underglazes over graphic tape, contact paper cutouts, latex and other resist materials, then fires to Cone 06. The final step for each piece is the firing of a crackle glaze and postfiring reduction.



Carmel, California. “Some pieces, many of which are from packaging of the 1930s, ’40s and ’50s, are quite nostalgic. They have a historical element but are still around, which gives them their popular appeal. Collectors tend to put them on a kitchen counter or vanity, places where the actual items would go.”

Virginia Breier, who represents Shapiro at her namesake gallery in San Francisco, describes the work as “technically incredible and very appealing because of their humor. So often, when something is large, it gives you a different perspective on how you would look at the object so common to you. It makes us laugh. Karen is a very clever woman.”

Gallery owner Don Endemann, who met Shapiro through Breier and later introduced her to Winfield, considers her work “comfort clay” with much the same appeal as comfort food. “Everybody smiles when they look at her work,” said Endemann, owner of the Stewart Kummer galleries in Gualala, California. “It fills a nostalgia, spanning generations of folks who have handled the original forms. What I like about her work is that it’s very straightforward. She makes each piece individual and unique.”

Although Shapiro considers herself a new kid in the ceramics circle, the techniques of kneading, forming, carving and glazing are not new to her. For 30 years, she worked as a pastry chef, sculpting the ultimate edible art form.

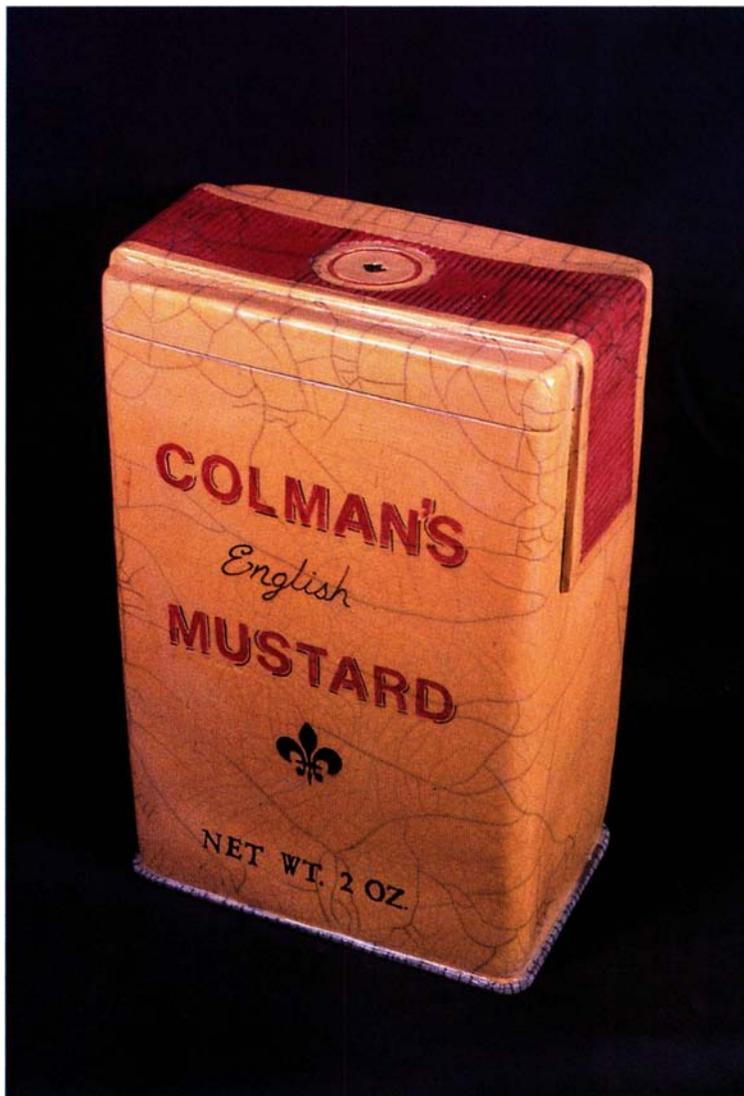
"Colman's Mustard," 12 inches (31 centimeters) in height, Cone 10 white stoneware, bisque fired to Cone 04, brushed and sprayed with underglazes, refired to Cone 06, then glazed and raku fired.

Her career developed without a plan, without expectations—except to be creative. A design major in college, she was vacillating between careers in fashion or package design, when she decided to marry and support someone else's career. "Then," Shapiro says, "it was my turn. I was looking around for what area of art I wanted to pursue, and started cooking as a hobby. And there it went. I loved it for 20 of my 30 years as a pastry chef. In making a move to ceramics, I realized I had all the tools to roll out dough. I just used them to roll out clay. All my marzipan tools went to clay."

When Shapiro took a ceramics class with Anne Peete Carrington at the College of Marin, she realized, "I love clay; I should get back to this. It was Anne who said, 'You're on your way to becoming an artist.' She gave me the confidence and the basic techniques I needed to succeed in this new medium."

Pastry chefs, as a rule, are a detail-oriented group. For Shapiro, the most engaging aspect of decorating cakes had been the precision artistry, the graphic and sculptural elements. It still is, and it shows in her ceramics.

Just as she sees the artistry in mundane objects, she frequently encounters the tools of her trade in ordinary items, as well. "There isn't something on the market designed specifically for doing graphics on clay," she said, "but I went out and found what would work. I use adhesive paper or



"It Never Rains," 13 inches (33 centimeters) in height, Cone 10 white stoneware, bisque fired to Cone 04, brushed and sprayed with commercial underglazes, fired to Cone 06, then glazed and raku fired.



“Goldfish” and “Milanos,” 21 inches (53 centimeters) in height, white stoneware, bisque fired to Cone 04, brushed and sprayed with commercial underglazes, fired to Cone 06, then glazed and raku fired.



“Great Lash,” 21 inches (53 centimeters) in height, handbuilt white stoneware, with underglazes and glaze, raku fired, by Karen Shapiro, Gualala, California.

vinyl lettering to make a stencil. I use airbrushing and various things to create my finishes. For instance, when I wanted something to look like dirt, I used dirt; it worked. It’s always challenging to find what I need to mash into the clay or cut it out, but I come up with it.”

She enjoys the process of rolling out, cutting and forming her slab-built pieces, but it’s the glazing and firing that take the cake. “I use a high-fire clay, which I low fire

because I raku,” Shapiro said of the technique she learned from Carrington. “My pieces are initially electric fired, frequently a second time with the underglazes and graphics on them.

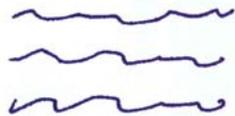
“If I’m doing some kind of modern piece of everyday life, and I kind of funk it up with raku, I can get wonderful flecks and cracks that age it, bring it to life. If I stopped with the electric firing, it would look like the item, but more like a toy. The raku

firing [in a gas kiln in her backyard] puts in the wonderful imperfections of real life.

“I bring the temperature up to Cone 08, which is orange-red, then immediately open the kiln, reach in with tongs, remove the piece and put it in a trash can. The excitement of reaching into a red-hot environment, of the flaming can—even the choking smoke—of finding results I never dreamed of has given me enormous energy, appetite and passion for my work.”



Waterhole



Fire-Smoke-
Water-Blood



Man



Woman



Child

Clay in the Outback

by Marcy Wrenn

It was about ten years ago that I strolled down Melrose Avenue in Los Angeles, and wandered into a new art gallery filled with amazing Australian Aboriginal paintings that were so alive they seemed to vibrate. Not since I had seen Picasso's "Guernica" had I experienced such a powerful emotional reaction to painting. I spent the next hour mesmerized, wanting to understand the symbols scattered across the canvases, and to figure out how these paintings could convey such energy and movement. The gallery was also filled with tribal artifacts, spears, wooden bowls and baskets, all painted with the same mysterious dots and symbols. That gallery no longer exists, but my interest in Australian Aboriginal art has only grown since.

In 1998, I visited the museums and galleries in Sydney, Canberra and Melbourne to learn more about Aboriginal paintings, the culture from which they came, and the men and women who created them. As a ceramist, I was intrigued by the absence of clay in any form in the



PHOTOS: ROBERT WRENN

Students used their favorite totems and symbols to decorate about 25 disks, which are now displayed on the front veranda of the school in Ali Curung.

Australian National Gallery, and wanted to visit the Outback for a closer look at the source of such a rich artistic tradition.

Three years later, I had the opportunity to do just that when Australian artist Marie Elliot invited me to go with her to the small Aboriginal community of Ali Curung in the Northern Territory. Marie had been invited by Judi Wilshir, the vice principal of the government school in Ali Curung, to help out in some of the art classes. Judi mentioned that they also needed someone to show them how to use the two pottery wheels and the electric kiln that were sitting idle. "Ah ha," Marie responded. "Just the thing for my friend Marcy from America."

It is not surprising that none of them knew how to use the pottery equipment. As a nomadic society for 50,000 years, the Aborigines did not cultivate crops, store foods or acquire goods. They had no need for clay pots. Their art was confined to ceremonial sand painting and body painting, rock and bark paintings, and the stone or wooden *tjurungas* upon which tribal secrets were recorded.

In 1970, Geoffrey Bardon, an art teacher from Sydney, introduced the Aboriginal community near Alice Springs to canvas and acrylic paints. Soon, Aboriginal art centers were erupting all across the Northern Territory. This movement reflected the political and social re-emergence of the culture. From painting, Aborigine artists branched out into fabric, glass, ceramics and other art-based enterprises. My job would be to show the women painters and the children of Ali Curung how to use clay for creative expression.

Three months after accepting Marie's proposal, having received the proper legal clearance required before entering Aboriginal land, I was on my way. My husband, Bob, and Marie's husband, Austin, joined us. We left the Elliots' home in the



Everyone wanted a turn at the wheels, so there were plenty of "helping" hands.

southern state of Victoria, and drove 1800 miles, first along the Murray River, through farmlands and vineyards, over the border into South Australia, then headed north along the Stuart Highway into the Northern Territory, the beginning of the Outback.

Traversing the Outback was an experience in itself. This two-day drive took us past the opal mines and accompanying drilling sites, through desert scrub terrain

scattered with termite hills and many varieties of eucalyptus trees, and past several unfortunate kangaroos that had tried to cross the path of one of the famous road trains (trucks with multiple trailers) traveling the Stuart Highway. This was not a place for the faint of heart.

Ali Curung, our destination, is a remote community with approximately 500 residents and probably 200 dogs. It is located in the Red Center of Australia between Alice Springs and Darwin. The Ali Curung School has an enrollment of 120 students, prekindergarten through high school. There are 20 faculty and staff members. Most of the teachers are *Cardia*, the Aboriginal word for European, and the rest are Aboriginal. Teaching assistants are Aboriginal.

Shortly after our arrival, we were shown our accommodations, a two-bedroom house across the road from the school. The next morning, as we crossed the red dirt road, we heard a small airplane circling overhead. Suddenly, the portable classroom doors opened and children poured out, cheering and yelling at the top of their lungs. Four professional basketball players from Melbourne and the United States were coming to the school. Ten minutes later, they stood on the green lawn of the schoolyard in front of a rapt audience of young admirers. The athletes spoke to them about keeping their bodies safe from tobacco and drugs, making good choices, and living healthy lives. Then it was off to the





Travelling sign;
circle is resting place



Rain



Tribes



Coolamon
(wooden bowl)



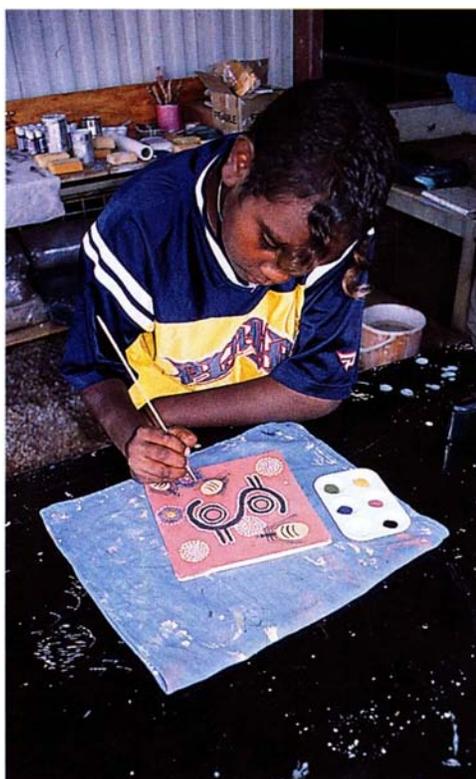
Digging stick

basketball court for some fancy ball handling and shooting. These kids admire their sports heroes. They all wear athletic logo shirts and shorts, and those who aren't barefoot are wearing popular brand tennis shoes. This was a big event for them and an important part of an educational program for young people who straddle two cultures.

My specific assignment was to teach the basics of working with clay to the 9- to 12-year-old students involved in an arts program called Paw Print Productions, and to some of the women artists at the Women's Center. Paw Print Productions started about two years ago. Children worked on their paintings for an hour and a half every afternoon under the guidance of their teacher, Judith Jorna, and her assistant, Lynette Ellis, a painter in her own right. Some of the paintings were photo-transferred to canvas tote bags, tee shirts and mouse pads.

Every few months, those items, along with the original paintings by the children, were packed for transport, then the teachers and children would hop in the school vans and drive south to Alice Springs or north to Tennant Creek to sell their work in the tourist market. The students earned individual commissions from the sale of their work, and profits were re-invested into the Paw Print program. It was a successful venture. The kids loved it and their parents supported it.

As I had been warned, their interest in clay was indeed keen. As soon as the first group arrived, we began with the humble pinch pot. They approached this new material with confidence and gusto, whipping through pinch pots in about ten minutes, which was lucky, because from that moment on, I had to teach one on one, as more students were brought into the class. Soon the early arrivals had promoted themselves to adding handles, lids



Martina Small concentrates on decorating her tile.

and feet to their forms. By the end of class, their arms, cheeks and foreheads were generously smeared with the white clay. I commented on this to one of the teachers who smiled and said, "They love it. It's like body paint."

The second day, I taught coil building, which required more patience. Some took to it, but I could see others needed to move on to slab work. What they really wanted to do was throw pots on the wheel. Their collective fascination with anything mechanical never ceased to amaze me. I did some wheel instruction and demonstrations, but the boys, especially, just wanted to have at it. At this point, a shortage of some of the most basic pottery supplies became evident. An empty tin can was shared by the two wheels as a slurry bucket, and that was only acquired by dumping the brushes it held onto the worktable.

Judi had ordered what she could from her ceramic supply source. They stocked in plenty of low-fire white and red earthenware, plus a generous supply of

wooden modeling tools, large brushes and some glazing materials. Before leaving home, I had packed a suitcase with several flexible and rubber ribs, a fistful of assorted small brushes, 40 small bottles of translucent underglazes, 4 pint jars of dry-mixed reliable slips, books on primitive pottery, fishing-line cutting wires and pyrometric cones—all cushioned with 30 foam-rubber sponges that I had cut from an old sofa cushion. I figured if the kiln was inoperable, we could at least do a primitive firing with whatever fuel was available locally.

The clay studio was an outdoor addition to the Paw Print Productions portable classroom, a cyclone fence enclosure shaded by a corrugated metal roof. The floor was dirt covered with a layer of gravel. It was adjacent to the grassy area where students played

soccer and football between classes and at lunch. The activity in that area was constant, with balls bouncing off the metal roof and lots of students just standing outside the fence watching the clay class. Everyone knew we were there.

By the third day, Judi said it would be wonderful if all the classes in the school could have at least one “go around” with the clay, if we thought we could handle that. With the help of Austin coaching at the pottery wheel, and Marie and Bob taking clay into the younger children’s classrooms, the clay program reached everyone. All ages had remarkable confidence and freedom in their approach to handling clay.

In order to test colors in the first kiln firing, we began decorating unfired tiles. They painted honey ants, witchetty grubs, rainbow serpents, animals, bush bananas and bush potatoes, all connected with lines and dots. Each of their paintings told a story. They were painting the animals they hunted, the foods they gathered, their sacred mountains and rivers, their totem animals, their myths and legends, the very core of the Aboriginal culture to which they were born.

For thousands of years, the Aborigines have kept their culture and traditions alive through a strict and accurate oral history, along with drawings in the sand and ceremonial body paint. These same symbols and patterns provide the children with a visual vocabulary that gives content, substance and meaning to everything they paint. It is pure visual communication and it packs a wallop.

By the third day, we had enough pieces dried to load up the small kiln (interior dimensions 15x15x18 inches). It had one 12x12-inch shelf, but no posts, so we had to use regular-size firebricks, which we found nearby. By tumblestacking, we utilized the space well, but I realized an efficient glaze firing was out of the question unless there were additional shelves and posts. We did five Cone 06 firings in a row, made possible by painting the work with underglazes, which turned out beautifully. In most cases, the color in the bottle was the same as that on the fired piece.

Because I had not been certain that the electric kiln would work at all, I kept in mind that it would be useful to offer an alternative in the form of primitive firing. Bob, Austin and Scotty Wilshir attached a two-wheel cart to the jeep and drove 20 kilometers to Murray Downs (a 3000-square-mile Australian cattle station), to fill the cart with cow dung. Austin dug a pit, and

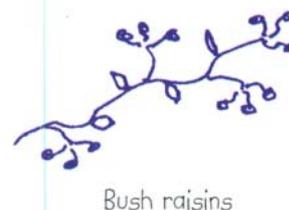
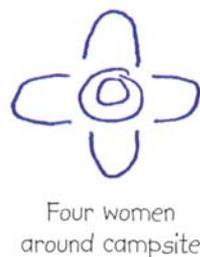
started a small fire with kindling; after school, we began warming the handbuilt pots around the fire. When we had a good bed of coals, we placed a metal grate over the coals and loaded the pots onto it. We shielded the pots with a few pieces of tin, then stacked the cow dung beehive style, and let the fire work its way from the bottom to the top. As the heat intensified, we heard some loud and dreaded pops, and we knew some of the pots that had been painstakingly coiled two days before were not as dry as we hoped they were. Drat!

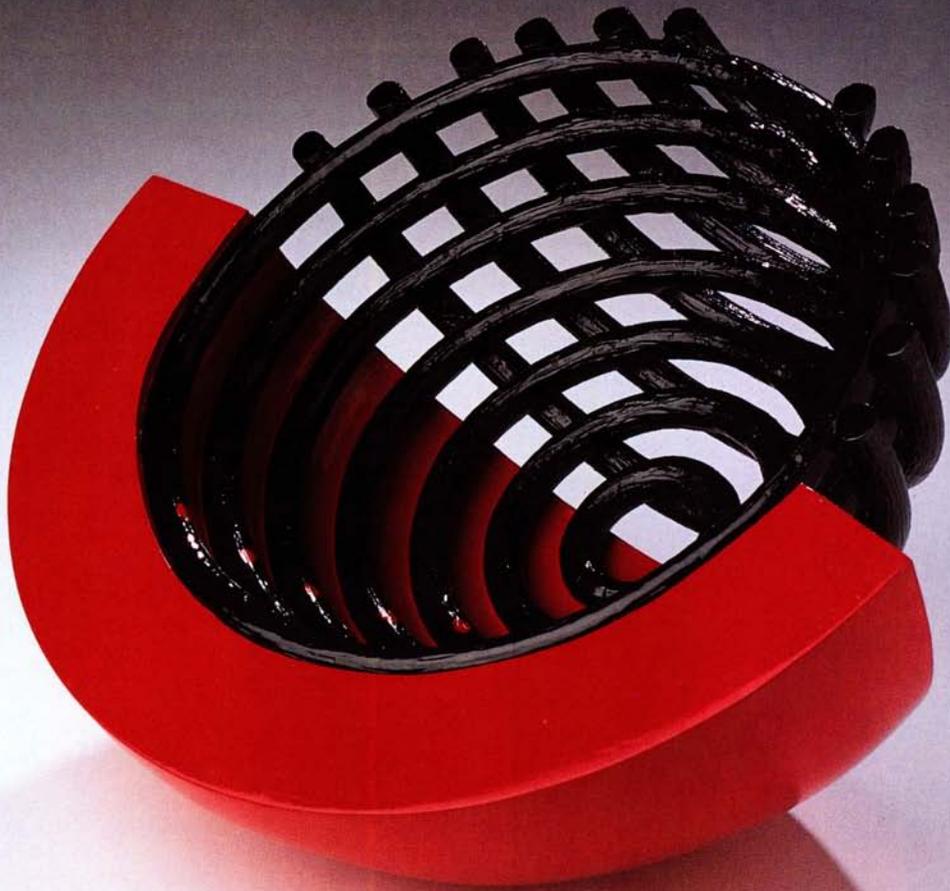
The fire burned rapidly and predictably. Within 20 minutes the students and staff were able to peer into the open spaces and see the incandescent red-orange glow of the pots. Lacking horse manure to throw on the fire at the final stage, we tried to smother it with the rich red sand that is the ground of Ali Curung. It stopped the combustion, but was ineffective in cutting off the oxygen, so the firing did not yield the rich black surfaces we hoped to achieve.

As expected, the opening of the kiln the following morning was a bit of a letdown. The pots were mature and had a lovely ring to them, but were white overall, and the students observing the opening had that look of. “What’s the big deal?” In retrospect, I realized if we had loaded the pit with the painted pots and tiles, it would have been a very successful oxidation firing and would have demonstrated an excellent alternative to the electric kiln.

That was our last full day at Ali Curung. During the ten days that we had lived there, we were treated as welcome members of the community. We shopped at the local grocery store with its unpredictable produce counter, an always available supply of frozen fishsticks and “ready burgers,” racks of nylon sports clothes with logos and, of course, the omnipresent dogs wandering through the small store with us. On the weekend, we drove to Tennant Creek, 83 miles north on the Stuart Highway, to stock up on basic staples. We stopped along the way to check out the local art galleries, the fabulous rock formations at Devils’ Marbles, and a park where Judi Wilshir took the kids on weekends to have picnics and jump off the bridge to swim in the reservoir below.

Clearly the work we did here was only a beginning, but as we spread the students’ finished work out on the counter in the studio, it became apparent that they had taken the clay and made it theirs. It revealed to all of us the potential that exists within this small school for developing a strong clay program.





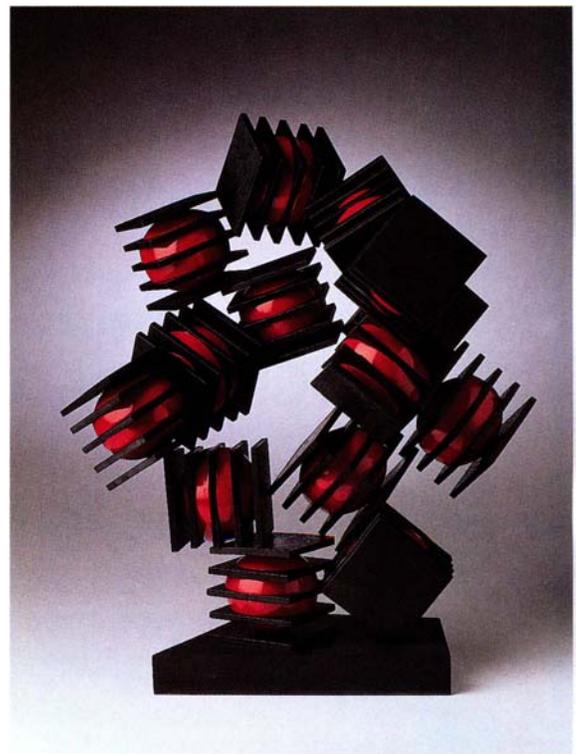
"Conformance," 9½ inches (24 centimeters) in height, porcelain with layered enamels, \$1800.

DAVID CARTER

"Spheres," porcelain and wood sculptures by David Carter, were exhibited recently at Joyce Robins Gallery in Santa Fe, New Mexico. Each of Carter's constructions begins with a drawing. "I sketch the designs and then I have to figure out how to construct them," he explains.

Made from both thrown and handbuilt porcelain components, the spheres are surfaced with red and black enamel. When throwing the spheres, Carter must "torch the walls as the piece is being made so they harden enough to support the top."

The spheres, according to Carter, form a dialogue between perfection and chaos. "You can't take creative liberties with a sphere," he concludes. "So I place them in unique environments that complement their qualities of being infinite, with no beginning or end."



"Sphericity," 21 inches (53 centimeters) in height, porcelain and wood, \$3500, by David Carter, Santa Fe, New Mexico.

call for entries

Application Deadlines for Exhibitions, Fairs, Festivals and Sales

International Exhibitions

December 21 entry deadline

Hohr-Grenzhausen, Germany "Fifth Promotional Prize for Ceramics 2003" (July 19-August 31, 2003). Juried from photos. Awards. Location: Keramikmuseum Westerwald. For further information, e-mail info@keramikmuseum.de or naspa.lehmmler@t-online.de; see website www.keramikmuseum.de; or telephone (49) 26 24 94 60 10.

January 13-February 7, 2003, entry deadline

Icheon, South Korea "The Second World Ceramic Biennale 2003 Korea" (September 1-October 30, 2003), open to works in 2 categories: use and expression. Preliminary selection from 2 slides per entry; up to 3 entries. Final selection from actual works. Cash awards. Contact Office for International Competition, Exhibition Dept., WOCEF, Icheon World Ceramic Center, Gwango-dong San 69-1, Icheon, Gyeonggi-do, South Korea 467-020; e-mail cebiko@worldceramic.or.kr; see website www.ceramicbiennale.org or www.worldceramic.or.kr; telephone (82) 31 631 6512; or fax (82) 31 631 1614.

February 14, 2003, entry deadline

Tallahassee, Florida "18th Annual Combined Talents: The Florida International Competition" (August 25-September 28, 2003), open to artists 18 years and older. Juried from slides. Entry fee: \$15.

Awards: \$1500. For prospectus, see website www.fsu.edu/~svad; or telephone Jean D. Young at (850) 644-3906.

May 2, 2003, entry deadline

Carouge, Switzerland "International Ceramics Competition: A Ceramic Spoon" (September 20-November 23, 2003), open to ceramic spoons no larger than 40 centimeters (approximately 16 inches). Juried from 2 transparencies and a short curriculum vitae. Awards: City of Carouge Prize 2003, 10,000 chf (approximately US\$6700); plus 2000 chf (approximately US\$1300) and 1000 chf (approximately US\$670). Contact Musée de Carouge, PlacedeSardaigne2, CH-1227 Carouge; e-mail musee@carouge.ch; see website www.carouge.ch; telephone (41) 22 342 33 83; fax (41) 22 342 33 81.

United States Exhibitions

December 15 entry deadline

La Jolla, California "The Word Made Clay: Ceramic in Its Own (W)rite" (February 22-March 29, 2003), open to clayworks using an interpretation of the book format; surfaces should reflect a storytelling (narrative) perspective with the written word, implied word and/or illustration on the clay. Juried from slides. Juror: Richard Shaw. Cash awards. Entry fee: \$25. Contact the Tile Heritage Foundation: e-mail foundation@tileheritage.com; telephone (707) 431-8453; or fax (707) 431-8455.

January 4, 2003, entry deadline

Ft. Myers, Florida "Frontiers: i2artContemporary 2003" (August 9-September 14, 2003), open to works in all media that address the frontier as a critical or dominant theme. Juried from 1-3 slides and optional 250-word statement. Juror: Mark Coetzee, director, Rubell Family Collection. For prospectus, send SASE to i2art, PO Box 112139, Naples, FL 34108; or apply online at www.i2art.com.

January 10, 2003, entry deadline

Kirksville, Missouri "13th Annual National Art Competition" (March 24-April 15, 2003), open to works in all media. Juried from slides. Juror: Kathryn Hixson. Awards: \$ 1500. For prospectus, send SASE to 13th Annual National Art Competition, Truman State University, Division of Fine Arts, 100 E. Normal, Kirksville 63501; or e-mail afine@truman.edu.

January 15, 2003, entry deadline

Lancaster, Pennsylvania "The 11th Annual Strictly Functional Pottery National" (April 26-May 26, 2003). Juried from slides. Juror: Wayne Higby. For prospectus, send business-size SASE to Market House Craft Center/SFPN, PO Box 204, E. Petersburg, PA 17520; or download application from www.art-craftpa.com/sfnapp.html.

January 17, 2003, entry deadline

Cambridge, Massachusetts "Cambridge Art Association National Prize Show" (May 5-June 25, 2003), open to works in all media except video. Juried from slides. For prospectus, send SASE to CAA, 25 Lowell St., Cambridge 02138; or see website www.cambridgeart.org.

February 1, 2003, entry deadline

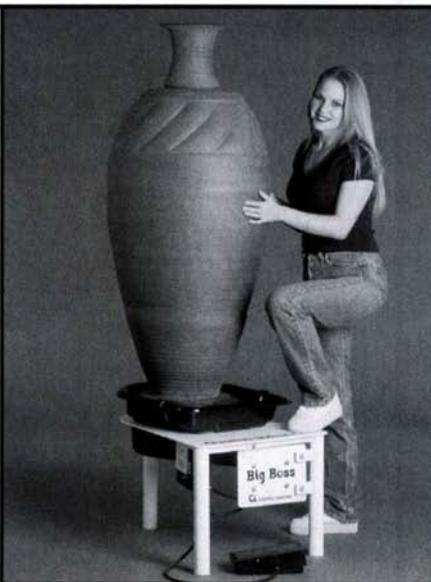
Chicago, Illinois "14th Annual Teapot Show: On the Road Again" (April 6-May 19, 2003), open to functional, fun, funky, bright and colorful teapots in all dimensions and media. Juried from up to 2 slides per work (with SASE); up to 2 works. Entry fee: \$20. For prospectus, contact Joan Houlehen, A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110; or telephone/fax (414) 481-4000.

February 2, 2003, entry deadline

Louisiana, Missouri "Make Shroom" (May 1-18, 2003), open to work related to mushrooms. Juried from 3-6 slides. Entry fee: \$10. Awards: best of show, plus best of class in 3 divisions. For prospectus, send SASE to the Old School, Dixon Gallery, 515 Jackson, LA 63353; e-mail teres@big-river.net; or telephone (573) 754-5540.

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call for entries

February 10, 2003, entry deadline

Guilford, Connecticut "Ceramics 2003" (July 6-August 23, 2003). Juried from slides; include 1 full view and 1 detail of each piece entered. Applicants may enter up to 3 pieces. Juror: Susan Peterson. Entry fee: \$15. Awards: first place, \$1000; second, \$500; third, \$250. Commission: 40%. For prospectus, contact Guilford Handcraft Center, PO Box 589, Guilford 06437; or see website www.handcraftcenter.org.

February 21, 2003, entry deadline

Lincoln, California "Feats of Clay XVI" (April 26-May 25, 2003), open to artists working in the United States and its territories. Juried from slides. Juror: Joe Mariscal, ceramics instructor at Delta College, Stockton, California. Fee: \$ 15 for 1 entry; \$25 for 2; \$30 for 3. Purchase, place and merit awards. For prospectus, send #10 SASE to Lincoln Arts, 540 F St., Lincoln 95648; or see website www.lincolnararts.org.

March 3, 2003, entry deadline

Kent, Ohio "Third Annual National Juried Cup Show" (May 14-June 14, 2003), open to ceramics artists. Juried from slides. Juror: William Brouillard, ceramics department chair, Cleveland Institute of Art. Cash awards. For further information, send SASE to Anderson Turner, Director, Gallery 138, 138 E. Main St., Kent 44240; e-mail gallery138@kent.edu; see website <http://dept.kent.edu/art/gallery138>.

March 15, 2003, entry deadline

Great Barrington, Massachusetts "Containment" (May 10-June 9, 2003), open to works in all media. Juried from slides. For prospectus, send #10 SASE to SKH Gallery of Textiles and Fine Craft, at the Railroad Station, PO Box 273, Great Barrington 01230; or telephone (413) 528-3300.

Louisiana, Missouri "Red, White and Blue" (May 22-July 6, 2003), open to work related to patriotism, the United States, or the colors red, white and blue. Juried from 3-6 slides. Entry fee: \$10. Awards: best of show, plus best of class in 3 divisions. For prospectus, send SASE to the Old School, Dixon Gallery, 515 Jackson, Louisiana 63353; e-mail teres@big-river.net; or telephone (573) 754-5540.

March 31, 2003, entry deadline

Las Vegas, Nevada "Jackpot!" (May 2-30, 2003), open to functional or sculptural teapots that use clay as the primary medium and that do not exceed 36 inches in any direction. Artists may submit up to 3 teapots. Juried from up to 2 slides per work. Juror: Mark Burns. Entry fee: \$20. Commission: 40%. Awards: grand prize winner receives a week-end trip to Las Vegas and a Mark Burns teapot. For further information, contact Contemporary Arts Collective, Attn: Jackpot!, 101 E. Charleston Blvd., Ste. 101, Las Vegas 89104; or telephone (702) 382-3886.

April 11, 2003, entry deadline

Lancaster, Pennsylvania "CraftsNational" (August 9-September 14, 2003). Juried from slides. Juror: Holly Hotchner, director, American Craft Museum. Awards: \$2000. For prospectus, send SASE to Lancaster Museum of Art, 135 N. Lime St., Lancaster 17602; or telephone (717) 394-3497.

Regional Exhibitions

January 24, 2003, entry deadline

Demarest, New Jersey "14th Annual New Jersey Small Works Show" (March 13-April 12, 2003), open to artists who reside and/or work in New Jersey or are otherwise connected to the state. Finished works cannot exceed 13 inches in any direction. Juried from slides. Juror: Manuel Gonzalez, Global Art Executive, JP Morgan Chase.

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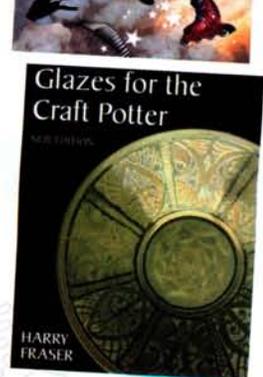
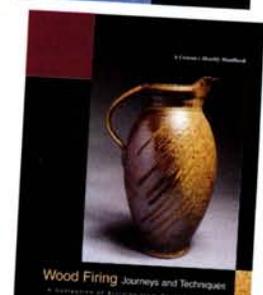
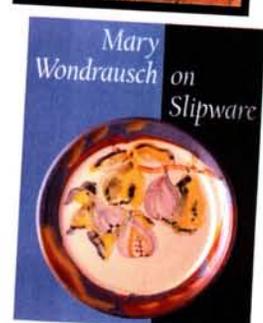
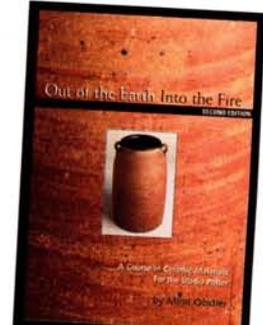
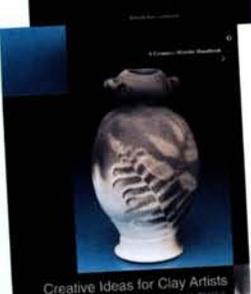
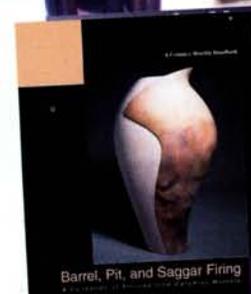
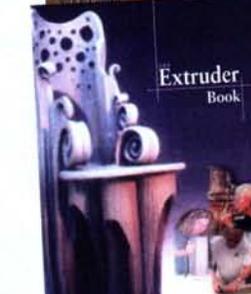
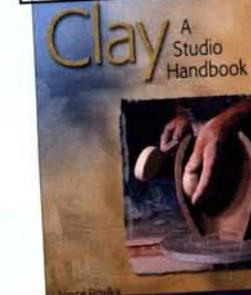
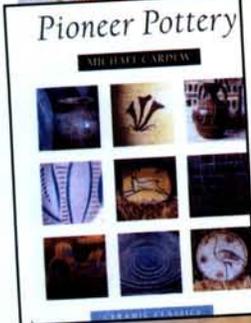
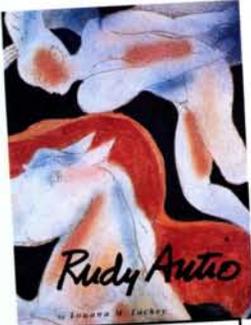
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Entry fee: \$20 for up to 3 slides; additional slides, \$5 each, limit of 6 slides. For prospectus/entry form, send SASE to Paula Madawick, Gallery Director, Old Church Cultural Center, 561 Piermont Rd., Demarest 07627; see website www.occartschool.org; telephone (201) 767-7160; or fax (201)767-0497.

February 5, 2003, entry deadline

Athens, Ohio "Art on View" (March 21-May 4, 2003), open to artists who reside or work within a 200-mile radius of Athens, Ohio. Juried from slides. Contact the Dairy Barn, PO Box 747, Athens45701-0747; e-mail artsinfo@dairybarn.org; or telephone (740) 592-4981.

April 1, 2003, entry deadline

Clemson, South Carolina Artist proposals for site-specific public art commission at Clemson University; open to artists residing in Alabama, Florida, Georgia, North Carolina, South Carolina, Tennessee or Virginia. \$30,000 budget, includes artist's expenses and installation expenses. Juried from project proposal, 10 slides, resume (with SASE). For further information and site specifications, contact Joey Manson, Art Partnerships, Clemson University, 123 Lee Hall, Art Dept., Clemson 29634; or e-mail JV@Clemson.edu.

Fairs, Festivals and Sales

December 11 entry deadline

Ann Arbor, Michigan "Ann Arbor Street Art Fair" (July 16-19, 2003). Juried from slides. For further information, e-mail staff@artfair.org; see website www.artfair.org; or telephone (734) 994-5260.

December 15 entry deadline

Guilford, Connecticut "Expo 2003" (July 17-19, 2003). Juried from slides. Entry fee: \$30. Late entry deadline: January 10, 2003; fee: \$50. For application/further information, e-mail the Guilford HandcraftCenteratinfo@handcraftcenter.org; see website www.handcraftcenter.org; or telephone (203) 453-5947.

January 15, 2003, entry deadline

Frederick, Maryland "The 10th Annual Frederick Festival of the Arts" (June 7-8, 2003). Juried from slides. Cash awards. For application, contact Jasmine N. Sneed, Executive Director, PO Box 3080, Frederick 21705; e-mail Festarts@fred.net; see website www.frederickarts.org; telephone (301) 694-9632; or fax (301) 682-7378.

February 1, 2003, entry deadline

Ypsilanti, Michigan "Royal Oak Clay and Glass Show" (June 14-15, 2003). Juried from 3 slides of work, plus 1 of booth. Entry fee: \$15. Booth fee: \$225. Contact DROA, 268 Taft, Ypsilanti 48197; e-mail clayandglass@aol.com; see website www.clayandglass.com; telephone (734) 216-3958.

March 15, 2003, entry deadline

New Brunswick, New Jersey "29th Annual New Jersey Folk Festival Juried Craft Market" (April 26, 2003). Juried from slides. Entry fee; \$5. Booth fee: \$ 130. For application, e-mail njff@rci.rutgers.edu; see website <http://lnjfolkfest.rutgers.edu>; or telephone Helene Grynberg, American Studies Dept., (732) 932-5775.

For a free listing, please submit information on juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August). Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, 735 Ceramic PL, Westerville, OH 43081; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

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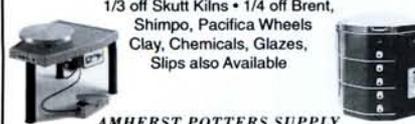
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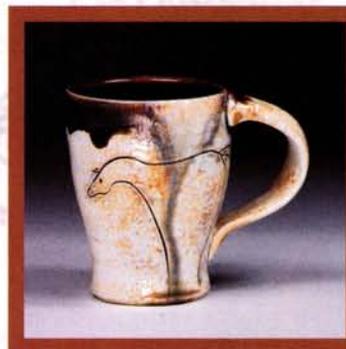
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Potters Council is a nonprofit subsidiary of The American Ceramic Society (a 100-year-old nonprofit industry association). The Council was founded in 2001 with the idea to bring together potters and ceramics artists from around the world—strength through numbers for the benefit of all. Now in its infancy (and with more than 2,200 members), Potters Council is dedicated to meeting the needs of studio potters and ceramics artists by providing forums for knowledge exchange and professional enhancement. The Council is governed entirely by volunteer members.



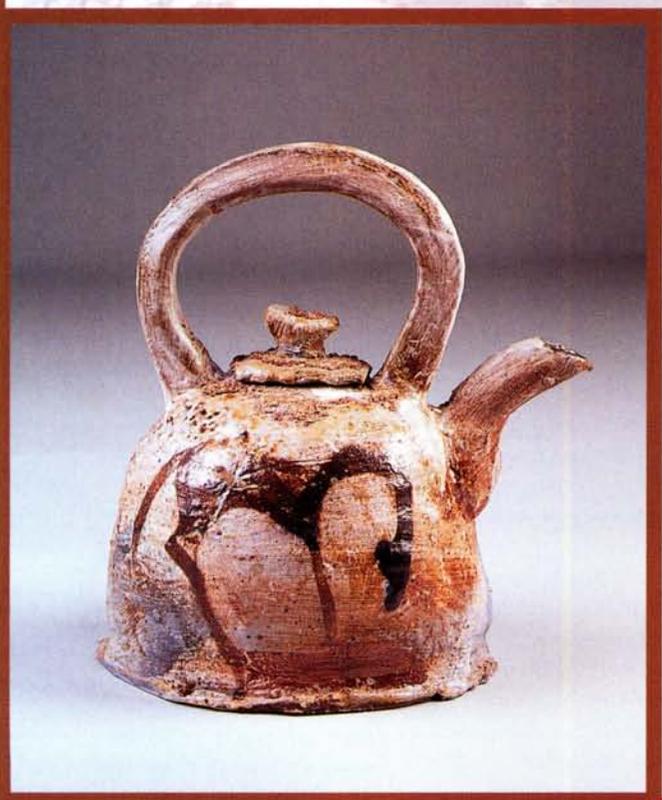
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"Mel's Teapot," 11 inches (28 centimeters) in height, saggar-fired stoneware with slips. "Horse Mug," approximately 5 inches (13 centimeters) in height, thrown and incised stoneware, salt/wood fired.
Both pieces by Karen Terpstra (Founding Member of Potters Council).



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suggestions

From Readers

Vintage Tools

If you need a place to store rolling pins, use a wine rack mounted to the wall. It works great,



and the rolling pins are always easy to find.—
Karen Sellers, Ventura, CA

Free Wax

I asked a four-star French restaurant to save me all their votive and used candles. I supplied a 5-gallon bucket and picked it up when it was full. Five years later I am still using those candles to wax the bottoms of my pots. I also got free glaze buckets from them.—*Susan Dimm-Fry, West Chatham, MA*

Tough-to-Reach Cavities

If you need to throw a narrow neck and don't have a useful tool, you may have one in your bathroom. Some toothbrushes have a really smooth silicone grip that the clay doesn't stick to. The grip is also flexible so that, once bent, it keeps the curve, making it possible to work inside the pot. You hold the toothbrush by the head and work with the handle inside the piece.—
Jorge Nabel, Buenos Aires, Argentina

Seeing the Light

I have been throwing rounded votive-type candle holders, 4 to 5 inches tall, and drilling 3/4-inch holes in the walls to let the light through. It can be a problem glazing the outside without getting glaze on the inside. The best solution I found is to use a latex balloon. Place the balloon inside the piece and inflate it either by mouth or a sports pump (I found a package of children's balloons that came with a plastic pump). Keep the bottom of the balloon touching the bottom of the piece while inflating it until it protrudes 3 inches out of the top. Tie the balloon and you are ready to glaze. Depending on the shape of the piece and the balloon, it is not always possible to

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This year we sent the money for our usual December ad to Potters for Peace. Bless You! Giffin Tec



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Some of you wanted an affordable front-loading kiln. The result is the Dragon. We have loaded that kiln with features normally found only on higher priced industrial kilns. Save energy with the extra insulation.

You wanted a top-loading kiln that would fire to Cone 10. The result is the Viking-28. It has mercury relays, heavier elements, built-in safety fuses and a host of other exciting features.

For those who are not ready to buy a Dragon, but have difficulty with a top-loading kiln, we offer the TnF-27-3. This studio kiln is as short as an 8-sided hobby kiln. Yet the 12-sided interior is a massive 8.11 cubic feet, slightly larger than a typical 10-sided 29" deep studio kiln.

Dragon Features

- Saves electricity with extra insulation
- Cone 10, 2350°F
- 3" insulating firebrick and 1" nonorganic block insulation in walls, top and door: 4" total thickness
- 4 1/2" thick firebrick bottom
- 9 cubic foot interior:
24" wide x 24" deep x 27" tall
- Long-lasting mercury relays
- Type K thermocouple with 1/4" sheath, or optional Type-S

Dragon
24" wide x 24" deep
27" high interior



The kilns in this ad are UL Listed to U.S. and Canadian safety standards.



Gain easy access to the wiring with a drop-down switch box.

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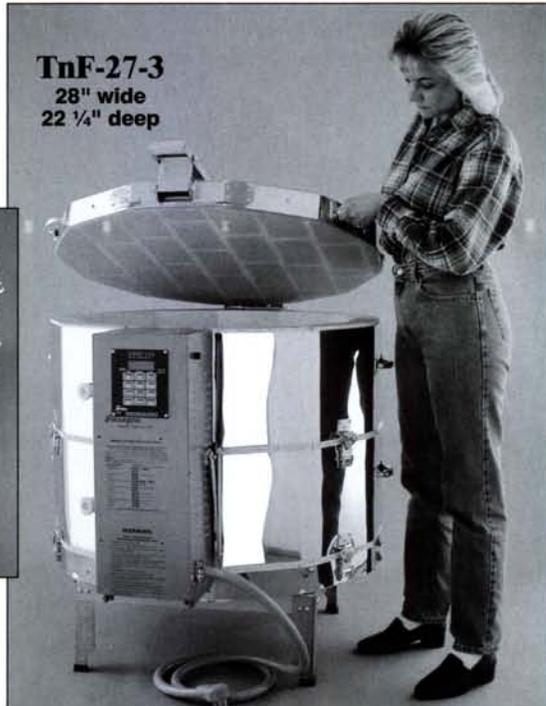
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- Drop-down switch box
- Sectional design

Viking-28
28" wide
29" deep



TnF-27-3
28" wide
22 1/4" deep



- UL/CUL & NEC compliant fuses protect the kiln and circuit wiring
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The Sentry controller is mounted at the top of the switch box for comfortable operation. Ask about the AOP vent, which controls the KilnVent. Choose to automatically turn off the vent at firing maturity or at the end of cooling.

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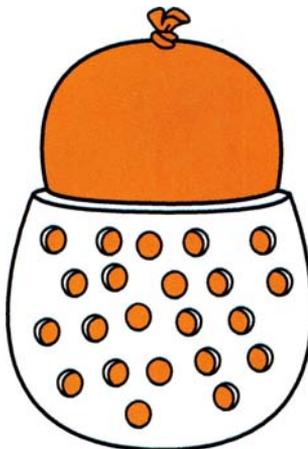
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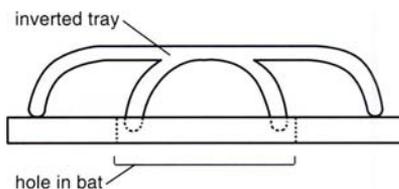
block all the holes. When this happens, squeeze the protruding bulb of the balloon to force extra air into the needed areas. This can also be accomplished by holding the piece in one hand.



Place your thumb on the bottom of the piece and use your fingers to push the protruding balloon inward toward the piece. If you pop the balloon directly after glazing, the escaping air forces any excess glaze out of the holes.—*Thomas A. Dencoff, Sierra Vista, AZ.*

Flip 'n Chip 'n Dip

I am intent on fast production of chip-and-dip trays. These typically consist of a large plate with a centered bowl, the rim of which is slightly above that of the plate. The main problem in producing these is devising a suitable chuck for trimming the bottom of the plate. I tried various chucks to permit normal trimming, but none were satisfactory. Finally, I devised a ridiculously simple chuck. I cut a 6-inch-diameter hole in the center of a 14-inch bat that was 1 inch thick.



When the tray is inverted, the bowl fits down into the hole in the bat and the plate is trimmed normally, resting on its rim.—*Hank Harmeling, Beverly, MA*

Share your ideas with others. Previously unpublished suggestions are welcome individually or in quantity. *Ceramics Monthly* will pay \$10 for each one published. Include a drawing or photograph to illustrate your idea and we will add \$10 to the payment. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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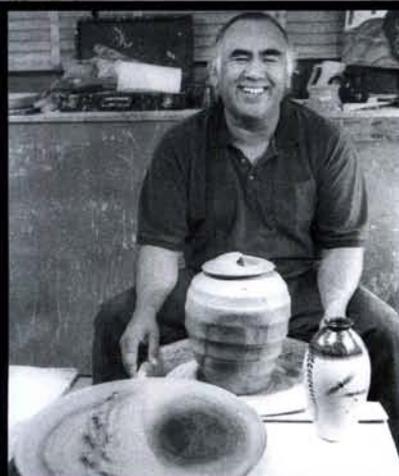
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Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

Arizona, Yuma February 20-22, 2003 "The 24th Annual Yuma Symposium" will include slide presentations, lectures and demonstrations, 2 of which are demonstrations/slide presentations by ceramists Kathryn McBride and Paula Rice. For brochure, contact Neely Tomkins, 78 W. Second St., Yuma 85364; e-mail mudbender@aol.com; telephone (520) 782-1934; or fax (520) 782-5934.

California, San Diego March 12-15, 2003 "Borders in Flux," 37th annual conference of the National Council on Education for the Ceramic Arts (NCECA), will include keynote address by Robert Irwin, artist/writer, plus demonstrations by Les Lawrence, Beth Lo, Jeff Oestreich, Jane Shellenbarger, Michael Sherrill and Lana Wilson. Contact NCECA, PO Box 777, Erie, CO 80516-0777; or telephone (866) 266-2322 or (303) 828-2811.

Vermont, Bennington January 29-February 2, 2003 "North Country Studio Conference" will include ceramics demonstrations by Jeff Oestreich and Arnold Zimmerman. For further information, see website www.northcountrystudioconference.org; or telephone (802) 785-2245.

Canada, British Columbia, Kelowna August 22-23, 2003 "Kelowna Clay Festival" will include hands-on workshops with David Roberts and Marcia Selsor, demonstrations with Randy Brodnax and Don Ellis, Cathi Jefferson, Les Manning, David Roberts and Marcia Selsor, plus exhibition and sale of presenters' works. For further information, contact Kelowna Clay Festival, Glenmore PO Box 30025, Kelowna, British Columbia V1V 2M4; e-mail kelownaclayfestival@hotmail.com; see website www.bobhamm-art.com/clayfest; fax (250) 868-3240.

Norway, Oslo June 20-23, 2003 "Oslo International Ceramics Symposium: Concept and Material" will include keynote speeches by Tony Cragg, Judy Fox and Jun Kaneko, lectures and panel discussions with Ronald Kuchta, Jackson Li, David McFadden, Hiroko Miura, Kimpei Nakamura, Bjorn Norrgaard, Anton Reijnders, Judith Schwartz and Sang-Ho Shin, plus exhibitions. Fee (before February 1, 2003): NOK 4000 (approximately US\$540); students, NOK 2000 (approximately US\$270). After February 1: NOK 5000 (approximately US\$675); students, NOK 2500 (approximately US\$340). For further information, e-mail oics@oics.no; see website www.oics.no; telephone (47) 95 75 15 71; or fax (47) 22 99 55 85.

Solo Exhibitions

Arizona, Tempe through December 14 Farraday Newsome Sredl, "Embracing Night"; at the Ceramics Research Center, Arizona State University Art Museum, Tenth St. and Mill Ave.

California, Gualala through December 31 Jillian Banks, sculpture; at Stewart/Kummer Gallery, 35290 Old Stage Rd.

California, San Francisco through December 7 Robert Brady, wood and ceramic sculpture. January 14-February 8, 2003 Bean Finneran, hand-rolled porcelain curves; at Braunstein/Quay Gallery, 430 Clementina St.

California, Santa Monica through January 11, 2003 Peter Voukos; at Frank Lloyd Gallery, 2525 Michigan Ave., B5b.

Georgia, Athens through January 12, 2003 Earl McCutchen, "Craftsmanship in Ceramics and Glass"; at the Georgia Museum of Art, 90 Carlton St.

Hawaii, Honolulu through February 4, 2003 David

Kuraoka, vessels and tiles; at the Contemporary Museum at First Hawaiian Center, 999 Bishop St.

Massachusetts, Boston through December 31 Hanako Nakazato, pottery; at Genovese/Sullivan Gallery, 47 Thayer St.

January 11-February 5, 2003 Phil Rogers, "Form and Spirit"; at Pucker Gallery, 171 Newbury St.

Michigan, Royal Oak January 25-March 1, 2003 Lucian Pompili; at the Sybaris Gallery, 202 E. Third St.

Missouri, Kansas City through January 4, 2003 Jun Kaneko; at Sherry Leedy Contemporary Art, 2004 Baltimore Ave.

Montana, Helena through January 15, 2003 Jun Kaneko, ceramics and paintings. January 10-March 9, 2003 Ellen Ornit, "Resurrections," cast paper, ceramic and multimedia sculptures; at the Holter Museum of Art, 12 E. Lawrence St.

New Mexico, Santa Fe through December 5 Kathleen Nez, stoneware; at Robert Nichols Gallery, 419 Canyon Rd.

New York, Brooklyn through February 9, 2003 Judy Chicago, "The Dinner Plate," installation of porcelain plates depicting important women in history; at Brooklyn Museum of Art, 200 Eastern Pkwy.

New York, Long Island City through December 29 Ruth Duckworth, "A Decade of Large Scale Works"; at Garth Clark Gallery's Project Space, 45-46 21st St.

New York, New York through December 21 Alice H. Federico; at Amos Eno Gallery, 59 Franklin St.

through February 9, 2003 "China Refigured: The Art of Ah Xian"; at the Asia Society, 725 Park Ave.

January 7-February 1, 2003 Ralph Bacerra; at Garth Clark Gallery, 24 W. 57th St.

New York, Utica through December 7 Vincent R. Clemente; at Munson Williams Proctor Arts Institute School of Art Gallery, 505 Henry St.

Pennsylvania, Allentown January 23-March 1, 2003 Ron Hand, pottery; at the Martin Art Gallery, Baker Center for the Arts, Muhlenberg College, 2400 W. Chew St.

Pennsylvania, Erie through December 1 Kathy King, "Nursery of My Indecision"; at the Erie Art Museum, 411 State St.

Pennsylvania, Pittsburgh through January 1, 2003 Kirk Mangus, recent work; at the Clay Place, 5416 Walnut St.

Tennessee, Smithville January 17-February 23, 2003 Heeseung Lee, "The Sublime and the Mundane: Decorative Functional Ceramics"; at the Appalachian Center for Crafts, 1560 Craft Center Dr.

Texas, Dallas December 7-January 15, 2003 Fred Herbst, "New York Work"; at Corwin Fine Arts, 6337 Anita St.

Wisconsin, Sheboygan January 19-April 27, 2003 Deborah Fisher, "Tools for If You Are Afraid of the Dark"; at John Michael Kohler Arts Center, 608 New York Ave.

Wyoming, Buffalo through December 31 "Rotation," installation by Bronwyn Minton; at Margo's Pottery and Fine Crafts, 1 N. Main.

Group Ceramics Exhibitions

Alabama, Montgomery through January 5, 2003 "The Artful Teapot: 20th-Century Expressions from the Kamm Collection"; at the Montgomery Museum of Fine Arts, 1 Museum Dr.

Arizona, Scottsdale December 1-31 "Trompe l'Oeil," works by Elizabeth Farson, David Furman, Sylvia Hyman, Marilyn Levine, Richard Newman, Richard Shaw and Victor Spinski; at Gallery Materia, 4222 N. Marshall Way.

Arizona, Tempe January 26-May 18, 2003 "Sara and David Lieberman Collection," over 200 contemporary works; at the Ceramics Research Center and Nelson Fine Arts Center, Arizona State University.

Arizona, Tucson December 14-February 16, 2003 "Talking Birds, Plumed Serpents and Painted Women:

The Ceramics of Casas Grandes"; at the Tucson Museum of Art, 140 N. Main Ave.

California, Santa Monica through December 28 "Small Is Beautiful," sculpture by Tony Marsh, Annabeth Rosen, Anna Silver, Goro Suzuki, Akio Takamori and Kurt Weiser; at Frank Lloyd Gallery, 2525 Michigan Ave., B5b.

California, Santa Rosa through January 31, 2003 "New Ceramic Horizons," sculpture by Hedi-Katharina Ernst, Sarah Kotzamani, Clara Lanyi, Inya Laskowski, Penny Michel, Scott Parady, Dharma Strasser, John Toki, Re-Cheng Tsang, Christiane Vincent; at Paradise Ridge Winery, Paradise Wood Sculpturegrove, 4545 Thomas Lake Harris Dr.

Colorado, Durango through January 31, 2003 "Transcending Boundaries: The Potters of Mata Ortiz"; at the Center for Southwest Studies at Fort Lewis College.

D.C., Washington December 5-27 "The Spirit of Clay," works by Shin-Yeon Jeon, Myong-Sook Kim, Yong-Sil Kim, Seang-Youl Park and Angela Yi; at the Korean Cultural Center, 2370 Massachusetts Ave., NW.

Florida, West Palm Beach December 5-January 6, 2003 "Fourth Army National Ceramics Invitational Exhibition," works by Frank Boyden, Bede Clark, Harris Deller, Scott Dooley, Jason Hess, Karen Koblit, Les Lawrence, Elizabeth MacDonald, Brad Schwieger and John Tilton; at the Armory Art Center, 1703 Lake Ave.

Illinois, Chicago through December 13 "Visual Perspectives: 14 Yearsofthe Virginia A. GrootAwards," ceramics by 36 artists; at the Groot Foundation Space, 215 W. Superior St.

through December 31 Jeff Oestreich and Michael Simon. Sam Clarkson and Alleghany Meadows; at Lill Street Art Center, 1021 W. Lill Ave.

Illinois, Urbana through December 24 Ceramics by Chris Berti and Laura O'Donnell; at Cinema Gallery, 120 W. Main St.

Indiana, Ft. Wayne through December 21 "Cup: The Intimate Object," juried national; at Charlie Cummings Clay Studio, 4130 S. Clinton St.

Maine, Gorham through December 7 "Pushing Clay"; at the University of Southern Maine Art Gallery, 37 College Ave.

Maryland, Baltimore through December 23 "Winterfest 2002," invitational. January 11-February 15, 2003 "Wall Works," invitational; at Baltimore Clayworks, 5707 Smith Ave.

Massachusetts, Boston through January 5, 2003 "Our Cups Runneth Over"; at the Society of Arts and Crafts, 175 Newbury St.

Michigan, Ann Arbor through December 24 "Figure It Out," paper-clay works by Marcia Polenberg and Ted Ramsay; at Washington Street Gallery, 215 E. Washington St.

December 16-February 13, 2003 Ceramics by John and Suzanne Stephenson; at the University of Michigan Cancer Center and Geriatrics Center, Main Lobby, Floor B2, 1500 E. Medical Center Dr.

Michigan, Royal Oak December 7-January 18, 2003 "Spinning Tales," narrative ceramics by Ed Eberle, Cindy Kolodziejki, Paul McMullan and Kurt Weiser; at the Sybaris Gallery, 202 E. Third St.

Minnesota, Minneapolis through December 28 "2002 Holiday Exhibition and Sale"; at the Northern Clay Center, 2424 Franklin Ave., E.

through January 12, 2003 "Kakelugnar of the American Swedish Institute," 11 porcelain tile stoves; at the American Swedish Institute, 2600 Park Ave.

Montana, Helena January 24-April 27, 2003 "Wit and Wine: A New Look at Ancient Iranian Ceramics"; at the Holter Museum of Art, 12 E. Lawrence.

New Jersey, Newark through December 29 "Elegy in White: The Karen McCready Collection of White Porcelain"; at the Newark Museum, 49 Washington St.

New Jersey, Surf City December 7-January 6,



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2003 "Third Annual Holiday Show"; at m. t. burton gallery, 1819 Long Beach Blvd.

New Mexico, Santa Fe through December 16 "Contemporary Maiolica," works by 35 artists. January 17-February 16, 2003 Recent works by Bill Gilbert and Maren Kloppmann; at Santa Fe Clay, 1615 Paseo de Peralta.

through September 7, 2003 "Ceramica y Cultura: The Story of Spanish and Mexican Mayolica"; at the Museum of International Folk Art, 706 Camino Lejo at Milner Plaza, off Old Santa Fe Trail.

December 6-21 Contemporary wood-fired ceramics by New Mexico artists; at Robert Nichols Gallery, 419 Canyon Rd.

New York, Garrison through December 22 "Passionate Fire: Wood-Fired Ceramics from the Hudson Valley," with works by Roger Baumann, Paul Chaleff, Pascal Chmelar, Rich Conti, Jane Herold, Grace Knowlton, Tony Moore, Tim Rowan and Jeff Shapiro; at the Germaine Keller Gallery, 17A Garrison's Landing.

New York, Long Island City January 4-February 23, 2003 "Visitors to Clay"; at Garth Clark Gallery's Project Space, 45-46 21st St.

New York, New York through December 4 "Innovations in Clay: Recent Hungarian Ceramics." "Innovations in Clay: Recent American and Hungarian Ceramics"; at the Hungarian Cultural Center, Hungarian Consulate, 223 E. 52nd St.

through December 21 "Made in Clay Holiday Show." January 9-February 8, 2003 "New Faculty Showcase," ceramics by Josephine Burr, Sanam Emami, David

Packer and Patrick Purcell; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St.

through January 5, 2003 "From the Kilns of Denmark: Contemporary Danish Ceramics"; at the American Craft Museum, 40 W. 53rd St.

through February 9, 2003 "From Court to Caravan: Chinese Tomb Sculptures from the Collection of Anthony M. Solomon"; at the Asia Society, 725 Park Ave.

December 4-January 4, 2003 "Tea, Blood and Opium: The Artful Teapot"; at Garth Clark Gallery, 24 W. 57th St.

December 17-January 11, 2003 "Second East and West Clayworks Exhibition," with works by Gil Hong Han, Shellie Jacobson, Jim Jansma, Jong Sook Kang, Ching Hyun Kim, Heyung Bok Lee, William C. McCreath, Patrick Purcell, Evan Rosenthal and Nam Hee Yu; at Viridian Gallery, 530 W. 26th St., #407.

New York, Port Chester December 5-22 "Fine Functional Pottery and Ceramic Sculpture," works by 40 art center members; at the Clay Art Center, 40 Beech St.

North Carolina, Asheville through December 11 "Potters of the Roan," works by 14 potters; at Odyssey Gallery, 242 Clingman Ave.

North Carolina, Chapel Hill through February 22, 2003 "Glamorous Pots"; at Green Tara Gallery, 1800 E. Franklin St., 18b Eastgate.

Ohio, Cincinnati through January 5, 2003 "Uncommon Legacies: Native American Art from the Peabody-Essex Museum"; at the Cincinnati Art Museum, 953 Eden Park Dr.

Ohio, Kettering through December 6 "Earth in Balance," juried regional exhibition; at Rosewood Gallery, 2655 Olson Dr.

Ohio, Lancaster through January 5, 2003 "Seven Contemporary Ohio Potters," curated exhibition of works by Curt Benzie, Cary Hulin, Mark Nafziger, Tom Radca, Gail Russell, Justin Teilhet and Tom Turner. "Traditional Ohio Pottery," curated show of 1940s and '50s ceramics; at the Decorative Arts Center of Ohio, 145 E. Main St.

Oklahoma, Tulsa through December 14 "Red Heat: Contemporary Work in Clay"; at the University of Tulsa School of Art, 600 S. College Ave.

Pennsylvania, Philadelphia December 6-24 "The Holiday Exhibition." January 3-February 2, 2003 "Associate Artists' Group Exhibition"; at the Clay Studio, 139 N. Second St.

South Carolina, Sumter through December 20 "USC Clay," works by Jill Allen, Lisa Bailey, Ken Baskin, Shelby Duensing, Hwa-Won Lee, Jeremy Lehmann, Peter Lenzo, Rocky Lewycky, Eric Miller and Renee Rouillier; at the University of South Carolina, Sumter Gallery.

Texas, Dallas through December 21 "Texas Mud: Ceramic Artists in Texas," works by over 50 artists; at the Dallas Center for Contemporary Art, 2801 Swiss Ave.

through January 5, 2003 "Treasures from an Unknown Reign: Shunzhi Porcelain"; at the Trammell and Margaret Crow Collection of Asian Art, 2010 Flora St.

Texas, Houston through December 28 "Holiday Show," featuring pottery and sculpture by Judy Adams, Andy Carroll, John Foelber, Daryl McCracken, Katy McKinin and Bob Reddell; at Foelber Gallery, 706 Richmond Ave.

through March 3, 2003 "The Wilson Potters: An African-American Enterprise in 19th-Century Texas," 14 pieces of pottery made between the 1840s and the 1880s; at the Museum of Fine Arts, Caroline Wiess Law Bldg., 1001 Bissonnet St.

Virginia, Alexandria December 3-29 "A Multitude of Methods," works by Ceramic Guild members; at Scope Gallery, Torpedo Factory, 105 N. Union St.

Virginia, Charlottesville January 25-March 23, 2003 "Treasures from an Unknown Reign: Shunzhi

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Porcelain"; at the University of Virginia Art Museum, Thomas H. Bayly Bldg., 155 Rugby Rd.

Washington, Vashon Island December 2-21 "Piece by Piece," tiles and mosaics; at Blue Heron Art Gallery, Vashon Hwy.

Wisconsin, Sturtevant through December 6 "Alpine 60th Anniversary Exhibition," juried national competition; at A.R.T. Studio Clay Co., 9320 Michigan Ave.

Ceramics in Multimedia Exhibitions

Arizona, Mesa January 21 -March 8, 2003 "25th Annual Contemporary Crafts," juried national competition; at Mesa Contemporary Arts, Mesa Arts Center, 155 N. Center St.

Arizona, Tucson through December 28 "Holiday Exhibition and National Ornament Show," including functional ceramics by Jeanne Bisson and Ikuzi Teraki; at Obsidian Gallery, St. Philip's Plaza, Ste. 90, 4340 N. Campbell Ave.

Arkansas, Springdale through January 2, 2003 "Eighth Annual Regional Art Exhibition"; at the Arts Center of the Ozarks, 214 S. Main St.

California, Davis December 4-January 4, 2003 Three-person exhibition including ceramics by Emma Luna and Yoshio Taylor; at John Natsoulas Gallery, 521 First St.

California, La Jolla through December 6 "Festival of Lights," exhibition of menorahs. through December 31 "Holiday 2002"; at Gallery Alexander, 7925-A Girard Ave.

California, Pomona January 6-February 14, 2003 Juried exhibition of ceramics, prints and drawings; at the W. Keith and Janet Kellogg University Art Gallery, California State Polytechnic University, Pomona, 3801 W. Temple.

California, San Diego through December 31, 2003 "Pre-Columbian Art—Marine Animal Forms"; at the Mingei International Museum, Balboa Park, Plaza de Panama.

California, San Francisco January 30-February 2, 2003 "Ashes to Art," juried exhibition of funerary art; at Ft. Mason Center.

Colorado, Denver through December 7, 2003 "Chinese Art of the Tang Dynasty from the Sze Hong Collection"; at the Denver Art Museum, 100W. 14th Ave. Pkwy.

Colorado, Steamboat Springs December 6-January 19, 2003 "Collage and Clay: Shaping the World," two-person exhibition including clay vessels by Gail J. Frasier; at Eleanor Bliss Center for the Arts at the Depot, 1001 13th St.

Connecticut, Guilford through December 24 "Artistry 2002," juried exhibition; at the Guilford Handcraft Center, Rte. 77.

Connecticut, New Canaan through December 22 "Craft USA 2002," juried national exhibition; at Silvermine Guild Arts Center, 1037 Silvermine Rd.

Florida, St. Petersburg through December 31 "A Season of Giving." "The Teapot and Cup Show"; at the Florida Craftsmen Gallery, 501 Central Ave.

Florida, Winter Park through January 5, 2003 "Art Nouveau in Europe and America: From the Morse Collection"; at the Charles Hosmer Morse Museum of American Art, 445 N. Park Ave.

Kentucky, Louisville through December 28 "Holidazzle"; at the Kentucky Art and Craft Gallery, 609 W. Main St.

Massachusetts, Worcester December 6-23 "Third Annual Faculty Show and Sale." January 9-February 22, 2003 "Adult School Student Show"; at Worcester Center for Crafts, Krikorian Gallery, 25 Sagamore Rd.

Minnesota, Bloomington January 10-February 22, 2003 "Figure Show," including ceramic figures by Melody Villars; at the Bloomington Art Center Gallery, 10206 Penn Ave., S.

Minnesota, Minneapolis December 20-March 16, 2003 "Eternal Egypt: Masterworks of Ancient Art from the British Museum"; at the Minneapolis Institute of Art, 2400 Third Ave., S.

Mississippi, Biloxi through January 3, 2003 "George E. Ohr National Arts Challenge"; at the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St.

Missouri, Warrensburg January 27-February 28, 2003 "Greater Midwest International XVIII"; at the Central Missouri State University Art Gallery.

Montana, Helena through December 31 "New Acquisitions from the Permanent Collection," including ceramics, prints and paintings; at the Holter Museum of Art, 12 E. Lawrence St.

New Jersey, Newark through June 2003 "South-east Asian Images in Stone and Terra Cotta"; at the Newark Museum, 49 Washington St.

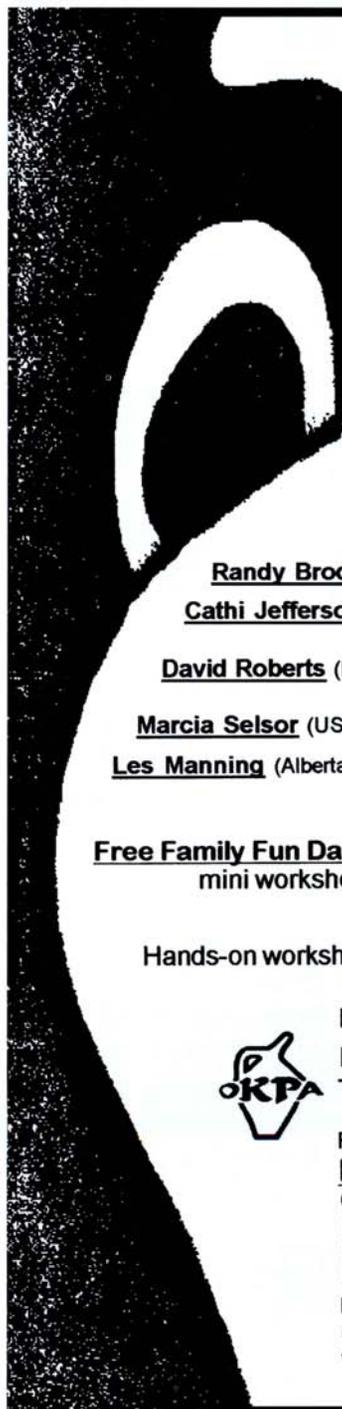
New York, Buffalo through December 15 "Craft

Art Western New York 2002"; at Burchfield-Penney Art Center, Rockwell Hall, Buffalo State College, 1300 Elmwood Ave.

New York, Corning December 6-January 31, 2003 "Clay and Glass," invitational exhibition including ceramics by Linda Arbuckle, Sam Chung, Josh DeWeese, Jeremiah Donovan, Anne Elliot, Anne-Bridget Gary, Jason Hess, Matt Kelleher and Matt Long; at the Atrium Gallery, Corning Community College, 1 Academic Dr.

New York, Long Island, Hempstead through December 13 "Tabletop 2002"; at Emily Lowe Gallery, Hofstra Art Museum, 112 Hofstra University.

North Carolina, Charlotte through April 6, 2003 "Coming of Age," exhibition detailing the evolution of the museum's collection of 20th- and 21st-century crafts; at the Mint Museum of Craft + Design, 220 N. Tryon St. *Continued*



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Ohio, Cleveland through January 5, 2003 "Magna Graecia: Greek Art from South Italy and Sicily"; at the Cleveland Museum of Art, 11150 East Blvd.

Ohio, Columbus through December 23 "Gifts of the Craftsmen"; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Oklahoma, Tulsa January 19-March 16, 2003 "Changing Hands, Art Without Reservation: Contemporary Native American Art from the Southwest"; at the Philbrook Museum of Art, 2727 S. Rockford Rd.

Pennsylvania, Wayne December 6-January 20, 2003 "Craft Forms 2002," national juried exhibition; at the Wayne Art Center, 413 Maplewood Ave.

Tennessee, Gatlinburg through December 21

"Selections from the Arrowmont Permanent Collection"; at the Atrium Gallery, Arrowmont School of Arts and Crafts, 556 Pkwy.

Texas, San Antonio January 2-31, 2003 "Can We Talk?" two-person exhibition including ceramics and paintings by Jacqui Dorsey; at Textures Gallery, 4026 McCullough.

Washington, Moses Lake through December 31 "2002 Holiday Show." January 24-February 28, 2003 "Annual Baked, Mashed or Fried Exhibition"; at the Moses Lake Museum and Art Center, 228 W. Third Ave.

West Virginia, Hurricane through January 4, 2003 "Fourth Annual Guild Competition"; at the Museum in the Community, 3 Valley Park Dr.

West Virginia, Wheeling January 13-February 23, 2003 "Fourth Annual Guild Competition"; at the Wheeling Artisan Center, 1400 Main St.

Fairs, Festivals and Sales

California, Pomona December 6-8 "18th Annual Harvest Festival"; at the Fairplex, LA County Fairgrounds, 1101 W. McKinley Ave.

Connecticut, Danbury December 7 "Wooster Community Art Center Fifth Annual Holiday Pottery Sale"; at the Wooster Community Art Center, 73 Myrly Brook Rd.

Connecticut, East Hartford December 7-8 and 14-15 "27th Holiday Open Studio"; at Greenleaf Pottery, 686 Tolland St.

Connecticut, Middletown through December 14 "Wesleyan Potters 47th Annual Exhibit and Sale"; at the Wesleyan Potters Gallery/Shop, 350 S. Main St. (Rte. 17).

Florida, Miami January 9-13, 2003 "Art Miami"; at the Miami Beach Convention Center, 1901 Convention Center Dr., Hall D.

Florida, Sarasota December 6-8 "ACC Craft Show Sarasota"; at the Roberts Arena, Sarasota County Fairgrounds, 3000 Ringling Blvd.

Massachusetts, Boston December 6-8 "Crafts at the Castle"; at the Castle at Park Plaza, Arlington St. and Columbus Ave.

New Jersey, Demarest December 6-8 "28th Annual Pottery Show and Sale"; at the Old Church Cultural Center School of Art, 561 Piermont Rd.

New Jersey, Morristown December 20-22 "Holiday Crafts"; at the Morristown Armory, Western Ave.

New York, New York December 6-8 "Holiday Crafts Park Avenue"; at the Seventh Regiment Armory, 67th and Park Ave.

December 6-8 "Made in Clay Members Show"; at Greenwich House Pottery, 16 Jones St.

December 13-15 "Holiday Crafts New York"; at Columbia University.

January 16-19, 2003 "The New York Ceramics Fair"; at the National Academy of Design Museum, 1083 Fifth Ave. at 89th St.

North Carolina, Charlotte December 13-15 "ACC Craft Show Charlotte"; at the Charlotte Convention Center, 501 S. College St.

North Carolina, Marion December 7 "Appalachian Potters Market," sale of works by 50 potters; at McDowell High School, 70 West.

Ohio, Columbus December 5-8 "Winterfair"; at the Ohio State Fairgrounds, Multi-Purpose Bldg.

Workshops

Arkansas, Mountain View March 24-28, 2003 "Second Annual Ozark Folk School" will include "Firing a Wood-Fired Groundhog Kiln." Participants will have limited space for bisqued, Cone 10 objects. Also will include "Beginning Pottery and Slip Decorating." Instructors: Judi Munn and John Perry. Fee: \$200. Living accommodations available. Contact Kay Thomas, Ozark Folk Center, PO Box 500, Mountain View 72560; e-mail ozarkfolk@arkansas.com; ortelephone (870) 269-3851.

California, Walnut Creek February 22, 2003 A session with Jenny Lind and Allan Walter. Contact WalnutCreek Civic Arts Education, PO Box 8039, 1313 Civic Dr., Walnut Creek 94596; or telephone (925) 943-5846.

Florida, Melbourne January 31-February 3, 2003 "Wood-Fire Workshop" with Jeanette Rakowski and McKenzie Smith. Fee: \$200. For further information, telephone (321) 255-3285.

Florida, Miami March 1-2, 2003 "Carving and Burnishing" with David Greenbaum. Fee: \$120; league members, \$100. Slide presentation is free. Contact the Ceramic League of Miami, 8873 S.W. 129 St., Miami 33176; see website www.ceramicleagueofmiami.org; or telephone (305) 233-2404.

Florida, Orlando February 6-7, 2003 Slide lecture and workshop with Susan Vey. Workshop fee: \$25. Slide lecture is free. Contact Dr. Phillips High School,

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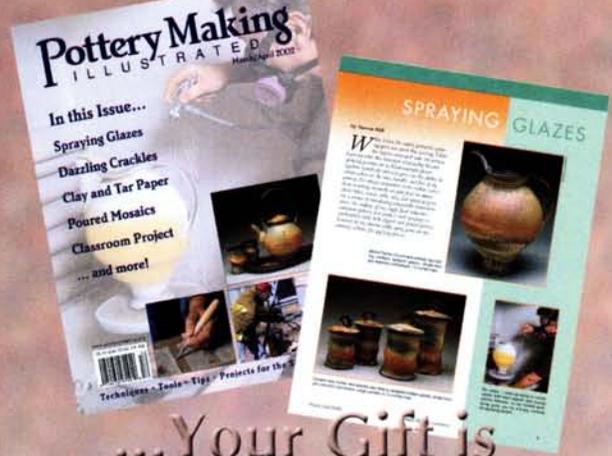
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do Mike Lalone, 6500 Turkey Lake Rd., Orlando 32819; e-mail laloned@ocps.k12.fl.us; or telephone (407) 355-3200, ext. 2203 or voice mail 4203.

Florida, West Palm Beach *January 18-19, 2003* "Design and Function in Porcelain" with Susan Filley. *January 27-February 1, 2003* "Functional Stoneware Single Firing" with Steven Hill. Fee: \$490. *February 8-9, 2003* "Architectural Ceramics" with Peter King. *February 24-28, 2003* "Clay Figurative Sculpture in the Classical Tradition" with Eugene Daub. Fee: \$540, includes \$50 clay allowance. *March 1-2, 2003* "Surreal Narratives in Clay" with Sergei Isupov. *March 29-30, 2003* "Handbuilding with Slabs" with Barbara Knutson. Fee (unless noted above): \$160. E-mail Harvey Sadow, Armory Art Center, Harvey@armoryart.org; or telephone (561) 832-1776, ext. 37.

Illinois, Sugar Grove *February 19-22, 2003* A session with Jason Hess. For further information, e-mail Doug Jeppesen, Waubensee Community College, djeppesen@waubensee.edu; see website at www.waubensee.edu; or telephone (630) 466-7900, ext. 2505.

Maryland, Baltimore *January 11-12, 2003* A session with Michael Sherrill. *January 28-31, 2003* A session with Nick Joerling. Contact Baltimore Clayworks, 5707 Smith Ave., Baltimore 21209; or telephone (410) 578-1919.

Massachusetts, Stockbridge *January 13-15, 2003* "Throwing Pottery Forms" with Phil Rogers. Fee: \$305, includes materials. Intermediate and advanced. *March 24-28, 2003* "Elegant Handbuilding, Elegant Firing" with Donna Polseno. Fee: \$425, plus materials fee. *April 12-13, 2003* "Glazing!" with Angela Fina. Fee: \$215, includes materials. *May 17-18, 2003* "Treasures from Shards: Making Mosaics" with Marlene Hurley Marshall. Fee: \$215, includes materials. Contact IS 183, Art School of the Berkshires, PO Box 1400, Stockbridge 01262; e-mail info@IS183.org; see website www.IS183.org; telephone (413) 298-5252; or fax (413) 298-5257.

Michigan, Detroit *December 14* "Precious Metals Clay" with Kim Wilson. Fee: \$200, includes materials. Contact Pewabic Pottery, 10125 E. Jefferson Ave., Detroit 48214; see website www.pewabic.com; telephone (313) 822-0954; or fax (313) 822-6266.

Missouri, Kansas City *February 8-9, 2003* A session with Maren Kloppmann. Contact Red Star Studios Ceramic Center, 821 W. 17 St., Kansas City 64108; see website www.redstarstudios.org; or telephone (816) 474-7316.

New Jersey, Lodi *December 7* "A Day with Chris Staley." *December 14* "The Glaze Doctor" with Jeff Zamek. *December 21* "Throwing for Size and Altering" with Stephen V. Jaskowak. Fee: \$93. For further information, contact the Clay Education Center at CeramicSupply, 7 Rte.46 W, Lodi 07644; or telephone (800) 723-7264.

New York, New York *December 6-8 or January 10-12, 2003* "PMC Artisan Certification." Fee: \$450, includes tools, silver to complete 8 projects, firing and membership in the PMC Guild. *December 7-8 or January 11-12, 2003* "Techniques in Precious Metal Clay." Beginning and intermediate skill levels. Fee: \$250, includes materials, tools and firing. Contact Vera Lightstone, 347 W. 39th St., New York 10018; e-mail vlightstone@aol.com; see website www.silverclay.com; or telephone (212) 947-6879.

December 16-17 "Ceramic Decal" with Rimas VisGirda. Fee: \$215; members, \$200. *December 18-20* "Color and Line: Underglaze/Wax Inlay" with Rimas VisGirda. Fee: \$310; members, \$295. Contact the Craft Students League, YWCA-NYC, 610 Lexington Ave., New York 10022; or telephone (212) 735-9731.

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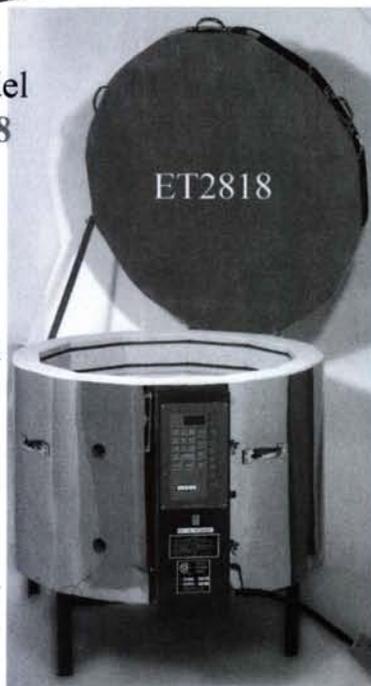
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throwers. Fee: \$420. To register, telephone (212) 415-5500; for further information, telephone (212) 415-5562. Or see website www.92ndsty.org.

New York, Port Chester December 10 "Birchbark Ceramics" with Peter Lane. Fee: \$75. December 12 "By My Hands Alone" with Barbara Walch. Fee: \$75. February 1-2, 2003 "Color and Form" with Geoffrey Wheeler. Fee: \$ 150. Contact the Clay Art Center, 40 Beech St., Port Chester 10573; telephone (914) 937-2047.

North Carolina, Asheville May 22-24, 2003 Hands-on workshop with Sam Chung. Fee: \$325. Contact Odyssey, PO Box 18284, Asheville 28814; see website www.highwaterclays.com; or telephone (828)285-0210.

North Carolina, Durham January 6-10, 2003 "Shino," hands-on session with Malcolm Davis. Fee: \$335, includes materials and firing. Contact Claymakers, Inc., 705 Foster St., Durham 27701; e-mail claymakers@mindspring.com; see website www.claymakers.com; or telephone (919) 530-8355.

North Carolina, Penland March 9-May 2, 2003 "Porcelain Pots: Food and Culture" with Silvie Granatelli and Leah Leitson. Contact Penland School of Crafts: telephone (828) 765-2359; or see website www.penland.org.

North Carolina, Wentworth January 25-26, 2003 "Form and Function," hands-on session with Ellen Shankin, throwing and altering pots. Fee: \$150; members, \$130. Telephone Molly Lithgo at (336) 275-1202; or e-mail MarcyMaurymmaury@wfbumc.edu.

Oklahoma, Norman December 14-15 Slide lecture and workshop with Julia Galloway. Fee: \$101,

includes registration fee. Limited to 20 participants. Contact the Firehouse Art Center, 444 S. Flood, Norman 73069; or telephone (405) 329-4523.

Pennsylvania, Philadelphia January 18, 2003 "Web Site Basics" with Cisco Griffin. Fee: \$10. March 22, 2003 "Slide Documentation Basics" with John Carlan. Fee: \$10. April 4, 2003 A lecture with Patti Warashina. Fee: \$5. May 3, 2003 "Basic Business Practices for Artists" with members of the Philadelphia Volunteer Lawyers for the Arts. For further information, contact the Clay Studio, 139 N. Second St., Philadelphia 19106; e-mail info@theclaystudio.org; see website www.theclaystudio.org; or telephone (215) 925-3453.

Pennsylvania, Wayne January 18-19, 2003 "Pinch Pots and Pit Firing/Ancient Methods for Modern Times" with Jimmy Clark. Fee: \$185; members, \$160. See website www.waynear.org; or telephone the Wayne Art Center at (610) 688-3553.

South Carolina, Charleston February 22-23, 2003 "Cut and Paste: Exploring Form and Function in Earthenware" with Joan Bruneau. See website www.gibbes.com; or telephone the Gibbes Studio at (843) 577-7275.

Tennessee, Gatlinburg March 17-21, 2003 "Lidded Forms in Earthenware" with Ron Meyers. March 24-28, 2003 "Pottery for the Kitchen Table and Windowsill" with Terry Gess. March 31-April 4, 2003 "Tile: Experimentation and Technical Details" with Gloria Kosco and Mimi Strang. April 7-11, 2003 "The Art of Throwing and Raku Firing" with Harry Hearne. April 14-18, 2003 "Pots with Handles: Mugs, Creamers, Pouring Bowls and More" with Louise Harter; or "Sculptural Transformations in Clay" with Tre Arenz. Fee/session: \$340. Contact Arrowmont School of Arts and Crafts, PO Box 567, 556 Parkway, Gatlinburg 37738; e-mail info@arrowmont.org; see website www.arrowmont.org; telephone (865) 436-5860; or fax (865) 430-4101.

Texas, Dallas January 30-February 2, 2003 "Master Throwing" with Joyce Michaud. Fee: \$350; members, \$300. Registration deadline: January 20, 2003. April 11-13, 2003 "Form and Surface in the Electric Kiln" with Mary Barringer. Fee: \$275; members, \$225. Registration deadline: April 1, 2003. Membership dues: \$45. For further information, contact the Craft Guild of Dallas, 14325 Proton Rd., Dallas 75244; see website www.craftguildofdallas.com; telephone (972) 490-0303; or fax (972) 490-0304.

Washington, Suquamish May 10-11, 2003 "Tiles and Sinks" with Linda Blossom. Fee: \$1 50. For further information, contact ClaySpace on Puget Sound, Brenda Beeley, PO Box 1339, Suquamish 98392-1339; e-mail mtimes@telebyte.net; see website www.clayspaceonpugetsound.com; or telephone (360) 598-3688.

Wisconsin, Fish Creek December 2-4 "Beginning Throwing" with Rich Higdon. January 16-18, 2003 "Ceramic Teapots" with David Caradori. February 10-12, 2003 "As the Wheel Turns—Function and Beauty" with Jeanne Aurelius. For further information, contact Peninsula Art School, PO Box 304, 3906 County Hwy. F, Fish Creek 54212; e-mail sam@peninsulaartschool.com; see website www.peninsulaartschool.com; telephone (920) 868-3455.

International Events

Anguilla, Island Harbour December 9-14 Workshop on pinch pottery with Jimmy Clark. Fee: \$750, includes materials, lodging, breakfast and lunch, and ground transportation. For further information, contact the Arawak Beach Inn, (877) 427-2925; see website www.arawakbeach.com; or e-mail Jimmy Clark at jimmy6732@aol.com.

Belgium, Knokke-Heist through January 5, 2003 Ceramics by Harumi Nakashima, Ayumi Shigematsu, Tsuyoshi Shima, Asuka Tsuboi and Takeshi Yasuda; at Cultureel centrum de Scharpoord, Meerlan 32.

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Belgium, Oostende through February 16, 2003 Exhibition of ceramics by Claudi Casanovas; at PMMK, Romestraat 11B.

Belgium, Zulte through December 15 Claudi Casanovas and Takeshi Yasuda. Walter Keeler and Colin Pearson, studio pottery. Piet Stockmans, ceramics and glass; at Centrum Goed Werk, Moerbeekstraat 86.

Canada, Ontario, Burlington through January 26, 2003 "Circumnavigation," ceramics by Enid Legros-Wise; at the Burlington Art Centre, 1333 Lakeshore Rd.

Canada, Ontario, Toronto through December 24 "Tis the Season: The Holiday Collection"; at the Guild Shop, 118 Cumberland St. (Yorkville)

through January 12, 2003 "Gods, Saints and Heroes: Ceramic Masterpieces of the Italian Renaissance"; at the Gardiner Museum of Ceramic Art, 111 Queen's Park.

December 14-March 16, 2003 "The New Mosaic: Selections from Friuli, Italy"; at the Royal Ontario Museum, 100 Queen's Park.

January 16-February 22, 2003 Bruce Cochrane, pottery; at Prime Gallery, 52 McCaul St.

Canada, Ontario, Waterloo through December 24 "Biennale Nationale de Ceramique"; at the Canadian Clay and Glass Gallery, 25 N. Caroline St.

England, Bath through December 23 "Studio Ceramics: A Christmas Selection from Gallery Ceramists"; at Beaux Arts-Bath, 12/13 York St.

England, Leicester through January 4, 2003 Juried exhibition of works by artists who live/work in the East Midlands; at the City Gallery, 90 Granby St.

England, London through December 22 "Under Mussolini: Decorative and Propaganda Arts of the Twenties and Thirties" from the Wolfson Collection in Genoa, including ceramics; at the Estorick Collection of Modern Italian Art, 39a Canonbury Sq.

through December 23 "Feast of Colour," including ceramics by Sophie Cook, Natasha Daintry, Jane Hamlyn and Kate Malone; at the Crafts Council Shop, Victoria 8t Albert Museum, S. Kensington.

through February 2, 2003 "Feast of Colour," including ceramics by Sophie Cook, Natasha Daintry, Jane Hamlyn and Kate Malone; at the Crafts Council Gallery Shop, 44a Pentonville Rd., Islington.

England, Sherborne through January 11, 2003 "Winter Exhibition." January 18-March 1, 2003 Pottery by Jack Doherty, John Jeffs and Ruthanne Tudball; at Alpha House Gallery, South St.

England, near Winchester through December 31 Ceramics by John Berry; at Alresford Gallery.

Italy, Certaldo April 28-May 9, 2003 "Single-Fire Workshop" with Steven Hill. For further information, e-mail Lynne Burke at lmb@potteryweb.com; or see website www.potteryabroad.com.

May 23-June 7, 2003 "Architectural Ceramics Workshop" with Marcia Selsor. Fee: \$1900, includes some meals and lodging. For further information, contact Marcia Selsor: e-mail m.selsor@attbi.com; or telephone (406) 671-8557.

Italy, Nove (Vicenza) through December "International Competition of Ceramics"; at Museo Civico della Ceramica, Piazza de fabris 5.

Japan, Kyoto and Shigaraki May 11-June 11, 2003 Four-week study program sponsored by the University of Georgia. For further information, contact Glen Kaufman: e-mail japanart@arches.uga.edu; telephone (706) 542-1660.

Mexico, Oaxaca December 15-21, February 2-10, 2003, or March 16-24, 2003 "Oaxacan Clay Workshops," digging clay, handbuilding, burnishing, tumble-stack bonfiring, etc. For further information, e-mail rayeric@met.com.mx; or see website at www.manos-de-oaxaca.com.

Netherlands, Delft through December 7 Ross Emerson, clocks, vases and bowls, through January 11, 2003 Exhibition of candlesticks by Simone Haak, Daniel Levi, JAS-MV and Pauline Wiertz. December 14-February 1, 2003 Cathy Fleckstein, vase objects

and wall plates. January 18-March 3, 2003 Hein Severijns, crystalline-glazed porcelain vessels; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Deventer December 1-January 4, 2003 Philippe Dubuc; at Loes and Reinier, Korte Assenstraat 15.

Netherlands, Leeuwarden through December 1 "Floating Objects," ceramics installation by Ben Sleuwenhoek. through January 5, 2003 Gertjan van der Stelt, "Vaulted Reverberations." "Princesses and Mistresses of the Far East: The Female Image in Oriental Art," including ceramics; at the Prinsessehof Museum, Grote Kerkstraat 11.

New Zealand, Auckland, Waiheke Island through December 15 "the blue arts, blue waves," works by Zehra Cobanli; at the Green Gallery, 20 Cory Rd.

Spain, Leon through December 31 Jose Antonio

Sarmiento, "Anagama"; at Galena Azul, San Cibrían de Ardon.

Spain, Valencia through January 6, 2003 "2 Culturas, un dialogo—2 Kulturen, ein Dialog," works by 18 ceramists; at Museo Nacional de Ceramica, Poeta Querol 2.

Switzerland, Geneva through January 15, 2003 "CeramiqueChinoise'd'aujourd'hui"; at Musee Ariana, Avenue de la Paix 10.

For a free listing, submit announcements of conferences, exhibitions, workshops and juried fairs at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

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questions

Answered by the CM Technical Staff

Q I am switching from Cone 10 reduction to Cone 7 electric and am having a problem I cannot correct. My fake-ash glazes are blistering. I have added a cooling program of 150°F per hour to 1500°F (816°C). That definitely made it better. Any ideas on how to make it go away completely?—G.S.

Glazes frequently go through bubbling stages. The trick is to stop firing them after, or between, such stages. This can be done by increasing the melt or, in some cases, decreasing it. It sounds like your glazes are not melted enough. When you slow cool, you add to the melting because you are adding to the heat work. This may explain why you are getting fewer blisters. You can also calculate the molecular formula and add flux or cut down on the alumina and silica to improve melting. Keep in mind that it is wise to keep the ratio between silica and alumina close to the original when doing this.

At Cone 7, one of the better ways to increase melting is to add boron. Adding Ferro frit 3134 in 2% increments will show you quickly just how much you need. Simply do a series of 200-gram tests until the blistering stops. Substituting nepheline syenite for some of the feldspar will also increase melting.

The problem of blistering is sometimes traceable to fast bisque firing. Care should be taken, especially with iron-rich bodies, to make sure there is enough oxygen present and there is enough time for the combustibles in such clays to burn off. This happens from about 700°C (1300°F) to 900°C (1650°F). Never fire faster than 100°C (212°F) per hour during this stage, and make sure you have excess oxygen. Having a kiln vent on is an excellent way to ensure proper oxidization. I also recommend bisque firing at Cone 04 for the same reason.

Ron Roy
Ceramics Consultant
Brighton, Ontario, Canada

Q I have been trying to replicate some old bottles/jugs I saw on e-bay. The ones I like have a narrow foot and small mouth. They are called "ovoid," though some are not really oval. I mainly like that the shape is narrow at the top and bottom, but I am finding it difficult to throw something that narrow on the bottom without leaving it really thick and trimming off a ton of clay later (and then it is hard to know how much to trim). Is the clay they used for these particularly plastic or toothy, or did they add something to it? Is there some trick to throwing narrow-based forms that I never learned?—T.L.

Throwing ovoid shapes is and always has been a challenge for the potter. Some potters do leave a lot of clay at the bottom half of the form and then trim it later. I prefer to throw pots with the walls as uniform as possible without compromising the form. It should go without saying that the foremost task is practice, practice, practice.

Naturally, a very good and plastic body is of utmost importance as well. Freshly made clay is not

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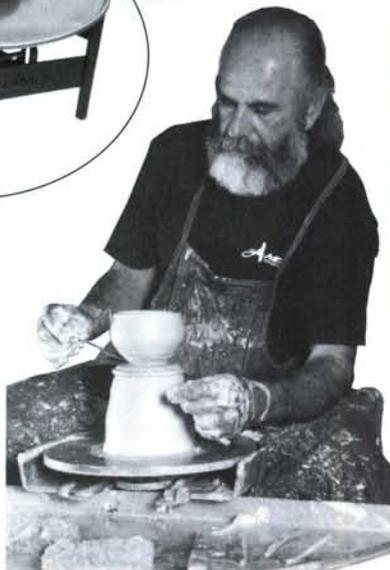
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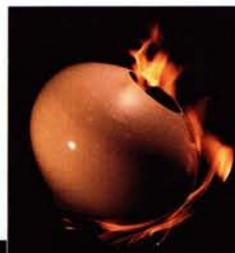
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Raku

by John Mathieson

Raku



JOHN MATHIESON

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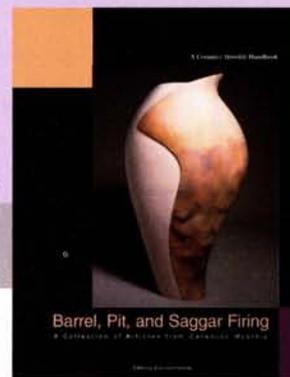
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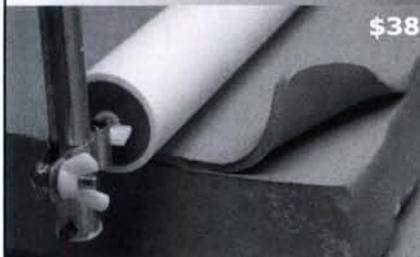


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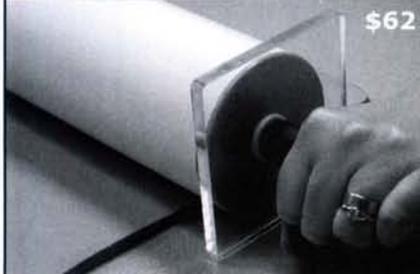
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questions

what you want for nice round, fat ovoids. We can't really "age" clay in our lifetime, because that takes thousands of years. What we really mean by aging is letting it get completely wet so that the body can develop the utmost plasticity. As mentioned on page 102 of the October 2002 issue, mix your body as a slip, putting the most plastic materials in first, as they are the most "thirsty." After drying to a workable consistency, wedge before storing. I use Vee Gum T in my porcelain, which acts as a lubricant as well as a plasticizer.

Once you have a very good body that is ready to be stretched thin and round, center as quickly as possible so that you don't saturate it with too much water. Clay that is a bit stiff has more strength than soft clay. Open the ball a little wider than what you will eventually want the foot to be. This allows you to move the clay inward and up. Each time you go back to the wheel head to make another pull, push in at the wheel head, diminishing the diameter of the cylinder and pulling that thickness up into the wall. This has to be done gradually, until the diameter of the cylinder at the wheel head is just a little bigger than the foot will be.

Keep the top of the cylinder as small as you can, since you eventually want it small. If you let the top get wide, the clay is overworked and also gets softer and weaker. You have to work harder and longer to get it back where you want it.

I get most of my height before I start "bellying out." Some people leave the center of the cylinder a little thicker, so that when it is bellied out there is enough clay there for support as it thins. Gradually, with each pull, I work the form out to where I would like it. I use a wooden rib on the last few pulls to compress the body for strength and control of the form.

Look at the pot in profile during all stages of throwing. When the bottom half is as far as you can push it and still keep the form you want, start to throw the top half inward. Throwing is better than just collaring, but it requires both to get the body to contract upon itself, going inward to the center. It will thicken the wall, so you have to continue to thin the wall as you collar it in. I usually spend more time finishing the last third of the pot than I spend making the rest.

As with all pots, practice allows you to develop your way of throwing the forms you want, and then they will be more apt to be your forms.

When trimming, tap the wall occasionally as a sounding board to know where it is thick and thin. Tapping is just another step you have to learn to properly trim your pots. Have fun.

*Tom Turner
Peachblow Pottery
Levis Center, Ohio*

Have a problem? Subscribers' questions are welcome, and those of interest to the ceramics community in general will be answered in this column. Due to volume, letters may not be answered personally. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081, e-mail to editorial@ceramicsmonthly.org or fax to (614) 891-8960.

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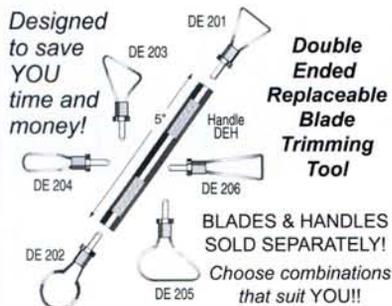
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Through years of extensive testing, Chun Wen Wang has been researching the lost glaze, "liquid in liquid-separated glaze," of the Sung dynasty (1127–1270 A.D.). Ancient ceramic formulas were lost, thus it was necessary for him to translate the notes of ancient potters that suggested what local Chinese minerals and firing conditions were the basis for the clay and glazes. Using the translated ancient scriptures, plus developing his own theory, techniques, and form, he has been able to recreate the ancient formulas and variations, ultimately using these to create unique works of art. As a result of his research, variations of the "liquid in liquid-separated glazes" were developed, including gold ring, silver dot, black pearl, and fleece. His artworks have been collected and displayed by over 20 art museums around the world, including the Smithsonian, American Art Museum, Los Angeles County Museum of Art, British Museum, and National Historical Museum (Taiwan).

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"RUSTIC PIECES," Palissy called the works he decorated with nature subjects. Among his models were shells (as those in the pitcher above), wild animals, vegetation of all types, and reptiles.

THE WOOD having failed me, I was forced to burn the palings which maintained the boundaries of my garden; which, being burnt also, I was forced to burn the tables and the flooring of my house, to cause the melting of the glaze. I suffered an anguish that I cannot speak, for I was quite exhausted and dried up by the heat of the furnace. It was more than a month since my shirt had been dry upon me. Further, to console me, I was the object of mockery; even those from whom solace was due ran crying through the town that I was burning my floors. And, in this way, my credit was taken from me, and I was regarded as a mad man."

Those words were written almost 400 years ago by that great Frenchman, Bernard de Palissy, whom we can call "the potter's potter," in the same way that a famous poet was called "the poet's poet.*" He exemplifies the qualities which cause true potters to pot, despite all difficulties. For that reason his life is of great interest to the struggling ceramist of today.

He endured so many hardships, and suffered such persecution, as to give him the character of an epic figure. If you can remember the statue of Laocoan struggling with the entwining serpents, you get a pretty good idea of what Palissy experienced before he won success.

Mr. Bolivian, who owns and operates the Henry Bollman Potteries, East Gloucester, Mass., frequently writes on topics dealing with the ceramics of yesteryear.



FRENCH FLORA AND FAUNA were carefully reproduced by Palissy. It is said that every leaf, butterfly, reptile, and twig in his scenes can be identified as native to the woodlands, fields, and seacoasts of France. It was later when he became prosperous that Palissy felt compelled to add figures from classic mythology to his ware, as he has done in the platter above. But he still set them in his botanical wonderland.

The modern potter, with his electric kiln, so well controlled; and his scientifically blended glazes, still has glaze troubles, such as blistering, pinholing, shivering, dunting, chipping, and so on. But imagine yourself in Palissy's shoes 400 years ago, before the discovery of electricity, gas, oil, or coal for fuel. There was nothing but wood, and he had to go into the forest to cut the fire wood for his kiln, and carry it home on his back, several weary miles. Moreover, he had no knowledge of how to build a kiln; how to mix glazes; or how to form pots ... he knew nothing except that he wanted to produce beautiful pottery. His chief interest, at first, was in finding a way to produce brilliant glazes. He was not specially concerned with creating new shapes; and, in fact, he bought bisque ware from other potters for test purposes.

HE WAS about 30 years of age when he became interested in pottery. Up to that time, he had done quite well as a decorator of glass ... a popular form of art at that time. Also, he had learned surveying, and carried out some important jobs as a cartographer for the French king.

But the ceramic bug bit him one day in 1540 when he saw . . . "an earthen cup, turned and enameled with so much beauty that from time to time I entered into controversy with my own thoughts and began to think if I should discover how to make enamels I could make earthen

vessels and other things very prettily because God has gifted me with some knowledge of drawing." Those are his own words, and they describe the most famous case of love at first sight in ceramic history.

There were no books available on ceramics, and no teachers. The few people who knew how to make pottery kept their knowledge a secret. It was a case of every man for himself.

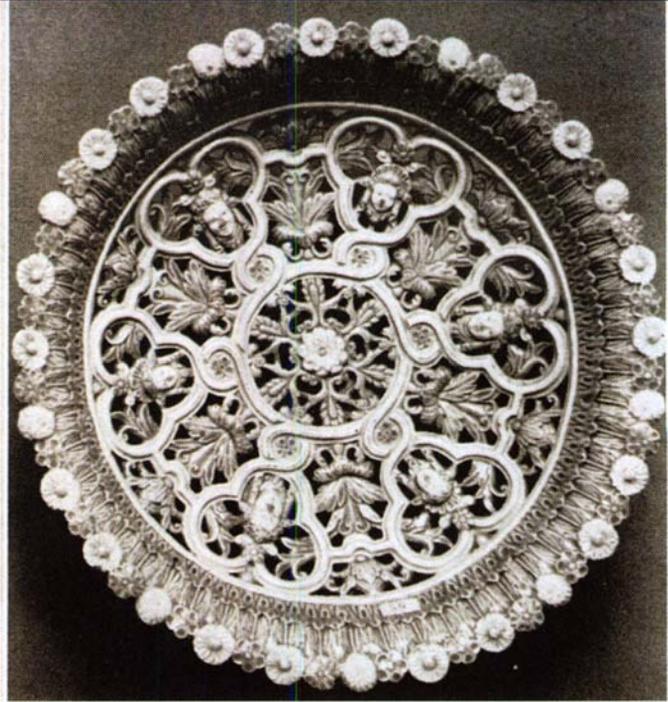
His first home-made kiln was copied from that of the glass makers in his neighborhood. It took him months to build it; then he found that this type of kiln was suitable only for the low-fire range required for glass, and of course his refractories melted and the kiln collapsed. This costly experiment used up his money and about a year of his life. After that he built several kilns; each one failed. But ultimately he produced one capable of handling a fairly high temperature.

MHANWHILE, he had assembled a large number of chemicals which he thought might produce a good glaze. He obtained pieces of broken bisque ware and made hundreds of tests. This is how he went to work ... in his own quaint words:

"I set the fragments down to bake, that I might see whether my drugs were able to produce some whitish color, for I sought only after white. Then, because I had never seen earth baked, nor could I tell by what degree of heat



A SCRIPTURAL VISTA, as in this plate fragment showing the baptism of Christ, would adorn ware by Bernard Palissy in the most successful period of his life. Often he reproduced his potter's art on tile which were to decorate the homes of the French nobility of his time.



ANOTHER FORM OF NATURE—people—often found a place in the surface enrichment of Palissy's pottery. The faces on this incised bowl were no doubt of persons whom he actually knew in his native France: perhaps a beggar he had met, the town character, the village musician.

the said enamel should be melted, it was impossible for me to get results that way, though my chemicals should have been right, because at one time the mass might have been heated too much, at another time too little; and when the said materials were baked too little or burned, I could not at all tell the reason why I met with no success, but would throw the blame on the materials which sometimes perhaps were the right ones, or at least could have afforded me some hint for the accomplishment of my intentions, if I had been able to manage the fire in the way that my materials required.

"But again, in working thus, I committed a fault still grosser than the above named, for, in putting my trial pieces in the furnace, I arranged them without consideration. Thus having blundered several times at a great expense, and through much labor, I was every day pounding and grinding new materials and constructing new furnaces which cost much money and consumed my wood and time."

Well, he kept on trying for seven long, weary years. Meanwhile his home was falling into decay; more children were born to him; one or two died. The infant mortality rate in the 16th Century was high.

But at last the big day came, when he was about 37 years old. It is a dramatic scene. His furnace is open and his whole form is shining with a bright glow from the molten glass or glaze as his eyes scan over his regiment of potshares. He watches the cooling of these precious test pieces. They gradually cool and harden, and lo! one piece grows white . . . "white and polished singularly beautiful . . . in a way that caused me such joy as made me think I was become a new creature." Every potter can understand his feelings.

From there on Palissy made progress, both in glazing and in creating his own pots. Being a very observing

naturalist, with an intimate knowledge of the flora and fauna of his region, he produced what he called "Rustic Pieces," in the decoration of which he embodied accurate modelings, in high relief, of plants, animals . . . and of all things . . . reptiles.

GRADUALLY he became prosperous. His work was bought by the king and the nobility. This was fortunate, in a political sense, because Palissy was a Huguenot; and a very ardent, loud spoken one. He might have been burned as a heretic by the Catholic government but for the protection of the king. He was in Paris during the St. Bartholomew massacre, when about 20,000 Protestants were slain in the space of a day or two. He was protected by virtue of being in the personal employ of the king.

The last years of his life were spent in prison, because he insisted on preaching and writing heresy . . . or at least free thinking. He was 75 when imprisoned.

However, they did not burn him; but he was kept in prison, and died in 1589, at the remarkable age of 79 (the average for longevity was about 35 at that time).

I have not attempted to describe the achievements of Palissy in fields other than pottery in this short paper. He gave brilliant lectures in Paris, before learned societies on geology, mineralogy, medicine, meteorology, dynamics, and philosophy. Truly, he was a Renaissance man, comparable, in some ways, to Leonardo da Vinci, in the versatility of his abilities.

His contribution to French ceramics lies in the discovery of a wide assortment of colors and glazes; and in giving a freedom of expression which enabled later French potters to compete with the great Italians, Germans, and Orientals of the 16th and 17th Centuries.

But, to potters all over the world, he is the classic symbol of true devotion to ceramic arts and ideals.



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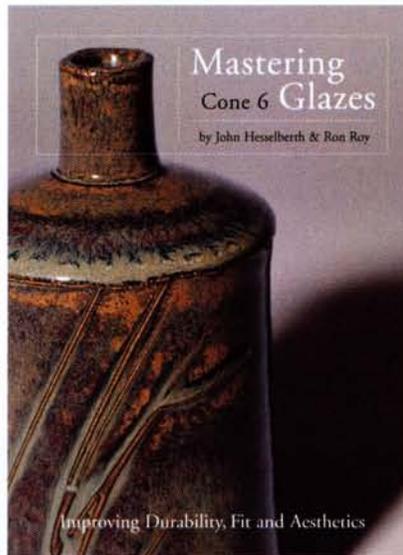
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Comment | the seven-day race by Larry Brow

In these days of marathons and triathlons, iron men and iron women, certain self-demanding runners have resurrected an oddity from the Depression Era—the seven-day race. This audience-resistant spectacle is held annually on an outdoor track in upstate New York, rain or shine. After 168 hours (with breaks), these runners have covered distances some among us would be hesitant to drive.

When I read about this phenomenon several years ago, I could tell it was a challenge for the sportswriter covering it. Who should he focus on? What counts as an exciting development? This may be the only sport in the world slower and more time consuming than cricket. So, he picked the three best returning runners from the previous year and chronicled their running styles, training methods, diets and sleep strategies. It rained. It turned colder. And still the runners ran endless laps, battling individual doubts and exhaustion.

Of course, many pulled up lame, or just gave up. In the end, the time ran out. Laps were totaled for each runner and, to the chagrin of the sportswriter, the winner was a relatively dull fellow who hadn't even been mentioned in the

early coverage. Belatedly, the winner was asked about his philosophy, his secret to success. "I just spent as much time as I could on the track." Where others had had personal masseuses and trackside tents, the winner had catnapped in his car and eaten sandwiches brought to him by his wife.

His plain-spoken steadiness remains a beacon to guide me in times of uncertainty. Those of us trying to earn a living from pottery also run a sort of seven-day race. Whether we think of our "race" as starting on Monday or the Saturday morning of the fair, we are constantly running. Fresh clay, wet pots, trimmed pots. Load the greenware, unload the bisque, glaze and load, fire and unload. The full cycle may be a month or so, but always the deadlines loom.

There's more to this race than making, though. It's also about being attentive enough to detail to maintain and improve one's craftsmanship. It's about paperwork and errands, meeting people, and noticing the world around us. And it's about running the same race, week after week, year after year.

Now and then, some of us will pull up lame; still more just quit. Maybe they had the wrong

shoes. Maybe they thought it would be easier. Maybe they needed more applause. Maybe the sidelines just looked too comfortable. Without them, our profession is a little lonelier, a little less diverse. And when others collapse beside the track, we can easily doubt the wisdom of our own efforts. Are we weak-willed for quitting, or weak-minded for continuing?

Perhaps the long race is not for you. Years ago, I took a full-time job away from clay, switching the pottery to part time. I worried that I wouldn't find the time to devote to the pots. Instead, I found that I travel less and make more pots than ever. I sell more by attending fewer fairs with a larger presence at each. And my regulars buy more eagerly, because they see me less often.

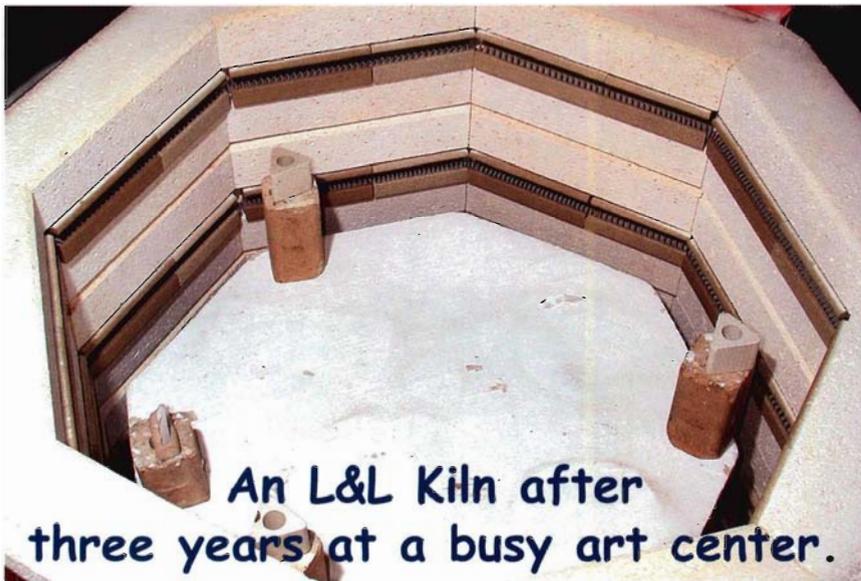
I deposit their checks and start anew the next week, doing what I can to make my time on the track productive. And when I can, I take comfort from the friendly faces of colleagues who have run this race so many times before, and who share an appreciation for good pots and happy customers.

Sometimes, it's only pride that keeps us running through the rain.

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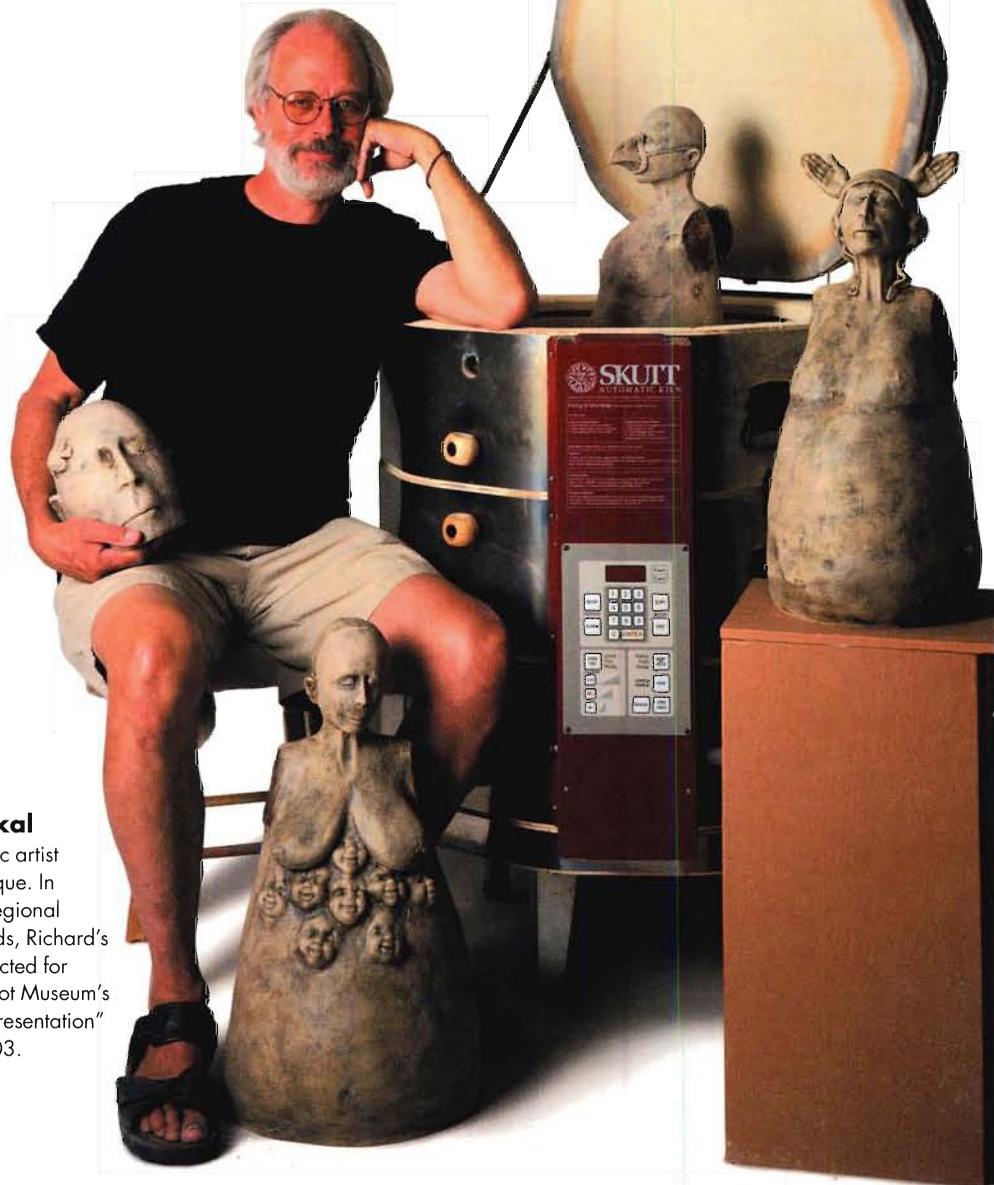


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It figures...he needed a Skutt



Richard Garriott-Stejskal

Richard is a ceramic artist based in Albuquerque. In addition to many regional and national awards, Richard's work has been selected for inclusion in the Arnot Museum's "Re-presenting Representation" exhibit in April 2003.

"For several years, my large pieces would crack during firings...I'd lose up to 30% of my work," says Richard Garriott-Stejskal. He tried complex firing schemes, changed clays, even firing in a bed of sand or grog, but nothing worked.

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