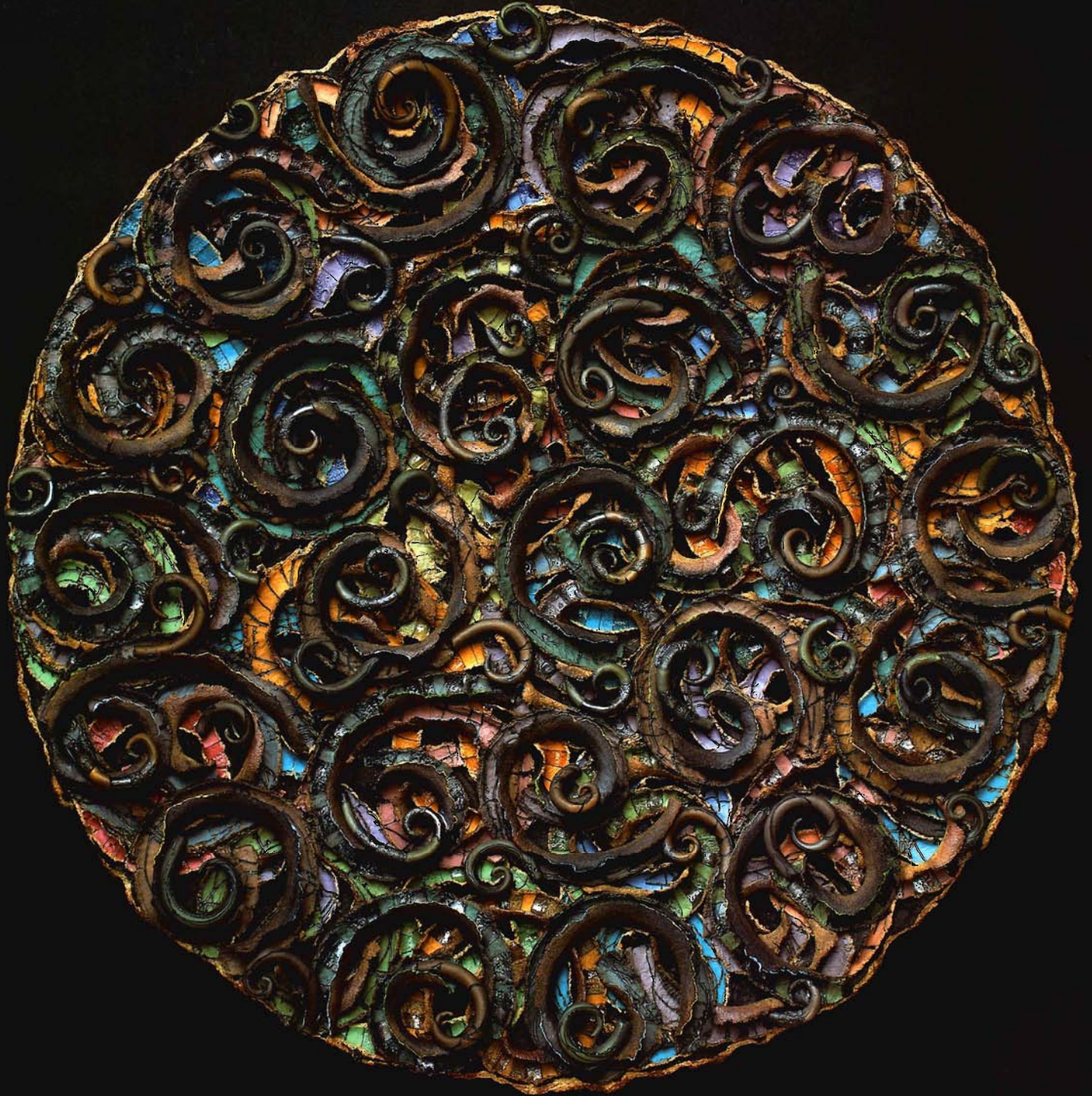


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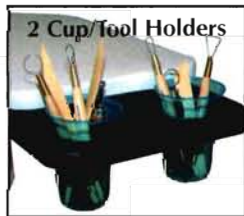
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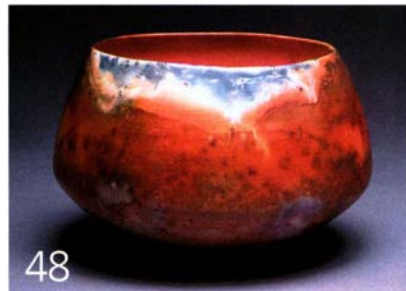
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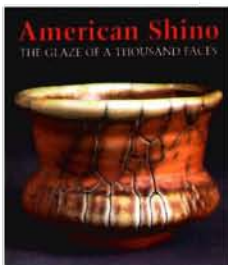
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letters

Artistic Mischief

I am a long-time reader of CM, and a teacher and artist of 45 years. The article about Georgette and Pilcher ["Don Pilcher Reinvented: Georgette Ore and the Rascal Ware Story," November 2004 CM] bandying about in space and time, toying with our minds, posing questions that ask us to re-examine those things we took for granted or accepted as real—this is what art is all about! Hurrah for Pilcher who turns us on our heads! Hurrah for Linda Hillman, who obviously has a real grasp on this art world.

Bill Farrell, Galena, IL

Rascally Response

I have mixed feelings about Rascal Ware ["Don Pilcher Reinvented: Georgette Ore and the Rascal Ware Story," November 2004 CM]. It is not funny to me. I appreciate the work because I love clay. I love ceramic materials and I love the metaphors that equate pottery with life. But Rascal Ware angers me for the following reasons (but maybe it's just jealousy that has motivated me to write): The art of pottery has died in the university system. Perhaps (hopefully) in future years, there

will be a renaissance of potters who are supported by our society, including universities.

Rascal Ware is not unique or cutting edge to me. It's already been done! Exploration of plasticity will likely continue by students of all



"Tornado Vase," 12 inches (30 centimeters) in height, porcelain, by Carol Eder, St. Louis, Missouri.

levels. If I were grading a college student making similar forms, I would ask the student to first demonstrate expertise in other technical and conceptual aspects of pottery.

Only a famous potter, with tenure in the university system, can get away with indulging in a body of work that is therapeutic. If [Pilcher] was not such a respected potter, but an average, relatively unknown potter, would he have gotten so much acclaim?

I have been making forms similar in spirit to Rascal Ware for many years. I certainly do not get thousands of dollars for my work. And I must say, I was influenced by Asian ceramics. My thesis show in college was mainly teapots, and over the years I developed what I would like to say is mine. Unfortunately for me, and so many other potters, I get rejected from most of the juried shows I try to enter.

I did not go to graduate school, but earned my B.F.A. in ceramics from the New York State College of Ceramics at Alfred University in 1981. I was hired to teach at Washington University in St. Louis, Missouri, based on 25 years of keeping a home studio, teaching visual arts in the private sector, and exhibiting work in galleries and juried shows. My experience as a pottery instructor within a university (2000-2001) was like being fed to the sharks. Students and faculty are under pressure to come up with something new and different. Pottery is not new and different!

As an independent potter, I do not have the financial resources, nor the affiliation with

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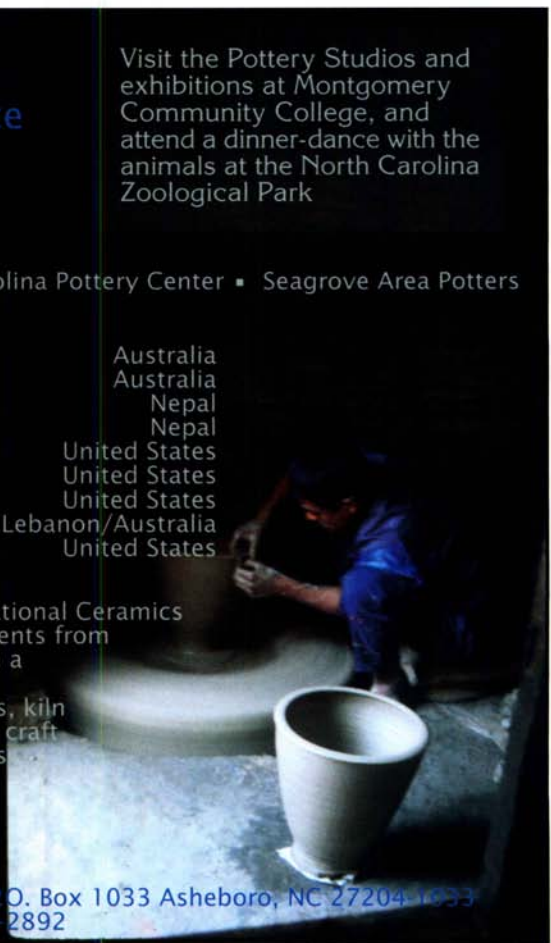
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letters

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Carol B. Eder, St. Louis, MO

Good and Great

I was glad to read Tom Turnquist's "The Fine Line" in November's Comment section. His remarks regarding the difference between "good" and "great" work were, one hopes,

useful. It is perhaps a difficult concept, especially for those still in the early part of their efforts. A good piece can be very exciting. Many good pieces, more exciting still. But pieces that sing are rare. Thoughtful attention to that critical detail of line, form and appropriate glaze can make an essential difference.

Dannon Rhudy, Morgan County, IN

Potters and Writers

Just wanted to let you know how much I enjoyed the article "Evan Jones' Meditations on the Teapot" in the November 2004 issue. It flows smoothly in revealing the passage of

time and the development of this potter. The author was able to capture the potter's barely suppressed excitement about his clay experience. So many competent potters are poor writers. The two skills are not necessarily compatible, are they?

Peg Brady, Kirkwood, MO

Correction

In the captions for "Makoto Yabe: The Human Touch" (December 2005), we incorrectly described the pieces as being fired in an electric kiln when, in fact, all pieces shown were fired in a gas kiln.

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. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960

Editorial Deadlines:

Talent Search

Looking for an opportunity to show your work to the world? This May, *Ceramics Monthly* will again publish a photo spread featuring the works of emerging clay artists. Anyone actively pursuing a career in ceramics (full or part time) for 10 years or less is eligible. To be considered, submit up to five professional-quality, original (not duplicate) slides or transparencies (submissions of more than five images will not be considered), with cover letter, full descriptions of works, artist's statement and resume to Emerging Artist, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081. Submissions must be received by February 25. Please include a padded envelope with appropriate postage for return of images.

Free Listing for Summer Workshops

The "Summer Workshops" listing will appear in the April 2005 issue of *Ceramics Monthly*. Potters, craft schools, colleges/universities or other art/craft institutions are invited to submit information about summer ceramics programs (June, July and August only—regularly scheduled classes are excluded) by February 11. Provide the workshop name and a synopsis of what will be covered, location, opening and closing dates, level of instruction, instructor's name, languages spoken, fee(s), contact address, plus a telephone number that potential participants may call for details. Captioned slides from last year's workshops are welcome and will be considered for publication in this listing.

Please mail information and images to Summer Workshops, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081. Information and materials also may be e-mailed to editorial@ceramicsmonthly.org; submitted through our online form at www.ceramicsmonthly.org/submissions.asp; or faxed to (614) 891-8960.

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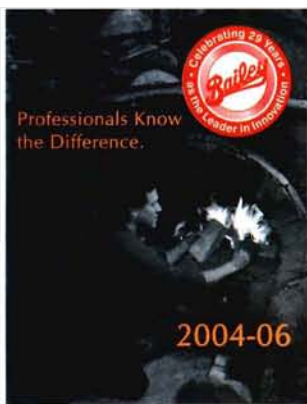
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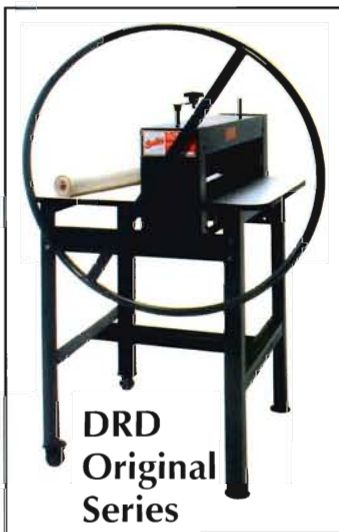
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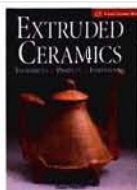
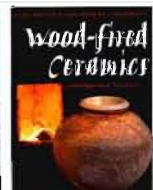
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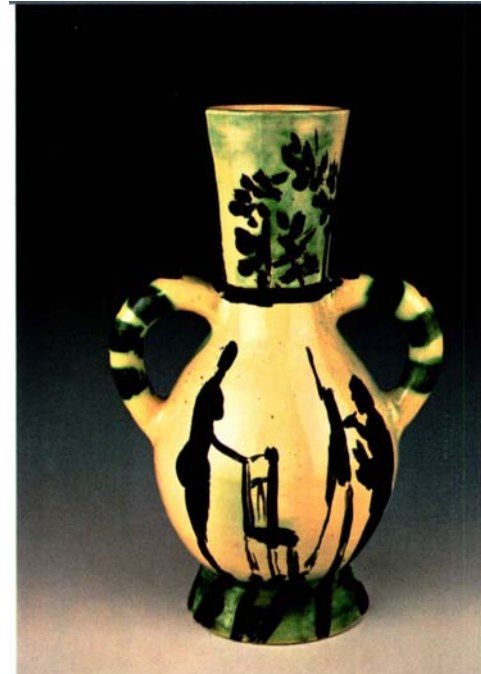


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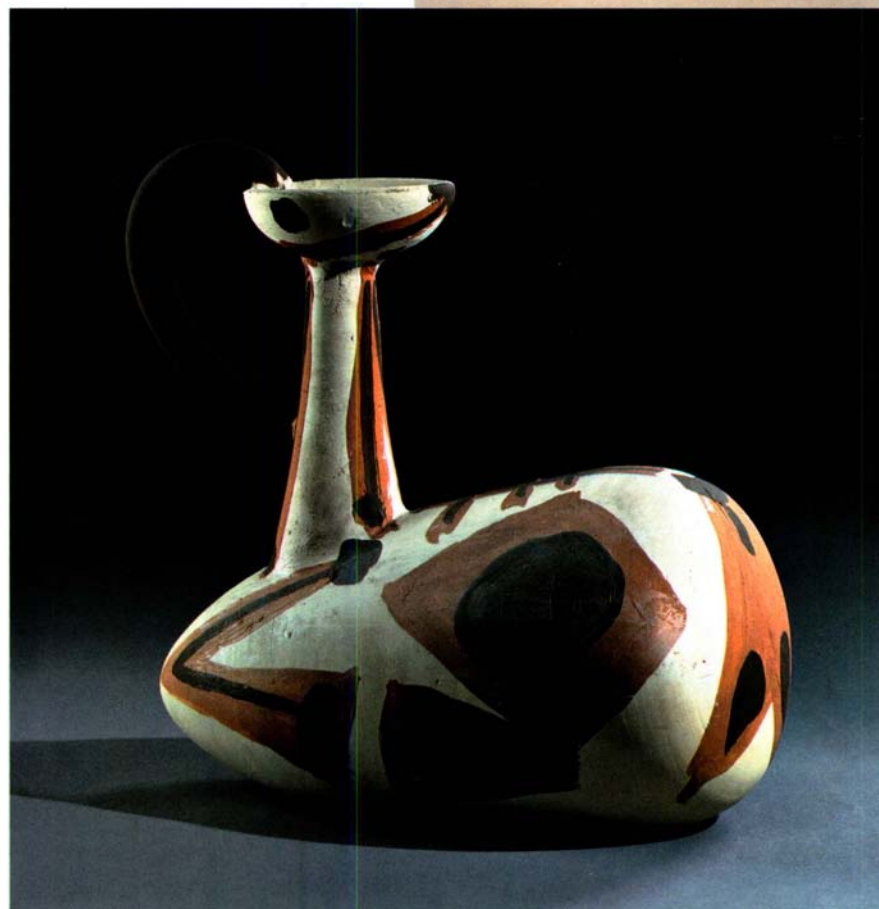


Top: Picasso's "Dish with Bullfight Scene," 66 centimeters (26 inches) in width, white earthenware painted with oxides and white glaze, 1951.

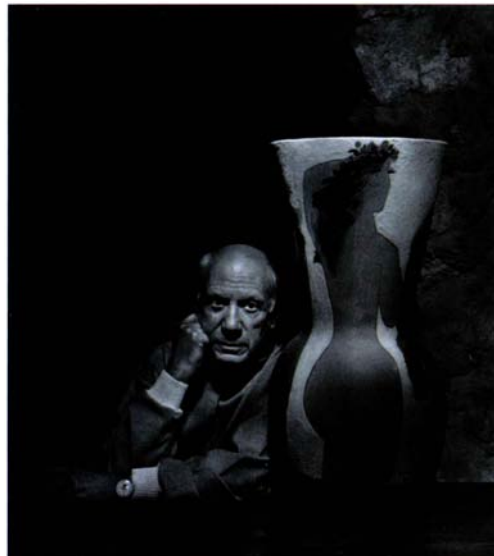


Middle: Picasso's "Two-Handled Vase with the Artist and His Model," 30 centimeters (12 inches) in height, white earthenware, with wax resist, oxides and white glaze, 1954.

Bottom: Picasso's "Reclining Kid," 32 centimeters (13 inches) in height, white earthenware painted with slips and oxides, 1947 or 1948; at the University of Toronto Art Centre, Toronto, Ontario, Canada. All images copyright Estate of Picasso (Paris)/SODRAC (Montreal) 2004.



Picasso in Vallauris, 1954; with "Large Vase with Dancers and Musicians," 70 centimeters (28 inches) in height, incised earthenware painted with slips, 1950.



review:

Picasso and Ceramics

by John K. Grande

When on July 21, 1946, Pablo Picasso decided to drop by and see the annual potter's show in Vallauris, France, he was drawn to the Madoura pottery stall and was subsequently introduced to Suzanne and George Ramie who ran that pottery. That same day he worked with clay at their pottery and modeled three subjects. It was only a year later, upon revisiting Vallauris, that he saw the works he had created, now dried and in excellent shape. He asked if he might create more and working from portfolio sketches he had brought with him, he set to work in a section of the pottery set aside for him. Since that time it is estimated that Picasso produced some 45,000 original pieces, many of them at Madoura under the supervision and with the help of Suzanne Ramie. The present and long-awaited exhibition, "Picasso and Ceramics," on view through January 23 at the University of Toronto Arts Centre, goes a long way toward proving that for Picasso the medium of clay was not a diversion but a major facet of his life's work. As the catalog that accompanies this show makes clear, Picasso had since childhood held some interest in painting plates and pottery. He simply did not have the facilities available to work the medium.

Jointly organized by the Musée nationale des beaux-arts du Québec and the Gardiner Museum of Ceramic Art in Toronto, this comparative exhibition gives the viewer a sense of how classic, even ancient, Picasso was in his taste. He transmitted this feeling in his pottery as he did elsewhere, and while the results could be good, fair or incredible, his remarkable talent and legacy are always apparent. Picasso helped to rejuvenate ceramics, bringing his own sensual, tactile and painterly style to the art. Considered to be one of the 20th century's significant ceramists, Picasso not only revolutionized the graphics, decorative and aesthetic approach to the medium, paving the way for future artists to go even further (just as Joan Miro did), he also made technical advances in the medium. For instance, he developed linoceramics, an offshoot of the linocut posters (many of which are included in Picasso and Ceramics) he made to advertise the pottery shows held in Vallauris. The pottery combined aspects of linocuts and graphic art. His linoceramic works are childlike, playful and imaginative, and evidence how excited Picasso became in discovering the many ways this newfound medium could enlarge the vocabulary of

his art. Many are inventive and ingenious, and adapt illustration to fit and comment on the basically functional and ancient character of earthenware. More than anything, we sense an ongoing dialog between his ceramics and the more graphic linocuts and posters.

Also on view in this show are Picasso's fluid preparatory drawings for his ceramic forms. Examples of ancient pottery and earthenware from various eras and areas of Europe are included, which contrast with Picasso's essentially modernist pottery.

Initially, Picasso simply painted onto existing pottery. Over time, however, he began to adapt and change the actual shapes of the pots, vessels and plates before they were fired, and then added his highly graphic painting. From among the 80 examples of Picasso's ceramic worlds on view we find a playful red earthenware vase titled "Large Vase with Dancers and Musicians" (1950). The vase is incised and painted with slips and most suitably captures the classical grace and evocative sensual style of Picasso's pottery.

We sense Picasso is beginning to see pottery as a near sculptural medium on which to superimpose a graphic or alternatively, a more classic compositional schematic. Prior to this the painting of a ceramic piece was more decorative, even if innovative. At one point Picasso compared the etching process with ceramics saying, "It's painting, but painting that functions like printmaking. The firing is the printing process, except that there's nothing more you can do."

"Dish with Bullfight Scene," (1951) with its more Don Quixote-like impressionistic bullfighters painted in the center (the plate becomes the ring within which the fight takes place and the borders become the seated audience) is, to my mind, more light hearted and works with the shape of the white earthenware very effectively; so much so that the art takes precedence over the medium, a sure sign this is a great, rather than mediocre work.

We also see Picasso layering directly or intentionally, the niceties and clichés from his paintings and drawings. They almost seem too self-conscious (even cute) in, for instance "Two Handled Vase with The Artist and His Model" (1954) from the permanent collection of Museu de Ceràmica in Barcelona, in which the artist and his model face each other as silhouettes stretched vertically on the vase. Perhaps the cliché character of some of these works reflect a post-war conser-

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vatism. Looking through the rearview mirror of history from the present, it seems much more exciting when Picasso experiments with the medium than when he is simply producing Picasso-like editions! Contrary to some works, the white earthenware piece “Reclining Kid” (1947 or 1948) reveals Picasso transferring some of the directness and vitality of his drawing to the ceramic medium. Such works compliment the contoured three-dimensional surfaces Picasso painted well and do not look like Picasso imitating himself.

We sense that Picasso became preoccupied with editions, and how what he produced could be multiplied. (This in and of itself is admirable, as it democratizes the production/collector cycle, but only if there is some critical screening for quality). One thing is certain: With the help of the Madoura pottery, Picasso did develop new methods of making multiples. Transposing in the medium of ceramics methods already used in graphic art resulted in two methods being used. One involved creating exact replicas of an original by using exactly the same volumes and illuminations. The second, and arguably more interesting approach, involved the transfer from an original subject engraved onto a hardened plaster matrix. A fresh sheet was then applied to take the clay impression. The latter method, referred to as “original prints of Picasso” by Madoura and collectors alike, was authenticated using a stamp engraved on the reverse side of each piece. These methods, commonly referred to as “Ceramic Editions of Picasso,” are certified by an edition monogram or graphic sign on their reverse side, neck or base, and some also are numbered.

Following its run in Toronto, the exhibition will be exhibited at the Musée Picasso d'Antibes, France, February 12-May 29. If this major traveling exhibition of Pablo Picasso's ceramics aims to shed more light on a less well known and important part of Picasso's artistic output, it has undoubtedly succeeded in its purpose.

John Grande is a writer and art critic living in Montreal, Canada.

review: Ron Meyers at AKAR

by Karen Terpstra

Ron Meyers has a playful eye for composition and form, and an exquisite color sense. A delightful variety of work from Meyers was recently shown in “Some Old—Some New: Recent Ceramics by Ron Meyers” at AKAR (www.akardesign.com) in Iowa City, Iowa. The first



Left: Ron Meyers' "Small Vase with Bird," 8 inches (20 centimeters) in height, wood-fired earthenware. Right: "Covered Jar," 10 inches (25 centimeters) in height, wood-fired earthenware.



Ron Meyers' "Oval Tureen," 17 inches (43 centimeters) in diameter, salt-fired earthenware.

impression of the show was one of familiarity. The colors and forms for which he is well known luxuriate in the exhibition space. Sensuous and spontaneous, functional shapes satisfy one's eye, letting the viewer into Meyers' personal translation of clay as “canvas.” The images are carved and painted into an intimate and expressive body of ceramic work. Somewhere between the comical and the mystical, his subjects walk a thin line of ambiguity.

The large earthenware platters have elements of soft, Mexican majolica where the imagery is fresh, immediate and sassy, despite the fact that Meyers has worked in this manner for 20 years. They grab the viewer's eye with a dynamic interplay of figurative color. The impact of Meyers's skilled hand is most apparent in “Platter with Two Blackbirds.” The figures activate the surface in strong, black, efficient brushstrokes. Meyers' imagery is reminiscent of that of Bernard Leach, but has more wit, vitality and immediacy. The figures never fall into the trap of the obvious and the viewer is unerringly allowed the opportunity to engage his or her own experiences with Meyers' private, suggestive world.

In the mid 1990s, Meyers began a series of low-fired, salt-glazed work. Rooted in nature, the colors moved into a soft and warm, neutral palette. When asked why he made this transition, he explained, “I needed a vehicle to reduce the color and instill a pure sense of form.” His aim is sure and distinctive. His use of expressive imagery on familiar forms preserves the integrity of both. For instance, in “Oval Tureen,” modeled frogs and incised fish—composite animals with humanlike features—hug a recognizable form that could easily exist on its own terms. Yet Meyers pushes the medium to accept his incisive imagery, adding a powerful expression to a simple idea—his canvas.

In his wood-fired work Meyers departs from the vibrancy of low fire, with which he could explore the dynamics of color. The new pots selected for the show allow Meyers to introduce the subtlety of fire flashing on stoneware to contrast with the strong graphics of high color and bold brushwork found on the low-fired work. Meyers' small anagama kiln at his home outside of Athens, Georgia, is a tool with which he has developed a significant next step in experimentation with seductive color, fluidity and function. “Function is still a primary concern—even with wood,” he stated.

These recent, wood-fired vessels have instant, haptic appeal with textures, flashing and shapes that “want” to be handled. Some, with no drawing, exhibit a pure sureness. But there also are those that are not

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satisfied with just simple form. These pieces with scribed drawings, such as “Small Vase with Bird,” move into new, dynamic dimensions. The potential expands naturally without detracting from the form or function—bringing a satisfying conclusion to the exhibition.



Ron Meyers' "Platter with Two Blackbirds," 17 inches (43 centimeters) in diameter, earthenware; at AKAR, Iowa City, Iowa.

In this exhibition, Meyers orchestrates an overall masterful body of work with a strong sense of play and connection to the medium. Continuity of concept—clay's potential to be rendered as pictorial space—is evident throughout, even though some works are earthenware, some low fired with salt, and some wood fired. It is rare to find a solo exhibition in which one can experience such a wide range of clay mastery. It is also especially unusual to have, in one exhibition, the range of approach to clay seen here. One might expect that one approach might not be as successful as another. But in this case, there was evenness: the “Meyers touch,” palpable and strong.

Pamela Earnshaw Kelly

Sculpture by Montrose, Pennsylvania, artist Pamela Earnshaw Kelly is on view at the R. Duane Reed Gallery (www.rduanereedgallerynyc.com) in New York City through January 15. Kelly says she takes her inspiration for handling clay from early Buddhist painting.

“I am inspired by the Zen idea of the ‘thrifty brushstroke,’ an ideal that evolved from Asian writing in which each word was a picture expressed in the least number of brushstrokes,” Kelly explained. “In both China and Japan this disciplined brushwork translated into a style of painting, and masters of this physical and spiritual discipline could render the very nature of a subject in just a few expressive strokes. I believe that a slab of clay, if approached with similar discipline and not overworked, can carry the same direct insight.

“I consider the thickness and size of the slab very carefully so the clay can be folded or pushed from the underside to create the form and

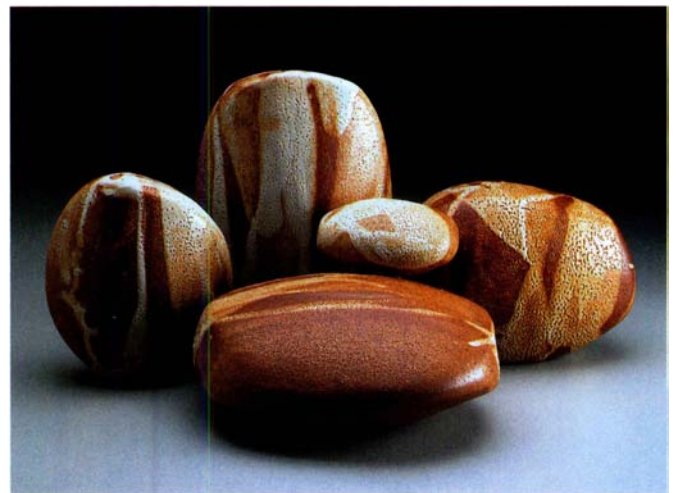


Pamela Earnshaw Kelly's "Running from Rauschenberg," 32 inches (81 centimeters) in height, slab-built stoneware, raku fired; at R. Duane Reed Gallery, New York City.

gesture I have decided upon with the least disturbance of the clay surface. The slab then becomes a rich archaeological site registering not just the form I impose from the underside, but also the texture that such pressure creates on the clay surface.”

Reid Ozaki

KOBO Gallery (www.koboseattle.com) in Seattle, recently presented an exhibition of new works by Reid Ozaki. Featuring new ideas and forms—many still in developing stages—the exhibition offered a rare glimpse of what the veteran ceramics artist has been creating in his studio. Ozaki's current work focuses on *ikebana* (flower arranging)



Reid Ozaki's "Stones," to 10 inches (25½ centimeters) in height, wheel-thrown and altered stoneware with Shino glaze, fired to Cone 10 in reduction; at KOBQ Gallery, Seattle.

vessels. The inspiration for these vessels came from memories of childhood summers spent with his grandfather in his gardens and from his interest in traditional Japanese ceramic art.

“While my work has always been primarily about form, for the first time, I am abandoning the vessel for a sculptural approach,” said Ozaki. “I have developed an interest in the traditional Japanese arts. My first



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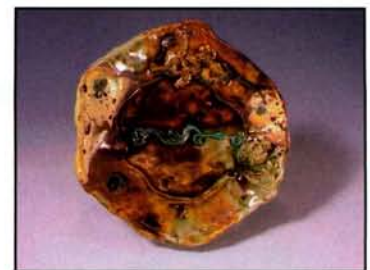
Mold master
Lisa Orr at her
studio in
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-Lisa Orr

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Lisa Orr completed a Master's in Fine Arts at the NYSCC at Alfred University in 1992 and has received numerous awards and grants, including a Fulbright and a MAAA/NEA. To find out more about Lisa Orr and her revived ancient techniques for combining bisque molds and throwing go to giffingrip.com.

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interest, probably going back to my grandfather's influence, was in gardens. This quite easily moved into ikebana and then to *chanoyu* (tea ceremony) and its influence on pottery. The more I've learned about tea, the more I have realized how central the tea aesthetic is to Japanese art. I chose to make flower containers for ikebana. The requirements for the ikebana vessels are less rigid than those for tea ceremony ware. This gave me the freedom to explore the potential of the new material and glazes."

Nina Koepcke

Ceramic sculptures by California artist Nina Koepcke were exhibited recently at the Triton Museum of Art (www.tritonmuseum.org) in Santa Clara, California, as part of an exhibition of work by Arts Council of Silicon Valley (ACSV) Fellowship recipients. ACSV awards up to six fellowships of \$3000 each year to artists in rotating artistic categories.

"Receiving the ACSV fellowship is a great honor for me," Koepcke commented. "It is very gratifying to know that a jury of my peers recognizes and values my work. As one whose art often falls outside the mainstream of contemporary art, I am encouraged to continue down my personal path by this recognition. I will probably use the grant money to help rebuild one of my two feeble, ancient kilns."

The idea of clothing as a container forms the basis for Koepcke's portrait works shown in the exhibition. The works grew out of a belief



Nina Koepcke's "Homage to Emily," 27 inches (69 centimeters) in height, handbuilt sculpture/raku clay, with underglaze and glaze, fired multiple times to Cone 03-02; at Triton Museum of Art, Santa Clara, California.

that clothing represents a person, place, history or culture while often holding the spirit of wearers long gone. Subjects of Koepcke's portraits include artists Frida Kahlo, Georgia O'Keefe and Emily Carr.

"I first discovered Emily Carr's paintings years ago while traveling in Canada," she explained. "As clearly as Kahlo's work represents Mexico

and O'Keefe's represents the American Southwest, Carr's work embodies the very spirit of the Canadian Northwest. . . . She was a lover of animals, and a painter of the forests and totems of British Columbia. I sought to interpret each facet in my portraits of her."

The Next Generation

"The Next Generation," an exhibition of work by graduate students from some of the best ceramics programs in the country, was on display through December 31, at Santa Fe Clay (www.santafeclay.com) in Santa Fe, New Mexico. Work included both high-fired and low-fired sculpture and functional pots. Professors from the 24 participating schools were invited to select two students from their graduate programs to participate in the show.



Tammy Marinuzzi's "All in the Family," to 7 inches (18 centimeters) in height, handbuilt earthenware, with slips and glazes, fired to Cone 04-03; at Santa Fe Clay, Santa Fe, New Mexico.

"Daily interactions, smiles, laughs, sorrows, things that have no cultural bounds, the similarities that make us human and the things that make us different, provide inspiration for my artistic vision," said University of Florida student Tammy Marinuzzi, who creates low-fired figurative sculpture. "I am a people watcher, an observer who reads body language, facial expression and finds there my principal source of artistic expression. I have had many different jobs in which I have encountered a vast array of unique individuals. I have worked as a hairdresser, waitress, teacher, as well as a care giver for the elderly, children and mentally challenged persons. Several of these people have provided tales that constantly resurface in my work. What has been impressed on me by others, I have found myself impressing on clay."

Tile: Matter and Motif

"Tile: Matter and Motif," a national invitational exhibition of ceramic tile, including works by 24 contemporary artists, was on view recently at Baltimore Clayworks (www.baltimoreclayworks.org). The exhibition was curated by Kansas City artist and educator Cary Esser.

"The theme of this exhibition, as revealed in the title, explores the significance of tile as matter and material and as the bearer of motif and meaning," Esser stated. "I am interested in the matter and motif of tile; in the ceramic from which they are made; and in the broader sense of tile as a historical and contemporary form."

"Layers of pattern, articulate structures, and the dynamics of balance, contrast, color and movement permeate my work," said featured

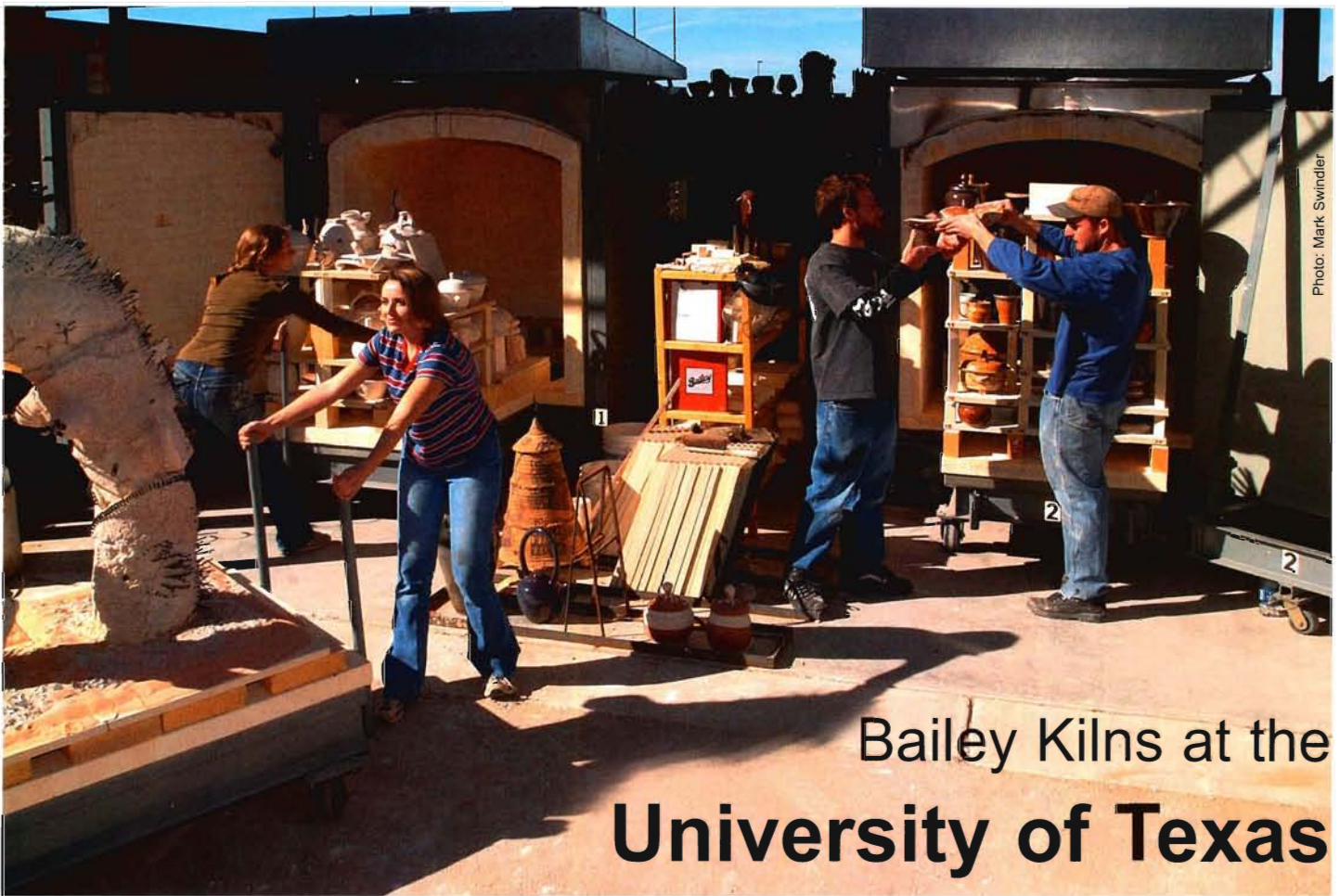


Photo: Mark Swindler

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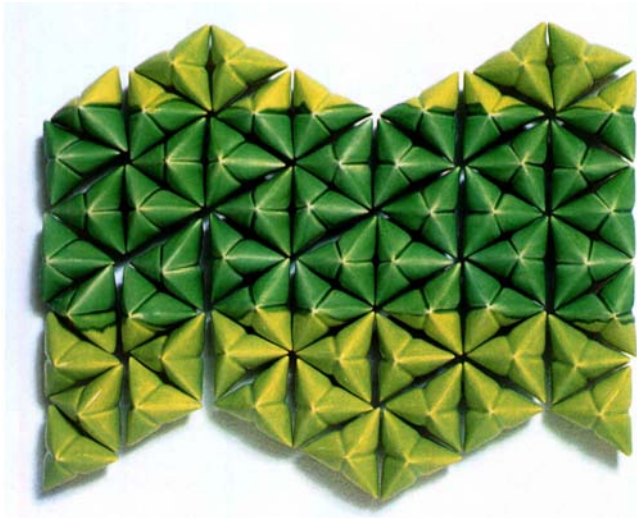
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upfront



Kate Doody's "Field (Green Stripe)" 18 inches (46 centimeters) in width, slip-cast porcelain with glaze, fired to Cone 6, \$750; at Baltimore Clayworks, Baltimore, Maryland.

artist, Kate Doody. "I am involved in the physical conditions of camouflage and interlocking parts, and how these conditions affect us as individuals and also as groups. I deal abstractly with the conventions of relationships, presentation, architecture and human nature. By making work about these things I intend to add a new perspective, to redefine them, and to activate them."

18th-19th-Century Transferware

More than 20 works of 18th- and 19th-century English transferware is on display at the Toledo Museum of Art (www.toledomuseum.org) in Toledo, Ohio, through February 13. The exhibition traces the develop-



Enoch Wood and Sons' "Polar Bear Hunt," 16½ inches (41 centimeters) in width, earthenware, 1820-1830; at the Toledo Museum of Art, Toledo, Ohio. Gift of Mrs. Harold G. Duckworth.

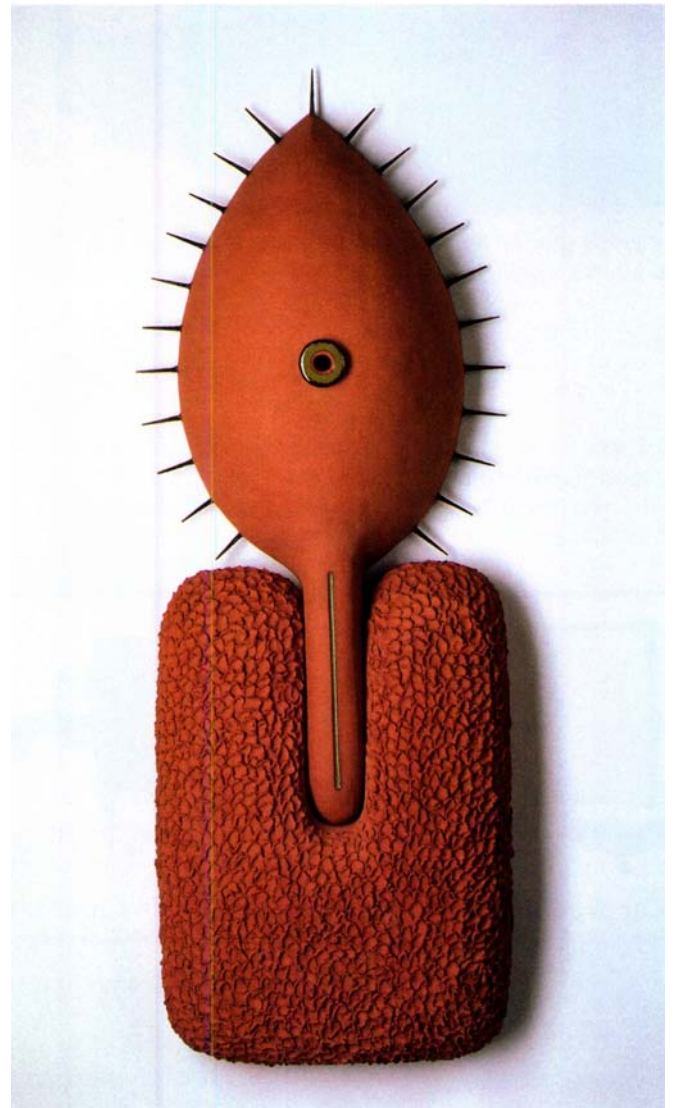
ment of transfer printing, which made decorative ceramic tableware both popular and attainable for the middle class consumer. This innovation allowed English potters to mass-produce intricate patterns on ceramic wares quickly and inexpensively.

The rising popularity of tea drinking in the 1700s increased the demand for Chinese porcelain. Quite different from the pottery being produced in England, the thin, white, beautifully decorated porcelain imported from China became highly fashionable. The development of transfer-printed earthenware gave English potters the opportunity to compete. They created patterns, imitated Chinese designs and printed them in blue on white earthenware to mimic hand-painted export porcelain.

Consumer demand for the durable, attractive and affordable transferware grew rapidly, and to maintain an edge in the lucrative industry, competing potteries developed new designs to appeal to popular tastes. These included depictions of historical events, romantic landscapes and hunting scenes in fashionable color schemes such as black, green, sepia and mulberry.

Thomas Kerrigan

Arizona sculptor Thomas Kerrigan will have a solo exhibition of recent works at Obsidian Gallery (www.obsidian-gallery.com) in Tucson, January 8-February 26. Through his sculpture, Kerrigan hopes to encourage viewers to shift their focus inward and be more contemplative.



Thomas Kerrigan's "Desert Flora XXXII," 35 inches (89 centimeters) in height, earthenware, with glaze and metal; at Obsidian Gallery, Tucson, Arizona.

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New work from Tom Coleman's "Desert Trophy Series." Hand-thrown and altered porcelain with multiple sprayed shino glazes and ash. 20" tall x 9" wide. Fired to Cone 10 reduction in a Geil 18-cubic-foot fiber downdraft kiln.

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upfront

"I am intrigued by spaces that are not visible to the human eye but are accessible to the human spirit," Kerrigan stated. "I use textural forms to entice the spirit to penetrate to the interior of an unknown but vaguely familiar environment. The elements I juxtapose are intended to create a spiritual resonance in the works and my goal is that they will create a calming, healing effect. They are external objects but are intended to create an inner shift in mood or focus."

Mariana Monteagudo

"Pop," an exhibition of new work by Venezuelan sculptor Mariana Monteagudo was on view recently at Dubhe Carreno Gallery (www.dubhecarrenogallery.com) in the Chicago Artist's District. Monteagudo seeks to create a race of hybrid characters that represent combinations of different cultural manifestations, from the ancient and mysterious to the most current of mass popular culture. She investigates a range of references including indigenous death and fertility rituals, juxtaposed with references to current fashions, media and technology.

"My purpose in mixing myriad elements is to create a disconcerting image difficult to classify and always present in a liminal space—not tender or terrible, not ancient or contemporary," Monteagudo stated.



Mariana Monteagudo's "Gato," 17½ inches (45 centimeters) in height, fired clay with paint, cloth, found objects, twine and bees wax; at Dubhe Carreno Gallery, Chicago.

"The visual aspect of the figures is ambiguous, due to the interaction between factors that simultaneously produce apprehension and pleasure. The idea is that the viewer would be able to construct a sort of mental collage of associations derived from distinct territories and that he or she could feel familiar as well as estranged by these images."

Colorado Clay

"Colorado Clay," an annual juried exhibition, was held recently at the Foothills Art Center (www.foothillsartcenter.org) in Golden, Colorado. Juror Peter Held invited 16 artists to show eight to ten pieces each in the exhibition. The format was designed to give an in-depth look at the direction the artists are taking in their work. This year's exhibition featured several multipart installations and wall-hung pieces in addition to functional and nonfunctional vessels.



Katie Martineau-Caron's "Orbulina Universa," 32 inches (81 centimeters) in length, porcelain and stoneware with wool; at the Foothills Art Center, Golden, Colorado.

Artist Katie Martineau-Caron was the winner of the Johnson Family Award. Inspired by microorganisms such as seed pods, diatoms, grains of pollen and viruses, she creates sculptures and wall pieces that resemble alien hives or pods containing small egglike forms. The works are glazed on the outside with rough-textured crawling glazes, while the "eggs" on the inside are nestled in soft wool. With the contrast between the soft, protected interior and the harsh outer surface, Martineau-Caron makes a statement on the processes of life and the struggle to survive.

Jolyon Hofsted (1942-2004)

New York ceramist Jolyon Hofsted died recently after a long bout with cancer. Hofsted was born in San Antonio, Texas. He attended Humboldt State College in Areata, California, California College of Arts and Crafts in Oakland, California, and the Brooklyn Museum of Art School. Hofsted contributed several articles to CM including the popular "Build a \$75 Electric Wheel." His work is held in many international museum collections. Hofsted was professor of art at Queens College in Queens, New York. In addition to his involvement in academics, he was active in community service. Early on in his career, he founded the Arts Prison Programs for the Brooklyn House of Detention, Rikers Island and the St. Mary's Hospital Methadone program.

Submissions to the Upfront 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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answers

From the CM Technical Staff

Q I have two electric kilns—18 and 27 inches in diameter. A kiln-repair person told me to never close the top peephole of any electric kiln while firing. He said the life expectancy of the coils is shortened when the kiln is tightly closed. I find that the top shelf of ware consistently underfires when I follow this advice. How valid is it?—K.F.

What many potters fail to understand is that there are stages of firing in an electric kiln when the

atmosphere is reduced (oxygen in the kiln is reduced). This happens during the bisque firing when the organic materials (carbon, sulfur, etc.) are burning off. If there is not enough oxygen present during the stage when these materials ignite (570-1470°F; 300-800°C), a number of situations can arise: The elements become degraded; carbon monoxide (CO) can be produced; the iron in clay bodies can be reduced to the point where it will then overflux the clay during the glaze firing.

More and more potters are becoming aware of these problems and are installing kiln vents. This is a very good idea. I recommend the kind that has a

fan mounted on the wall, not under the kiln. Any kiln with a venting system attached must have somewhere for fresh air to enter; an open peephole or a hole drilled in the kiln lid or wall. It also is very important when ventilating the room and/or kiln to have a source of fresh air, like an open window or door. Otherwise, the vent will not function properly. The main reason for ensuring that there is enough air entering the area is to decrease the danger of CO poisoning. Since this is the biggest danger, I also recommend having a CO detector in the room during all firings.

So, I would recommend firing with a peephole open as well—not so much to save the elements, but to save your health, and to make sure there is enough oxygen for organics to burn out and to avoid problems in glaze firings.

You may find it necessary to have a soaking period at the end of your firing, holding the temperature at the end while you watch the cones fall. Slow the firing down to 120°F (50°C) per hour, at most, for the last hour or two. This will give the temperature in the kiln a chance to even out. The very least you should do is keep a peephole open during the bisque firings and the last 220°F (100°C) of your glaze firings.

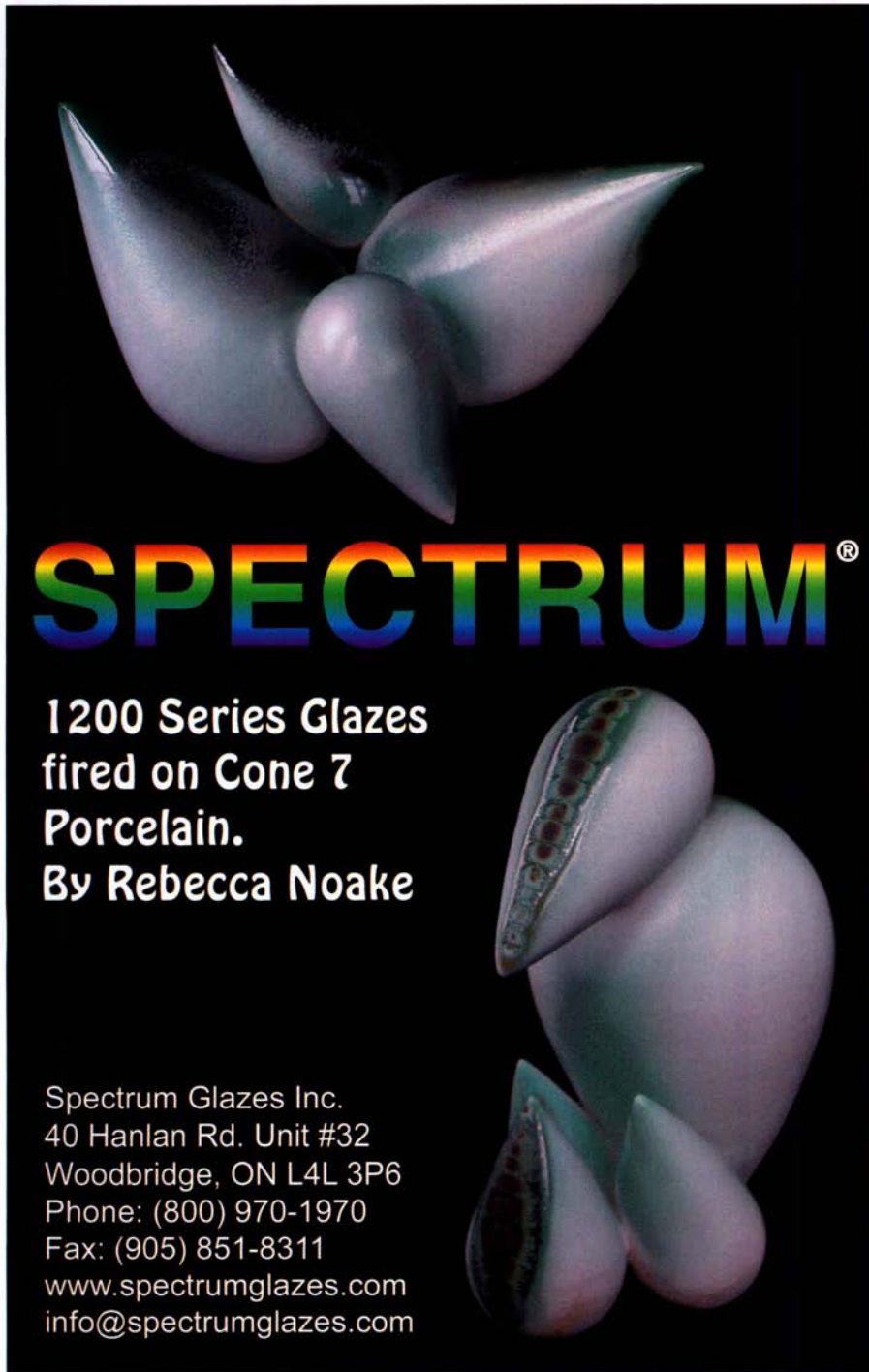
*Ron Roy
Ceramics Consultant
Brighton, Ontario, Canada*

Q I recently graduated from college with a B.F.A. in ceramics and am planning to put together a studio. Do you have any suggestions for someone who is just starting to set up a studio?—R.F.

There are many factors to consider when you begin putting together a studio. Before you begin, consider the following questions:

Will your studio be in your home or in another location? The advantage of having your studio at home is that you can get up in the middle of the night to turn up a kiln, or you can run out to the studio after dinner to trim a couple of bowls. The disadvantage of having your studio at home is that you can get up in the middle of the night to turn up a kiln, or you can run out to the studio after dinner to trim a couple of bowls. Some people prefer to “go to work” in another location. They find that they are more able to concentrate on their clay work if there are no distractions from their home. Other people like to have home and studio life more intertwined. You may end up making this decision because a studio in the home is simpler, or because a studio in another location is already available.

Will you own or rent the building where you are putting your studio? Setting up a studio can be very expensive. If you need to invest a lot of money in new electrical or gas service, or in other remodeling, is it worth it to you to invest that money in a building you do not own? Many commercial buildings offer long term leases, and sometimes



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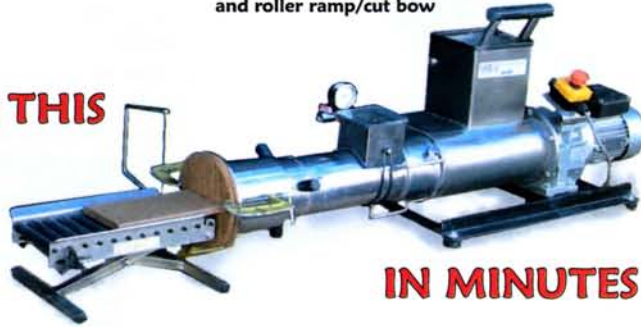
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answers

you can convince a landlord to help pay for upgrades that will help them lease a building to a future tenant. If you live in an area where real estate is not expensive, you may want to consider buying property for your studio.

Are you urban or rural? Urban areas have more regulations about how kilns must be installed and are usually stricter about building codes. In urban areas, you may simply not have enough space for gas or wood kilns.

What types of kilns do you want to have? Electric kilns are generally the simplest kilns to install and many buildings already have enough power to run them. A typical 23-inch-wide, 27-inch-tall electric kiln needs a 220-volt (also called 240-volt) circuit and a 60-amp circuit breaker. Larger kilns need higher amperage breakers. Wood kilns do not normally require any gas or electricity, which makes them simpler to build. They do, however, make a lot of smoke and you need a lot of space to store wood. Gas kilns are usually a bit more complicated to install. Most of the gas kilns I have built need about 1 million BTUs (British Thermal Units) of gas available to them. Here in Portland, Oregon, gas and wood kilns are required to be outdoors, and your kiln shed cannot be built out of combustible materials. Gas kilns must be at least 10 feet from other buildings and from property lines, and the pipe carrying gas from your meter to the kiln must be buried at least 18 inches underground (this depth varies depending on the type of pipe you use; some must be deeper). If your kiln fires more than 2000°F (1093°C), the chimney should be 20 feet taller than any buildings within 50 feet of it. If it fires to a temperature lower than that, the chimney regulations are the same as for a house chimney. All gas kilns here must have safety shut-off systems. If you are thinking about soda or salt kilns, your kiln should be placed even farther from other buildings. All kilns require a lot of ventilation if they are indoors. If you plan to work in the same building as your kilns, make sure you are not breathing any kiln fumes.

Do you plan to have a retail area in the studio? If you are in a high-traffic area, you may want to have at least a small retail area in your studio. The advantage of that would be the possibility of selling some work everyday, with relatively little overhead. The disadvantage would be that customers who come in and look around will disturb your production routine, and you will need to keep the place tidy enough for the public to see.

Are you planning to work in the studio full time or part time? If you are planning to work in your studio all day, every day, you will want to have it all: space; ambience; light; heat or air conditioning; nice shelves and tables; high ceilings—the list could go on. If your studio is a nice place, you will

want to go there. If not, you may think up every reason in the world to be somewhere else. If you plan to make your living from your studio, it needs to be pretty nice. If you are only planning to be there now and then, you may be able to get away with something that is less than fantastic.

How will you heat and ventilate the studio? Most of my potter friends started out working in studios with minimal heat and ventilation. In some parts of the world, heat may not be an issue. But if you cannot comfortably work outside, you will need to heat the studio. Invest in real, built-in heat.

It is not only inadequate to heat your studio with a space heater you bought at a yard sale, it is also unsafe. Ventilation is also a safety issue. Potters need to worry about both dust and kiln fumes. Make sure that you never breathe either of them.

How much money are you willing to spend? Putting together a studio can cost you any amount of money you are willing to throw at the project. It is imperative to put together a plan and a budget.

A few years ago, I bought a new house with a plain old-car garage behind it. I remodeled the garage to make a studio. I probably spent a typical amount of money on building a nice studio, and I did a lot of the work myself. In order to "do it right," I needed new electrical service to the property, with an electrical panel in the house, a panel in the garage (studio) and two electric kilns in an outdoor, covered shed (\$5000 for a licensed electrician and all the permits). I needed new gas service to the house to accommodate a kiln, so I hired professionals to run a gas line to the kiln and to the studio for a heater (\$1800 including the permits). I insulated and dry walled the building, and installed a new door and a few windows and skylights (\$3000 for materials only). It needed a new roof (\$500) and plumbing (\$100 in materials for a few pipes and a shop sink). I had to dig trenches from the house to the studio for the water, electric wires and gas pipes.

Then, after I had invested over \$10,000 in the building, I was ready to install my kilns, wheels and everything else. Do not forget to add them into the budget. Many of my potter friends get by working in their basements and firing one electric kiln. If you are willing to live the life of a mole for a while,

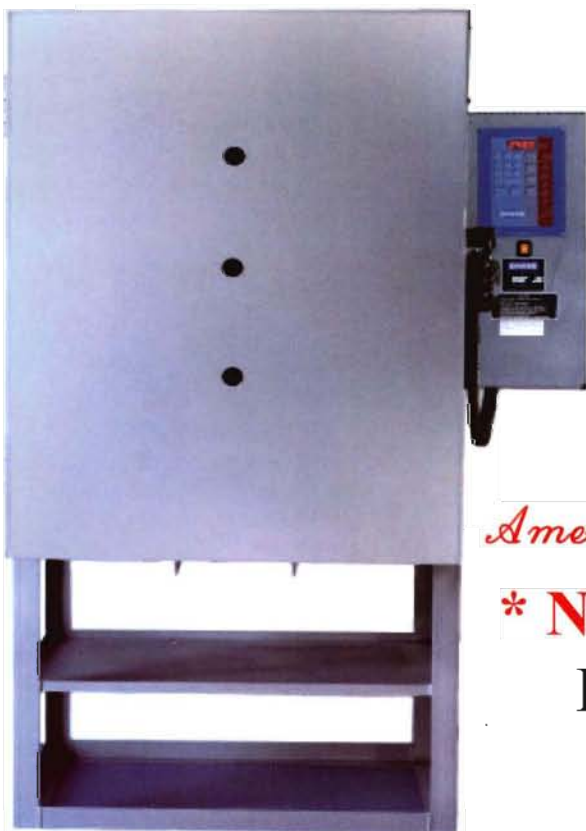
you may be able to set up a basic studio for a limited amount of money.

You should assess your own needs, then decide how much time and money you can spend setting up your new studio. If you plan accordingly (and I suspect that a lot of people do this), you can begin with a very basic studio and improve it over time.

Janet Buskirk
Studio Potter
Portland, Oregon

Have a problem? Subscribers' questions are welcome! Those of interest to the ceramics community in general will be answered in this column. Mail your questions 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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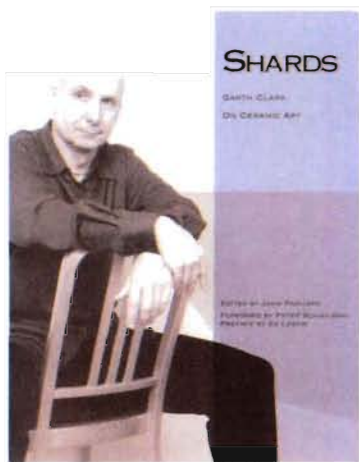
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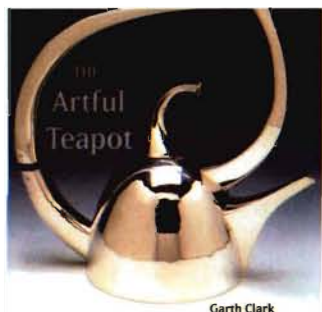


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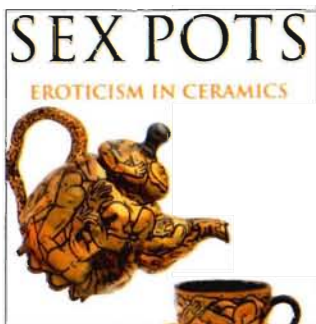
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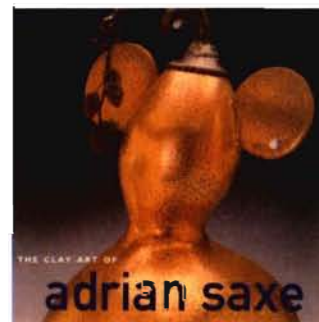
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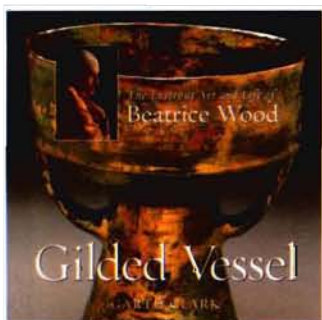
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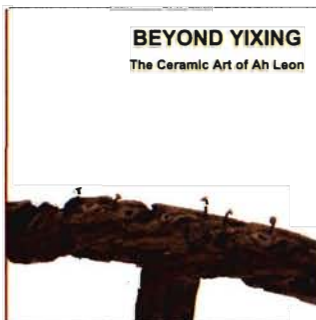
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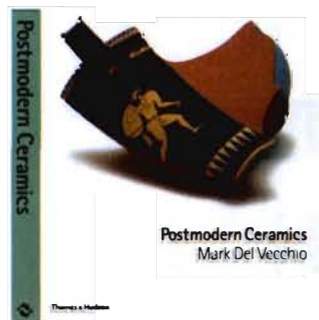
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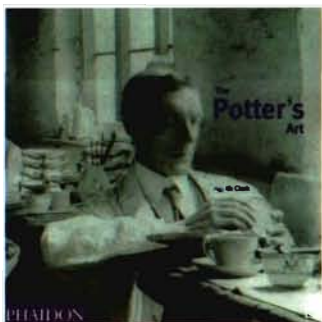
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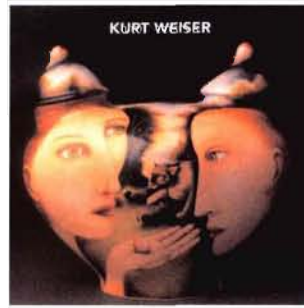
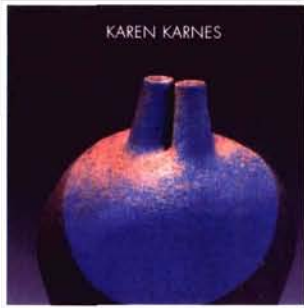
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suggestions

From Readers

Six is the New One

I find that commercial metal wire cutters are too thick, nylon ones are too dull, and the home-made fishing-wire cutters break too easily. I found a way to solve this frustration, with an added bonus. I cut the commercial cutting wire at one end and unraveled it into a single strand.

This gave me six wire cutters. I use corks, wooden sticks, bamboo and buttons as handles on either

end of the wires. The bonus is that they cut with a wavy texture from being twisted.—*Francine Wang, Ventura, CA*

Potter's Tool Caddy

To make a great potter's tool caddy for very little money, you'll need the following:

six 15 oz. aluminum cans, labels removed

six 3/4-inch screws

one 1 1/2x3x9-inch piece of wood

one 6 1/2-inch zinc plated pull (handle)

one can of Rustoleum spray paint

Spray the cans (inside and out) and the wood with Rustoleum. Attach three cans to each long



side of wood (it helps to pre-drill holes in wood and cans). Insert screws at an angle. Attach pull to top of wood. I've been using my tool caddy for almost ten years, re-spraying the cans every couple of years. It's easily transportable and holds everything I need for the wheel.—*Michell Follett, Oakland, CA*

Clean Release

Use cooking spray as a release for nonporous stamps. It allows the texture to imprint cleanly, without distorting the design, and it burns out in the kiln.—*Jackie Melissas, Evanston, IL*

Dishing and Doming

To prevent large flat-bottomed platters or bowls from dishing down in the middle while drying (and potentially spinning or rocking instead of sitting on the foot), place the piece upside down to dry and place a large, round bisque-fired tile inside the foot. Cover the piece with a piece of paper, then a piece of plastic that bananas are shipped in. This plastic has dime-sized holes every six inches. The pots dry slowly and evenly, with no doming or dishing. No more going bananas from cracks!—*Connie Harter-Bagley, East Machias, ME*

Thin Casting Slip?

If your casting slip is too thin, the addition of vinegar will thicken the slip. Be sure to add it very slowly, in small amounts, mixing thoroughly before adding more. Using too much will turn the slip into a thick, unusable gel.—*Max Shaw, Silverdale, WA*

Stackable Damp Box

Here is a great idea from a Christa Assad workshop: To keep pieces moist while working on a project, go to a container store and get plastic storage bins that have tight-fitting, removable lids. Fill the bottom with 2 inches of plaster (less for small containers) and let the plaster cure. Pour water on the cured plaster until it will not absorb any more water. Sponge off the excess and replace the lid. Now, you can put pots, slabs, etc. inside and they will stay nice

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suggestions

and moist for weeks without misting or covering with plastic sheeting. Several containers are available in a variety of sizes, and they stack for saving space.—*Kip Whelon, Seal Beach, CA*

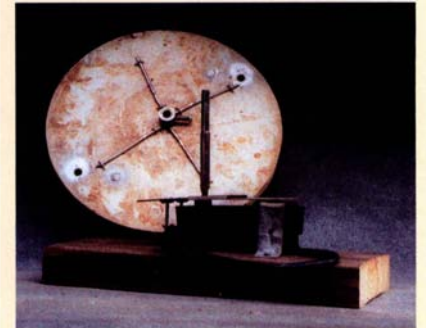
Ornamental Buttons

I use the tiny kanthal wire loops, which are made for Christmas tree ornaments, as button loops for handmade porcelain buttons.—*Marian Morris, Edmonds, WA*

Tip of the Month

Bar-B-Q Glazes

For a slow, motorized turntable, use an old grill rotisserie motor, the spit and one set of prongs. Clamp the motor to a board, with the shaft (spit) pointing up. Saw the spit to



the desired length (it may quite possibly be too long). Flatten the prongs so they are splayed out perpendicular to the spit. Use heavy duty staples to attach the prongs to a wooden bat.—*Peter Cowen, Bradenton, FL*

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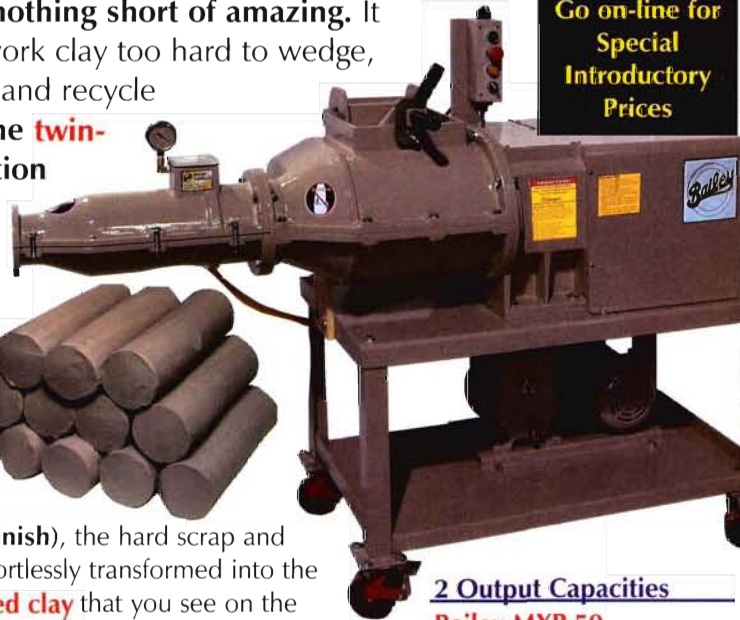
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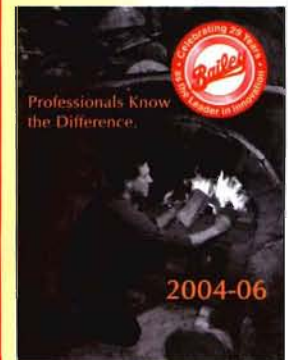
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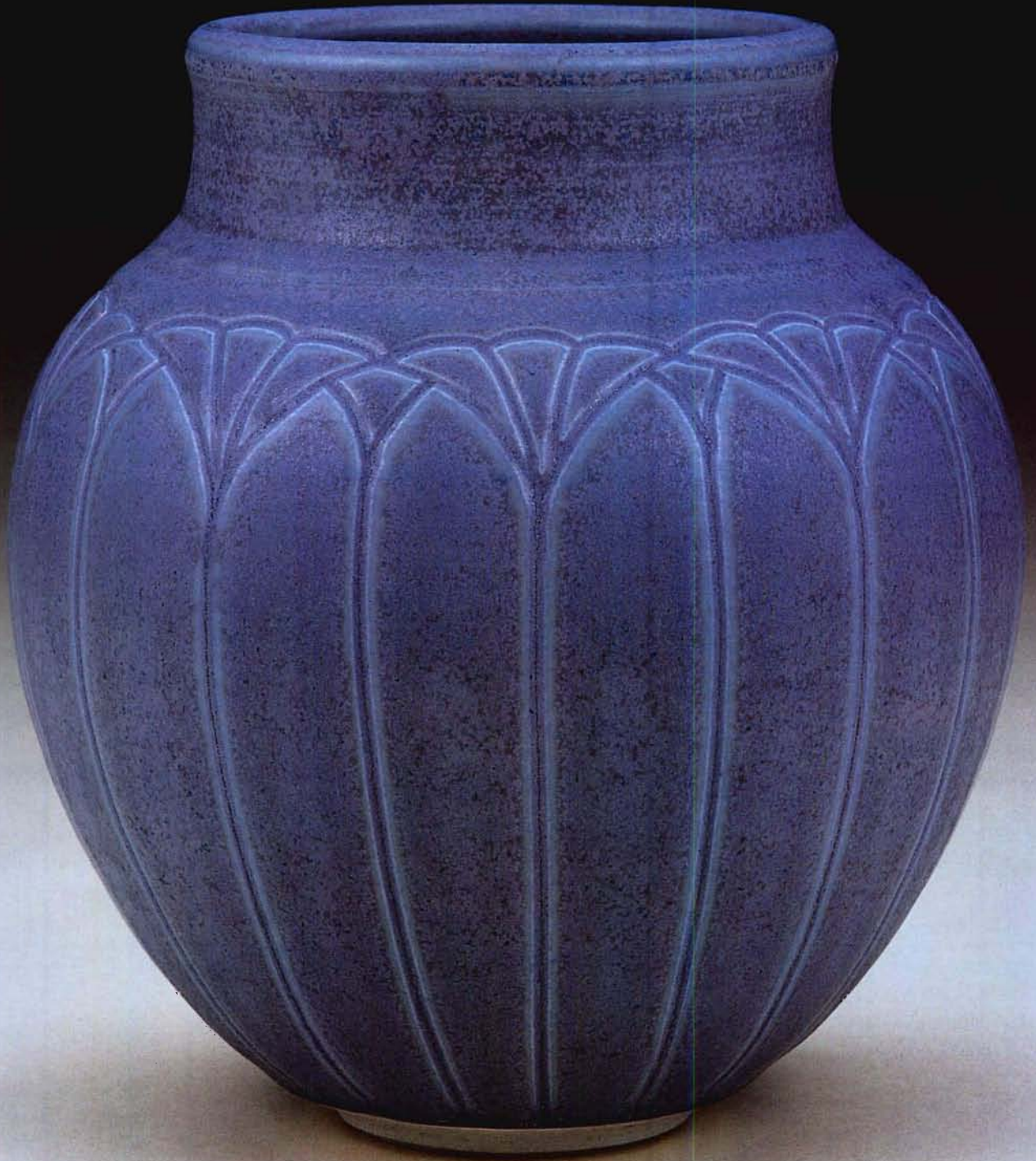


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Selberg

Finding My Niche

by Ann Selberg



Vase, 6½ inches (17 centimeters)
in height, wheel-thrown porcelain,
incised, fired to Cone 10 in reduction.

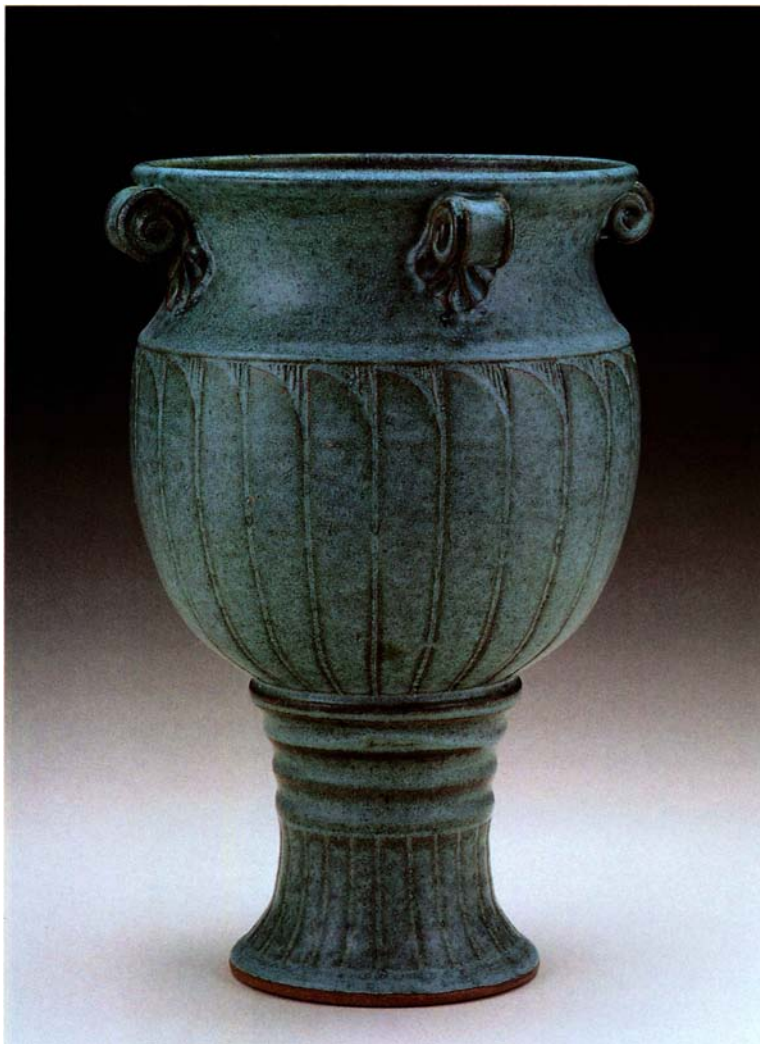
The seeds of inspiration for this body of work were sewn in Chicago between 1990 and 1994. The impressions that remain with me from that time period are numerous. Daily walks exposed me to fabulous examples of architectural terra cotta and metal ornamentation. While the city is famous for architecture from many eras, my strongest recollections include the stylized, organic-themed works of Louis Sullivan, Frank Lloyd Wright, Daniel Burnham and John Wellborn Root. Their classical forms, weathered surfaces, understated decoration, order, grace and geometry spoke to me. The patinated metals made the designs even more rich and varied in color and texture.

The ceramics in the museum at the Art Institute of Chicago led me to consider the power of form as it has endured over time. I pondered what qualities, aside from the utilitarian, made a form reappear throughout the centuries in geographically disconnected cultures. American art pottery from 1880 through the early 20th century came to my attention. Teco, Grueby, Van Briggle, Newcomb, Tiffany, Roseville and many other potteries sprung up in the resurgence of hand work that followed the industrial revolution. It was theorized that design excellence could help elevate man's state. The designs were often based on forms and patterns from nature.

I looked forward each year to what began as the "New Art Forms Exposition," and has now become "Sculpture, Objects and Functional Art (SOFA)" Chicago, where one could see examples of recent works in clay, glass, metal, textile and wood created by cutting-edge artists and master craftspersons in each field. If what we produce is born of what we take in and are drawn to over time, these experiences were key in forming the pots I make today.

My beginning in pottery was under the instruction of George Hahn at David Douglas High School in Portland, Oregon. The late 1970s was a time of high-fired, iron-flecked stoneware and we made plenty of it. After the senior class studio sale, I purchased one of the old cast aluminum wheels the school was selling. At that time I could only envision doing pottery as an avocation. I disregarded my love of all things artistic and got a business degree.

The clay called me back. In Chicago in 1992, I latched onto a place called Lill Street Studios (now Lillstreet Art Center), a clay center in an old carriage house containing classrooms, a gallery and numerous studios for clay artisans. I began taking classes and spending my free time throwing pots. At Lillstreet there was an independent study option when I ran out of classes to take. This allowed me to lurk about while kilns were fired, to pursue my ideas, to see working potters function in their studios, and to hear talk of fairs and gallery openings, glazes and clay bodies, and the ins and outs of being a potter.



"Jardiniere," 15 inches (38 centimeters) in height, wheel-thrown stoneware, assembled and incised, fired to Cone 10 in reduction.

In 1994, upon relocating to my hometown, Portland, Oregon, I was fortunate to find studio space in a potters' building. My husband and I found housing six blocks away. I would throw pots at every opportunity. It was my good fortune to be employed where my hours could be tapered off over time until I reached a point at which full-time pottery seemed ripe. I was then able to quit my day job completely.

It has been helpful to exert energy primarily on a single body of work. In the transition to Portland, I took note of local potters whose work I admired. It was clear that work displayed in galleries had unity. The pieces were a family in form, color and style. The potter's studio might, in fact, have more varied pots, but for the public perception the pots had the signature look of the maker. It made sense that, in order to bring my own offering to the public, it had to be unique and it also should be a family of pieces.

The relocation brought about a change in kilns from a very loose, flat-top fiber kiln, which cooled very rapidly, to a tight



"Tulip Fields," 16 inches
(41 centimeters) in height,
wheel-thrown stoneware, incised,
fired to Cone 10 in reduction.

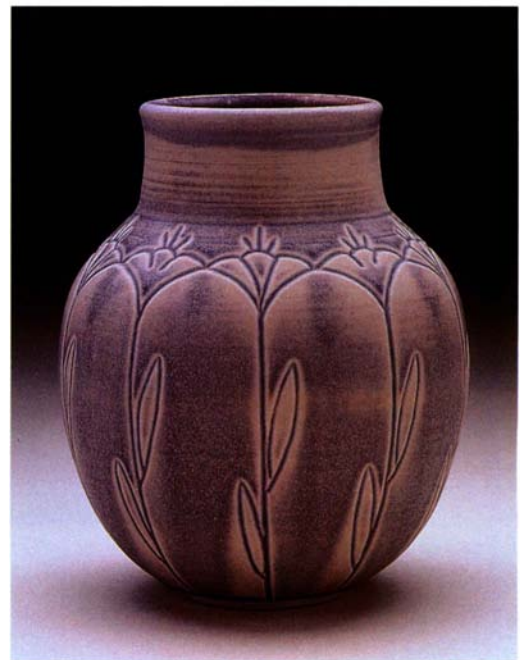


Untitled, 9 inches (23 centimeters) in height, wheel-thrown stoneware, incised, fired to Cone 10 in reduction.

sprung-arch, brick downdraft kiln that had a two-day cooling time. In addition, I switched clay bodies to use a regionally made product. The favorite glaze formulas, which I naively thought could be used universally, were not of much use in my new environs. The effort required to put together a palette of glazes suitable for my pots has been a challenge and as my pots have evolved, so has my concept of appropriate glazes. Over time my success rate in the kiln has improved substantially.

My chosen parameters for the clay medium come from the traditions of thrown pots. My early pots were not highly decorated, if at all. It seemed important to keep throwing—focusing on form and creating even wall thickness. A balanced pot with appropriate weight is such a joy. For me a satisfying form has presence but is not overextended. It should have equal pressure from within and without, fullness, roundness, and an uplifted center of gravity—it should stand strong, yet at ease.

The solitary nature of studio work has been offset by a strong local clay community. Membership in the Oregon Potters Association has provided an opportunity to learn new skills related to the business of pottery through serving the organization, and the workshops and lectures have broadened my clay education. It has been a place to meet kindred spirits in the same field. Of equal benefit has been my tenancy at Stark Street Studios, where we share information on galleries and shows, knowledge and theories of firing, and a supportive atmosphere for critique.



"Lily vase," 7 inches (18 centimeters) in height, wheel-thrown porcelain, incised, fired to Cone 10 in reduction.

methods

Making and Glazing Incised Ware

Incising suits my temperament. It satisfies my love of pattern and order. It is subtle. I've found inspiration in incised Cycladic terra cotta at the Getty Museum, Pueblo pottery at the Heard Museum and art pottery at the Terra Museum.

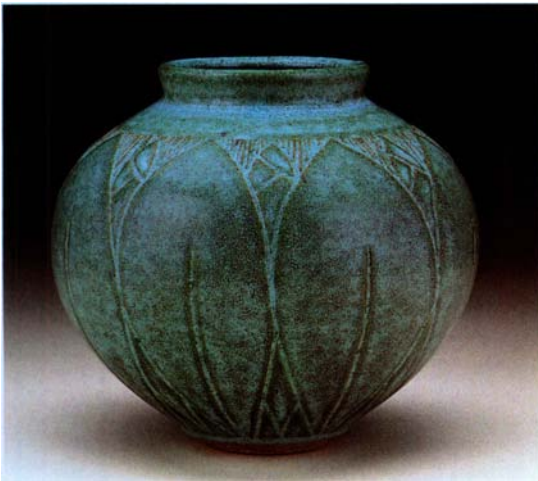
Originally all my designs were done freehand on the pot. Some of my art training precedes the use of computers for graphics and signage. I was taught to do layout by hand. I became a competent calligrapher. The concept of "eye-balling it" rather than precisely measuring, and the calligrapher's understanding that in drawing a line one also creates space around the line and relationships to nearby lines, are with me during incising. Some ideas do require pencil sketching first.

I use a small, u-shaped trimming tool while the clay is leather hard. Some experimentation is involved in determining the proper depth of the incised groove. Designs that call for fluid hand movement help necessitate even depth and smooth line work. I'm always thinking of how my hand will move across the pot with the tool, as well as

how the shape of the specific pot is enhanced by incising.

Because the sole decoration on my pots is relief created by incising, breaking glazes set off the patterns best. A matt or semi-matt surface suits the character of the pieces. Each pot is dipped in a single glaze.

A narrow, deep groove will cause air bubbles to form when the pot is dipped in glaze. If the mark is too shallow it will be lost in a coat of glaze. Horizontal lines on a piece tend to gather bubbles, so these pots should enter the glaze diagonally.



"Grueby Revisited," 8 inches (20 centimeters) in height, wheel-thrown stoneware, incised, fired to Cone 10 in reduction, by Ann Selberg, Portland, Oregon.

It has always been my inclination to avoid gauges and scientific equipment in relation to pottery making. There is certainly a sense that some of the mystery and the sport will be lost. When the old-fashioned method of sticking a hand in the glaze to test for thickness could not satisfy my need for consistent results with the incising, an \$ 18 investment in a hydrometer helped me find the proper glaze consistency, where patterns show through the glaze and there is still sufficient glaze to create a pleasing surface. This little instrument proved to be worth its weight in cobalt carbonate. It is a sealed blown-glass tube weighted on one end so it floats upright in the glaze. It has a graded scale on the side that is calibrated to indicate specific gravity of a liquid at 60°F (15.5°C). Specific gravity is the measure of the density of a given substance compared to the density of the same volume of water. For my glazes, a specific gravity between 1.6 and 1.65 is a good place to start. It seems that each glaze has a slightly different ideal specific gravity, which also may vary with a change of clay body.

As a user of raw materials, fuel and electricity, I am conscious of striving to do my best work. Many of the potters from cultures with stronger connections to the earth have rituals around extracting clay from the earth, being thankful for the gift, and they speak of the desire to make worthy use of the gift. Although I am a city dweller using clay that comes to my doorstep in boxes, I try to keep this in mind. By staying focused on the quality of work, opportunities arise as the pots evolve.

At this time my happy commitment to an energetic 4-year-old has taken some of my focus away from making pots. I have cut back substantially on my show schedule and studio time. Unexpectedly, this has allowed for more experimentation and evolution in my pots. Porcelain has provided a contrast to the earthy, rustic qualities of stoneware with its finer, brighter and more pristine surface. The incised designs have changed in response to the finer surface. I've compiled lists of glazes yet to test on both clay bodies. My tendency now is to spend more time with each pot. I am reassessing my marketing strategies, and remain committed to the pursuit of directions that fit my intuition and stretch my capabilities.

As potters, we wear so many hats in one day. It is impossible to be bored. With many avenues to explore, I trust pottery will keep me interested for a lifetime. It brings a chuckle when the question of what I should be called arises. Ceramist? Ceramics artist? Potter? I am proudly a potter aspiring to great pots. The question of whether said pots are art or craft is irrelevant. They just are. They speak for themselves. My job is to keep making, keep evolving, remembering that each pot is one in a series spanning a lifetime—and remembering I am still young in potter years.

For more information on the work of Ann Selberg, see www.annselberg.com.

Fractals Wrapped in Clay

by Elina Brandt-Hansen



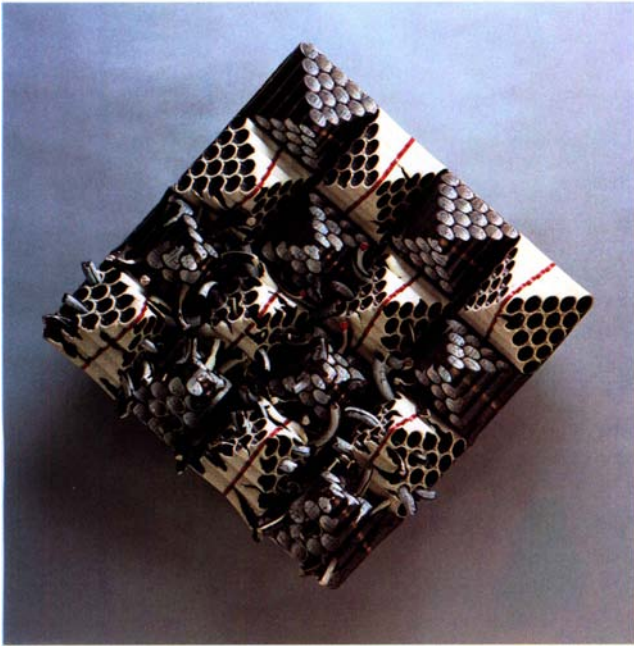
Detail of "Spirals," colored porcelain, using a rope technique (thin sheets of porcelain are rolled onto sheets of stoneware then wrapped around rope, which is then torn out), fired to 1280°C (2336°F).

Even our sky is filled with patterns. To our eyes, the constellations do not make any detailed composition, but I like to think that this is because we are too close. If we could watch our sky from farther out in space than any satellite has ever been, then the stars and the solar systems may just be a small part of a pattern-covered fractal stretching to the other side of the universe.

Without knowing anything about fractal geometry, I had been repeating patterns within my work for many years. I didn't learn about fractals until I received a video on them from a person who had seen my work. Seeing that video was magical. It made me eager and curious to explore the endless possibilities that fractal geometry seemed to offer.

A fractal is a geometric pattern that is repeated at an ever smaller scale producing irregular shapes and surfaces that cannot be represented by classical geometry. Fractal geometry implies that every little detail is a reflection of the whole unit, and that the whole unit is reflected in even the smallest detail.

In nature, we can observe fractals in a leaf of a plant or in the florets of a cauliflower. The tiny feather of a bird also consists of thousands of fractals. A single cell from a human body carries within its DNA all the information needed to create an exact copy of the body. Every material, whether it is a solid, liquid or gas, consists of an unbelievable complexity of patterns and compositions. I am convinced that patterns and fractals are essential to existence.



"Deconstruction," 67 centimeters (26 inches) square, stoneware and porcelain, formed around wooden dowels, with transparent glaze, bronze luster and red enamel, fired to 1280°C (2336°F).



"Cross Structure," 55 centimeters (22 inches) square, stoneware elements wrapped in colored porcelain, assembled into crosses and attached to the surface of a layered stoneware and porcelain form, with transparent glaze, black enamel and gold luster, fired to 1280°C (2336°F).

Since childhood, patterns and ornaments have fascinated and inspired me. As the years go by, I recognize the changes in the patterns and rhythms of my own development as an artist. When I was about 12 years old, my mother taught me how to create and sew my own clothes. At age 14, I was introduced to clay at an after-school course. After high school, I spent many years at different handicraft schools where I could develop these interests.

Because both fabric and clay had been important to me during my youth, it seemed natural for me to combine the two materials when I attended the National College of Art and Design in Bergen in 1980. After some years of carrying my half-finished ceramic pieces to different stores in order to find fabric with the right color and texture, my teacher, Ole Lislerud, persuaded me to abandon the fabric. He convinced me that, in order to combine clay and fabric successfully, I would have to know as much about fabric as I did about clay. I realized that I did not want to study four and a half years in the textile department in addition to the time I had already committed to studying ceramics. Clay was the medium through which I could best express myself.

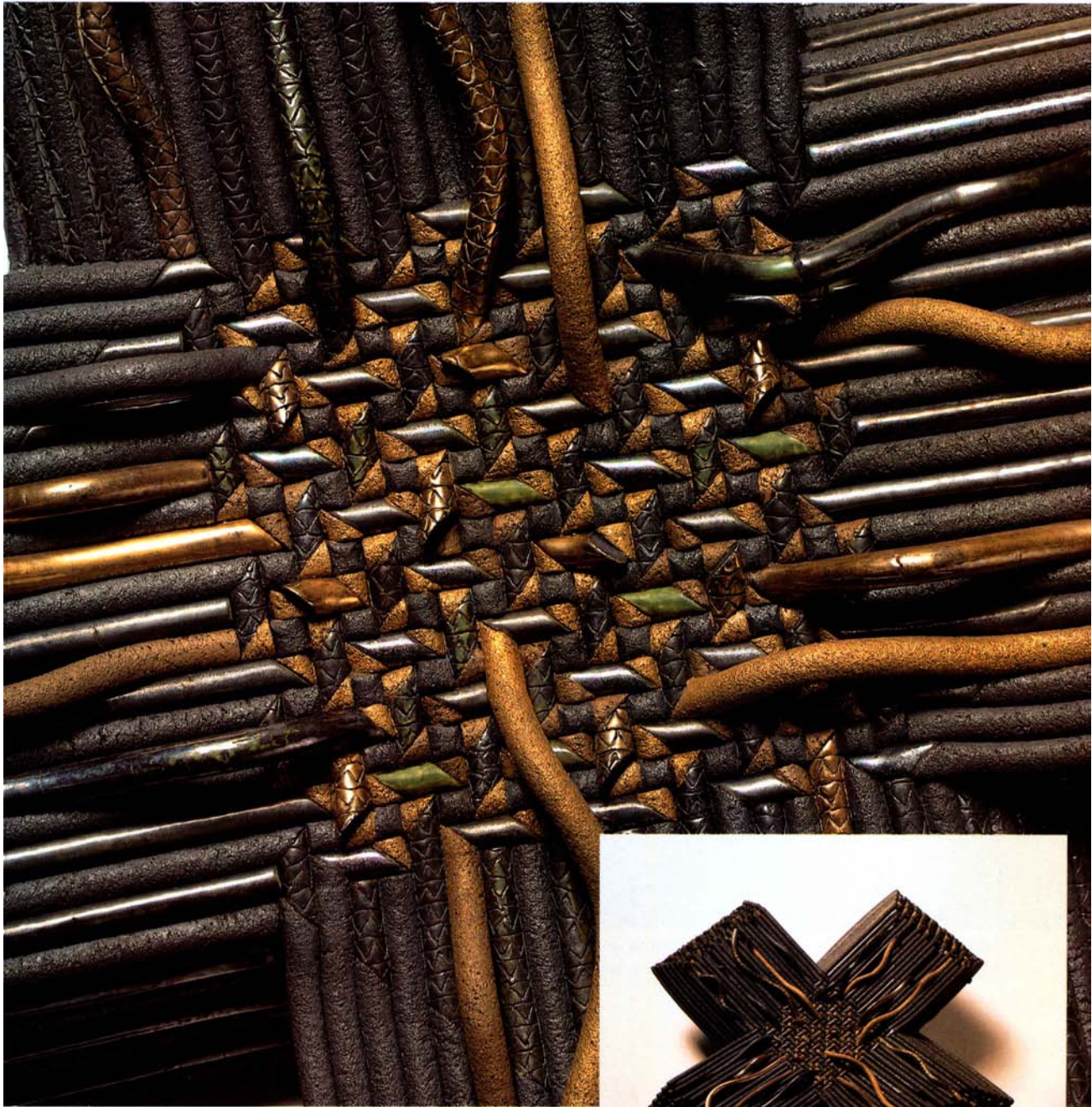
My new challenge became one of transferring my favorite qualities of fabric into clay. In the last six months of college, I assembled thousands of small stoneware pieces, colored in subtle blacks and browns, into vases and other container forms. I felt, however, that the resulting patterns looked more like basketwork than fabric.

In 1987, after graduating and then taking some time off for the birth of my son, I was offered a job as a scholarship holder in the ceramics department of the National College of Art and Design by my mentor, Arne Ase. During this time, I researched and experimented with colored stoneware and porcelain [see "Creating Colored-Porcelain Patterns" on page 47].

In 1988, my husband and I purchased a house in the little village of Klokkarvik and I set up my studio in the basement. I built a concrete building for my 600-liter (21-cubic-foot) electric kiln and started working on my first solo exhibition, which opened during the first Oslo International Ceramics Symposium in 1990.

A few weeks after the opening I received two invitations: one to come to the Banff Centre in Canada; and a second to be an artist-in-residence in both Canberra and Hobart in Australia. I was totally overwhelmed because I did not have any specific ambition when setting up my studio, and this was my very first exhibition. My only wish was to express myself in clay, whether it was through ashtrays or door signs for my new neighbors. After this initial contact, early in my career, with great international ceramics artists like Leslie Manning, Alan Watt and Les Blakebrough, the ball just kept rolling.

For ten years, most of my pieces have been based upon detailed sketches. Usually, I do not allow my pieces to differ from the sketch during the working process, because every color, line and angle has been precisely planned for a certain purpose—whether it be an optical illusion, a specific movement, a certain depth or color displacement. Often, when people see these complicated compositions they ask if I am particularly interested in



"Warp with Elements," 62 centimeters (24 inches) square, extruded stoneware coils, some of which are wrapped in colored porcelain, assembled in a cardboard mold, with transparent glaze, and liquid gold and bronze, fired to 1280 C (2336 F), by Elina Brandt-Hansen, Sotra, Norway.



mathematics. To be honest, math was my worst subject at school. Fortunately, this doesn't matter because my work is very logical to me. It is like all the needed information is already there within the piece itself. My challenge is to become aware of all the interesting possibilities of compositions one single element is able to create.

After spending up to four weeks to make hundreds of complicated components for a specific piece, I prefer not to risk wasting them by experimenting. However, I always make more ornaments

than needed for the piece so I can experiment with the leftovers. Every piece becomes the source of new ideas for my future work.

Sometimes, with simple pieces, I am too eager to start assembling the parts and cannot wait until the sketch or the picture of the piece is clear in my head. For example, I might notice a sunbeam shining through my little basement window drawing



"Swarm," 57 centimeters (22 inches) in diameter, stoneware-backed colored porcelain is wrapped around rope and attached to a stoneware platter. The platter is then sprinkled with underglaze powder, and the rope is torn out of the clay, exposing the colored-porcelain pattern.

lovely shadows on the form, and this may inspire a different direction. Such events always seem to happen when I need them to. They provide unexpected, welcome new ideas of how to finish my piece.

I also have become much more aware of what is happening on my table when working. Making a piece always produces lots of scrap clay of different colors and shapes. When tidying my table, I try to have an open eye to all the mess that has piled up. Often I find new ideas or the solution to a problem laying right in front of me.

In 1998, I started to wrap clay around different kinds of rope. This was a natural progression after having worked with coils of clay. When the rope is removed, it leaves a hollow coil of colored clay. I also started to wrap wooden sticks and wooden balls. I was quite pleased to see the emergent structure that this technique produced because I was quite tired of sketching.

At this point, three-dimensional structures and textures are more important than two-dimensional composition. Even though these works do not require demanding sketches, they are equally time consuming. To create a desired surface effect, I sometimes have to wrap 40 meters (131 feet) of rope with clay. Even though the fractal geometry no longer is as obvious as it once was, it is still present in the way that I choose and arrange the colors. When looking into certain details of a piece, one can discover a multicolored porcelain pattern that includes all the colors used throughout the whole structure.

By building up the piece bit by bit in small units, I wish to impart wholeness to form and decoration. The form is dependent on the ornamentation and vice versa. Some artists see a conflict between technical performance and a spontaneous creative process. I do not. The source of specific pieces usually is a result of a

technical experiment. I feel I have reached the point at which the technical aspects have become a familiar, natural and unforced part of my creative process.

Happily, I once noticed a man shaking his head with his nose five centimeters above a piece of mine. He said he was frustrated because he could not get close enough. He felt that the only way to explore the wealth of nuances and details was to actually creep into the surface himself. Although he was frustrated, I was happy, because my goal is to seduce the spectator into a visual voyage of discovery. I want to create an environment in which the viewer

can be pushed to experience and explore some of my own fascination with the magical and complex natural world. The closer one gets, and the more time one spends, the more details are waiting to be discovered.

At present, I feel I have reached the limit of this rope technique of mine, so I might have to phone my always helpful and wise colleague Arne Ase for advice. I know he would laugh heartily saying, "Really, Elina, you think you have reached the limit? That is interesting. I can assure you that it all really begins now." And I know he would be right.

M O N T H L Y *methods*

Creating Colored-Porcelain Patterns

I started to make ornaments out of colored white stoneware, and I began composing them into different fabric and basket patterns. After a short time, I noticed that I had to add up to 20% of certain stains in order to get the desired color. I realized that this method of coloring was far too expensive, not only for the students, but also for me with an eye toward my future work. I observed that colored porcelain offered me the range of colors I desired and wondered if it was possible to wrap stoneware pieces with thin sheets of colored porcelain. This would be cheaper than coloring white stoneware all the way through. Using slip was out of the question, because I wanted to use the plastic properties and qualities of the clay.

To my great surprise, this technique worked perfectly, despite the 10% shrinkage difference between the porcelain and the stoneware. This combination only worked if the stoneware contained approximately 40% molochite grog. With this success, I was able to continue working with quite large, thick stoneware pieces yet still achieve the bright colors of porcelain.

I begin by packing layers of different shapes and colors together. I follow a sketch to keep track of which color and shape is underneath. When the block is complete, I cut thin sheets at the cross section of the block to produce a thin, usable pattern.

For many years, I have been rolling these thin sheets of patterned colored porcelain on top of slabs of stoneware (any size) or wrapping

the sheets around stoneware coils that are up to 3 centimeters (1 ½ inches) thick before cutting the coils and slabs into ornaments. If the ornaments are to create a complicated, detailed composition, I place the bits (sometimes as many as 8000) on top of a sketch. This method is very much like tapestry weaving.

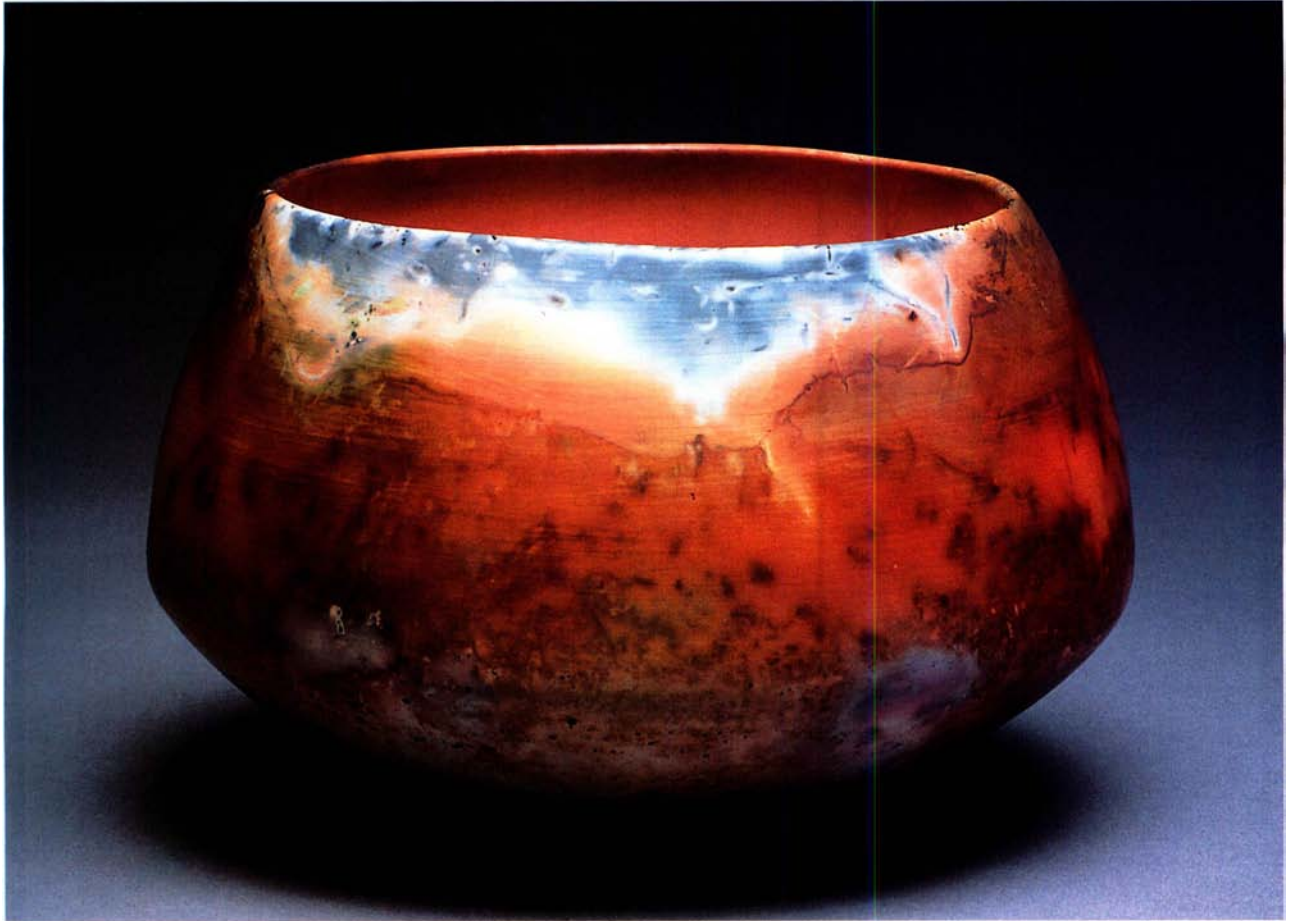
In order to model all the bits together from the backside, the entire composition is sandwiched between two boards and flipped over. Unexpected things often happen. Once, I noticed that the backside was as interesting as the front side. Then I knew that for the next piece I could cut the ornaments in two, using both the front and the backside in the next composition. When doing so, I discovered that the piece also had an interesting middle section. So during the working process, one piece became three. This unexpected exploration led to lots of other pieces in which all three sections were observable.

I recall one time when trying to create a spontaneous effect in the surface pattern of a piece I ended up throwing away many

failed attempts. Finally, as I was tidying my work table, I noticed a piece of paper that had adhered to some thick slip. The slip had transferred a very interesting texture onto the paper. From this observation, I derived a technique whereby I first place the slip on paper, then trace my fingers on the paper to create a pattern in the slip before turning it onto the larger slab of stoneware and removing the paper, leaving a casual, hand-drawn pattern behind in the top layer.



Using small extrusions, coils and slabs of colored porcelain, a pattern is constructed by layering, dissecting and reassembling until it is sufficiently complex.



Saggar-fired bowl, 5 inches (13 centimeters) in height, handbuilt, fired with iron oxide, yellow ochre and salt.

Built by Hand, Painted by Nature

Joan Carcia's Saggar-Fired Vessels

by Barbara Rizza Mellin

Sunlight pours in through a long row of skylights, saturating Joan Carcia's Reading, Massachusetts, studio with a natural light. Her latest works are infused with natural design elements that result from covering the vessels with vegetation and oxides during firing. Carcia has been experimenting with this saggar-firing process for the past several years.

After her handbuilt pots are constructed, she applies several layers of terra sigillata and bisque fires them to Cone 08 in an electric kiln. The low firing temperature allows the pieces to remain porous. As a result, the clay body absorbs the oxides, salts and combustibles that are placed into the saggar for the firing.

"Here's where the fun begins," says Carcia, with the enthusiastic tone of someone who obviously loves her work. "This is the most exciting part. I never know quite how each piece will come out, but I know each will be different." She delights in the fact that, while she

can govern the shape and influence the results, she has no real control over the final pattern, design or color.

Despite the fact that no glazes are applied, a wonderful confluence of colors occurs—pale pinks and vivid corals from the iron, deep blue-blacks and grays from the cobalt. Added to the rich hues and flowing patterns are details—sometimes bold, sometimes delicate, but never predictable—created by the reaction of the grasses and salts with the clay. There are speckles of gray on a vermilion ground like raindrops on construction paper, ebony blades formed from the pressure of the grasses against the clay, or intricate branches and fields of color resembling the landscape of an Asian brush painting. Furthermore, the pieces may range from an almost matt finish to a lustrous, highly reflective surface. According to Carcia, the intensity of the shine depends on the terra sigillata solution. Variations from batch to batch are not only inevitable, they are extremely desirable.

Carcia tells of learning to make pots in the Nigerian tradition, in which women flatten a large clay pancake with their feet, place it over a rounded form and then rhythmically walk backwards around it, using stone tools to pound the flat bottom of the large pot. The bowl shape is then inverted and coils of clay are added before the final vessel is sawdust fired. Her most recent efforts are representative of her study at Anderson Ranch Arts Center in Colorado with Juan Quezada, from Mata Ortiz, Mexico. However, while Carcia admires traditional, painted decorations (especially those by Quezada, done with thin brushes made from the hair of children in his village), she does not apply them to her own pots. Instead, she allows her work to be ornamented by the irregularities of the saggar-firing process. The result makes her vessels simultaneously steeped in tradition and thoroughly contemporary. "I like to think I've taken the best from both worlds," says Carcia, as she assesses her efforts.

While her building techniques mirror Mexican and African influences, and her decoration of the clay stems from the ancient Chinese saggar process, many of Carcia's creations take their shapes from Native American conventions.

For more information on Joan Carcias work, see www.jcarcia.com.

M O N T H L Y *methods*

Building, Packing and Firing Saggars

I handbuild my saggars using coils or slabs. I find the best saggars are about 2 inches wider and 2-3 inches deeper than the piece being fired. This allows for 1 inch of packing material around the piece and 1-1 1/2 inches at the bottom and top. Often, I will put one pot within another, letting the larger pot act as a saggar for the smaller pot. For large saggars I make the wall about 1/2 inch thick. Smaller saggars can have a thinner wall. Saggars built from raku clay last longer, and saggars built in the same shape as the piece enhance the outcome.

The materials I use when packing saggars are green hay, salt-marsh hay, sawdust, seaweed, straw, salt, and sometimes flower stems and petals. I mix the salt-marsh hay and sawdust with copper carbonate, cobalt carbonate, yellow ochre and iron oxide. I put a bed of materials on the bottom of the saggar and place small crucibles (made of clay) containing salt around the bottom. Then I either place the pot in and gently put other materials around the side of the pot, or wrap and tie materials in place around the pot using copper wire, reed or even string and then place it into the saggar. Materials are then placed on top and the saggar is covered.

I fire the saggars in a gas kiln, raising the temperature slowly as the materials burn. The fumes produced during the firing get absorbed into the porous pot, and the results are the colorful visual designs and tactile markings on the pots. It should take about 6 1/2 hours to get to the desired temperature of Cone 012, firing in oxidation. Reduction takes place within the saggars as combustible materials use the available oxygen.

recipe

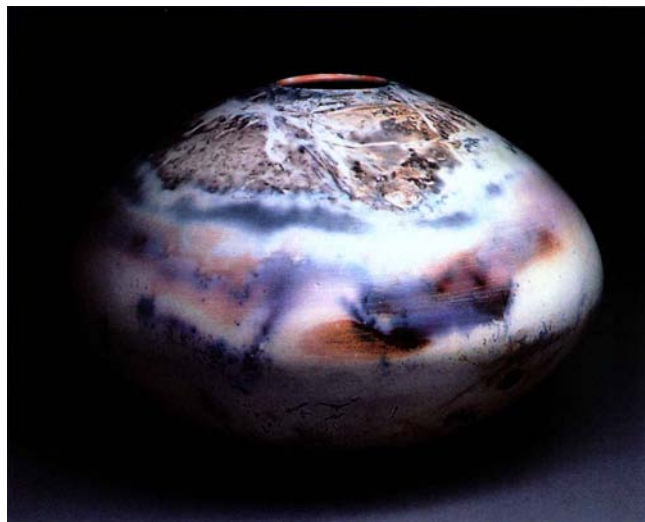
Carcia Terra Sigillata

| | |
|--------------------------------|---------|
| Kentucky Ball Clay (OM 4)..... | 333.3g |
| Tap Water..... | 1000.0g |
| Trisodium Phosphate (TSP)..... | 1.0g |

This recipe makes about 1 cup of white terra sigillata. Mix it in a 1-gallon container with a lid. Mix the trisodium phosphate into the water, then add the clay slowly over a period of 15-20 minutes, letting each addition slake down before adding more. After all the clay has been added, let it sit for about half an hour, then vigorously mix with a spatula for about two minutes. Then put the lid on the jar and shake it vigorously for another two or three minutes. Next, place it in a spot where it will not get moved for two weeks.

After two weeks, siphon off the clear water on top. Then, using a turkey baster, siphon the next layer (terra sigillata) and put it into a jar for using. Throw out the sediment that is left at the bottom. The terra sigillata should be like skim milk in consistency. If it is too thick, you can add a little water.

I apply this terra sigillata to bone-dry pots with a soft brush, overlapping my strokes. I put two or three coats on and burnish the pot either after each coat or after the final coat with a soft cloth. It is important to stir the terra sigillata mixture to keep it in suspension during application. I bisque my pots to Cone 08 before firing in the gas kiln.



Saggar-fired vessel, 9 inches (23 centimeters) in height, handbuilt, fired upside down on dried tulip stems and leaves, with seaweed, cobalt carbonate, iron oxide, copper carbonate and salt, by Joan Carcia, Reading, Massachusetts.

Choosing the Right Clay

By Jeff Zamek

A clay body is a moist mixture of clay, feldspar, silica and other ceramic raw materials designed to achieve specific forming qualities and fired color within a particular temperature range. Often, the wrong choice of clay body can propel the ceramist into time-consuming and labor-intensive missteps. Think of the clay body as the foundation upon which the forming techniques—wheel throwing, slab building, pressing or slip casting—must be built.

Market Forces

In the past, potters mined their own clay and supplied pots to their local community. Inferior roads, the cost of transporting clay objects and the abundance of indigenous clay deposits kept pottery making a local enterprise. Now, most potters do not consider mining their own clay, due to the effort involved in finding, digging and preparing the clay. It is a very costly activity.

Clay mines refine and separate air-floated clays by particle size, and then package them in 50- or 100-pound bags. Large industries that require clays and other ceramic raw materials have the economic force to impose specific quality control standards, which we, as ceramists, can sometimes use to our benefit. Economic factors and industry scale dictate that potters use clays and other raw materials designed for larger markets. The clay mines supply expertise and capital investment in processing equipment to provide consistent dry clays to these larger markets.

Premixed Moist Clay

Potters who mix their own clay often feel they have a greater degree of control over the entire process of making pots, although it comes at a high price in terms of time and energy expended. When a ceramist mixes his or her own clay, they have the advantage of easily altering the formula to suit their changing requirements. They also have the added benefit of mixing several different formulas for various forming methods.

Some suppliers offer the service of mixing an individually requested clay body formula. When filling these requests, the supplier does not assume any responsibility for potential defects caused by the formula. The potter must feel confident that the formula will work in the following areas: forming method, kiln atmosphere, glaze interaction, temperature range and fired color.

Since it is not economical for the supplier to mix up a small test batch of clay, there is usually a minimum amount required to fulfill the order, which can range from 1000 to 2000 pounds. Before jumping into a large order of clay, make several small purchases and fire the clay in several kilns. This advice is simple to give but hard to follow, because daily studio operations can interfere with a conservative approach to clay testing.

Testing and Reliability

It is best to test whenever possible, and plan your production cycle to allow for testing. Too often, ceramists choose a premixed

clay without performing enough tests under their own firing conditions. An unexpected change in a moist clay body can occur when a ceramics supplier changes a raw material in a clay body formula without notifying customers. Sometimes, a low-cost substitute is used, or a raw material goes out of production, necessitating the change. It is wise to ask how long the current formula has been in production before purchasing, because it is unrealistic and unprofitable for a supplier to notify every customer when something changes in a clay body.

An economic factor often not considered by the customer is that suppliers operate on very narrow profit margins, which often means the people mixing your moist clay are earning a minimum wage and doing a very difficult job. Insufficient training, frequent worker turnover and the need for fast production can lead to even well-intentioned workers making a mistake when weighing out and mixing clay batches.

Shrinkage and Absorption in Clays

Suppliers publish shrinkage and absorption percentages for every moist clay they sell. While these percentages are important to consider when choosing a clay, they can be misleading because kiln size and the time it takes to reach the correct temperature can affect the shrinkage and absorption percentages. It is unwise to compare one company's shrinkage and absorption figures with another company's figures, since it is unlikely they fired their tests in the same type of kiln, or with the same heating and cooling cycle. Shrinkage and absorption percentages can give an indication of how a clay reacts when fired to its maturing range, but the percentages are most useful when comparing different moist clays produced and fired in the same kilns.

Cheap Can Be Very Expensive

Often, potters will choose a clay because it costs a few cents less per pound. If the clay is not formulated correctly or mixed accurately, it can cause a greater number of defects. The ceramist's greatest expense is the time and labor required to make pots. Paying a few cents more for superior quality control translates into lower defect rates and higher profits. It is simply not wise to make clay-purchasing decisions on price alone.

For further information, see the expanded version of this article online. Click on "Expanded Content" at www.ceramicsmonthly.org.



"Standing Form," 8½ inches (22 centimeters) in height, stoneware, wood fired, by Coll Minogue, County Clare, Republic of Ireland.



Basket, 12 inches (30 centimeters) in height, handbuilt stoneware with applied slips, by Linda Christianson, Lindstrom, Minnesota.

The Naked Truth: 2004 International Wood-Fire Conference

by Jennifer Poellot

In the fall of 2004, 24 ceramics artists from across the globe convened on the property of Gary Hootman in Swisher, Iowa. The common language of this multicultural gathering was wood-fired ceramics. There in Hootman's studio (and spilling out into a makeshift tent/studio annex), these artists created and fired work as part of an invitational workshop held in conjunction with "The Naked Truth: 2004 International Wood-Fire Conference."

These artists represented five major centers of wood-fire activity: Australia, Europe, Japan, Korea and the United States.

James Kasper and Hootman hoped that assembling this divergent group of artists would result in meaningful discussion about art and wood-fired ceramics, and that this dialog would carry over into the Naked Truth conference. In addition, it would enable the participants to develop camaraderie and a greater understanding of the various cultures represented. According to Hootman and Kasper, this went better than expected, considering the 24 artists were together almost nonstop, many of them were in the U.S. for the first time, and many did not speak fluent English.

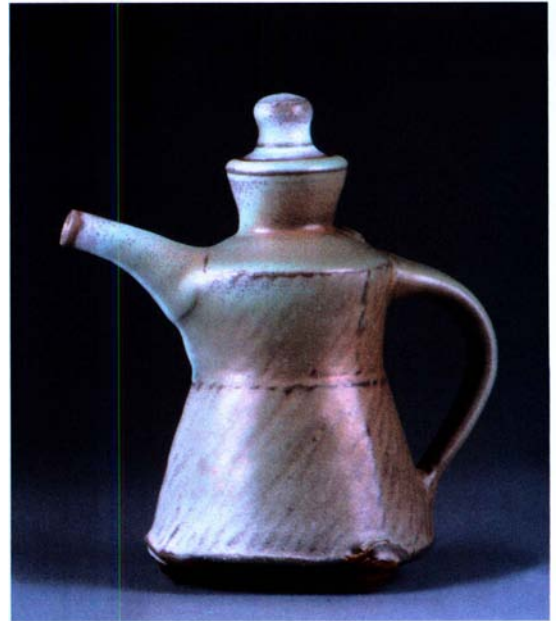
Hosted by Coe College professor John Beckelman, the four-day conference took place on the Coe College campus in Cedar Rapids, Iowa. The 24 preconference workshop participants were the main presenters at the conference, and 25 other invited artists from the United States, Canada and abroad helped make up breakout panels. Hoping to demonstrate the scope and range of wood-fired ceramics, the organizers invited a mixture of seasoned veterans and fresh faces to present.

Following the typical slide-lecture format, presenters addressed the firing styles, aesthetics, technical concerns, and utilitarian and sculptural issues in relation to the regions represented and reflected on their experiences over the previous weeks. The presentations included pots and sculpture with sumptuous surfaces, and kilns that could be considered works of art themselves. Among those were kilns inspired by Islamic architecture and a 290-foot kiln being built by Japanese potter Togaku Mori, which will take three to six months to load, three to six months to fire and three to six months to cool.

To sum up the relatively young and maverick Australian wood-fire movement (which began to take shape around 1954), Australian potter Ian Jones quoted fellow Aussie potter Tony Nankervis saying, “we got the kilns but we didn’t get the instruction manuals.” Jones



Temple form, 15 inches (38 centimeters) in height, handbuilt and carved stoneware, wood fired, by Kang Hyo Lee, Chung Buk Do, South Korea.



Teapot, 7 1/4 inches (18 centimeters) in height, hand-dug stoneware, fired during preconference workshop, by Ben Richardson, Sandford, Tasmania, Australia.



Bottle, 12½ inches (32 centimeters) in height, Shigaraki clay body, fired during preconference workshop, by Yuchiko Baba, Mashiko, Japan.

continued, “The thing about Australian wood firers is that most of us have no idea what we’re doing.” Though Jones was clearly being facetious in this statement, the Australians did possess a certain devil-may-care attitude. Yuri Wiederhoffer explained that he fires his kiln by himself over eight days, taking brief naps on the ground by the kiln—fortunately, his neighbors like to bring him food when he is firing. Wiederhoffer enhances his surfaces by tossing in cow bones donated by the local butcher.

Northern Arizona University (NAU) professor Jason Hess described the mutually beneficial relationship between the ceramics and forestry departments at the school. Because the university is located in an area prone to wild fires, one might expect the two departments would be at odds. But the forestry students support the ceramics students wood-fire habit (and diminish the wild-fire fuel supply) by delivering wood cleared from the forest floor right to the kiln site. Hess also explained how land-locked NAU ceramists satisfy their cravings for shell



Vessel, 10½ inches (27 centimeters) in height, wheel-thrown, cut and assembled stoneware/alumina clay body, made and fired during preconference workshop, by Ryoji Koie, Tokoname, Japan.

fuming; with do-it-yourself “seashells” (roughly a 50/50 mixture of plaster and whiting).

In conjunction with the conference there were several exhibitions in the Cedar Rapids region. Works by the conference panelists were exhibited in the “The Naked Truth: International Invitational Wood-Fire Exhibition,” which opened the first night of the conference on the Coe College campus and included the work shown here. The Cedar Rapids Museum of Art hosted “The Naked Truth: International Juried Wood-Fire Exhibition,” on view through January 9. Jurors for the exhibition—Janet Mansfield, Australia; Ryoji Koie, Japan (also a workshop participant); and Don Reitz, U.S.A.—selected 43 established and emerging artists from over 400 international entries and exhibited their own work as well. In neighboring Iowa City, AKAR Gallery presented an exhibition of Ron Meyers’ work, which included handsome pieces from Meyers’ anagama (see review, page 18). Exhibitions also were hosted by Legion Arts, Kirkwood Community College and Mount Mercy College in Cedar Rapids; Cornell College in nearby Mount Vernon; and the Campbell-Steele Gallery in nearby Marion.

All told the conference drew 172 attendees from 15 countries and 28 states. Kasper said the numbers were down from the previous international wood-fire conference in 1999, perhaps because that conference took place during better economic times.

Despite the lower numbers, Canadian potter and conference panelist Tony Clennell was impressed by the energy of the conference. He said, “I went to the conference wanting to see if this trend towards wood firing, which seems to be catching on like a prairie fire, was going to be just that—a trend—or if it had legs to carry itself into the future.”

The latter seemed to be true for Clennell, who continued, “I’ve come away thinking that this may be one way the potters can do their part to save this planet. Potters are developing kilns that fire very efficiently, and biologists are cloning trees that grow over 10 feet a year. Maybe my crystal ball has potters heating their homes and kilns self-sufficiently from their little one-acre lots.”

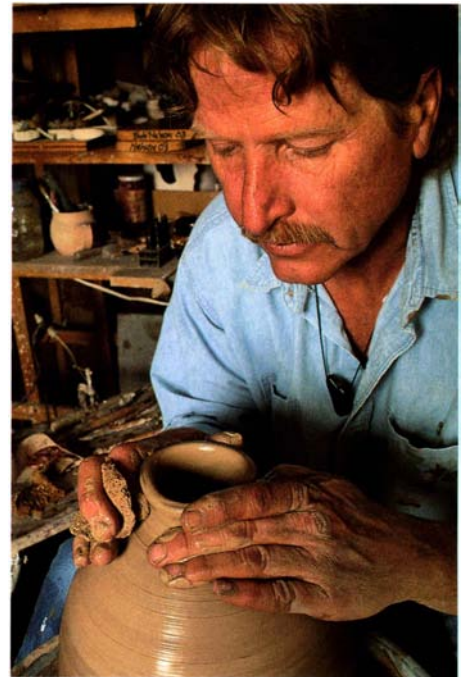
More images from “The Naked Truth: International Invitational Wood-Fire Exhibition” can be seen by clicking on “Expanded Content” at www.ceramicsmonthly.org.

Bob Nelson: In Solitude

by Thomas G. Turnquist



PHOTOS: JON BONATH



Nelson collars a bottle in his Arvada, Colorado, studio.

Potter Bob Nelson has been a very important component in Colorado studio ceramics for more than 30 years. He has been involved in clay since he was 16 years old and remains a vital element in the world of mile-high vessel development. Nelson has devoted 36 of his 52 years to elevating his work and the entire body of work that has evolved since the 1960s in the rocky mountain region.

Solitude is the key term to use when describing Nelson. He lives a very quiet life with clay as the core and total focus. His home and studio are on the same property, and the wheels, clay, kilns and all other needed materials are contained within the wooded fence. When one

"Angels from Ashes," 27½ inches (60 centimeters) in height, protoporcelain, with celadon and pine ash glaze.

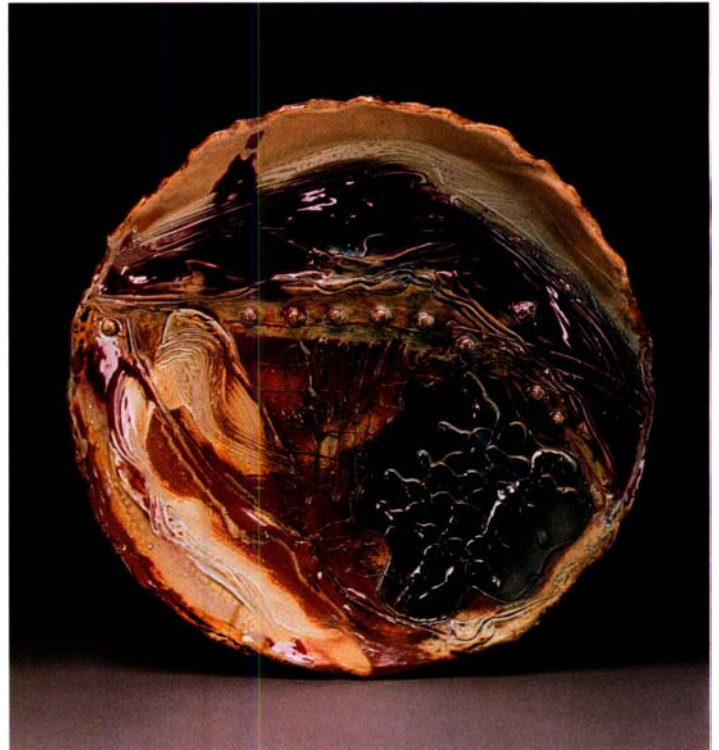
enters the compound, it becomes evident that it is a special place, a sanctuary. One can truly *feel* the total devotion to the wonder of clay and its potential. The setting makes visitors believe for a moment that they are intruding on a sacred place of contemplation and creation. A first-time visitor to the studio can't help but grasp the fact that a process outside of the norm is thriving within the walls of Nelson's refuge.

Born in 1952, Nelson is a third generation Coloradan who has lived in one house his entire existence. Over the years, the homestead was transformed to the present studio containing all that any clay artist could ever hope to procure.

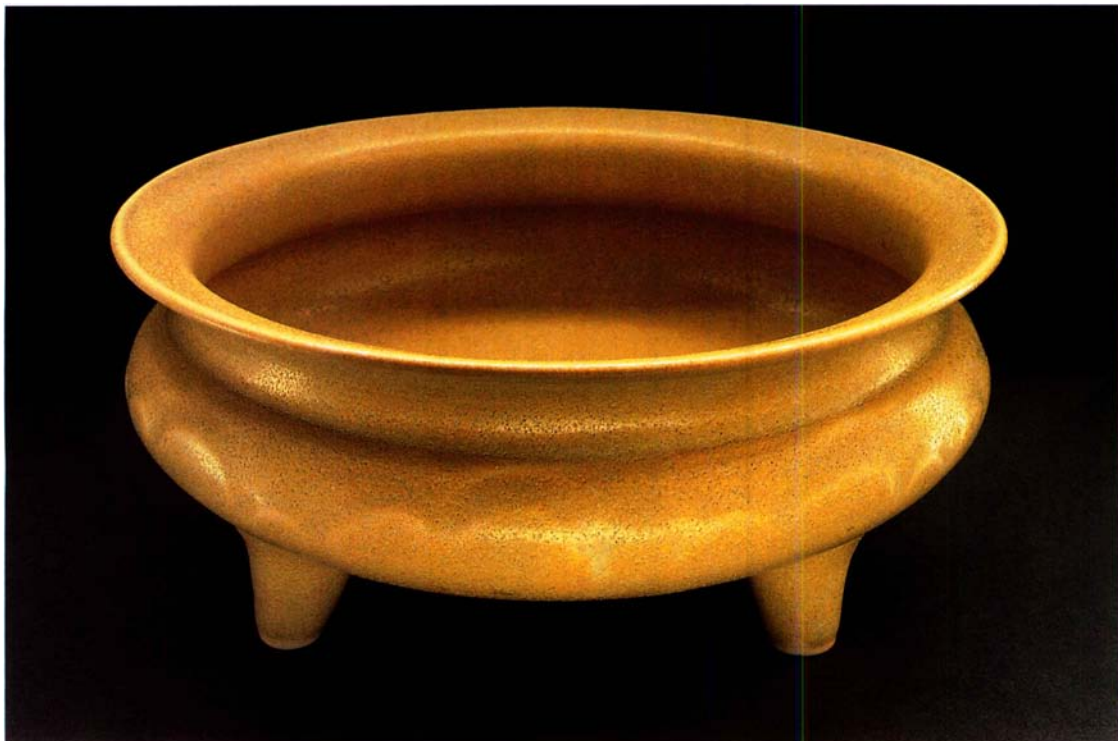
Nelson became cognizant of clay upon viewing a film about Otto and Vivika Heino when he was 15. At this point, he benefitted from the expertise of clay-friendly high-school art instructors. Being bright and eager to expand his clay acumen, he constructed a replica of a Ted Randall wheel, and, with guidance, built a hardbrick downdraft sprung-arch kiln.

He left college after two years and took the opportunity to work for Bob Ledonne, a potter of exceptional skill and vision. Nelson also taught ceramics for Jefferson County adult education, and by the 1970s, he was busy selling at art fairs and to collectors.

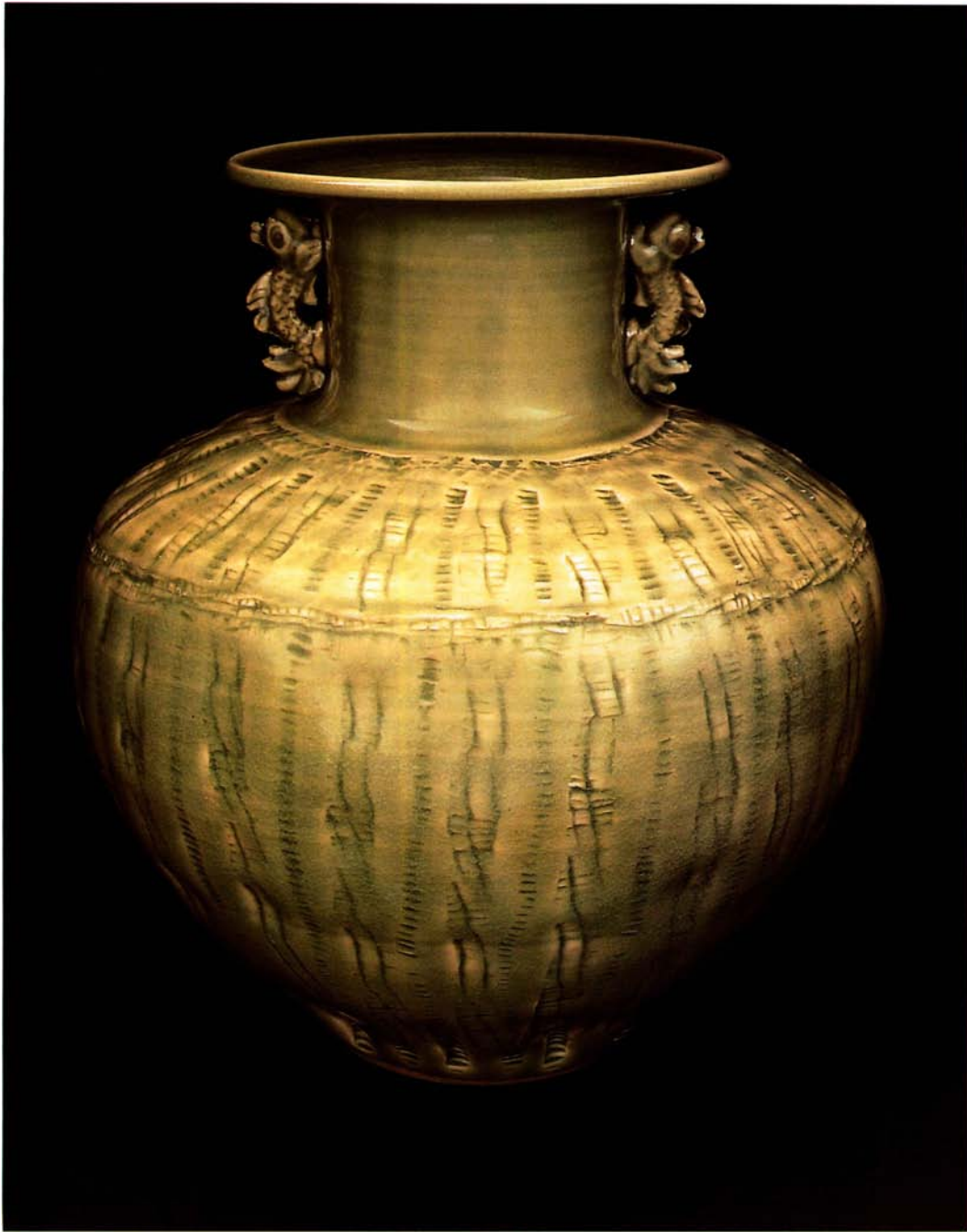
In the late 1970s, he decided to leave the fair scene to find an audience more seriously devoted to the collection of fine craft.



"Smooth Head River Bed with Net #1," 25 1/2 inches (65 centimeters) in diameter, protoporcelain, titanium slips, with copper and cobalt, wood fired to Cone 11.



"Clouds," 5 1/2 inches (14 centimeters) in diameter, Babu porcelain censor, with matt iron yellow glaze, wood and gas fired to Cone 11, 2001.



"Climbing Dragons," 13½ inches (34 centimeters) in height, wheel-thrown porcelain, stamped, with iron green celadon, wood and gas fired to Cone 11, 2001, by Bob Nelson, Arvada, Colorado.

Nelson rededicated himself to perfecting his technique and art, and to redefining his goals and purposes. The task was clear, and Nelson has never veered from the path toward pots that have the spirit and meaning of the Song dynasty. Vessels that exude warmth, history and quality are the horizon, and Nelson raises the bar with each passing day. He stretches and extends the tradition to achieve an elevation of beauty and light.

Ninety-five percent of Nelson's output is thrown stoneware or porcelain, with the balance involving some handbuilding or press molding. His studio contains three softbrick downdraft gas kilns—all of which have ports for wood—that he designed. The scale of

his work varies from small, delicate teabowls to 3-foot-diameter bowls. He is substantially concerned that the surface treatment be compatible with the form. Nelson spent over three decades working and experimenting to get the blue and jade-green mutton-fat celadons that turn olive and go deep gray when there is too much reduction in the kiln. When there is too little reduction, copper reds all but burn away, only to blush every nearby pot. Temmokus run and drip, shinos pit and crawl.

The gems that leap from the kiln are exquisite. They come from a place without politics, prejudice or question—a place in our hearts, minds and souls that can feel the fire and the wonder.

McCoy



"Depression Bag," 17 inches (43 centimeters) in height, earthenware, with wood, brass and found objects, cold and fired finishes to Cone 6 and lower, \$750.

Mixed Bag: Baggage by Sharon McCoy

by Katherine Benke

It's much easier to light out on new adventures when you're light on your feet. Traveling light sounds great, but it requires an introspective journey through the past to decide what to keep and what to let go. Working with intricate layers of media and meaning, Sharon McCoy asks these questions, as she creates a guided tour filled with stories and emotional encounters.

Most of her pieces have a whimsical and humorous air, directed toward catching the attention of the viewer. But each one also has a level of seriousness spilling out over the layers. No matter how brightly colored or warmly inviting the sculptures may be, each one represents something painful, complete with the vehicle necessary for the removal of that painful element. Remembering the impetus for this body of work, McCoy said, "A song came to mind that my grandmother used to sing about Jesus taking burdens, rolling them into the sea, never to be remembered. I began inventing vehicles to remove these so-called burdens from our lives."

Though McCoy's subject matter is often dark, her humor leans more toward wackiness. Shame, fear, grief and love are represented lightly in conjunction with what she feels are issues important to most American women—depression, weight loss, growing old and divorce. Some of the topics make a perusal of her work feel like a leisurely walk through the self-help section of a neighborhood bookstore.

The comfortable, local feeling of being at home is really one of the clearest paradoxes in a body of work that seems, fundamentally, to be about moving forward, being light on the feet. A sense of home is evoked in the comforting warmth of wood, of rounded, organic shapes and in the familiarity of household objects, such as sprinkler knobs used as wheels and coffee mugs intertwined with jet airplanes.

"The media that best conveyed the concept was used," says McCoy. "Mixed media, layered surfaces, multiple meaning and humor are all tools to express potentially explosive psychological baggage. Purity used to be my prime concern when it came to making functional pottery. Technical mastery of ceramics was foremost. Then, I began exploring and playing with different surface treatments. Acrylic paints by themselves felt cold, but layering stains, colored pencils, inks and waxes seemed to enrich the finish. It was mandatory for this body of work to use mixed and layered surfaces to convey a multitude of meanings."

Building up the surface, using cold finishes worked in with glazes, communicates a realistic form of narrative. One layer may reveal the truth while the next may very well veil it again. Cold

finishes and other materials are used not as shortcuts, but as parts of a well-developed palette that allows for a more deeply complex body of work.

In "Time Travels Bag," the challenge of growing up with dyslexia is expressed with mixed-up, bouncing numbers on an alarm clock. The vehicle is a wooden tricycle reminiscent of childhood, with large, red, playful wheels. The baggage must be carried off to remove the thought of dyslexia as a problem, and to look upon it as an avenue to creativity. The combination of pain and comfort implies confusion that gives an ironic sense of humor to the piece.

McCoy's interpretations result in a witty, authentic aesthetic, where shapes are natural, and life is colorful, fun, circuslike and quirky. "Found objects aid in storytelling, like putting words together in a book." Mixed media is an integral part of McCoy's ceramic art—found objects play a prominent role in communicating with familiarity and playfulness—but her craftsmanship and understanding of clay are evident.

"Depression Bag" fully illustrates McCoy's layering of story and craftsmanship. She says, "This bag pushed the layered surface further than the previous pieces in this series. The surface had to be rich and deep. The glazes were fired low to maintain their vibrancy. Underglazes were left without a clear glaze so the surface could be layered with colored pencils and wax. The interior is a dry, flat, black low-fire glaze. It is perfect to convey the feeling of a deep, dark abyss."

McCoy deals with the removal and replacement of baggage in a variety of ways. On one hand, she chooses to integrate the past into new and innovative creations, demonstrated by her thematic utilization of found objects. In "Fear Train," however, the viewer gets an uneasy feeling that more fears will always race to replace the frightening specters that are hauled away. To date, there are six cars of fear and a nightmare bed as an engine, all predominantly made of clay.

McCoy's pieces leave the viewer with new openings and questions. At the same time, the journey that each viewer embarks upon as the story unfolds may be a perfect form of healing to let go of old baggage, and prepare for new adventures ahead. McCoy's work is not always soothing, but it invites thought and engagement, bringing the viewer in to pick up details, look closer, with the promise that the more you invest the more you'll see. Her underlying message urges us to love what we've been given.



"Time Travels Bag," 34 inches (86 centimeters) in height, earthenware, with fired finishes to Cone 6 and lower, with wood, brass, found objects and cold finishes, \$750.



"Fear Train," 60 inches (152 centimeters) in length, earthenware, with fired finishes to Cone 6 and lower, with found objects, and cold finishes, \$750, by Sharon McCoy, Monte Vista, Colorado.

ODE TO JAPANESE POTTERY

Sake Cups and Flasks

by Robert Lee Yellin
introduction by Dick Lehman



A Japanese *irori* (hearth) from a traditional 400-year-old home. Left: Chosen-garatsu guinomi, 5.5 centimeters (2 inches) in height, by Nishioka Koju. Right: Mishima guinomi, 4.2 centimeters (1½ inches) in height, by Kaobayashi Togo. Back: Bizen tokkuri, 12.3 centimeters (5 inches) in height, faceted, by Harada Suroku.

It seems a simple enough premise: write a book about one's collection of contemporary Japanese sake cups and flasks. But Robert Lee Yellin seems unable to stay on task—and how wonderful for us that he can't.

In almost less time than it takes to make the “*toku toku toku*” sound of sake pouring from *tokkuri* (sake flask) to *guinomi* (sake cup), Yellin's *Ode to Japanese Pottery: Sake Cups and Flasks* moves from presenting his collection to educating the reader about Japanese history, Japanese art, the Way of Tea, historical and contemporary kiln sites, a vocabulary of firing effects, and some insights into Zen philosophy. Along the way, Yellin offers us a sidelong glance at Japanese cuisine, the history of the sake flask, stories about his collecting pursuits and an intimate glimpse at his relationships with some of the potters who have made pieces that have found their way into his much-used collection.

As much as the author is committed to telling the reader about his collection and “things Japanese,” he seems to offer even more revelation about himself—and herein lies the real strength of this book: Yellin models a way of seeing and knowing through use. His interaction with his collection has been a transformative process, nudging him toward “seeing the new in the ordinary,” finding the “hidden treasure in the present moment” and widening his awareness to global proportions. “Let us start to appreciate the beauty, the magic, the fragility of the wondrous planet that we all share, that gives us all life, right here right now. Kampai!”

For many of us who are both makers and collectors of pottery, here is a worthy model—one which may offer us some insights not only into the way we interact with the pots we have collected from others, but which also may hold some clues for how we may see, with new eyes, the works that we ourselves have made. The following are excerpts from the book.

Conversations with Japanese Pottery

There are forms of pottery in Japan that have changed little for hundreds of years. There are potters living today who do not make academic copies of the ancient masterpieces, yet

who infuse into the flowing tradition an expression of the present age. These are the potters whose pieces I have sought out: potters who carry on a dialog with the masters of centuries past. In this way, pottery of eternal beauty is born. These pieces I can bring into my daily life, using them in the everyday rituals of eating and drinking. Through the use and appreciation of such pieces, a simple and profound beauty has seeped into my soul.

On My First Meeting with Yakimono

Ever since I came to live in Japan in 1984, I have been fascinated with the beauty Japanese craftsmen/artists can put into a confined space: A tea room, *bonsai* (literally, tree in a dish), painted shells or cups used to drink sake. I first noticed such drinking cups when I shared some sake with Mr. Yamamoto, a man who so graciously allowed me to board at his house for more than two years. We would usually drink beer together, but on special occasions he would bring out sake. The *guinomi* that Mr. Yamamoto owned were likely from a *setomono-ya* (pottery shop). I wanted a cup of my own and ventured off to find one. I first went to a local

discount shop, as I remembered seeing some ceramic wares there; alas, I came across a row full of pottery. Here it was! Such curious little things and in such a variety of colors—I could feel the wheels in my head spinning. “These are great! I can start a collection.” How many should I buy? What colors? Shapes? I decided to start off slow and only bought two. I brought them both to the register and purchased them for ¥700 (US\$6.40). I couldn’t wait to try them out, so that night I took them with me to a restaurant known for its wide selection of *jizake* (regional sake) and asked the “master” to bring a good dry *junmai* (a pure type of sake made exclusively from rice, water and yeast) to the table. I remember him bringing a glass of O-Yama from Yamagata prefecture and placing it on the table. I was now ready to christen my new acquisitions. ... I asked the master to “keep” one cup, just as one keeps a bottle, so that next time it would be waiting for me.

I continued to increase my knowledge about the pottery that enthralled me. (Knowledge, as I have since found out, is useful. But I also have learned that it can be a hindrance if one uses it to “see” a work.) I bought dozens of ¥500 (US\$4.60) *guinomi* from



Left: Shigaraki *guinomi*, 5.6 centimeters (2 inches) in height and Shigaraki *tokkuri*, 14.6 centimeters (6 inches) in height, stamped, *hi-iro* (red fire color), fired in an *anagama*, sitting in a patch of wasabi, by Abe Hitoshi.



Left: *Guinomi*, 5.1 centimeters (2 inches) in height, with ash and green glazes, by Takeuchi Kimiaki. Right: *Tokkuri*, 13.9 centimeters (5 inches) in height, with ash glaze, fired in an *anagama*, by Nagaoka Masami.



Top: Tokkuri, 13.1 centimeters (5 inches) in height and guinomi, 6.5 centimeters (3 inches) in height, with white Hagi glaze, by Udagawa Hosei, (1946-1993).

Bottom: Yohen lga guinomi, 6 centimeters (2 1/2 inches) in height, fired in an lga-based kiln, lizard figure inside, and tokkuri, 13 centimeters (5 inches) in height, with ash glaze, by Furutani Michio.

markets near my home. Unfortunately, most of what I picked up at those markets I now find banal. Yet I do not look at this in a negative way, as I learned so much from those pieces. The price I paid was my tuition in the school of ceramics.

Guinomi and Tokkuri

I much prefer giving money I earn from my labor to a ceramics artist than to a large, shapeless, multinational corporation that goes about exploiting the environment for the sake of profit and prestige. When I support a potter, I am also helping to preserve a craft that goes beyond the fad or trend of the year and, through its heritage, transcends the age in which we live. Will large corporate manufacturers make worthy heirlooms of tomorrow? The pieces in this book will pass through my hands into the hands of my children or to another whose level of appreciation is similar to mine. No matter what era the pieces flow into, they will still speak to the heart of man and not his mind. Most mass-produced products quickly become obsolete. Most speak of nothing but the greed of the mind. For this reason, I give my support to the creators of beauty in a cup.

When held in the hand, a guinomi should feel balanced, just like a well-made camera or tennis racket. Many collectors prefer a guinomi that is light as a feather; I much prefer one that has a little weight in the base and is masculine. The lip of the cup should feel, well, as if it rolls off the lips like a kiss; this is the way a wise, well-known Bizen potter described it to me. A tokkuri should fit into the hand in a way that one can get a solid grip around it. If it is faceted or three-sided, it makes it all the easier to hold. The neck should taper off at the mouth so that the sake flows out in a rhythmic flow with the all important “toku, toku, toku” sound. A tokkuri that has too wide a mouth makes sake gush out with no sound at all—a most boring characteristic.

On Yakimono

I am sure that 300 years from now, somebody will treasure the pieces now in my collection as being fine antiques from a period long gone. I have great joy in my heart knowing that the history of many of the pieces in this book began their history when they came directly from the kiln and into my hands. The great eyes of the masters of old had a sense and trust in their own evaluation that are today’s standards. I like to feel that I am continuing such a tradition by using pieces made in the present moment: not only to revere the past, but to respect the present, hoping that such beauty will be seen by future generations.

For more information about Ode to Japanese Pottery: Sake Cups and Flasks, or Japanese pottery in general, see www.e-yakimono.net or www.japanesepottery.com.



"Revealed Jewel," 15 inches (38 centimeters) in height, terra cotta with majolica glaze, \$450.

"Elevated Floral Haven," 18 inches (46 centimeters) in height, terra cotta with majolica glaze, \$475.

Sacred Petals

by Donna Rozman

Growing up with six gregarious siblings in a small town in south-eastern Colorado, I often found myself escaping the crowd to play with the small figurines that I collected. The petite, plastic figurines were given to me as a reward for selling booklets of religious stamps. It was the diminutive statue of Our Lady of Guadalupe that most captured my fascination. Now, almost 40 years later, I realize that it was the spirituality and womanliness of the figure that resonated with that little girl. Illuminating these two themes has become the heart of my work in ceramics.

My current work is based on the idea that spirituality and sensuality are intimately related. Consequently, I have focused more on content and expression than form and function. Working with wheel-thrown and altered vessel forms, I add spiritual and erotic elements. Leaving the terra cotta partially exposed in areas contrasts with the organized, decorative patterns on the glaze surface that represent structure and control. The arch form that I use in most of my pieces makes reference to Italian and Mexican architecture, and symbolizes spirit and conviction. I also use strong floral references that have very sensuous and erotic

characteristics. I am drawn to the dynamics of opposites that coexist in the world—one depending on the other, pulling and pushing in an effort to find a balance. From the construction of the form to the decorative surface, the idea of opposing forces is necessary to my work.

This move away from the functional and toward an expressive way of working has been an exciting change for me. I had known for a long time that it was a change I needed to make, but did not truly commit myself to the creative and personal overhaul that it would require until the fall of 2000. With an impending empty nest, I decided to pursue an M.F.A., and a long-awaited dream became a reality.

Twenty-two years had passed since I graduated from Saint Mary's College, Notre Dame, Indiana, with a B.F.A. in ceramics. In the late 1970s, I ventured to Crested Butte, Colorado, a rugged town of 1500 inhabitants perched at 9000 feet in the Rocky Mountains, to work as a ski instructor. It was there that I met my husband, Richard, and eventually raised two sons on the family ranch three miles south of town. Surrounded by national forest



"Adorned Treasure," 13 inches (33 centimeters) in height, terra cotta with majolica glaze, \$275.

"Within the Arch," 11 inches (28 centimeters) in height, terra cotta with majolica glaze, NFS, by Donna Rozman, Crested Butte, Colorado.

and mountain peaks for so many years, I felt an intimacy with nature that impacted both my artwork and, perhaps more importantly, my sense of spirituality.

After a ten-year hiatus from clay, I began to reacquaint myself with the medium that had captured my attention in college. Using soft pastel colors, I decorated the surface of my wheel-thrown, functional ceramics with wildflowers and hummingbirds. At first, I worked with Cone 6 stoneware. Later, I was introduced to tin-glazed earthenware, known as majolica, at a two-week workshop with Diane Kenney in Carbondale, Colorado. Upon discovering this process, I began working with terra cotta. After applying the tin glaze to the bisqueware, I paint the colorants on the unfired, glazed surface. Applying colorants to the raw glaze is similar to painting watercolor on blotter paper. This folk-art technique, which dominated the European pottery market during the 16th through 18th centuries, was a good fit for me. It enabled me to combine my love of drawing with that of clay.

Charged with my new enthusiasm for majolica, and with some trepidation, I left the Rocky Mountains for the plains of Kansas. The family atmosphere among the graduate students and faculty at Kansas State University quickly eased my worries. My studies at KSU would be a sabbatical from my real life. I moved into a one-bedroom apartment close to the campus in Manhattan, Kansas (the little apple), and embarked on a glorious adventure. Free from the demands of family, friends and volunteer work, I devoted all of my time to my educational goals, immersing myself in art. I was ready to savor every moment, the good and the bad, during those three short years. The challenge of studying was exhilarating, stimulating and rejuvenating.

International programs at Kansas State broadened my experiences with clay. In July of 2001, I joined nine others on a summer trip to Faenza, Italy—mecca of majolica ceramics. Traveling to Faenza to study at the Instituto Statale d'Arte per la Ceramica was a natural progression of my investigation of the majolica technique. The traditional geometric patterns that were being reproduced by contemporary Faentine ceramists were particularly influential. Upon my return, I began experimenting with ways of combining the structured, controlled patterns with expressive, nonobjective brushwork on the surfaces of wheel-thrown containers with puzzlelike lids.

I continued my studies abroad with a semester in San Miguel de Allende, Mexico, a city where I had spent some time as a teenager. Following a four-week intensive Spanish course at the Academia Hispano Americana, I enrolled in ceramics and weaving classes at the Instituto Allende, an art school affiliated with the University of Guanajuato. I also took advantage of the proximity to Dolores Hidalgo, a city well known for its production of Talavera pottery, Mexico's version of tin-glazed earthenware.

Having been raised Catholic, I felt a sense of familiarity when touring the cathedrals and churches of Italy and Mexico. There is a sensuality that radiates from these countries rich in spirituality.



My experiences in both countries are reflected in the architectural and celestial content in my work. While in Mexico, I observed the day-to-day character of religion. The display of spiritual icons is commonplace in San Miguel. From miniature altars on the dashboards of cars and buses to distinctive shrines to Our Lady of Guadalupe in the marketplace, the faith of Mexican people is expressed openly and honestly. These daily reminders of sacred convictions fascinated me. I soon found myself abstracting the essence of precious objects that symbolize a belief system. I then searched for a way to enhance the importance of that icon by putting it into a nichelike setting. Elevating and framing the statuettes intensifies their significance.

During my stay in Mexico, I wanted to explore and experiment, to push myself beyond my comfort zone, beyond the utilitarian ceramics that I had been producing prior to my studies in graduate school. I began with small slab-built sculptures that referenced the Virgin of Guadalupe. As I worked, I came to realize that, as well as echoing my childhood memories, this image had become a personal expression of my own faith and femininity.

The spiritual and sensual qualities of my work have evolved from my life experiences and my interest in the ways in which spirituality can be expressed—a spirituality that seems innate to human beings. My goal is to capture the essence of that spirituality and to express it through references to our human sensuality.

residencies and fellowships

Ceramics Monthly's annual guide to ceramics residencies and fellowships includes deadlines and a brief description of the program's offering. For contact information, application requirements and participant responsibilities, see the expanded listing online at www.ceramicsmonthly.org by clicking on "Expanded Content." Opportunities are listed in alphabetical order by U.S. state, then by country. To ensure complete understanding of what the experience entails, contact the individual sponsor.

United States Opportunities

California

Mendocino Art Center—Artist-in-Residence
Duration: September-May
Application deadline: April 1

Colorado

Carbondale Clay Center—Artists' Exploration in Clay
Duration: July 25-August 14, 2005
Application deadline: March 1, 2005
Fee: \$400
Residency includes use of studio space and equipment.

Anderson Ranch Arts Center—Artist-in-Residence
Duration: 2 months, October-December;
3 months, January-April; 6 months,
October-April
Application deadline: February 18
Fee: \$250—\$1125/month
Residency includes studio space, lodging and meals.

Connecticut

Canton Clay Works 11c—Residency
Duration: 1-2 years
Application deadline: June 1
Eligibility requirements: M.F.A. or equivalent
Residency includes studio space, firing, exhibition and teaching opportunities.

D.C., Washington

Smithsonian American Art Museum and the
Renwick Gallery—The James Renwick
Fellowship in American Craft
Duration: 6 months
Application deadline: January 15
Residency includes \$20,000 stipend for
predoctoral, \$35,000 stipend for senior/
postdoctoral, plus research and travel
allowances.

Florida

St. Petersburg Clay Company—Artist-in-Residence
Duration: 1 year
Application deadline: ongoing
Eligibility requirements: college degree; interest in
ceramics
Residency includes studio space, firing discounts
and gallery representation.

Armory Art Center—Residencies in Ceramics
Duration: 9-12 months, possible renewal
Application deadline: April 30
Eligibility requirements: M.F.A. or equivalent
Residencies include \$4200 annual stipend, studio
space, 24-hour studio access, firing, teaching
and exhibition opportunities, access to master-
artist workshops.

Armory Art Center—Assistantships in Ceramics
Duration: 9-12 months, renewable up to 3 years
Application deadline: April 30
Eligibility requirements: B.F.A. or equivalent
Assistantships include studio space, 24-hour studio
access, firing, and teaching and exhibition
opportunities.

Indiana

Mary Anderson Center—Residency
Duration: artist's choice
Application deadline: ongoing
Fee: \$60/night
Residency includes lodging, studio and meals.

Mary Anderson Center—Fellowship
Duration: 1 week
Application deadline: September
Eligibility requirements: acceptance into
residency program

Iowa

Herbert Hoover National Historic Site—
Artist-in-Residence
Duration: 2-4 weeks, May-October
Application deadline: March 4
Residency includes studio space and lodging.

Maine

Haystack Mountain School of Crafts—Clay Studio
Technical Assistant
Duration: June 3-July 15 and/or
July 15-September 2
Application deadline: January 31
Eligibility requirements: 1 year of graduate school,
attended a Haystack workshop and familiar
with technical requirements
Residency includes lodging, meals and tuition.

Haystack Mountain School of Crafts—
Summer Assistant
Duration: June-August
Application deadline: January 31
Eligibility requirements: commitment to and
knowledge of studio crafts, and attended a
Haystack workshop
Residency includes lodging, meals and tuition.

Watershed Center for the Ceramic Arts
Duration: 2 weeks, June-August (Summer);
or 9 months, September 15, 2005-May 15,
2006 (Winter)
Application deadlines: March 1 (Winter);
April 1 (Summer)
Summer residency fee: \$950
Summer residency includes 24-hour studio access,
lodging, meals and assistantships.
Winter residency fee: \$250 for utilities
Winter residency includes studio, lodging, teaching
opportunity through Mudmobile Outreach
Program and exhibition opportunities.

Maryland

Baltimore Clayworks—Artist-in-Residence
Duration: unlimited
Application deadline: ongoing
Eligibility requirements: professional-quality work
Fee: \$160/month
Residency includes studio space, teaching and
exhibition opportunities, as well as a chance to
sell work in member gallery.

Baltimore Clayworks—Lormina Salter Fellowship
Duration: September 1, 2005-August 31, 2006
Application deadline: June 15, 2005
Eligibility requirements: professional-quality work
Fellowship includes \$100/month stipend, studio
space, teaching and workshop opportunities,
sales space in member gallery, 24-hour studio
access and solo exhibition in August 2006.

Massachusetts

Worcester Center for Crafts—Artists-in-Residence
Duration: 10 months, with option for Summer
Application deadline: April 30
Eligibility requirements: previous clay experience
Fee: \$2350

Residency includes 24-hour studio access, teaching
opportunities and sales through store.

Worcester Center for Crafts—Marie P. Co wen
Fellowship in Ceramics
Duration: 10 months
Application deadline: April 30
Eligibility requirements: M.F.A. or equivalent, and
previous experience in clay.
Fellowship includes \$5000 stipend, 24-hour studio
and equipment access.

Minnesota

Northern Clay Center—McKnight Artist
Residencies for Ceramics Artists
Duration: 3 months
Application deadline: March 25
Eligibility requirements: mid-career artists residing
outside Minnesota
Residency includes \$5000 stipend, \$300
honorarium for presenting a workshop or
lecture, studio space, glaze and firing allowance.

Northern Clay Center—McKnight Artist
Fellowships for Ceramics Artists
Application deadline: March 25
Eligibility requirements: Minnesota residents who
are at a point that is beyond emerging artist
Fellowships (2) include \$25,000 stipend, which
may be used for, but not limited to,
experimenting with new techniques and
materials, purchasing equipment, collaborating
with other artists, and pursuing educational,
exhibition or travel opportunities.

Missouri

Red Star Studios Ceramic Center
Duration: 1-2 years
Application deadline: February 1
Eligibility requirements: B.F.A. or equivalent
Residency includes potential teaching
stipend, studio space, materials, equipment
and mentoring.

Montana

Archie Bray Foundation for the Ceramic Arts—
Artist-in-Residence
Duration: 1 year; short-term residencies available
Application deadline: March 1
Eligibility requirements: serious commitment to
ceramics
Residency includes studio space, discount materials,
firings, sales and teaching opportunities.

Archie Bray Foundation for the Ceramic Arts—
Lilian Fellowship or Taunt Fellowship or
Lincoln Fellowship
Duration: 1 year
Application deadline: February 1
Eligibility requirements: serious commitment to
ceramics
Fellowships (each) include \$5000 stipend, studio
space, discounted materials, firing, sales,
exhibitions and teaching opportunities.

The Clay Studio of Missoula—Residency
Duration: 2, 4 or 6 months
Application deadline: ongoing
Eligibility requirements: B.A. or B.F.A. in ceramics
Fee: materials and firing
Residency includes 24-hour studio access.

Nebraska

University Place Art Center
Duration: 1 year
Application deadline: May 1
Eligibility requirements: M.F.A. or equivalent
Residency includes studio space, 24-hour studio
access and opportunity for part-time
educational managerial position.

Art Farm
Duration: 10-12 weeks
Application deadline: April 1
Residency includes lodging and barn studio.

New Mexico

Santa Fe Clay—Residency Program
Duration: 3 months to 1 year
Application deadline: ongoing
Eligibility requirements: B.F.A. in ceramics
Fee: \$ 185/month
Residency includes studio space, access to equipment and kilns, discount materials and firing, teaching and exhibition opportunities.

New York

Hurricane Mountain, A Center for Earth Arts—Residency
Duration: 11 months, September-July
Application deadline: May 1
Eligibility requirements: ceramics degree or equivalent apprenticeship and/or experience
Fee: \$225/month
Residency includes lodging, studio space, utilities.

Clay Art Center—Artist-in-Residence
Duration: 1 year, September-August
Application deadline: May 1
Eligibility requirements: M.F.A., technical abilities, teaching experience and U.S. residence
Residency includes a materials stipend of \$100/month, studio space, firing, solo exhibition and teaching opportunities.

Genesee Pottery—Artist-in-Residence
Duration: 1 year
Application deadline: June 17
Eligibility requirements: B.F.A. preferred; familiar with studio operations; Saturday availability
Residency includes studio space with 24-hour access, glazes, critiques, plus free classes, workshops and access to events.

Women's Studio Workshop—Fellowship or Chili Bowl Fellowship
Duration: 2-6 weeks
Application deadlines: March 15 and November 1
Fee: \$200/week each
Residency includes lodging.

Women's Studio Workshop—Chili Bowl Internship
Duration: January-February
Application deadline: October 15
Eligibility requirements: wheel-throwing experience
Residency includes \$ 150/month stipend, studio access and lodging.

Women's Studio Workshop—Residency
Duration: 6 weeks
Application deadline: April 1
Residency includes \$2000 stipend, \$500 for materials, travel money and lodging.

North Carolina

Odyssey Center for the Ceramic Arts—Resident Artist
Duration: 2 years
Application deadline: ongoing
Eligibility requirements: B.F.A.; advanced, self-directed artists
Residency includes studio space, equipment, critiques and exhibition.

McColl Center for Visual Art—Artist-in-Residence
Duration: 3 months, September-November, 2006 or January-March, 2007
Application deadline: May 2, 2005
Eligibility requirements: serious commitment to ceramic arts
Residency includes \$3300 stipend, \$2000 for materials, 24-hour studio access, lodging and travel allowance.

Oregon

Sitka Center for Art and Ecology—Residencies for Artists and Natural Scientists

Duration: 4 months, Spring or Fall
Application deadline: April 15
Eligibility requirements: undergraduate or advanced degree, artists who have not had a residency at a nonprofit arts center within the past 2 years
Residency includes studio space and lodging.

Oregon College of Art and Craft—Junior Residency
Duration: 16 weeks—Fall semester;
16 weeks—Spring semester
Application deadline: April 1
Eligibility requirements: U.S. citizen, M.F.A. preferred
Residency includes \$1200 stipend, plus \$500 for travel, \$500 for materials, lodging and exhibition on campus.

Oregon College of Art and Craft—Senior Residency
Duration: 6 weeks (Summer 2007)
Application deadline: April 1, 2006
Eligibility requirements: United States citizen; mid-career artist
Residency includes \$750 stipend, plus \$500 for travel, \$200 for materials, lodging and exhibition on campus.

Pennsylvania

The Clay Studio—Guest Artist-in-Residence Program
Duration: 1-3 months
Application deadline: ongoing
Eligibility requirements: B.F.A. or M.F.A. in ceramics—sculpture preferred
Residency includes \$500/month stipend, lodging, studio space, materials, firing and exhibition opportunities.

The Clay Studio—Resident Artist Program
Duration: up to 5 years
Application deadline: March 31, 2005
Eligibility requirements: B.F.A. or M.F.A. in ceramics or sculpture
Fee: \$225/month
Residency includes studio space, kilns, and teaching and exhibition opportunities.

The Clay Studio—The Evelyn Shapiro Foundation Fellowship
Duration: September 1, 2005-August 31, 2006
Application deadline: March 31, 2005
Eligibility requirements: functional/vessel work even years; sculpture/installation work odd years.
Fellowship includes \$500/month stipend, studio space, materials and firing, teaching opportunities, and solo exhibition with catalog.

Tennessee

Arrowmont School of Arts and Crafts—Artist-in-Residence Program
Duration: 11 months
Application deadline: February 15
Residency includes \$300/month stipend, private studio, lodging, some meals and paid teaching opportunities.

Texas

Houston Center for Contemporary Craft—Artist-in-Residence
Duration: 6 months to 1 year
Application deadlines: January 1 and July 1
Residency includes \$400/month stipend, studio space, teaching opportunities and sales space in gallery.

Vermont

Compost Art Center—Residency
Duration: 1 month-1 year
Application deadline: ongoing
Residency includes lodging and studio.

Virginia

The Art League School—Ceramic Artist Residency
Duration: 1 year, renewable up to 5 years
Application deadlines: January 1, March 1, June 1, September 1

Eligibility requirements: self-directed artists; pre-professional/transitional
Fee: \$ 150/month for glazes and bisque firings; assistantships available

Virginia Center for the Creative Arts—Residential Fellowship
Duration: 2 weeks to 2 months
Application deadlines: May 15, September 15, January 15; include, slides, letters of reference and \$25 processing fee
Fee: \$30/day
Residency includes lodging, studio space and meals.

Wisconsin

John Michael Kohler Arts Center—Arts/Industry Artist-in-Residence
Duration: 2-6 months
Application deadline: August 1 for following year
Residency includes \$140/week stipend, lodging, access to equipment and materials, photographic services, and transportation.

Wyoming

Jentel Foundation—Jentel Artist Residency Program
Duration: 1 month
Application deadlines: January 15 for Summer/Fall; September 15 for Winter/Spring
Eligibility requirements: artists over 25 years old, U.S. citizen or international artist residing in U.S.
Residency includes \$400/month stipend, lodging and private studio.

Central Wyoming College—Artist Residency
Duration: 3-week minimum
Application deadline: February 1
Eligibility requirements: clay artist over 18 years old
Residency includes lodging.

International Opportunities

Canada

Medalta International Artist-in-Residence Program—Ceramics Artist-in-Residence
Duration: May 30-June 24
Application deadline: April 15
Eligibility requirements: ceramics artists who can work independently
Fee: CAN\$500 (US\$410)
Residency includes studio and equipment access, exhibition, sales and workshop opportunities.

China

Jingdezhen Sanbao Ceramic Art Institute
Duration: 4-week minimum, April 1-November 30
Application deadline: ongoing
Fee: US\$200/week
Residency includes lodging, meals, studio space, materials and firings.

Denmark

Guldagergard Museum of International Ceramic Art
Duration: 1-6 months
Application deadlines: January 15, April 15, July 15 and October 15
Fee: 2500 Dkr/month (US\$400/month)
Residency includes studio space and lodging.

France

A. I. R. -V allauris—Residency
Duration: 1-2 months
Application deadline: October 15
Fee: €2000 (US\$2550)
Residency includes lodging, 24-hour studio access, and promotion and marketing of exhibition at end of term.

Spain

La Tacita
Duration: 2-week minimum
Fee: €1000 (US\$1250)
Residency includes lodging.

call for entries

Deadlines for Exhibitions, Fairs and Festivals
See call for entries online at www.ceramicsmonthly.org

International Exhibitions

January 23 entry deadline

Varazdin, Croatia "International Festival of Post-modern Ceramics 2005" (August 28-October 30). Juried from CD or photos of up to 2 works. Awards. Contact Kerameikon, Croatian Ceramic Association, 13 Krizaniceva, Varazdin 42000; e-mail info@kerameikon.com; see www.kerameikon.com; telephone (385) 42 211 227; fax (385) 42 210 450.

January 24 entry deadline

Frederick, Maryland "In Flux: Graduate Students and Alumni of Hood College Ceramics Program" (March 2—April 3), open to alumni or graduate students of Hood College, and past participants of the ceramics program or Joyce Michaud's workshops. Juried from slides. Juror: Jack Troy. Fee \$15 for up to 3 entries. Awards. For further information and prospectus, contact Hood College, Ceramics Program, 401 Rosemont Ave., Frederick 21701; e-mail taylor@hood.edu; see www.hood.edu/academic/art/hodson; or telephone Karen (301) 696-3456.

Guilford, Connecticut "Ceramics2005" (June 12—July 23), open to North American ceramics artists. Juried from 2 slides. Juror: Chris Gustin. Fee: \$35 for up to 3 entries. Awards: \$1000. For prospectus, contact Guilford Handcraft Center, 411 Church St., Guilford 06437; e-mail gallery@handcraftcenter.org; see www.handcraftcenter.org; or telephone (203) 453-5947.

February 1 entry deadline

Iowa City, Iowa "Forms and Shapes: Narrative Vessel" (June), open to thrown or handbuilt vessels using storytelling in myriad techniques. Juried from slides. Juror: Dan Anderson. Fee: \$35. For prospectus, send SASE to AKAR, Attn: Forms and Shapes prospectus, 4 S. Linn St., Iowa City 52240; see www.akardesign.com; or telephone (319) 351-1227.

February 14 entry deadline

Tallahassee, Florida "Combined Talents: The Florida International" (August 22-September 25), open to North American artists in all media. Juried from up to 2 slides. Jurors: Florida State University School of Visual Arts and Dance Faculty. Fee: \$20. Awards: \$1500. Contact Jean D. Young, Florida State University Museum of Fine Arts, 250 Fine Arts Bldg., Tallahassee 32306-1140; e-mail jdy1533@mailier.fsu.edu; see www.mofa.fsu.edu/combinedtalents.htm; or telephone (850) 644-3906.

March 31 entry deadline

Sarreguemines, France "Fifth International Ceramics Competition: A Set of Three Plates" (June), open to functional ceramics. Juried from slides. Awards: grand prize, €3800 (US\$4668); young ceramist award, €1500 (US\$1221); series award, €1500. Contact Musée de la Faïence, 17 rue Foincère, Sarreguemines F-57200; e-mail sarreguemines-museum@wanadoo.fr; see www.sarreguemines-museum.com; or telephone (33) 3 87 98 93 50.

June 15 entry deadline

Damascus, Maryland "Kaleidoscope Reflections" (September 8-October 15), open to all media relating to kaleidoscopes. For prospectus and further information, send SASE to Brewster Kaleidoscope Society, PO Box 95, Damascus 20872; see www.brewstersociety.com.

United States Exhibitions

January 8 entry deadline

Wayne, Pennsylvania "2005 Wayne Art Center National Spring Open Juried Exhibition" (April 9-May 2). Juried from slides. Jurors: Ro Lohin, director of Lohin-Geduld Gallery and Kevin Wixted, painter. Fee: \$25; members, \$20; up to 2 entries. Awards. Commission: 30%. Contact Wayne Art Center, 413 Maplewood Ave., Wayne 19087-4792; see www.wayneart.org; telephone (610) 688-3553; or fax (610) 995-0478.

January 10 entry deadline

Lancaster, Pennsylvania "13th Annual Strictly Functional Pottery National" (April 23-May 22). Juried from slides. Juror: John Glick. For prospectus, send business-size SASE to Market House Craft Center/SFPN, PO Box 204, East Petersburg, PA 17520; see www.art-craftpa.com/sf_pnapp.html; or telephone (717) 560-8816.

January 12 entry deadline

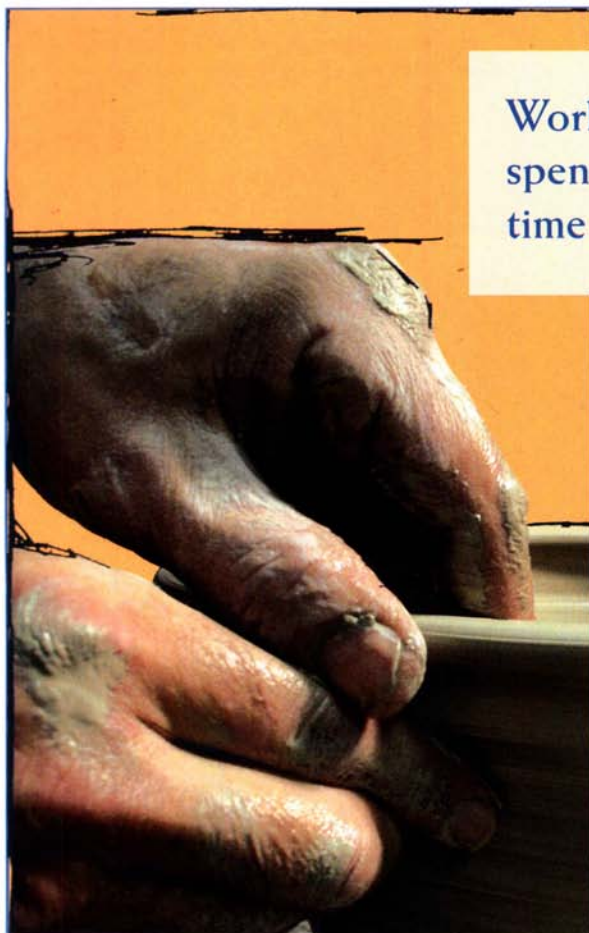
Wichita, Kansas "Art Show at the Dog Show" (February 23—April 6), open to works with a dog as subject matter. Juried from up to 3 slides. Fee: \$30. Contact Mrs. Pat Deshler, 7520 Oak Tree Ln., Kechi, KS 67067; e-mail wichitapudel@aol.com; see www.artshowatthedogshow.com; telephone (316) 744-0057; or fax (316) 744-0293.

January 14 entry deadline

Fort Myers, Florida "First Annual Florida Teapot Show" (March 13—April 16), open to fun, functional or funky teapots in all media. Juried from up to 2 slides. Fee: \$25. Contact Joan Houlehen, A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110; or telephone/fax (414) 481-4000.

January 15 entry deadline

Pittsburgh, Pennsylvania "Color: Five African American Artists" (May 20-August 20). Juried from 6 slides. Fee: \$25. Contact the Society for Contem-



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| RYTOEPT | ○ — — — — — — — |
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call for entries

porary Craft, 2100 Smallman St., Pittsburgh 15222; see www.contemporarycraft.org; or telephone (412) 261-7003.

Cambridge, Massachusetts "Cambridge Art Association National Prize Show" (May 6-June 23). Juried from slides. Juror: Joseph Thompson, director, Massachusetts Museum of Contemporary Art. Fee: \$25 for up to 3 entries. Awards: \$3000. For prospectus, send SASE to Cambridge Art Association, 25 Lowell St., Cambridge 02138; e-mail info@cambridgeart.org; or see www.cambridgeart.org.

January 19 entry deadline

Stuart, Florida "On the Edge" (March 3-26). Juried from up to 3 slides per work; up to 3 entries. Juror: Paul Soldner. Fee: \$20. Awards: \$2000. Contact On the Edge, Fish House Art Center, 4745 S.E. DeSoto Ave., Stuart 34997; or see www.fishhouseartcenter.com.

February 1 entry deadline

Chicago, Illinois "16th Annual Teapot Show: On the Road Again" (April 3-May 15), open to fun, functional or funky teapots in all media. Juried from up to 2 slides. Fee: \$25. Contact Joan Houlehen, A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110; telephonenumber (414) 481-4000.

February 11 entry deadline

Lincoln, California "Feats of Clay XVIII" (April 23-May 22). Juried from slides. Juror: Rodney Mott. Fee: \$15 for 1 entry; \$25 for 2; \$30 for 3. Awards: \$26,000. For prospectus, send #10 SASE to Lincoln Arts, 580 Sixth St., Lincoln 95648; or see www.lincolnarts.org.

Lubbock, Texas "Clay on the Wall: 2005 Clay National" (April 16-June 24), open to wall-mounted ceramics. Juried from slides. Jurors: Glen R. Brown, associate professor of art history, Kansas State University and Juan Granados, ceramics professor at Texas Tech University. Fee: \$20 for 3 entries; \$25 for 4; \$30 for 5. Awards: \$2500. For prospectus, send SASE to TTU School of Art, Clay on the Wall, Attn: Joe Arredondo, Box 42081, Lubbock 79409; see www.landmarkarts.org; or telephone (806) 742-1947.

February 14 entry deadline

Carbondale, Illinois "The Clay Cup X" (March 28-May 3), open to ceramic works addressing the cup. Juried from slides. Juror: Virginia Scotchie. Fee: \$25 for up to 3 works. Awards: \$2500. For prospectus, contact Clay Cup X, the School of Art and Design, Southern Illinois University, Carbondale 62901-4301; or e-mail Dyan_Green@greenearthworks@hotmail.com.

February 24 entry deadline

Santa Ana, California "Get it Off Your Chest" (April 2-May 1), open to artwork in all media with breasts as subject matter. Juried from slides. Jurors: Joanna R. Roche and Christina Y. Smith, assistant professors, California State University, Fullerton. Fee: \$35 for 3 entries; \$10 for each additional entry. Contact Orange County Center for Contemporary Art/Women in the Arts, 117 N. Sycamore, Santa Ana 92701; e-mail occca1@yahoo.com; or see www.occca.org.

March 4 entry deadline

Kent, Ohio "Fifth Annual National Juried Cup Show" (April 27-June 11). Juried from slides. Juror: Renee Fairchild, assistant editor, *Ceramics Monthly* and *Pottery Making Illustrated*. Fee: \$20. Contact Anderson Turner, director, Gallery 138, Kent State University, School of Art, PO Box 5190, Kent 44242-0001; e-mail gallery138@kent.edu; or telephone (330) 672-1363.

March 19 entry deadline

Waynesboro, Virginia "Sacred Icons: A Collective Vision of Symbolic and Ritual Objects" (May 19-June 29), open to all craft media. Juried from slides

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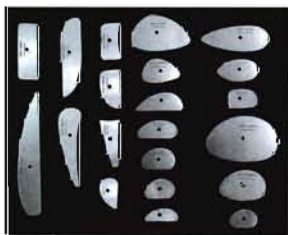
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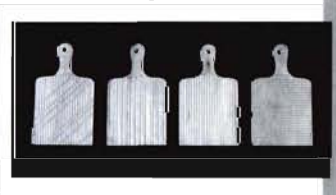
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or CD. Juror: Michael W. Haga, program coordinator at the College of Charleston's School for the Arts. Fee: \$20. Cash awards. Commission: 40%. For prospectus, send SASE to Artisans Center of Virginia, 601 Shenandoah Village Dr., Waynesboro 22980; e-mail ACV@nexet.net; see www.artisanscenterofvirginia.org; or telephone (540) 946-3294.

April 1 entry deadline

Bemidji, Minnesota "It's Only Clay" (July 1-21). Juried from slides; up to 3 entries. Fee: \$25. Contact Bemidji Community Arts Council, 426 Bemidji Ave., N, Bemidji 56601; e-mail bcac@paulbunyan.net; see www.bcac-mn.org; or telephone (218) 444-7570.

Regional Exhibitions

March 11 entry deadline

Niceville, Florida "13th Southeast Regional Juried Fine Arts Exhibition" (May 16-June 9), open to artists who reside in the southeastern region of the U.S. Juried from slides. Juror: Mark M. Johnson, Montgomery Museum of Fine Arts. Fee: \$30 for 1 entry; \$35 for 2; \$40 for 3. Awards: \$2500. Best-in-Show offered solo exhibition. For prospectus, send SASE to M Eady, ADSO, 17 First St., SE, Fort Walton Beach, FL 32548; or see www.artsdesignsociety.com.

Fairs and Festivals

January 10 entry deadline

Indian Wells, California "Third Annual Indian Wells Arts Festival" (April 1-3). Juried from slides or photos. Fee: \$20. Space fee: \$250. Commission: 10%. Contact Dianne Funk, Indian Wells Art Festival, PO Box 62, Palm Desert, CA 92261; see www.iwaf.net; or telephone/fax (760) 346-0042.

January 15 entry deadline

Guilford, Connecticut "Guilford Handcraft Exposition (EXPO 2005)" (July 14-16), open to all craft media. Juried from 5 slides. Fee: \$55. Contact Karen Michaels, Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford 06437; e-mail expo@handcraftcenter.org; see www.handcraftcenter.org; or telephone (203) 453-5947.

Cambridge, Wisconsin "Cambridge Pottery Festival and U.S. Pottery Games" (June 11-12). Juried from 4 slides. Fee: \$25. Booth fee: \$250. Awards: free booth or juried in for next year's games. Contact Peggy Klingbeil, 10135 Prov-Neap-Swan Rd., Grand Rapids, OH 43522; e-mail pegjake@netzero.net or frogpond@bminet.com; or telephone (419) 832-0687.

Byesville, Ohio "37th Annual Salt Fork Arts and Crafts Festival" (August 12-14), open to all handcrafted work. Juried from 3 slides. Fee: \$10. Booth fee: \$150 for 10x10-foot space. Awards: \$5000. Contact Lynn Abrams-Spiker, Ohio Arts and Crafts Foundation, PO Box 409, Byesville 43723; or telephone (740) 685-3139.

January 21 entry deadline

Croton-on-Hudson, New York "Clearwater's Great Hudson River Festival" (June 18-19), open to all media. Juried from 5 slides. Booth fee: \$300; with tent, \$350. Contact Hudson River Sloop Clearwater, Attn: Crafts, 112 Little Market St., Poughkeepsie, NY 12601; e-mail tinyaseeger@aol.com; or telephone (845) 454-7673, ext. 123.

West Palm Beach, Florida "SunFest 2005" (April 28-May 1). Juried from 4 slides. Fee: \$20. Booth fee: \$275. Awards: \$16,000. For prospectus, send SASE to Fidelity Federal Fine Art and Craft Show Application, SunFest, 525 Clematis Rd., West Palm Beach 33401; see www.funfest.com; or telephone (800) 786-3378.

February 28 entry deadline

Lancaster, Pennsylvania "Long's Park Art and Craft Festival" (September 2-5). Juried from slides. Fee: \$27.50. Contact Long's Park Art and Craft Festival, PO Box 1553CML, Lancaster 17608-1553; e-mail info@longspark.org; see www.longspark.org; telephone (717) 295-7054; or fax (717) 290-7123.

March 15 entry deadline

New Brunswick, New Jersey "31st Annual New Jersey Folk Festival" (April 30), open to all craft media. Juried from 4 slides or 4 digital images. Fee: \$5 for new crafters; previous participants, free. Booth fee: \$130 for 10x10-foot space. Contact Helene Grynberg, Rutgers, the State University of New Jersey, 131 George St., New Brunswick 08901-1414; e-mail njff@rci.rutgers.edu; see <http://njfolkfest.rutgers.edu>; telephone (732) 932-5775; or fax (732) 932-1169.

April 1 entry deadline

Verona, New Jersey "19th Annual Fine Art and Crafts at Verona Park" (May 14-15), open to all handcrafted work. Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

May 1 entry deadline

Cranford, New Jersey "17th Annual Spring Nomahegan Park Fine Art and Crafts Show" (June 4-5), open to all handcrafted work. Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. For further information, contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

Montclair, New Jersey "17th Annual Spring Brookdale Park Fine Art and Crafts Show" (June 18-19), open to all handcrafted work. Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. For further information, contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

August 1 entry deadline

Upper Montclair, New Jersey "22nd Annual Fine Art and Crafts at Anderson Park" (September 17-18), open to all handcrafted work. Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. For further information, contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

September 1 entry deadline

Cranford, New Jersey "17th Annual Fall Nomahegan Park Fine Art and Crafts Show" (October 1-2), open to all handcrafted work. Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; see www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

Montclair, New Jersey "Seventh Annual Fall Brookdale Park Fine Art and Crafts Show" (October 15-16), Juried from 4 slides. Booth fee: \$295 for 10x12-foot space. Contact Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; e-mail rosesquared@patmedia.net; www.rosesquared.com; telephone (908) 874-5247; or fax (908) 874-7098.

For a free listing, submit information on juried events at least four months before the entry deadline. Add one month for listings in July; two months for August. Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081; submit online at www.ceramicsmonthly.org/submissions.asp e-mail editorial@ceramicsmonthly.org or fax (614) 891-8960



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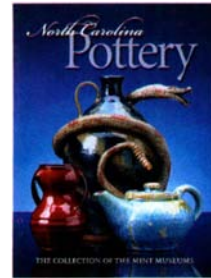
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tradition. Essayists include collector and patron Daisy Wade Bridges, scholar Charles G. Zug III, gallery director Charlotte V. Brown, potter Mark Hewitt, and curator Barbara Stone



Perry. 224 pages including foreword, acknowledgements, introduction, list of contributors, bibliography and index. 384 color and 13 black-and-white images. Hardcover, \$39.95. ISBN 0-8078-2908-0.

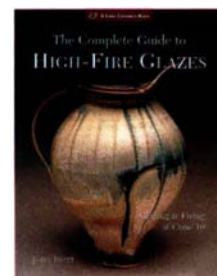
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Ceramic Art in Finland A Contemporary Tradition Edited by Asa Heilman

As the first comprehensive survey of modern Finnish ceramic art, this well-illustrated book introduces the reader to more than 180 artists who have chosen clay as their medium and opens a door to the world of Finnish ceramics for professionals, amateurs and collectors alike. It begins with the master potters of the late 19th century and the internationally acclaimed designers of the 1950s and 1960s, and leads up to the prize-winning ceramists of today.

The book includes essays by Asa Heilman, Airi Hording, Harri Kalha, Marjut Kumela, Esa Laaksonen, Hannele Nyman and Jennifer Hawkins Opic. The artist profiles provide insight into the artists' working methods and techniques, as well as their lives and achievements. It also includes photographs of their work, some never before published. 272 pages including foreword, glossary and table of signatures and stamps, acknowledgements and bibliography. 142 color and 120 black-and-white photographs. \$45. ISBN 0-500-51187-X. *Thames and Hudson, Inc., 500 Fifth Ave., New York, NY 10110; e-mail bookinfo@thamesandhudson.com; see www.thamesandhudsonusa.com; or telephone (800) 233-4830.*



Burleigh The Story of a Pottery by Julie McKeown

"The story of Burleigh Ware is one of potters, potteries and pots," begins Julie McKeown in this historical book on the notable Stafford-

shire earthenware manufacturer Burgess and Leigh. "It tells how five generations of potters steered a family firm . . . through the changing fortunes of the British ceramics industry; of how the worldwide trade of its 19th century domestic earthenwares enabled the company to build 'the model pottery of Staffordshire'; and how the launch of the successful brand

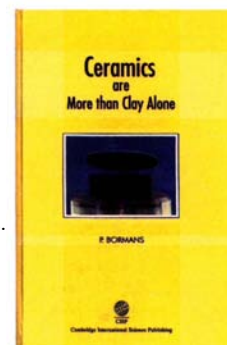


Burleigh Ware in the early years of the 20th century was to give rise to some of Britain's most significant and collectable Art Deco pots." 244 pages including appendix with chronology and images of pottery marks,

lists of pattern numbers and names, selected bibliography and index. 500 color photographs and 150 black-and-white illustrations. \$95. ISBN 0-903685-80-9. *Published by Richard Dennis Publications, The Old Chapel, Shepton Beauchamp, Ilminster, Somerset TA19 0LE England; Distributed by Antique Collectors', Market St., Industrial Park Wappinger Falls, New York, NY 12590; e-mail info@antiquecc.com; see www.antiquecc.com; or telephone (800)252-5231.*

Ceramics are More Than Clay Alone by Paul Bormans

"The setup of this book is comparable to a spider's web," states Paul Bormans in the introduction to this technical text. "Ceramics is . . . the center of the web. The threads of the web are the sciences which study ceramics: geology, archaeology, chemistry, physics, even medical and many other sciences."



While focusing mostly on the technical aspects of ceramics, this book begins with a chapter on the history of ceramics from 25,000 B.C. to the present, which includes tables outlining both the technical and cultural developments in the ceramics field. 359 pages including index. £50 (US\$93). ISBN 1-898326-7-70. *Cambridge International Science Publishing, 7 Meadow Walk, Great Abington, Cambridge CB1 6AZ England; e-mail cisp@cisp.demon.co.uk; see www.cisp-publishing.com; telephone (44)223893295.*

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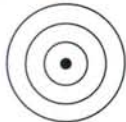
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calendar

Conferences, Exhibitions, Workshops, Fairs
See calendar online at www.ceramicsmonthly.org

Conferences

Arizona, Yuma February 24-26 "The 26th Yuma Symposium," includes slide presentations, lectures, demonstrations and exhibitions. Ceramics lecture with Gina Freuen. Contact Neely Tomkins, 78 W. Second St., Yuma 85364; e-mail mudbender@aol.com; see www.yumasymposium.org; telephone (928) 782-1934; or fax (928) 782-5934.

Georgia, Atlanta October 5-8 "Growing Creativity... Continuing the Journey," Society of Craft Designers annual conference. Contact SCD Headquarters, PO Box 3388, Zanesville, OH 43702-3388; e-mail scd@offinger.com; see www.craftdesigners.org; telephone (740) 452-4541; or fax (740) 452-2552.

Maryland, Baltimore March 16-19 "Centering: Community, Clay and Culture," 39th annual conference of the National Council on Education for the Ceramic Arts (NCECA). See www.nceca.net; or telephone (866) 266-2322 or (303) 828-2811.

Maryland, Ocean City March 11-13 "Clay, Fire and Sand: Pit Firing on the Beach," pre-NCECA conference including workshops, exhibitions, sales and demonstrations. Presenters include Ron Artman, Nicole Beauchemin, Alan Burslem, Ramon Camarillo, Jim Hill and Ernie Satchell. Fee: \$195; Clay Guild of the Eastern Shore members, \$170; students, \$100. Contact University of Maryland Eastern Shore, Continuing Education, 13801 Coastal Hwy., Ocean City 21842; e-mail contedoc@ezy.net; or telephone (410) 250-1088.

Nebraska, Lincoln January 21-22 "American Ceramics—Then and Now," symposium including panels, presentations and demonstrations by Josh DeWeese, Julia Galloway, Wayne Higby and Patti Warashina, plus a bus trip to Jun Kaneko's studio. Fee: \$65; students, \$25. Contact the Sheldon Memorial Art Gallery and Sculpture Garden, 12th and R sts., Lincoln 68588-0300; e-mail kjanovy1@unlnotes.unl.edu; see sheldon.unl.edu; telephone (402) 472-4524; or fax (402) 472-4258.

Canada, British Columbia, Kelowna August 19-23 "Kelowna Clay Festival" will include demonstrations by Linda Doherty (also hands-on workshop), Trudy Golly (also hands-on workshop), Mike Haley, Hank Murrow, Phil Rogers and Susy Siegele. Contact Kelowna Clay Festival, RR1 C5 Moser Rd., Falkland, British Columbia VOE 1W0 Canada; e-mail kelownaclayfestival@hotmail.com; see www.members.shaw.ca/okpanews/clayfest05.html; or telephone (250) 762-5837.

China, Yixing June 2-4 "International Ceramic Art Conference," includes lectures, forums, workshops, tours and exhibitions by national and international artists. Fee: \$800, includes airfare, transportation, lodging and three meals/day. Contact Guangzhen Zhou, Chinese Ceramic Art Council USA, PO Box 1733, Cupertino, CA95015; e-mail chinesedayart@hotmail.com; see www.yixing2005.org; telephone (800) 689-2529; fax (408) 777-8321; or Richard Notkin, PO Box 698, Helena, MT 59624-0698; e-mail notkin@ixi.net; telephone (406) 442-4382; or fax (406) 457-0058.

England, London May 6-8 "Ceramic Art London 2005," includes fair, exhibition, lectures, demonstrations and films/videos. Presenters include Edmund de Waal, Walter Keeler, Kate Malone, Grayson Perry and Takeshi Yasuda. Contact Ceramic Art London 2005, 25 Foubert's Pl., Third Fl., London W1F 7QF; e-mail organiser@ceramics.org.uk; or see www.ceramics.org.uk.

Hungary, Kecskemet March 1-25 "The Sound of Clay IV, Ceramic Musical Instrument Symposium." Contact Steve Mattison, International Ceramics Stu-

dio, Kapolna str. 13, Kecskemet H-6000; e-mail info@ics.hu; see www.ics.hu; or telephone (36) 76 486 867.

Wales, Aberystwyth July 1-3 "Tenth International Ceramics Festival," includes demonstrations and lectures by over 14 presenters, firings, and exhibitions. For further information, contact Sophie Bennett, International Ceramics Festival, Aberystwyth Arts Centre, University of Wales, Aberystwyth, Ceredigion SY23 3DE; e-mail sob@aber.co.uk; see www.internationalceramicsfestival.co.uk; telephone (44) 1970 622 882; or fax (44) 1970 622 883.

Solo Exhibitions

Arizona, Carefree through January 10 Nick Bernard; at Andora Gallery, 7202 E. Carefree Dr.

Arizona, Phoenix through March 31 Jun Kaneko; at Bentley Projects, 215 E. Grant St.

through June 30 "Virgil Ortiz—Le Renaissance Indigene"; at Heard Museum, 2301 N. Central Ave.

Arizona, Tucson January 8-February 26 Tom Kerrigan; at Obsidian Gallery, St. Philip's Plaza, 4320 N. Campbell Ave., #130.



"Feather in Hand," by Kate Blacklock;
at the Figurative, La Quinta, California.

California, La Quinta January 1-February 28 Kate Blacklock; at the Figurative Gallery, 78-065 Main St., Ste. 102.

California, San Francisco January 21 -February 19 Richard Shaw. Leslie Baker; at Braunstein/Quay Gallery, 430 Clementina.

Florida, Miami through January 75 Wanxin Zhang, "Figures of the Future's Past"; at Bernice Steinbaum Gallery, 3550 N. Miami Ave.

Florida, Winter Park through January 9 "Sculpting Nature: The Favrite Pottery of L. C. Tiffany"; at the Charles Hosmer Morse Museum of American Art, 445 N. Park Ave.

Illinois, Geneva February 1-28 Aurea Collins, "Functional Ware"; at Down to Earth Pottery, 217½ S. Third St.

Maryland, Baltimore February 3-March 20 "Lawson Oyekan and the Spirit of Nature," Decker Gallery, Mt. Royal Station. **February 19-March 20** "MICA Clay: Ron Lang 1975 to 2005," Pinkard Gallery, Bunting Center; at Maryland Institute College of Art, 1300 Mount Royal Ave.

Maryland, Frederick February 23-March 29 Jack Troy, "On the Wheel and Almost Round"; at Hood College, Hodson Gallery, 401 Rosemont Ave.

Massachusetts, Concord February 19-March 10 Jane Shellenbarger; at Lacoste Gallery, 25 Main St.

Minnesota, Minneapolis January 14-February 27



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calendar

Farraday Newsome; at Northern Clay Center, 2424 Franklin Ave., E.

Mississippi, Biloxi through January 29 "On the Midway: George Ohr at the Fairs"; at the Ohr-O'Keefe Museum of Art, 136 G.E. Ohr St.

Mississippi, Gautier February 11-March 24 Jean Cappadonna Nichols, "Less Fact/More Fiction"; at the Mississippi Gulf Coast Community College, 2300 Hwy. 90.

Missouri, St. Louis through January 8 Christina Bothwell, "Mad Dog Exhibition"; at R. Duane Reed Gallery, 7513 Forsyth Blvd.

Missouri, Sedalia through January 16 Joyce

Jablonski, "A Transformative Vision"; at Daum Museum of Contemporary Art, 3201 W. 16th St.

Montana, Kalispell January 20-April 26 "David Shaner—A Retrospective"; at Hockaday Museum of Art, 302 Second Ave., E.

New York, Alfred through April 1 "William Parry (don't forget to) Wonder"; at the Schein-Joseph International Museum of Ceramic Art, NY State College of Ceramics at Alfred University.

New York, Beacon through January 9 Tony Moore, "Lyricist in a Time of War," wood-fired sculpture"; at Van Brunt Gallery, 460 Main St.

New York, Long Island City through January 9 "Carlo Zauli: An Overview." January 7 7-February 26 "A Duckworth Homage"; at Garth Clark Gallery's Project Space, 45-46 21st St.

New York, New York through January 8 Vivienne

Foley; at JG | Contemporary / James Graham & Sons, 1014 Madison Ave.

through January 75 Pamela Kelly; at R. Duane Reed Gallery, 529 W. 20th St.

through April 3 "Ruth Duckworth, Modernist Sculptor"; at Museum of Arts & Design, 40 W. 53rd St.

January 11-February 26 Jean-Pierre Larocque, "Horses." January 16-February 27 "Organic Abstraction: Duckworth Homage Part 2"; at Garth Clark Gallery, 24 W. 57th St.

New York, Port Chester February 4-26 Joan Bruneau; at Clay Art Center, 40 Beech St.

North Carolina, Chapel Hill through January 15 Celena Christos Hodgers, "Textures in Clay"; at Green Tara Gallery, 1800 E. Franklin St., #18b Eastgate.

Ohio, Canton through February 27 Curtis Benzie, "Porcelain"; at the Canton Museum of Art, 1001 Market Ave., N.

Ohio, Columbus through January 31 Charlotte Gordon; at Sherrie Gallerie, 937 N. High St.

Pennsylvania, Philadelphia through January 9 Nicholas Arroyave-Portela, "Throwing Lines"; at Philadelphia Art Alliance, 251 S. 18th St.

through March 6 "The Poetry of Clay: Work by ToshikoTakaazu"; at the Philadelphia Museum of Art, 26th and Parkway.

January 7-30 Alleghany Meadows. February 4-27 Sandi Pierantozzi. February 18-March 20 Megumi Naitoh; at the Clay Studio, 139 N. Second St.

Texas, San Antonio through January 9 Catherine Lee, "Shards"; at the Southwest School of Art & Craft, 300 Augusta.

Washington, Seattle through April 77 "Mountain Dreams: Contemporary Ceramics by Yoon Kwang-Cho"; at the Seattle Asian Art Museum, 1400 E. Prospect St.

Group Ceramics Exhibitions

Alabama, Birmingham through February 6 "18th-Century English Ceramics from the Catherine H. Collins Collection"; at Birmingham Museum of Art, 2000 Eighth Ave., N.

Arizona, Tempe through January 8 "Wit and Wine: A New Look at Ancient Iranian Ceramics from the Arthur M. Sackler Foundation"; at the Ceramics Research Center, Arizona State University Art Museum, corner of Mill Ave. and Tenth St.

California, Claremont January 22-April 3 "61st Scripps Ceramic Annual"; at Mary MacNaughton/Scripps Womens College, Ruth Chandler Williamson Gallery, 1030 Columbia Ave.

California, Los Angeles January 27-February 27 "Ceramics: Sharon Dabney, Frank Romero and Linda Smith"; at the Craft and Folk Art Museum Shop, 5814 Wilshire Blvd.

Colorado, Steamboat Springs through January 9 "The Slip-Cast Object"; at the Eleanor Bliss Center for the Arts at the Depot, 1001 13th St.

Connecticut, New Haven through April 16 "Light from the Age of Augustine, Late Antique Ceramics from North America"; at Knights of Columbus Museum, One State St.

D.C., Washington through April 24 "Iraq and China: Ceramics, Trade and Innovation"; at Arthur M. Sackler Gallery, 1050 Independence, Ave., SW.

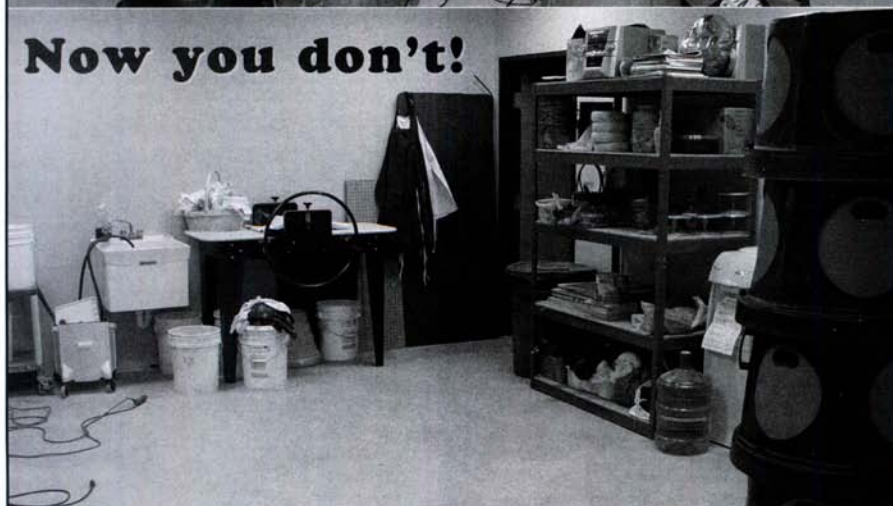
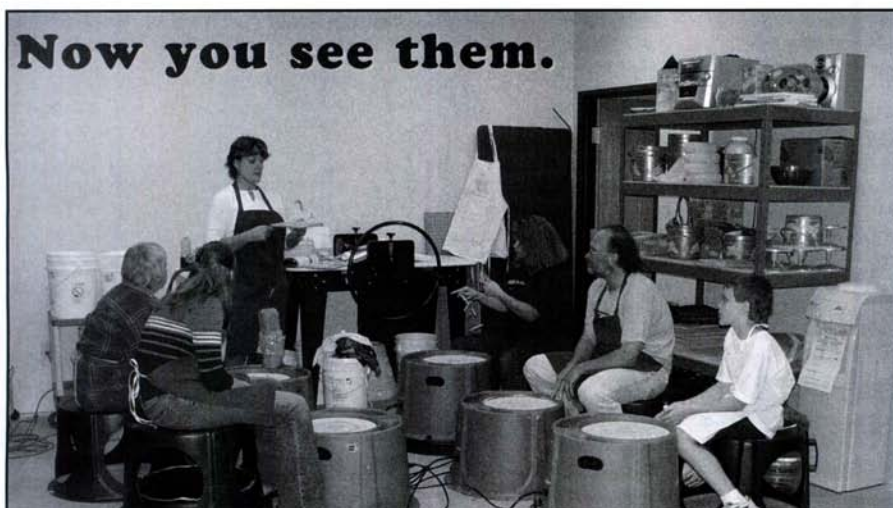
Florida, Winter Park through January 8 "Plates and Platters (Revisited)"; at CrealdE School of Art, Alice & William Jenkins Gallery, 600 St. Andrews Blvd.

Illinois, Chicago February 12-March 13 Yi-Wen Kuo and Jae Won Lee; at Lillstreet art Center, 4401 N. Ravenswood Ave.

Indiana, Ft. Wayne through January 9 "Cup: The Intimate Object III"; at Charlie Cummings Clay Studio, 4130 S. Clinton St.

Iowa, Cedar Rapids through January 9 "The Naked Truth: International Juried Wood-Fire Exhibition"; at the Cedar Rapids Museum of Art, 410 Third Ave., SE.

Kansas, Wichita February 14-25 "It's All About



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Barbara Diduk

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Chris Gustin

Anne Linnemann

Bill van Gilder

Randall Session: Special performance by Urban Bush Women.

Closing address by William Daley.

Fete 05 – Tour de Clay Auction live auction featuring work from Paul Soldner, Patti Warashina, Eddie Dominguez, John Glick, Richard Notkin and many more prominent artists. March 19, 7:00 p.m. James Rouse Visionary Center, American Visionary Art Museum, 800 Key Highway. For more information and to purchase tickets, call NCECA at 866-266-2322.

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calendar

Love"; at Clayton Staples Art Gallery, Wichita State University, 1845 Fairmount Ave.

Louisiana, New Orleans February 12-April 17 "5000 Years of Chinese Ceramics from the Robin and R. Randolph Richmond Collection"; at New Orleans Museum of Art, 1 Collins Diboll Cir.

Maryland, Baltimore January 10-March 27 "New Ceramics by the Staff of the Glasgow School of Art," Rosenberg Gallery, Brown Center. February 3-March 20 "Contemporary Swedish Ceramics," Meyerhoff Gallery, Fox Bldg. February 19-March 27 "MICA Clay: Juried Alumni Exhibition," Leidy Atrium, Brown Center. February 28-March 20 "MICA Clay: Current Faculty," Fourth Floor Gallery, Brown Center; at Maryland Institute College of Art, 1300 Mount Royal Ave.

February 24-March 24" Ceramic Art Competition"; at Gallery International, 523 N. Charles St.

Maryland, Westminster February 12-March 19 "Free at the Center," ceramic sculpture; at Carroll Community College, Gallery at the Scott Center, 1601 Washington Rd.

Massachusetts, Boston through January 23 "Our Cups Runneth Over"; at the Society of Arts and Crafts, 175 Newbury St.

Massachusetts, Concord January 15-February 9 "Plane Geometries," works by Ruth Borgenicht and Josephine Burr; at Lacoste Gallery, 25 Main St.

Minnesota, Minneapolis January 6-30 Leila Denecke, James Grittner and Jeff Oestreich. January 14-February 27 "Three Jerome Artists," Kate Bauman, Heather Rae Nameth and Todd Severson. February 3-27 Martye Allen, Lou Ann Lewis and Steven Roberts; at Northern Clay Center, 2424 Franklin Ave., E.

Missouri, Kansas City through January 29 "Common Ground: A Showcase of National Ceramics Artists-in-Residence"; at Leedy-Vouklos Art Center, 2012 Baltimore.

Nebraska, Lincoln through February 6 "Ceramic Continuum: Fifty Years of the Archie Bray Influence"; at Sheldon Memorial Art Gallery, University of Nebraska-Lincoln.

New Jersey, Newark through August 14 "Earthen Elegance: African Vessels from the Newark Museum Collection"; at Newark Museum, 49 Washington St.

New Mexico, Santa Fe January 7-February 5 "Man's Best Friend." February 11-March 19 "XXX"; at Santa Fe Clay, 1615 Paseo de Peralta.

New York, Long Island City through January 18 "Fireworks—East and West"; at Space World Gallery, Saegye Times Bldg., 38-42 Ninth St.

New York, New York through January 8 "Modern Italian Sculpture, from Fontana to Zauli"; at Garth Clark Gallery, 24 W. 57th St.

January 15-February 26 "IZNIK, Legendary Ceramics from Turkey: An Art Reborn"; School of Visual Art's Gallery, 209 E. 23rd St.

New York, Port Chester January 9-30 "Rising Stars"; at Clay Art Center, 40 Beech St.

North Carolina, Charlotte through February 27 "North Carolina Pottery: A Restless Tradition." through June 26 "Porcelain American Style." through July 17 "Pottery American Style"; at Mint Museum of Art, 2730 Randolph Rd.

North Carolina, Pineville through January 31 "Funk-tion National"; at the Stretch Gallery, 10726 Pineville Rd.

North Carolina, Seagrove through January 29 "Santa Elena's 16th-Century Spanish Kiln Exhibition"; at North Carolina Pottery Center, 250 East Ave.

Ohio, Toledo through February 13 "18th- and 19th-Century English Transferware"; at the Toledo Museum of Art, 2445 Monroe St.

Oklahoma, Tulsa February 3-23 "Red Heat: Contemporary Work in Clay"; at the University of Tulsa, 600 S. College Ave. *Continued*

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Sequoia Miller: April 20th and 30th
Malcolm Davis: June 25th and 26th
Mary Barringer: October Dates to be
Announced

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Ceramic Aesthetics and Design

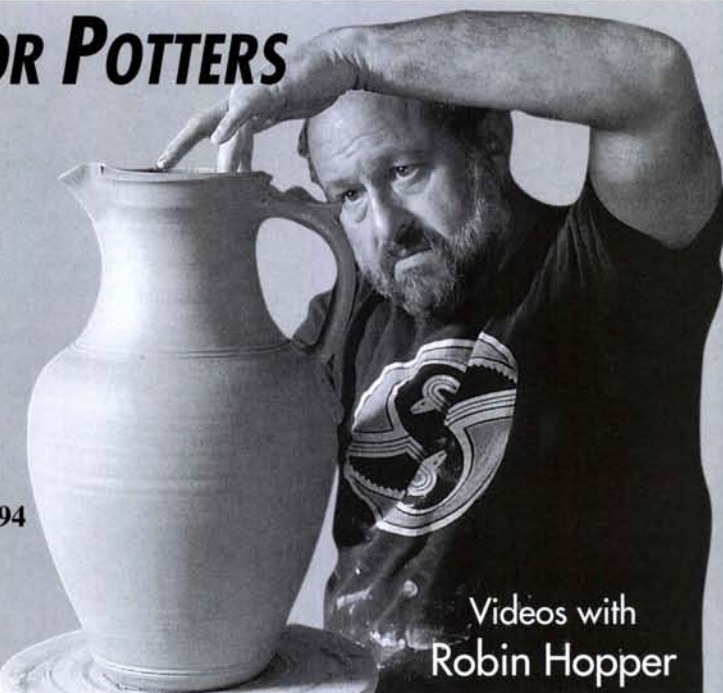
1. Elements of Form
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School Arts

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

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Program Two: Loading and Firing

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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

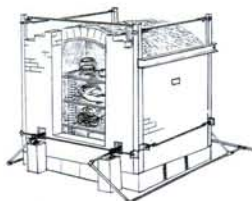
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with Graham Sheehan

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Watershed Winter Residents: March 5–26
Linda McFarling: April 2–23
Ruth Borgenicht: May 1–28
Josh DeWeese: June 3–25

WORKSHOPS

Joan Bruneau: Feb. 5 & 6
Mitch Lyons: March 12 & 13
Tracy Shell: March 21 & 22
John Chewkun: March 23 & 24
Linda McFarling: April 2 & 3
Josh DeWeese: June 4 & 5
Denis Licul: Monthly Raku

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calendar

Pennsylvania, Huntingdon Valley *January 7-31* "Super Bowls 2005." *February 4-28* "Dynamic Duos," Winthrop and Sandy Byers, Sandi Pierantozzi and Neil Patterson, and Cathra-Ann Barker and Richard Meyer; at Vessel Gallery, 2465 Huntingdon Pike.

Pennsylvania, Philadelphia *January 7-30* "Minimal," Mary Barringer, Marek Cecula, Maren Kloppmann, Yih-Wen Kuo, Jae Won Lee, Bodil Manz, Jeffrey Mongrain, Tesuya Yamada and Susan York. "Annual Student Exhibition." *January 7-February 13* "Excess." *February 4-27* "Claymobile Creations." *February 4-March 20* "Bowled Over"; at the Clay Studio, 139 N. Second St.

February 19-March 20 "The Clay Studio: Thirty Years"; at School 33, 1427 Light St.

Pennsylvania, Pittsburgh *January 22-April 3* "Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection"; at the Frick Art & Historical Center, 7227 Reynolds St.

Texas, Houston *February 12-March 12* Dan Anderson and Matt Wilt; at the Goldesberry Gallery, 2625 Colquitt St.

Texas, McAllen *February 19-April 3* "2005 Earth, Wheel and Fire"; at the International Museum of Art & Science, 1900 Nolana.

Virginia, Richmond *through February 27* "Fancy Rockingham Pottery: The Modeller and Ceramics in 19th-Century America"; at the University of Richmond, Lora Robins Gallery of Design from Nature, Boatwright Memorial Library, Richmond Way.

Washington, Cheney *February 17-April 1* "Two by Two, Small-Scale Ceramic Sculpture Biennial"; at Eastern Washington University, Gallery of Art.

Washington, Seattle *through February 13* "Glaze, Pattern and Image: Decoration in Chinese Ceramics"; at the Seattle Asian Art Museum, 1400 E. Prospect St.

Ceramics in Multimedia Exhibitions

Arizona, Carefree *through January 10* Exhibition including ceramics by Hideaki Miyamura; at Andora Gallery, 7202 E. Carefree Dr.

California, Los Angeles *through April 3* "The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World"; at the Los Angeles County Museum of Art, 5905 Wilshire Blvd.

California, Pasadena *January 22-February 19* "Hearts and Flowers XVI: The Valentine's Show"; at the Folk Tree Collection, 199 S. Fair Oaks Ave.

California, Pomona *January 6-February 18* "Ink and Clay 31"; at California State Polytechnic University, Pomona, W. Keith and Janet Kellogg University Art Gallery, 3801 W. Temple.

California, San Francisco *through January 31* "Dovetailing Art and Life: The Bennett Collection"; at San Francisco Museum of Craft+Design, 550 Sutter St.

Colorado, Denver *through January 23* "Tiwanaku: Ancestors of the Inca."; at Denver Art Museum, 100 W. 14 Ave. Pkwy.

D.C., Washington *through February 6* "Palace and Mosque: Islamic Art from the Victoria and Albert Museum"; at the National Gallery of Art, Sixth St. and Constitution Ave., NW.

through February 20 "The Tea Ceremony as Melting Pot." *through June 26* "Luxury and Luminosity: Visual Culture and the Ming Qing"; at the Freer Gallery of Art, Smithsonian Institution, 12th St. and Independence Ave., SW.

through March 20 "Asia in America: Views of Chinese Art from the Indianapolis Museum of Art." *through April 24* Cai Guo-Qiang. "Traveler: Reflection." *February 26-May 15* "Asian Games: The Art of Contest"; at the Arthur M. Sackler Gallery, 1050 Independence, Ave., SW. *Continued*

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calendar

Georgia, Athens through March 20 "Shaping A Collection: Recent Acquisitions in the Decorative Arts"; at Georgia Museum of Art, University of Georgia, 90 Carlton St.

Hawai'i, Honolulu February 17-April 24 "The Art of Rice: Spirit and Sustenance in Asia"; at the Honolulu Academy of Arts, 900 S. Beretania St.

Illinois, Chicago through January 14 "Think Small"; at Illinois State Museum Chicago Gallery, 100 W. Randolph, 2-100.

through February 13 "Machu Picchu: Unveiling the Mystery of the Incas"; at the Field Museum, 1400 S. Lake Shore Dr.

through February 13 "Eternal Light: The 2004 Philip and Sylvia Spertus Judaica Prize"; at the Spertus Museum, 618 S. Michigan Ave.



"Cruet Set," by Adrienne Dellinger; at Wayne Art Center, Wayne, Pennsylvania.

Illinois, Peoria January 7-February 5 "Organic Connections," including ceramic sculpture by Tyler Lotz; at Peoria Art Guild, 203 Harrison.

Kentucky, Lexington January 20-February 18 "Thresholds, Expressions of Art and Spiritual Life"; at Transylvania University, Morlan Gallery, Mitchell Fine Arts Center.

Louisiana, New Orleans through January 16 "The Convivial Art of the Cocktail"; at the New Orleans Museum of Art, 1 Collins Diboll Cir.

Maryland, Baltimore through March 20 "American Fancy: Exuberance in the Arts, 1790-1840"; at the Maryland Historical Society, 201 W. Monument St.

Massachusetts, Cambridge through June 30 "Imazighen: Beauty and Artisanry in Berber Life"; at Peabody Museum, Harvard University, 11 Divinity Ave.

Missouri, Warrensburg January 24-February 25 "Greater Midwest International XX"; at Central Missouri State University, Art Center Gallery.

New Jersey, Clinton through January 9 "Outrageous Home"; at Hunterdon Museum of Art, 7 Lower Center St.

Nevada, Reno through January 6 "enlightEN"; at Wilbur D. May Museum, Rancho San Rafael Regional Park, 1595 N. Sierra St.

New York, Corning through February 9 "Clay and Glass," including ceramics by Rich Conti, Ben Krupka, Kate Maury, Lori Mill, J. Daniel Murphy, John Neely, Pete Pinnell, Kari Radasch, Stacy Snyder and Matt Wilt; at Corning Community College, Atrium Gallery, 1 Academic Dr.

New York, New York through January 16 "Asian Games: The Art of Contest"; at the Asia Society, 725 Park Ave.

through February 25 "DesignMrt: Functional Objects from Donald Judd to Rachel Whiteread"; at the Smithsonian's Cooper Hewitt, National Design Museum, 2 E. 91st St.

North Carolina, Chapel Hill through January 5 "27th Annual Holiday for Collectors"; at Blue Spiral 1, 38 Biltmore Ave.

North Carolina, Charlotte through January 30

"The Nature of Craft and the Penland Experience." **through April 17** "Speaking Volumes: Vessels from the Collection of the Mint Museums"; at the Mint Museum of Craft + Design, 220 N. Tryon St.

January 29-March 20 "The Harry and Mary Dalton Collection: An Anniversary Celebration"; at the Mint Museum, 2730 Randolph Rd.

North Carolina, Creedmoor through January 7 "The Well Adorned Tree: Handmade Ornaments"; at Cedar Creek Gallery, 1150 Fleming Rd.

North Carolina, Raleigh through January 15 "Fine Contemporary Craft, National Biennial Juried Exhibition"; at Artspace, 201 E. Davie St.

Ohio, Canton through February 27 "Defining Craft I: Collecting for the New Millennium," Museum of Arts and Design traveling exhibition; at the Canton Museum of Art, 1001 Market Ave., N.

Ohio, Columbus January 28-April 17 "Bringing Modernism Home: Ohio Decorative Arts 1890-1960"; at Columbus Museum of Art, 480 E. Broad St.

Oregon, Coburg through January 23 "La Petite XII, 2004"; at Alder Gallery, N. Willamette at Pearl St.

Oregon, Gresham January 5-26 MHCC Alumni Show"; at Mt. Hood Community College, Visual Arts Center Gallery, 26000 S.E. Stark St.

Pennsylvania, Pittsburgh through January 15 "Perchance to Dream," including ceramics by Kosmas Ballis, Christina Bothwell, Mark Chatterley, Christine Federighi, Jiri Lonsky, Louise Radochonski, Tim Roda and Allan Rosenbaum; at the Society for Contemporary Craft, 2100 Smallman St.

Pennsylvania, Wayne through January 20 "Craft Forms 2004, Tenth Annual National Juried Exhibition and Sale of Fine Contemporary Crafts"; at Wayne Art Center, 413 Maplewood Ave.

Texas, Beaumont February 12-March 12 "Tri-State National"; at Beaumont Art League, 2675 Gulf St.

Texas, Dallas through May 29 "Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong"; at the Dallas Museum of Art, 1717 N. Harwood St.

Texas, Denton January 29-March 20 "Materials Hard and Soft"; at Greater Denton Arts Council, 207 S. Bell Ave.

Texas, Houston through January 30 "Patrons Choice: The Silver Anniversary of the Museum Collectors"; at the Museum of Fine Arts, Houston, Audrey Jones Beck Bldg., 5601 Main St.

Virginia, Richmond February 5-May 7 "Bonnie Prince Charlie and the Royal House of Stuart, 1688-1788: Works of Art from the Drambaie Collection"; at the University of Richmond Museums, George M. Modlin Center for the Arts, Marsh Art Gallery

Wisconsin, Racine through March 6 "The Artist Responds: Albert Paley and Art Nouveau"; at the Racine Art Museum, 441 Main St.

Fairs, Festivals and Sales

Arizona, Scottsdale February 11-13 "14th Annual Scottsdale Fine Art and Chocolate Festival"; at Scottsdale Pavilions, E. Indian Bend Rd.

Arizona, Surprise February 18-20 "First Annual Surprise Fine Art and Wine Festival"; Grass pad, 15850 N. Bullard Ave.

California, San Rafael February 26-27 "21st Annual Marin Indian Art Show"; at Marin Center Exhibition Hall and Embassy Suites, Ave. of the Flags, Marin County Civic Center.

Florida, Gainesville January 29-30 and February 4-6 "19th Annual Hoggetowne Medieval Faire"; at the Alachua County Fairgrounds, State Rte. 222.

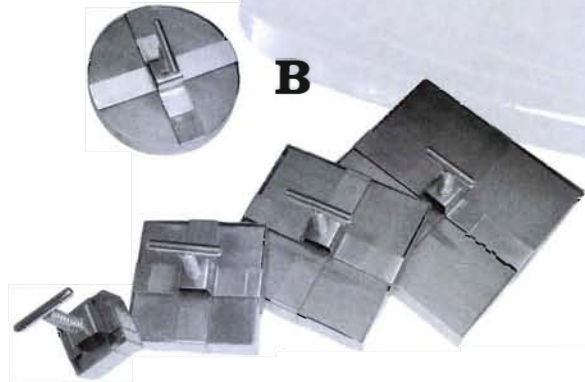
Florida, West Palm Beach January 13-17 "Palm Beach3"; at Palm Beach Convention Center, 650 Okeechobee Blvd.

Illinois, Chicago January 15 "First Annual Student Members' Sale"; at Lillstreet Art Center, 4401 N. Ravenswood.

Maryland, Baltimore February 22-24 "29th An-



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calendar

nual Craft Show"; at Baltimore Convention Center, 1 W. Pratt St.

New York, New York January 19-23 "New York Ceramics Fair"; at the National Academy of Design Museum, 1083 Fifth Ave.

Ohio, Columbus January 29-30 "Art Studio Clearance Sale"; at Veteran's Memorial Exposition Hall

February 4-6 "Sugarloaf Crafts Festival"; at Ohio Expo Center, 717 East 17th Ave.

Oregon, Portland through January 9 "Handmade for the Holidays: My Love is Not Mass Produced"; at Contemporary Crafts Museum & Gallery, 3934 S.W. Corbett Ave.

Virginia, Chantilly January 28-30 "Sugarloaf Crafts Festival"; at Dulles Expo Center, 4320 Chantilly Place Center.

Workshops

Arizona, Phoenix February 4 (lecture)-6 "Glaze Application," hands-on workshop with Joyce Michaud. Fee: \$190; lecture, free. Contact Desert Dragon Pottery, PO Box 41008, Phoenix 85080-1008; e-mail mishy@desertdragonpottery.com; see www.desertdragonpottery.com; or telephone (602) 690-6956.

California, Huntington Beach January 29-31 "A GeillColeman Kiln Firing Workshop" with Tom Coleman and Paul Geil. Fee: \$175; participants must bring a minimum of 3 bisqued pots. Contact Sofia Boubakir, Geil Kilns, 7201 Clay Ave., Huntington Beach 92648; e-mail geil@kilns.com; or telephone (800) 877-4345.

California, Menifee March 19 "A Day with John Hopkins." Fee: \$35, includes lunch. Contact Myrna James, Mt. San Jacinto College-Menifee, Ceramics Club, Rm. 607, 28237 La Piedra Rd., Menifee 92584; e-mail auntym36@earthlink.net; or telephone (951) 672-6752.

California, Ojai March 5-6 Workshop with Tom Turner. Fee: \$175; includes breakfast. Contact Dusti Pelow, Massarella's Firehouse Pottery & Gallery, 109 N. Montgomery St., Ojai 93023; e-mail firehousepottery@sbcglobal.net; or telephone (805) 646-9453.

California, Orangevale January 22-23 Demonstration workshop with Randy Brodnax. Fee: \$225, includes Saturday dinner. Contact Morgan Britt, Fire Art Clayworks, 7032 Hickory Ave., Orangevale 95662; see www.fireartclayworks.com; or telephone (916) 715-6113.

Connecticut, Brookfield January 15-16 "Ceramic Coiling" with Elizabeth MacDonald. **January 21-23** "Tea Ware Techniques" with Peter Callas. **February 19-20** "Production Pottery" with Dan Finch. **February 26-27** "American Ceramic Redware" with Eric Kubinyak. **March 19-20** "Ceramic Extruder Techniques" with Roger Baumann. Contact the Brookfield Craft Center, PO Box 122, 286 Whisconier Rd., Brookfield 06804-0122; e-mail info@brookfieldcraftcenter.org; see www.brookfieldcraftcenter.org; telephone (203) 775-4526; or fax (203) 740-7815.

Connecticut, Guilford February 5-6 Workshop with Chris Gustin. Contact Guilford Handcraft Center, 411 Church St., Guilford 06437; see www.handcraftcenter.org; telephone (203) 453-5947.

Florida, St. Petersburg February 11-13 "Successful Excess: Plates, Platters and Everything in Between," hands-on workshop with Eddie Dominguez. Fee: \$350; members, \$300; includes lab fee. Contact the Arts Center, 719 Central Ave., St. Petersburg 33701; e-mail info@theartscenter.org; see www.theartscenter.org; telephone (727) 822-7872; or fax (727) 821-0516.

Florida, Stuart March 4-5 Workshop with Paul Soldner. Fee: \$195; students discounted. Contact Fish



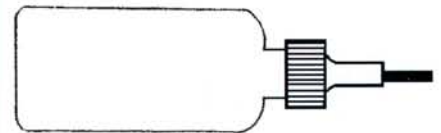
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| Doug Casebeer | Diane Kenney | Paul Soldner |
| Jim Connell | Tom Kerrigan | Patti Warashina |
| Patrick Crabb | James Lawton | |
| Anne Currier | Jan McKeachie-Johnston | |
| Arthur Gonzalez | Pete Pinnell | |
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| John Jessiman www.pietro.net | Earth & Fire | 17 th –30 th April anna@pietro.net |
| Nick Joerling www.potteryabroad.com | Pots & Possibilities | 1 st –14 th May lmb@potteryweb.com |
| Denys James www.denysjames.com | Low-Fired Soda | 15 th –28 th May denys@denysjames.com |
| Clover & Rodolfi www.pietro.net | Awakening Creativity | 29 th –6 th June chazwillow@hotmail.com |
| Silvie Granatelli www.pietro.net | Italian Table | 12 th –25 th June anna@pietro.net |
| Terry Davies www.pietro.net | Raku Techniques | 26 th –9 th July pietro@pietro.net |
| Pietro Maddalena www.pietro.net | Throwing for Beginners | 10 th –23 rd June pietro@pietro.net |
| Pietro Maddalena www.pietro.net | Advanced Throwing | 24 th –6 th August pietro@pietro.net |
| Walter Ostrom www.pietro.net | Maiolica: Then & Now | 7 th –20 th August anna@pietro.net |
| Giovanni Cimatti www.pietro.net | Raku Dolce | 21 st –27 th August pietro@pietro.net |
| Terry Davies www.pietro.net | Soda Firing | 28 th –3 rd September pietro@pietro.net |
| Giovanni Cimatti www.pietro.net | Raku Dolce | 4 th –10 th September pietro@pietro.net |
| Josh DeWeese www.archiebray.org | Clay and Chianti | 18 th –1 st October josh@archiebray.org |
| Leah Leitson www.potteryabroad.com | Thrown & Altered Pots | 2 nd –15 th October lmb@potteryweb.com |
| Davies & Cimatti www.pietro.net | S. Firing & R. Dolce | 16 th –29 th October anna@pietro.net |

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TOM TURNER

Tom Turner has 43 years of working in clay and porcelain; is in over 30 books written in 5 countries; and has work in major museums across the country, including the Smithsonian and the Everson.

He is available for teaching, workshops, consultations and appraisals.



2005 workshop schedule:

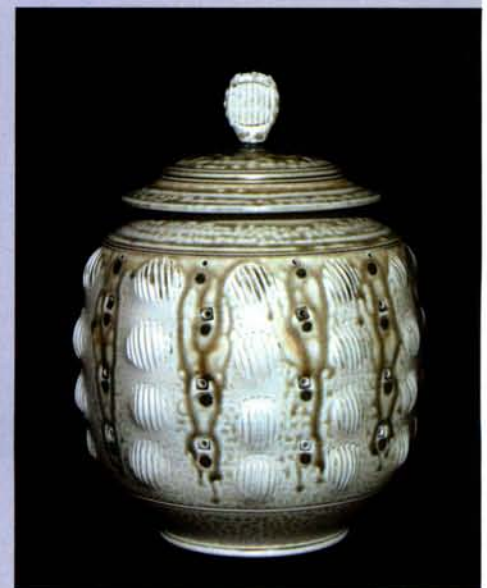
February 4 & 5, Joy Pottery,
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March 5 & 6, Firehouse Pottery,
Ojai, CA; (805) 646-9453; frank@firehouse-pottery.com

May 13–15, North Carolina Pottery Center,
Seagrove, NC; (336) 873-8430

June 22–June 29, Laloba Ranch, Steamboat Springs, CO;
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July 15–19, Peter's Valley, Layton, NJ, (973) 948-5200



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House Art Center, 4745 S.E. DeSota Ave, Stuart 34997; or see www.fishhouseartcenter.com.

Florida, West Palm Beach January 15-16 "Thrown and Altered Majolica" with Posey Bacopoulos *January 24-28* "Expressive Approaches to the Human Form" with Adrian Arleo. *February 5-6* "High Energy Clay" with Don Reitz. *February 28-March 4* "Site-Specific Architectural Sculpture in Ceramics" with Robert Harrison. *March 12-13* "Assemblage in Clay: Playing with the Parts" with Jim Koudelka. Contact the Armory Art Center, 1700 Parker Ave., West Palm Beach 33401; see www.armoryart.org; or telephone (561) 832-1776.

Georgia, Atlanta January 8-9 "Tips, Tricks, Tools and Techniques" with Bill van Gilder. *January 29-30* "No Compromise with Gravity" with Harvey Sadow. Fee/session: \$100. Contact Glenn Dair, Callanwolde Fine Arts Center, 980 Briarcliff Rd., Atlanta 30306; e-mail gdair@callanwolde.org; or telephone (404) 874-9351.

February 26-27 Demonstration workshop with Mel Jacobson. *March 12-13* "Clay + Spirit," hands-on workshop with Tom Kerrigan. Fee: \$185. *April 16-17* "Ash Glaze," hands-on workshop with Marklisenberg. *May 7-75* Demonstration workshop with Gay Smith. Fee (unless noted above): \$110. Discount: 15% with 60-day advance registration. Contact MudFire Clay Studio and Gallery, 175 Laredo Dr., Atlanta 30030; e-mail info@mudfire.com; see www.mudfire.com; or telephone (404)377-8033.

Georgia, Watkinsville February 19 Demonstration workshop with Robert Brady and Sandy Simon. Fee: \$50, includes lunch. Contact Nancy Green, 1500 Tappan Spur Rd., Watkinsville 30677; e-mail astadizzy@yahoo.com; or telephone (707) 769-5659.

Hawai'i, Maui February 18-20 "Clay + Spirit," handbuilding workshop with Thomas Kerrigan. Fee: \$386; members, \$326; includes materials and lab fee. Contact Hui No'eau Visual Arts Center, 2841 Baldwin Ave., Makawao, Maui 96768; e-mail audreyt@huinoeao.com; or telephone (808) 572-6560.

Illinois, Chicago March 12 "Introduction to Installation." Fee: \$50; members, \$40. For further information, contact Margaret Park Smith, Lillstreet Art Center, 4401 N. Ravenswood, Chicago 60640; e-mail margaret@lillstreet.com; see www.lillstreet.com; or telephone (773) 769-4226.

Illinois, Oak Park January 22-23 Workshop with Geoffrey Wheeler. Fee: \$125. Contact Terra Incognito Studios and Gallery, 246 Chicago Ave., Oak Park 60302; see www.terraincognitostudios.com; or telephone (708) 383-6228.

Illinois, St. Charles February 11-12 "Fine and Functional: Thrown and Patterned Porcelain" with Elizabeth Lurie. Contact the Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles 60175; e-mail finelineca@aol.com; see www.finelineca.org; or telephone (630) 584-9443.

Indiana, Bloomington April 9-10 "A Touch of Porcelain—The Elegance of Form" with Susan Filley. Contact Cheri Glaser, Local Clay Potters' Guild, 830 N. Sewell Rd., Bloomington 47408; e-mail glaser66@kiva.net; or telephone (812) 336-3463.

Kansas, Wichita January 6-9 "Wood-Fire Workshop." *January 8 (lecture)-9* "Porcelain Workshop." Instructor: Charity Davis-Woodard. Wood-fire fee: \$125; members, \$115; bring 10-20 bisqued pieces. Porcelain workshop only fee: \$75; members, \$65. Lecture: free. Contact the Wichita Center for the Arts, 9112 E. Central, Wichita 67206; e-mail school@wcfta.com; see www.wcfta.com; or telephone (316) 634-2787.

February 26-27 Workshop with Jeanne Quinn. For further information, contact Stephanie Lanter, Wichita State University, School of Art and Design, 1845

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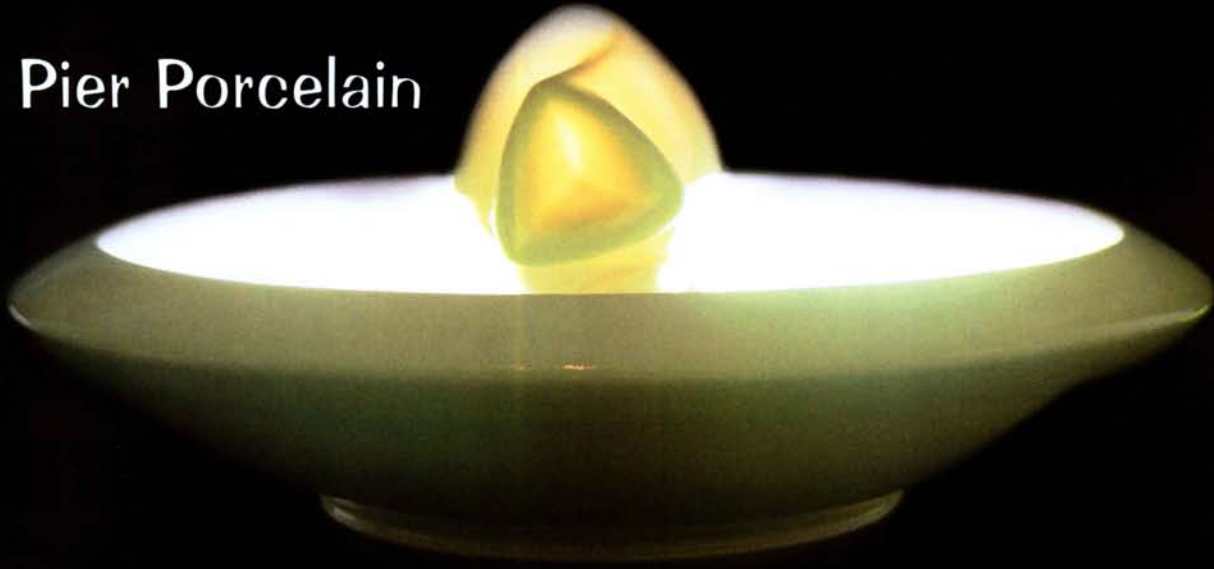
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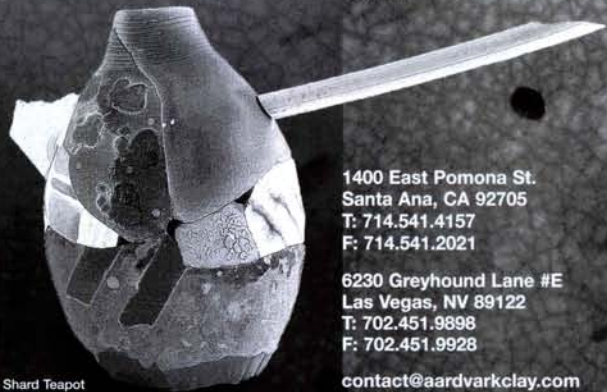
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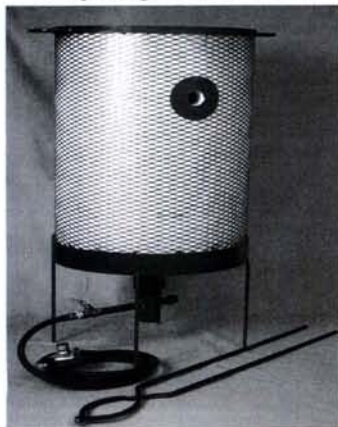
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Maryland, Baltimore *January 8-9* "One Thin Wall," demonstration with Beth Cavener Stichter. Fee: \$180; members, \$160. *January 14-18* "Generating Ideas: Making Pottery Personal," five-day, hands-on workshop with Peter Beasecker. Fee: \$310; members, \$290. *March 13-14* "NCECA Pre-Conference Workshop, Endless Variations: Functional Four on the Floor" with Malcolm Davis, Steven Hill, Jeff Oestreich and Lynn Smiser Bowers. Fee: \$180, includes breakfast and lunch. Contact Baltimore Clayworks, 5707 Smith Ave., Baltimore 21209; e-mail leigh.mickelson@baltimoreclayworks.org; see www.baltimoreclayworks.org; or telephone (410) 578-1919.

February 19 Clay workshop, included tour of "American Fancy: Exuberance in the Arts, 1790-1840." Fee: \$40; members, \$35; includes breakfast. Beginning/intermediate. *March 6* "American Radiance, a Story of American Folk Arts," lecture with Ralph Esmerian. Fee: \$15; members, \$10. Contact the Maryland Historical Society, 201 W. Monument St., Baltimore 21201; see www.mdhs.org; telephone (410) 685-3750, ext. 321.

March 15 Lecture with Lawson Oyekan. Lecture with Doug Baldwin and Rudy Autio. Contact Maryland Institute College of Art, 1300 Mount Royal Ave., Baltimore 21207; or see www.mica.edu.

Maryland, Frederick *January 6-9* "Master's Throwing" with Joyce Michaud. Fee: \$245. *January 23* "Potter's Roundtable." Free. *February 12* "Electric Kiln" with Phil Berneburg. Fee: \$85. *February 26-27* "Brushmaking" with Susan Nayfield Kahn. Fee: \$165, includes materials to make 4 brushes. *March 11 (lecture)-13* "On the Wheel and Almost Round" with Jack Troy. Fee: \$185. Lecture: free. *March 20* "Master's Concepts" with Joyce Michaud. Fee: \$85. Contact Hood College, Ceramics Program, 401 Rosemont Ave., Frederick 21701; see www.hood.edulacademic/art; or telephone (301) 696-3456.

Massachusetts, Plymouth *January 11-12* "Firing with Wood" with Phil Rogers. Fee: \$120/2 days or \$75/1 day; members, \$110/2 days or \$65/1 day. Contact Gail Turner, Cape Cod Potters, Inc., Box 76, Chatham, MA 02633-0076; see www.capecodpotters.org; telephone (508) 385-4214.

Massachusetts, Somerville *January 14* Slide presentation with Ani Kasten, Nepal Pottery Village. Fee: free. *January 22, 29* and *February 5* "Children's Workshop: Tile Mosaics" with Maureen Cayer. Fee: \$70. *January 30* or *March 20* "Clay on the Wheel for Adults" with Lisa Knebel. Fee: \$35. *February 13* or *March 13* "Parent and Child Wheel-Throwing Workshop" with Elizabeth Flannery. Fee: \$40. *February 18-19* "Handbuilding with Extruded Pots" with Gabrielle Fougere. Fee: \$200; members, \$100. *March 5-6* "Pots and Possibilities" with Nick Joerling. Fee: \$250; members, \$125. *April 3* "Parent and Child Picture Frames Workshop" with Hoay Cheah. Fee: \$40. Contact Mudflat, 149 Broadway, Somerville 02145; see www.mudflat.org; telephone (617) 628-0589; or fax (617) 628-2082.

Massachusetts, Stockbridge *January 29-20* "Bowls and Lidded Vessels" with Michael Connelly. Fee: \$180. Contact Ellen Grenadier, IS 183, Art School of the Berkshires, 13 Willard Hill Rd., Stockbridge 01262; e-mail grenadierpottery@hotmail.com; see www.is183.org; or telephone (413) 298-5252.

Massachusetts, Worcester *February 19-20* "Thrown and Wet Altered" with Aysha Peltz. Contact Worcester Center for Crafts, 25 Sagamore Rd. Worcester 01605; see www.worcestercraftcenter.org; or telephone (508) 753-8183.

Minnesota, Bemidji *April 13-14* Workshop with Bob and Cheryl Husby at Bemidji State University. Fee:

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Minnesota, Minneapolis January 29 "McKnight Fellowship Artists' Workshop" with Andrea Leila Denicke and Matthew Metz. Free. *February 12* Workshop with Farraday Newsome. Free. Contact Northern Clay Center, 2424 Franklin Ave., E, Minneapolis 55406; see www.northernclaycenter.org; or telephone (612) 339-8007.

Missouri, Kansas City February 5-6 Workshop with Bede Clarke. For further information, contact Red Star Studios, 821 W. 17th St., Kansas City 64108; e-mail gallery@redstarstudios.org; see www.redstarstudios.org; or telephone (816) 474-7316.

New York, Long Island City January 29 "Teabowls, Teapots and Other Nightmares" with Malcolm Davis. *February 26* Workshop with Sara Patterson. *April 2* Workshop with Mikhail Zakin. Fee/session: \$65. Contact Sara Patterson, Queensboro Potters, 42-26 28th St., 2E, Long Island City 11101; e-mail sarapots@earthlink.net; or telephone (718) 729-4882.

New York, New York January 24-28 "All About Function and Utility" with Val Cushing. Contact 92nd Street Y Art Center, 1395 Lexington Ave., New York 10128; see www.92y.org; telephone (212) 415-5500.

February 12-13 "Porcelain Sculptural Vessels," with Ellen Day. Fee: \$235; members, \$220; includes tour of Ruth Duckworth exhibition. Contact Museum of Arts & Design, 40 W. 53rd St., New York 10019; see www.madmuseum.org; or telephone (212) 956-3535.

New York, Port Chester February 5-6 "Cut & Paste: Exploring Form & Function with Earthenware" with Joan Bruneau. Fee: \$175. Contact the Clay Art Center, 40 Beech St., Port Chester 10573; or telephone (914) 937-2047.

North Carolina, Asheville February 18-19 "K-12 Educators Workshop." Fee: \$75. Limit of 40 participants. For further information, contact Odyssey Center for Ceramic Arts, PO Box 18284, Asheville 28814; e-mail odyssey@highwaterclays.com; see www.highwaterclays.com; telephone (828) 285-0210.

North Carolina, Columbia February 17-20 "Cabin Fever Reliever V," includes "Handbuilding with Clay" with Sandi Pierantozzi and "Wheel-Thrown Vessels" with Neil Patterson. Fee: \$430, includes registration, lodging and meals. Contact Pocosin Arts, PO Box 690, Columbia 27925; e-mail info@pocosinarts.org; see www.pocosinarts.org; or telephone (252) 796-2787.

Ohio, Wooster April 13-16 "Functional Ceramics 2005" with Mark Hewitt, Sandi Pierantozzi and Neil Patterson. Fee: \$ 175; full-time students, \$90. Contact Phyllis Blair Clark, 2555 Graustark Path, Wooster 44691; or telephone (330) 345-7576.

Oregon, Astoria April 12-17, unload23 "Six-Day Wood-Fire Workshop" with Owen Rye. Fee: \$200. For further information, contact Teri Sund, Clatsop Community College, Art Center Gallery, 1653 Jerome Ave., Astoria 97103; e-mail tsund@clatsopcc.edu; telephone (503) 338-2478; or e-mail Richard Rowland, rowland@clatsopcc.edu; or telephone (503) 325-0184 or (503) 338-2449.

Oregon, Gresham April 8-10 Workshop with Owen Rye. Fee: \$100. Contact Stephen Mickey, Mt. Hood Community College, 26000 S.E. Stark St., Gresham 97030; or e-mail dmickey@aracnet.com.

Pennsylvania, Philadelphia January 22 "Extruder and Decorative Stamping Techniques" with Candy Depew. Fee: \$65; members, \$60. *February 11* (lecture), *12-13* "Handbuilding Functional Pots" with Sandi Pierantozzi. *March 11* (lecture), *12-13* "Porce-


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lain: The Plasticity of a Line" with Alleghany Meadows. *April 9* "Fun Glazing Techniques" with Doug Herren. Fee: \$65; members, \$60. *April 23* "Coloring Outside the Lines" with Rain Harris. Fee: \$80; members, \$75; includes materials. *May 13 (lecture), 14-15* "Functional Excess" with Julia Galloway. Fee (unless noted above): \$205; members, \$195; lectures, \$5. Contact theClayStudio, 139N. SecondSt., Philadelphia 19106; see www.theclaystudio.org; telephone (215) 925-3453; or fax (215) 925-7774.

Tennessee, Sewanee *February 19-20* Hands-on workshop with Pete Pinnell. Fee: \$150, includes lunch. Limit of 18 participants. Contact Claire Reishman, St. Andrew's-Sewanee School, 290 Quintard Rd., Sewanee 37375; e-mail creishman@sasweb.org; or telephone (931) 968-0210, ext. 3165.

Texas, Austin *January 28 (lecture), 29-30* "Thrown and Altered Work with Majolica Surface" with Linda Arbuckle. Fee: \$130. Lecture: free. Contact Clayways Pottery Studio and Gallery, 5442 Burnet Rd., Austin 78756; e-mail clayways@texas.net; see www.clayways.com; or telephone (512) 459-6445.

Texas, San Antonio *March 19* Slide lecture with Shuji Ikeda. Free. Contact Southwest School of Art & Craft, 300 Augusta, San Antonio 78205; see www.swschool.org; or telephone (210) 224-1848.

Vermont, Bennington *January 26-30* "Clay: Beyond the Object" with Sadashi Inuzuka and/or "Hand-building" with Suze Lindsay at Bennington College. For further information, contact North Country Studio Workshops, PO Box 875, Hanover, NH 03755; see www.northcountrystudioworkshops.org; or telephone (603) 795-2889.

International Events

Belize, Rio Bravo *April 21 -May 1* "Maya Pottery Workshop" with Clint Swink. Fee: \$1500, includes lodging, meals, transportation, research and tours. Contact Swink Art, 688 Raven Ridge, Bayfield, CO 81122; e-mail www@rmi.net; or telephone (970) 563-4624.

Canada, Alberta, Calgary *January 4-15* James Shrosbee; at Alberta College of Art & Design, Illingworth Kerr Gallery, 1407-14 Ave., NW.

Canada, British Columbia, Burnaby *February 12-13* Lecture and demonstration with Paul Davis. Fee: CAN\$107 (US\$90); before January 15, CAN\$96.30 (US\$80). *February 16-20, unload 23* "Wood/Soda Firing workshop" with Paul Davis. Fee: CAN\$395.90 (US\$328). Participants should bring 10 bisqued pieces. Contact Jay MacLennan, the Shadbolt Centre for the Arts, 6450 Deer Lake Ave., Burnaby V5G 2J3; e-mail jay.maclennan@city.burnaby.bc.ca; see www.bcpotters.com; telephone (604) 291-6864; or fax (604) 205-3001.

Canada, Ontario, Burlington *through February 16* "Quietly Convincing." *through February 6* "Flora: Fragile Habitats Declining Ecosystems," ceramic installation by Julie Aubin and Darlene Benner. *January 10-December 19* "Recent Acquisitions 2004"; at Burlington Art Centre, 1333 Lakeshore Rd.

Canada, Ontario, Toronto *through January 23* "Picasso and Ceramics"; at the University of Toronto Art Centre, 15 King's College Cir.

January 29-March 20 "Craft/Design Exhibition"; at the Harbourfront Centre, York Quay Gallery, 235 Queen's Quay W.

Canada, Quebec, Montreal *January 22-May 15* "Eternal Egypt: Masterworks of Ancient Art from the British Museum"; at the Montreal Museum of Fine Arts, 1380 rue Sherbrooke W.

Denmark, Skaelskor *January 10-14* "Plaster Techniques—Model and Mold" with Richard Saaby. Fee: Dkr 1700 (US\$297); members, Dkr 1500 (US\$262);



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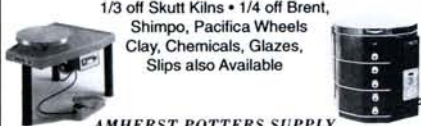
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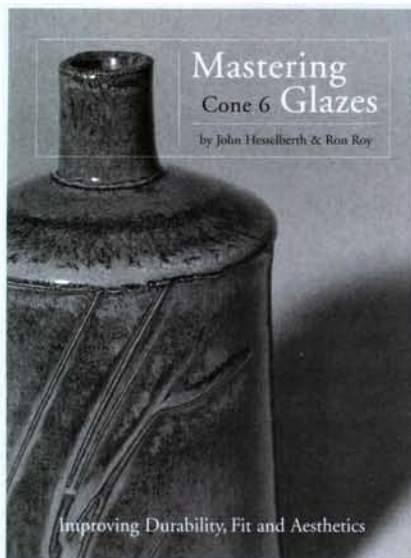
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students, Dkr 1200 (US\$209). *January 17-18* "Individual Projects—Plaster and Mold" with Richard Saaby. Fee: Dkr 1200; members and students, Dkr 1000 (US\$174). *February 16-18* "Sculpture and Form" with Felicity Aylieff. Fee: Dkr 1500; members, Dkr 1300 (US\$227); students, Dkr 1000. *April 2-11* "Cross Draught Kiln Wood Firing." Fee: Dkr 700 (US\$122); must bring bisqueware. *April 18-24* "Wood Kilns—Fast Fire and Soda" with Ann-Charlotte Ohlsson. Fee: Dkr 1600 (US\$281); students, Dkr 1100. *April 29-30* "Photography—Ceramic Work" with Ole Akhoj. Fee: Dkr 1100; members, Dkr 900; students, Dkr 700. *May 23-24* "Between Image and Form" with Brian Bolden. Fee: Dkr 1200; members, Dkr 1000; students, Dkr 700. *September 5-9* "Experimental Studio II" with Barbro Aberg and Karen Harsbro. Fee: Dkr 1900 (US\$331); members, Dkr 1700; students, Dkr 1200. Contact Guldagergard, International Ceramic Center, Heilmannsvej 31 A, 4230 Skaelskor; e-mail ceramic@ceramic.dk; see www.ceramic.dk; telephone (45) 5819 0016; or fax (45) 5819 0037

England, Bovey Tracey, Devon through January 5 Two-person exhibition including ceramics by Taja; at the Devon Guild of Craftsmen, Riverside Mill.

England, London through January 8 Ceramic sculpture by Sara Radstone; at Barrett Marsden Gallery, 17-18 Great Sutton St.

through February 5 "Making It Yours: Ceramics." through February 6 "Beauty and the Beast: New Swedish Design"; at the Crafts Council Gallery, 44a Pentonville Rd.

through July 31 "Circling the Square: Avant-Garde Porcelain from Revolutionary Russia"; at Hermitage Rooms, South Bldg., Somerset House, Strand.

January 12-17 "Collect 2005"; at the Victoria and Albert Museum, Cromwell Rd.

February 2-April 24 "Modern Pots: Lucie Rie, Hans Coper and Their Contemporaries"; at Dulwich Picture Gallery, Gallery Rd.

May 14-31 "London and Paris: A Visual Arts Study Abroad Program" with Gail Kendall. Fee: \$3000, includes airfare, lodging and tours. Undergraduate credit, scholarships and financial aid available. Contact Gail Kendall, University of Nebraska-Lincoln: gkendall1@unl.edu; or see www.unl.edu/iaffairs.

England, Oxford through January 8 "1000 Years of Jingdezhen Porcelain"; at the Ashmolean, Beaumont St.

France, Paris through January 15 Jean Girel, "Return of Taiwan"; at Galerie Arcanes, 11 rue de Lille.

France, Saint Quentin la Poterie through January 8 "Art of the Bowl." Anna Lambert, "Animals"; at Terra Viva Galerie, rue de la Fontaine.

France, Sevres through January 24 "Frangois Imhoff, A Porcelain Decoration"; at Musee National de Ceramique, Place de la Manufacture.

Germany, Berlin January 15-August 1 "Made in Berlin: Ceramics Before 1945"; at Keramik-Museum Berlin, Schustehrusstr. 13.

Germany, Hohn-Grenzhausen through January 6 "Westerwald Prize 2004." through January 11 "Kurouemon Kumano—The Bear of Echizen"; at Keramikmuseum Westerwald, LindenstraBe.

Italy, Tuscany May 1-14 "Pots/Possibilities" with Nick Joerling. October 2-15 "Responding to Touch: Porcelain Pots Thrown and Altered" with Leah Leitson. Fee/session: \$2500, includes lodging and materials. Contact Lynne Burke, Pottery Abroad, LLC: e-mail lmb@potteryweb.com; see www.potteryabroad.com; or telephone (404) 261-0431.

May 13-30 One-week hands-on handbuilding workshop with Denys James; one-week hands-on terra sigillata workshop with Giovanni Cimatti. Fee: US\$3625, includes airfare, lodging, lunch, materials and tours. Contact Denys James, Discovery Art Travel,

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Jamaica, Trelawny April 22-30 "Jamaica: Making Pottery" with Doug Casebeer, Randy Johnston, Jan McKeachie Johnston and David Pinto. Contact Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; see www.andersonranch.org; or telephone (970) 923-3181.

Japan, Gifu through January 16 "New Direction of Japanese Ceramic Art." *through March 4* "Modern Ceramics of Italy" and "Modern Ceramic Design—Forms of White Vessels." *through March 27* Utsuwa, Utsuwa and Utsuwa." *January 19-March 4* "An Exhibition of Students Work"; at the Museum of Modern Ceramic Art, Gifu, 4-2-5 Higashi-machi, Tajimi-shi.

Japan, Osaka through April 12 "Persian Ceramics and Bronze from Takada Collection"; at the Museum of Oriental Ceramics, Osaka, 1-1-26 Nakanoshima, Kita-ku.

Laos, Luang Prabang, Ban Chan January 15-February 2 Hands-on workshop, including throwing forming methods and wood firing an underground, scorpion-shaped earthenware kiln with Denys James and the local potters from Ban Chan pottery village. Fee: US\$3163, includes airfare, materials, firing, lodging, some meals, tours and excursions. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; e-mail denys@denysjames.com; see www.denysjames.com; or telephone (250) 537-4906.

Mexico, Michoacan January 22-31 "Indigenous Clay," includes forming, firing and visits to eight pottery villages. Fee: \$1495-\$1895; includes lodging, most meals and local transportation. Contact Eric Mindling; e-mail traditionsmexico@yahoo.com; or see www.manos-de-oaxaca.com.

Mexico, Oaxaca March 6-16 "Indigenous Clay," includes forming and firing techniques, and tours. Fee: \$1215—\$1500; includes materials, some lodging and meals, and local transportation. Contact Eric Mindling; e-mail traditionsmexico@yahoo.com; or see www.manos-de-oaxaca.com.

Netherlands, Amsterdam through January 9 Angel Garraza. *January 16-February 19* "50 Years at Galerie De Witte Voet"; at Galerie De Witte Voet, Kerkstraat 135.

Netherlands, Delft through January 8 "Dark Days of Delft." *through January 29* Evelyn van Baarda; at Terra Keramiek, Nieuwstraat 7.

Netherlands, Leeuwarden through February 21 Ingrid Mol, "Dreaming of Carlo Montana"; at Prinsessehof Leeuwarden, Grote Kerkstraat 11.

Switzerland, Geneva through March 28 "Portugese Ceramics from the 17th and 20th Centuries"; at Musee Ariana, 10, Ave. de la Paix.

Turkey, Istanbul, Ankara and Cappadocia September 15-October 6 "Turkey Ceramic Excursion." First week: hands-on workshop including handbuilding, colored porcelain and decals with Mehmet Kutlu. Second week: hands-on workshop with Erdogan Gulec and Denys James. Fee: CAN\$3985 (US\$2975), includes airfare, transportation, lodging, breakfasts, tours and studio visits. Deposit due: June 15. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; e-mail denys@denysjames.com; see www.denysjames.com; or telephone (250) 537-4906.

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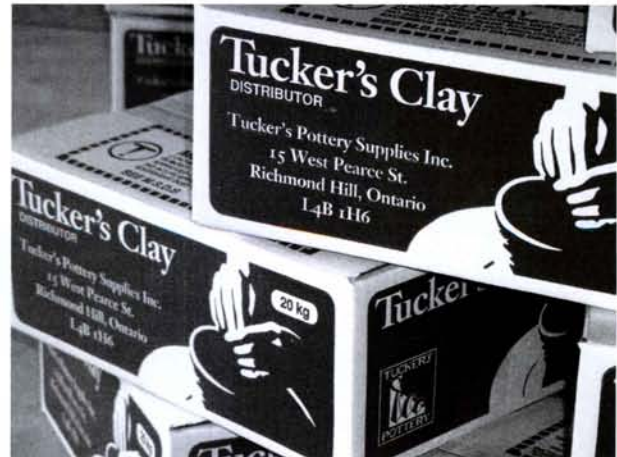
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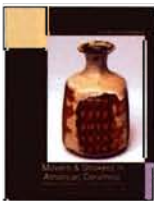
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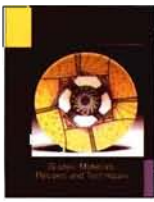
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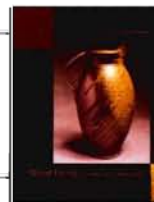
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Comment I **The Taiwan Incident** by Joan Lincoln

The roof tiles of the Buddhist temple at Sun Moon Lake in Taiwan, have the glossy color of over-ripe persimmons. There are thousands upon thousands of clay tiles, and when looking at them I understood the energy it took to dig, mix, form, press, glaze and fire all of them. I know the process to create the waxy, orange-glazed texture, the molded, antefix decoration. I coveted a chunk of that tile as a conversation between potters.

We walked under the arched gateway, a commanding structure close to the road, scaled to dominate. We crossed an expanse of hardened earth, through the temple entrance. Inside was a large, open central courtyard inside a square of buildings several stories tall. It was apparently empty, but there was a feeling of brown-robed presence and a breathing stillness. A slight wind came from the upper roof levels, enough to stir a chime somewhere. I could smell old wood and new straw. We crossed the courtyard and passed into a dim, candle-lit sanctuary, bringing a

prayer greeting from our own faith to the ponderous, gold-leaved guardians within.

Curiosity made us climb the massive stone stairway, which angled up and up the interior face of the courtyard, gaining us an over-view look at the multiple levels of brilliant tile. We were surrounded above, around and below by the pitched expanses of tile roof. I wanted to feel the glaze, but nowhere was it reachable. Perhaps it was that frustration that made me feel guilt at the unmistakable sound of crashing pottery. Looking down over the wide stone balustrade, we saw the shards of roof tile littering the courtyard. A moment later, we noticed the tiny, bent, robed figure gathering the orange fragments onto a flat straw basket. Seconds later, the place was as it had been; still, serene, contemplative. But the moment was as shattered as the tile.

We hurried down the levels of stone steps feeling like trespassers. In the courtyard, we saw how far the broken tile had scattered. There was a forgotten shard near the wall. I

don't know why I picked it up. Perhaps as a housewife or from the desire to possess it.

Where did I go wrong? The robed sweeper quickly reappeared and, with averted face and outstretched hand, gestured for its return. I tried to explain, stroking the glazed tile, but feeling guilt upon guilt, I nodded and complied. We retreated out of the building, under the massive gate to the road.

Our driver was lounging against the long black car, watching our approach without expression. Suddenly, he glanced behind us. His respectful bow made us turn again toward the temple. Two robed priests, in agitated conversation, were in hurried pursuit. What had we done now?

In the middle of a dusty road, by a great temple with a brilliant roof and giant gate, a ceremony took place. We were handed a bundle wrapped in layers of Chinese newspaper. With much bowing and flowing speech, we were presented with two unbroken roof tiles. The language of clay is universal.

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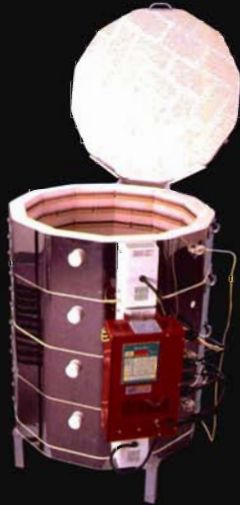
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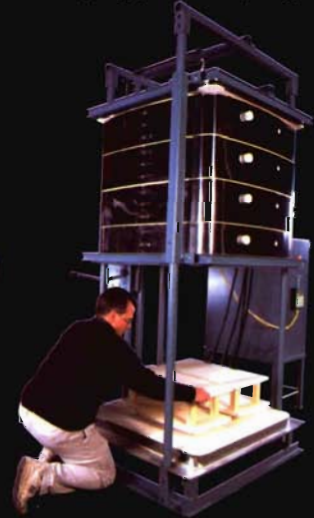
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