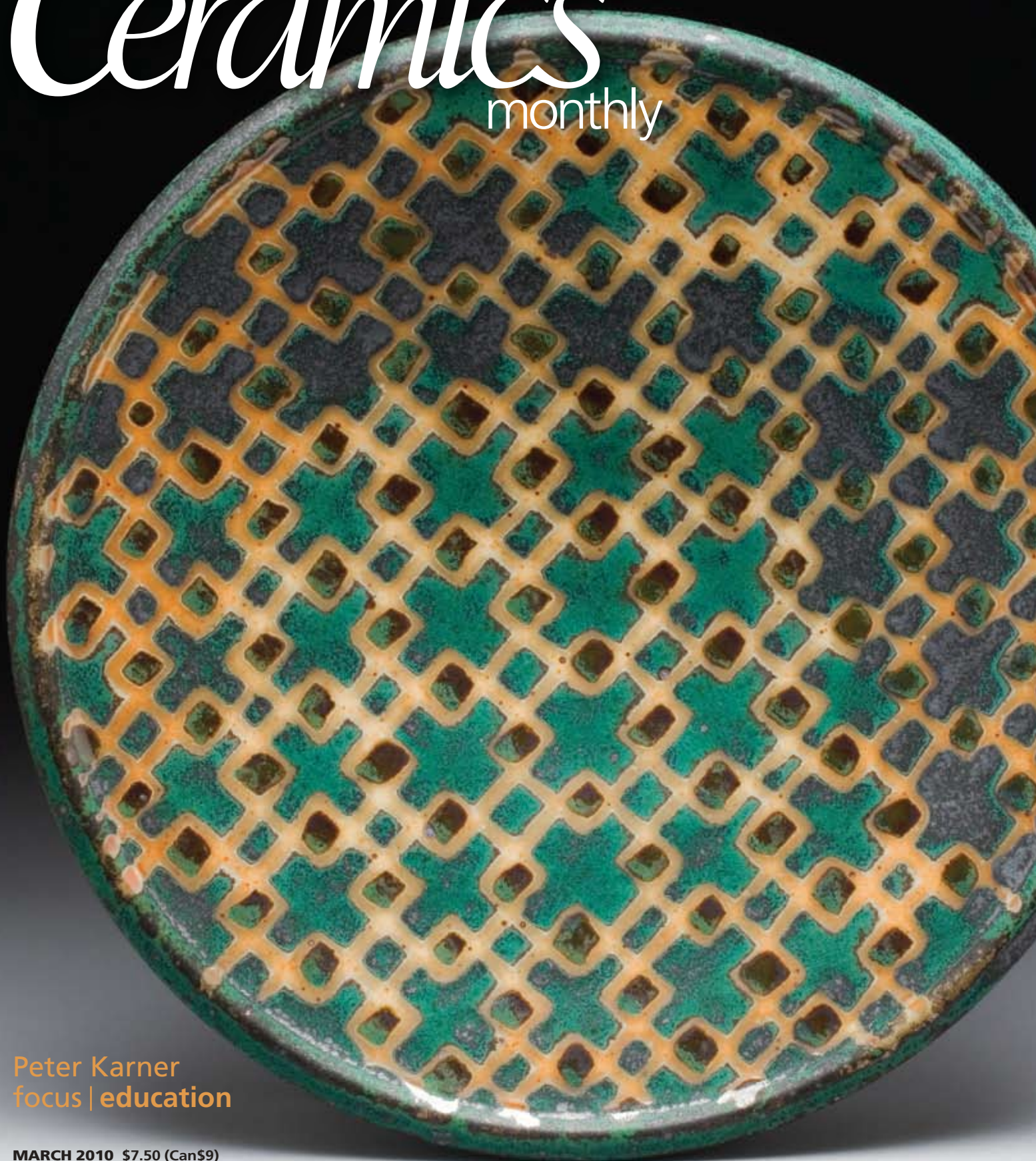


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Peter Karner
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contents

MARCH 2010 / Volume 58 Number 3

focus | education

- 30 Cups on Loan: The Artstream Ceramic Library**
by Alleghany Meadows, Ayumi Horie, and Mary Barringer
A group of potters take ceramic education to the people. Using the already well-known Artstream Gallery as a springboard, a ceramic lending library now looks to travel to your town.
- 34 The Wisdom of Crowds: Green Research in Universities**
by Kristin Schimik
Instructors and students take charge and institute projects in ceramic departments that reduce carbon, maximize efficiency, and explore new territory.
- 39 Sustainable Ceramic Practice**
by Brian Kluge
Ceramics Monthly and the National Council on Education for the Ceramic Arts' Green Task Force present the winner of the NCECA Green Task Force Student Writing Competition.
- 40 Glassagama: The Corning Wood-Burning Furnace**
by Fred Herbst
Taking educational collaboration to the next level, a small community college makes the most of limited resources and builds a kiln that serves both the clay and glass department. Potters and glass blowers work together to load, stoke, fire, and discover new ways of making work.

features

- 46 Steve Reynolds: Off the Wall**
by Kathleen Whitney
Never one to "color inside the lines," Steve Reynolds leaves behind a body of work that is at once challenging and refreshing.
- 50 Peter Karner**
by Jules Masterjohn
Careful evaluation, re-evaluation, risk, and change are one potter's recipe for making honest, personal work that reflects both an inner and outer world.



cover: Platter, 20 in. (51 cm) in diameter, stoneware, fired to cone 10 in reduction, 2007, by Peter Karner, page 50.





17

departments

- 8 from the editor
- 10 letters *from readers*
- 12 **techno file** *from the CM technical staff*
Fluxes: Intimidating? No way. Learn the which, what, and why of the melt.
- 14 **suggestions** *from readers*
tip of the month: from top to bottom
- 18 **upfront** *exhibitions*
- 22 **upfront** *reviews*
"Minnesota Women Ceramic Artists," at Northrup King Building, Minneapolis, Minnesota, *reviewed by Robert Silberman*
"Visiting the Home," at The Forum for Contemporary Ceramics, Halle/Saale, *reviewed by Johannes Nagel*
- 26 **studio visit**
Matthew Harris, Boulder, Colorado
- 58 **new books**
Masters: Earthenware
Curated by Matthias Ostermann, edited by Ray Hemachandra, text by Glen R. Brown
- 80 **comment**
Making Art after Graduate School
by Mike Jabbur

listings

- 54 call for entries
 - 54 International Exhibitions
 - 54 United States Exhibitions
 - 56 Regional Exhibitions
 - 56 Fairs, Festivals, and Sales
- 60 calendar
 - 60 Conferences
 - 60 Solo Exhibitions
 - 62 Group Ceramics Exhibitions
 - 68 Ceramics in Multimedia Exhibitions
 - 68 Fairs, Festivals, and Sales
 - 70 Workshops
- 78 classified advertising
- 79 index to advertisers

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from the editor

Sherman Hall
email letters to shall@ceramicsmonthly.org

In ceramics, education is about the biggest can of worms there is. First of all, large cans of worms are scary. Second (and very much because of the first reason) it's tough to define it in a way that includes all of its various wriggling parts. I suppose I shouldn't start by defining ceramic education as a slimy, muddy mass of confusion that causes people to turn sour in the face, especially since I consider CM to be, in many ways, focused on ceramic education—but that's my metaphor and I'm sticking to it. And one of the worms in that can is this issue of CM, with a focus on education.

I understand that everyone has his or her own perspective when it comes to this topic, because we all have widely varying experiences when it comes to learning about ceramics. Every time I get into a discussion about education in clay, there are clear camps that become established (read entrenched) along the lines of experience, history, dogma, propaganda, politics, religion, etc., and some of the positions taken are decidedly hard-line, which always surprises me (but shouldn't, considering how passionate most of us are about clay). So the discussion can sometimes stall before it even starts—but I always try to power on through to some sort of common ground; call me an optimist.

There are those who are convinced that the traditional educational models have abandoned the materials of ceramics and have been swallowed by concept (as if pottery is not conceptual and sculptors don't deal with material), and that the relatively "new" models of the workshop and community classes that seem to be filling the void zip right past solid foundational skills, theory, concept, and science straight into making knick-knacks for holiday gifts. And right after I roll my eyes, I say, "So?" Admittedly, I say this partly to get a rise out of the poor soul I'm speaking to, but I also say it to jolt him or her into a broader perspective. I'm trying to take them by surprise by agreeing, but it rarely works. I then concede that I agree with some of their argument, but I also see many programs in "traditional" education embracing all aspects of ceramics—functional, sculptural, conceptual, and all points between. Have a look back through our "MFA Factor" series to see what I mean. I have trouble believing this cry of the eternal underdog—for one big, fat, slimy, wriggly reason: my education is what I make of it, and the same is true for everyone.

In one respect (and more so than ever before), post-secondary educational institutions are attempting to deliver what the students (now commonly

called customers) are asking for. This is not an evil plan, but a financial and cultural reality. If some programs now reflect the fact that preferences are changing, and the passing on of physical, material craft work is given less weight, then the rise of these other models that serve this need should be welcomed and embraced, shouldn't they?

I should clarify that I do not believe it is good to remove those priorities from our accredited post-secondary institutions (my own bias lies in the fact that I went to college to learn those things), nor am I admitting that it is happening on a grand scale (the scale of ceramics in colleges and universities on the whole was fairly small to begin with), but I do submit that we as a field are faced with addressing the educational needs of an audience that is broader than ever before, and I am choosing to believe that means our field is growing in depth and breadth. And so our can of worms gets bigger and slimier and more disgusting—but now we can catch more fish.

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Cover and Content

Thanks for your invitation to respond to the new logo on the cover of *Ceramics Monthly*. The logo is fine. The format of the magazine is pleasing, and the Techno File is of great interest and very useful. I didn't know whether I should open the cover of these beak-nosed, rabbit-eared, monkey women without first donning a surgical mask and latex gloves for protection! I confess that I am primarily interested in functional, utilitarian ceramics. I can appreciate most sculpture, but your cover photo was not appetizing.

Ted Carlson, Crossville, Tennessee

Changes in CM

I read your editorial and thought you might like some positive feedback. My January issue arrived today and I just finished reading most of it. I think the new logo is better, in my humble opinion, but the font changes on the inside of the magazine are much more impressive to me than the logo change. The Techno File page, which I thought was great and has much potential, had me thinking I was reading an entirely different magazine because of the sans serif font. I have always thought that technical information suffers from serif fonts, but that kind of pedantry is not really welcomed in most circles. I also like

the font treatments on the "Residencies and Fellowships" pages with changes in boldness and color. Overall, the magazine seemed more visually open.

Jim Gottuso, Louisville, Kentucky

Porno Pottery

Some of us have always wanted a fold out in *Ceramics Monthly*; you know some really nice jugs, cute bottoms, a bare shoulder, and a foot or two for the freaky. It would be something to hang on the studio wall. I'm not sure we need the hard core, explicit sexual content of Beth Cavener Stichter [February CM, pp. 26, 27]. But now that you have decided to be *Porno Pottery Monthly*, you might even get Larry Flint to join the editorial staff. Hell, you might even make it mandatory that everyone must provide a nude shot of themselves to have their work pictured.

Kent Follette, Dubach, Louisiana

Survey

Remember that survey you did about 8–10 years ago—the one that stated that approximately 77% of your readers built functional ware and fired them in cone 6 oxidation and/or cone 10 reduction? Since then, CM has been about nearly everything but. I've been reading or subscribing to

CM for about 15 years, and have always enjoyed it, but I seldom get any practical information from you anymore. And I'm not alone there! Perhaps you might consider creating a magazine aimed at the MFAers and the children potters of the affluent. High fired salt/soda/wood pottery is really wonderful stuff, but I doubt if more than 10–20% of your readers are actually able to engage in these types of firing methods.

By the way, your advertising seems to be aimed at us cone 6/10 ox-redox types for the most part. Balance would probably equate to increased readers and subscribers. It would keep me!

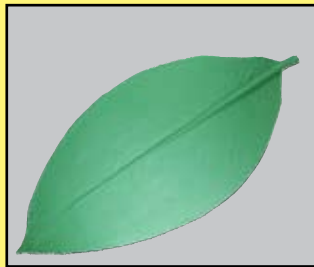
Steve Kast, Aurora, Colorado

According to our most recent survey (2007, and verified in 2009) 87% of our readers make functional pottery, and 77% make sculpture and/or tile. This means that at least 64% make both, and an absolute maximum of 23% make functional work only.

For all work, 64% fire to cones 8–12; 64% cones 4–7; and 58% cones 08–04. 89% fire in electric, 40% in gas (no statistics on sodasalt), 11% with wood, and 10% with some other fuel.

An analysis of our editorial pages for 2009 indicates we have shown 42% sculptural work and 58% functional work. Of that functional work, 40% was salt, soda, or wood fired, and 60% was gas or electric, fired between cones 6 and 10.—Ed.

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A firm appreciation of fluxes is key to understanding how clay and glazes fire into ceramic art. Fluxes help things melt. Ceramic fluxes lower the melting points of other ceramic materials to temperatures that allow us to use affordable amounts of energy and common equipment and materials. To understand fluxes, though, we need to know what fluxes are and how they work.

Clay, for pottery and ceramic art, is mostly the mineral kaolinite. If pure, kaolinite will not melt unless heated to 3200°F (1760°C). However, if kaolinite is mixed with a flux, it will begin to melt at a much lower temperature. Fluxes let us fire work at temperatures as low as 1200°F (650°C)—about what you’d find in an open bonfire. Developing clay bodies and glazes that will fire to specific temperatures requires understanding and controlling the use of fluxes.

The subject of fluxes can seem intimidating at first. By breaking fluxes down into logical groups, though, they soon become manageable.

Defining the Terms

Ceramic Flux A chemical compound containing elements that help ceramic materials melt. In other words, a material which, when mixed with other ceramic materials, lowers the temperature at which the mixture melts. Atoms of a powerful flux, say sodium, flow into a particle of silica to dissolve it. Heat provides the energy for this flow to occur. The extent of silica dissolution by fluxes is a function of peak firing temperature.

Alkalis The group of chemical elements that includes lithium, sodium, and potassium. These are the most powerful ceramic fluxes and work at the lowest temperatures. They also tend to lend brighter colors to glazes.

Alkaline Earths The group of flux elements that includes magnesium, calcium, strontium, and barium. While suitable for all temperatures, these fluxes are used in larger amounts at higher temperatures. They also tend to produce more muted glaze colors.

Science

As soon as any ceramic material starts to melt, atoms making up the material are freed to move about within the liquid formed. Atoms of any given element within the liquid will move from areas of high concentration of the element to areas of lower concentration. It’s like they try to get away from all the neighbors who are just like them and go where the nearest neighbors are not like them. This is the driving force that causes flux elements to diffuse and help dissolve quartz particles in a clay body. There’s a lot more going on, of course. Melting of ceramic materials is a complex process. It’s important to understand, though, that the chemical composition of the materials in a clay body or glaze ultimately control the temperature and speed of melting.

We often use chemical nomenclature—RO and RO₂—to define our materials (where the letter *R* is user defined). Since *R* is not used by any element on the periodic table, it can be used to denote an unknown element in a chemical formula. In ceramics, *R* refers to one or more of the flux, glass forming, or glass modifying elements we most commonly work with.

We classify flux elements generally as alkali and alkaline earths, and while some fluxing characteristics are specific to each group, many are not. The alkaline earth fluxes fire at a higher temperature while the alkali fluxes melt at a lower temperature and promote brighter colors.

Alkali fluxes are grouped under the label R₂O because it takes two alkali atoms to balance the electrical charge of one oxygen atom. Thus lithium, sodium, and potassium (abbreviated Li, Na, and K) form the oxides Li₂O, Na₂O, and K₂O. Alkaline earth fluxes are labeled RO because it takes only one alkaline earth atom to balance the electrical charge of one oxygen atom. Thus magnesium, calcium, strontium, and barium (abbreviated Mg, Ca, Sr, and Ba) form the oxides MgO, CaO, SrO, and BaO.

Because characteristics beyond general melting temperatures and color response are not particular to one group or another, use these chemical associations carefully. The chart below provides an overview of the effects of the different fluxes. In particular, be aware that the influence of a flux element on glaze color defies classification. For example, magnesium-containing flux materials turn cobalt powerfully purple. In a typical NaKCa-silicate glaze cobalt produces blue. If you begin to remove Ca and replace it with Mg, though, the color will shift to purple. Eventually one can produce a very gorgeous bubble gum grape color without changing the amount of cobalt a bit! Copper is sensitive to different combinations of a number of different fluxes, producing at times blue, yellow, or green. These and other color effects of fluxes must be learned, studied and tested one flux at a time.

FLUXING OXIDES	MELTING TEMP.	CHARACTERISTICS	COLOR AND SURFACE	SOURCE MATERIAL
Li₂O (Lithium Oxide)	1333°F (723°C)	can reduce the viscosity and increase fluidity, most reactive flux, strong color response, low expansion/contraction, small particle size	blue with copper, pinks and warm blues with cobalt, textural, variegated effects	lithium carbonate, petalite, spodumene
Na₂O (Sodium Oxide)	1688°F (920°C)	strong flux, high expansion/contraction rate causing crazing, begins to volatilize at high temperatures	copper reds in reduction and copper blues in oxidation	soda feldspar, nepheline syenite, frits
K₂O (Potassium Oxide)	1305°F (707°C)	stable, predictable, and active flux, a heavy oxide, high expansion/contraction, crazing in high amounts	promotes bright colors in a broad range	potash feldspar, frits
CaO (Calcium Oxide)	5270°F (2910°C)	very active flux in medium/high temp glazes, can harden glaze, intermediate expansion, not an effective flux below cone 4	glossy brown/black to yellow, generally matt surfaces	whiting, wollastonite, feldspars, colemanite, dolomite
MgO (Magnesium Oxide)	5072°F (2800°C)	refractory at lower temps, low expansion and crazing resistance, poor response in bright colored glazes	matt, ‘fatty matt’ and ‘hare’s fur’ tactile surface	magnesium carbonate, dolomite, talc
SrO (Strontium Oxide)	4406°F (2430°C)	useful at lower temps for high gloss and craze resistant glazes, similar expansion and behavior to calcium	satin matt surfaces through a fine crystalline mesh	strontium carbonate
BaO (Barium Oxide)	3493°F (1923°C)	very active in small amounts, larger amounts can be refractory and leachable	blues with copper, milky streaks and cloudy effects	barium carbonate, frit
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tip(s) of the month: from bottom to top

As you in the clay world well know, clay needs to be handled when it is ready to be handled, not when you are ready to handle it.

After a recent day of throwing, I left some the jars under plastic but the bottoms set up more than I would have liked. I want-



ed to add a European foot to the jars but the clay was almost bone dry. I didn't have a chuck big enough in the studio so, necessity being the mother of invention, I put a large coil around a 5-gallon plastic bucket to both cushion and contain the pieces then simply trimmed the

jars in that. Because the plastic bucket is light weight and the jars much heavier, I often fill it half full to give a bit of weight to it in case someone has a heavy foot.

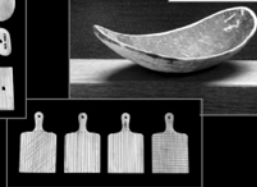
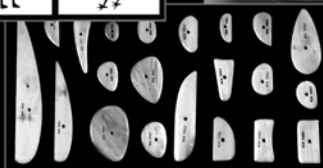
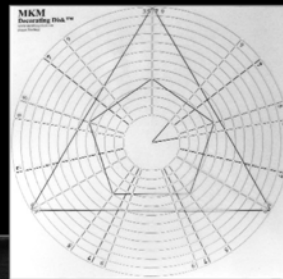
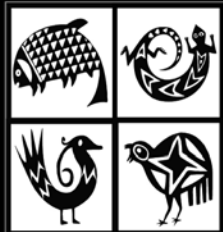
Since I put the lid in rather wet, I don't want it getting stuck in the flange or messing up the trim job. I use a single layer of plastic wrap so that I can seat the lid in the somewhat altered gallery, allowing it to dry within the form.



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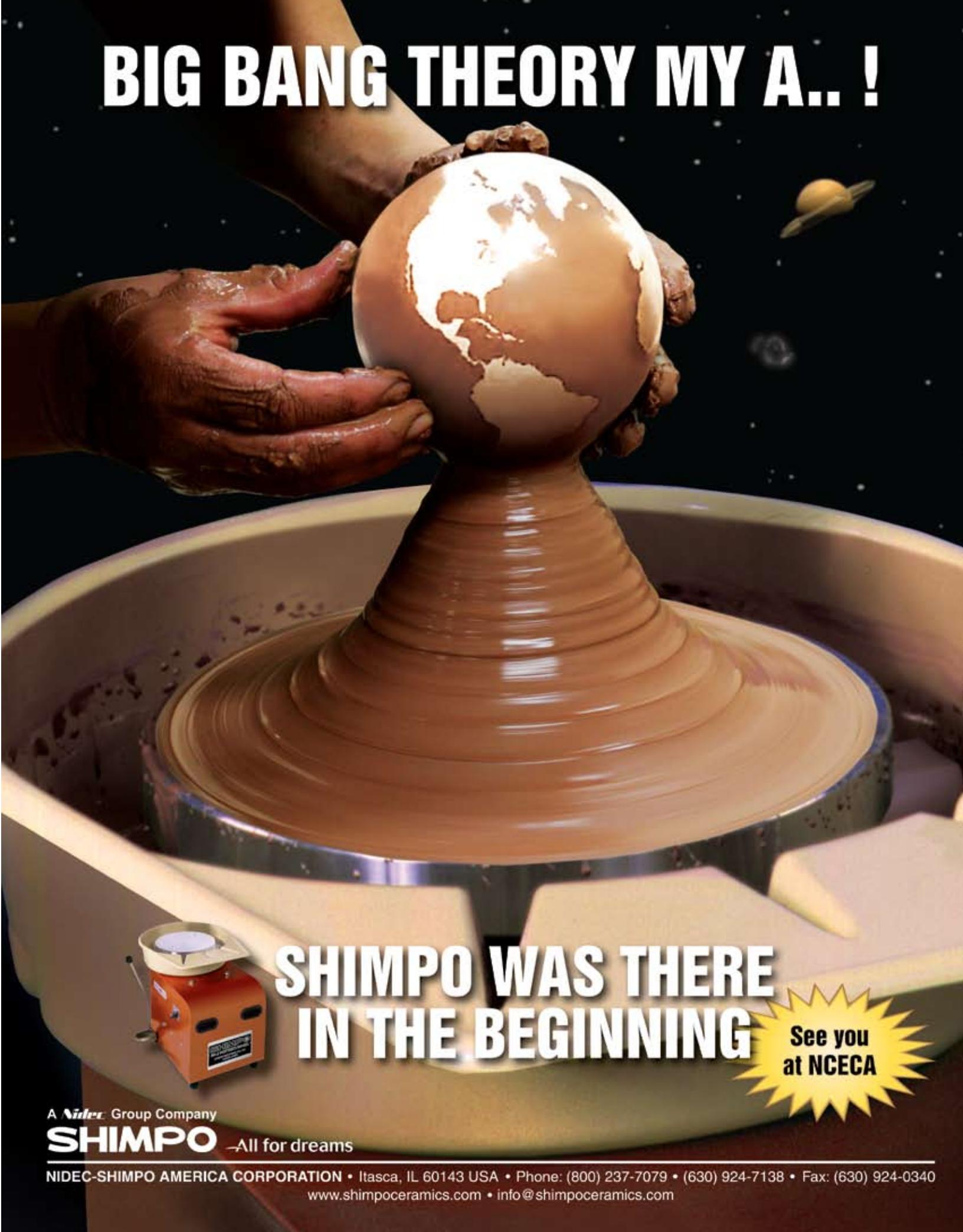


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exhibitions

- 16 **South Jersey Shore Clay Tour**
m.t. burton gallery, Surf City, New Jersey
and other venues in New Jersey
- 17 **Ceramic Art London**
Royal College of Art, London, England
- 18 **Reframed: Léopold Foulem**
Galerie Luz, Montreal, Canada
- 18 **Snow White**
cross mackenzie ceramic arts,
Washington, D.C.
- 19 **South by Midwest**
Red Star Studios, Kansas City, Missouri
- 19 **Shino Redux**
Clay Art Center, Port Chester, New York
- 20 **Terra Incognita: Italy's Ceramic Revival**
Estorick Collection of Modern Italian Art,
London, England
- 20 **2009 History in the Making**
Firehouse Gallery, Genesee Pottery,
Rochester, New York

reviews

- 22 **Minnesota Women Ceramic Artists Exhibition**
by Robert Silberman
Northrup King Building, Minneapolis, Minnesota
- 24 **Visiting the Home**
by Johannes Nagel
Marie-Luise Meyer at The Forum for
Contemporary Ceramics, Halle/Salle, Germany



South Jersey Shore Clay Tour

Eleven venues in the South New Jersey region are hosting ceramic exhibitions and taking part in the tour, which will take place March 29–31. More information on individual exhibitions can be found at the m.t. burton gallery's website (www.mtburtongallery.com).

Exhibitions include both solo and group exhibitions including regional and national artists. Along with m.t burton gallery, which is located in Surf City, participating venues include Gloucester County College's Dr. Ross Beitzel Art Gallery in Sewell, the Perkins Center for the Arts in Collingswood, Rowan University Art Gallery in Glassboro, Wheaton Arts and Culture Center in Millville, The Clay College in Millville, The Riverfront Renaissance Center for the Arts in Millville, Atlantic Cape County College in Maysville, Richard Stockton College of New Jersey in Pamona, The Noyes Museum of Art in Oceanville, and the Long Beach Island Foundation of the Arts and Sciences in Loveladies.



Above: Allison McGowan's eight-lobed bowl, 13 in. (33 cm) in diameter, porcelain, 2008, at m.t. burton gallery.
Left: Liz Quackenbush's covered frog dish, 9 in. (23 cm) in height, majolica on terra cotta with gold leaf, 2008, at the Long Beach Island Foundation of the Arts and Sciences.

Ceramic Art London

A three-day exhibition of contemporary ceramics, Ceramic Art London (www.ceramics.org.uk), was recently on view at the Royal College of Art in London, England.

Works from 76 exhibitors from the United Kingdom and further afield, selected by a committee of industry experts including Amanda Fielding, Research Fellow in the Crafts for the Victoria and Albert Museum, were on view.

“My work is based on our everyday interactions with ceramic objects, how we handle and use them from day to day,” states Maria Wojdat, one of the exhibiting artists. “Specifically, I have looked at using the pestle and mortar developing making techniques based on these actions. [Using] large plaster pestles I pound in solid spheres and hemispheres of clay creating the gently bellying curves and hollows of the forms. Together, the pieces lean and connect, moving towards and away from each other exploring relationships between line, form, and color.”

“The ceramic works are born from a love of geometric and constructivist art, architecture, and design,” states Matthew Chambers. “Each piece is a constructed abstract exploration of shape combining traditional processes and contemporary form, designed to create a visual and tactile beauty and intrigue. They are minimalist yet complex objects built from layering many sections within a single form.”



Above: Matthew Chambers' Eclipse, 12 in. (30 cm) in height, grogged stoneware clay with oxides, handbuilt from wheel thrown sections, 2009.

Left: Maria Wojdat's Square Group, 64 in. (25 cm) in length (overall dimensions), white earthenware, engobes, sanded and waxed, 2009.



Reframed: Léopold Foulem

A solo exhibition of Léopold Foulem’s work was recently on view at Galerie Luz in Montreal, Canada.

“This new group of works is the continuation of formal explorations focused on the decontextualization of bona fide ceramic containers and their display in an ‘art now’ context,” states Foulem.

“The term *reframed*, on the one hand, implies the presentation of the image of a three dimensional abstraction of a ceramic vessel within an external and true metal frame, and, on the other hand, brings up the imperative need to consider a different framework to discuss, analyze and evaluate these atypical sculptures.

“The mounts are decidedly eccentric settings that could be here interpreted as three-dimensional frames and specific sites. Even if they are external parts, their integration is total: each unique structure determines the final image. They are absolutely not neutral or decorative components—as it is usually the case for picture frames—here they set the context.

“The obvious singularity of [the] sculptures does not reside in the originality of the ceramic forms themselves, but in the audacity and authenticity of the artistic production.”

Above: Léopold Foulem’s *Darling Covered Vessel in Mounts*, 18 in. (46.5 cm) in height, ceramic and found objects, 2004–2006. Below: Léopold Foulem’s *Imari Style Tureen in Mounts with Stand*, 15 in. (37 cm) in length, ceramic and found objects, 2008. Photos: Richard Millette.



Snow White

A group exhibition of white ceramic sculpture by four artists is on view through March 5 at cross mackenzie ceramic arts (www.crossmackenzie.com) in Washington, D.C.

“United by their use of a pure, snow-white clay body, these artists create unique expressions with different techniques and subjects,” states Rebecca Cross, the gallery’s owner. “The plasticity of clay and its power to assume any shape and mimic any material is demonstrated in this collection. Whiteness reflects and delicately modulates the light, sometimes having the luminosity of marble or the transparency of fabric. In each sculpture, the monochromatic limitation is applied to dramatic effect.

“Jean-Marie Grenier’s swirling helix forms in white appear to be the expression of dance movements made physical. They carve and energize the space.

“The sculptures in this exhibition celebrate the quiet beauty of snow white and capture its simple, pure power.”

Jean-Marie Grenier’s *Twirling Helix (obverse)*, 14 in. (36 cm) in height.





South By Midwest

A two person multimedia exhibition including ceramics by José Sierra and prints by John Lujan were recently on view at Red Star Studios (redstarstudios.wordpress.com) in Kansas City, Missouri.

“I grew up in the Andes of Venezuela, a place of mysteries and stories,” states Sierra. “Images and memories of coffee mills, intensely colored mountains, rugged terrain, and robust architecture as well as pre-Colombian art and contemporary architecture all combine to influence and inspire my work. By altering wheel-thrown porcelain and stoneware, I express the fluidity of the lines that I observe in the landscape and architecture. The colors of the Andes and Catalina Mountains also inspire my palette of glazes and engobes, which are achieved through high-firing in oxidation and reduction.”

José Sierra's green vase, 6½ in. (17 cm) in height, porcelain, 2009.

Shino Redux

An invitational group exhibition of shino and carbon trap glazed works, curated by Malcolm Davis, is on view through March 6 at Clay Art Center (www.clayartcenter.org) in Port Chester, New York.

This particular exhibition, which is a sequel to a similar invitational exhibition that Malcolm Davis curated in 2005 in Baltimore, Maryland, includes works by 74 clay artists, both masters and students.

“Shino, a generic term for a family of pottery glazes that originated in Japan in the 16th century, is a glaze that has captivated the imaginations of hundreds of potters for hundreds of years,” states Leigh Taylor Mickelson, Clay Art Center’s program director.

“In this exhibition, there [are] all manner of pots and non-pots, white and gray, peach and salmon, fat and thick, quiet and dramatic, big and small, crazed and crackled, crawled and pitted,” explains Davis. “There [are] even some yellows and some blues, and some work that challenges the meaning of what makes shino shino. Redux is a Latin word meaning brought back or restored and we are bringing back even more variations of shino-type glazes with this sequel shino exhibition.”



Clockwise from top left: Steve Sauer's red shino chawan, 4⅞ in. (12 cm) in length, local clays, Red Rhino Slip, modified David Shaner Shino Slip, wood fired, 2008. Laurie Knopp's bottled shino, 4 in. (10 cm) in height, porcelain, Malcolm's Shino, Ellen's Blue Shino, Boo's Shino, waxed, oribe glaze, 2009. Hiroshi Ogawa's jar with lid, 10 in. (25 cm) in height, white stoneware with carbon trap shino, 2009. Walter Hyleck's bottle, 15½ in. (39 cm) in height, porcelain, taconite luster shino, 2009.

exhibitions

Terra Incognita: Italy's Ceramic Revival

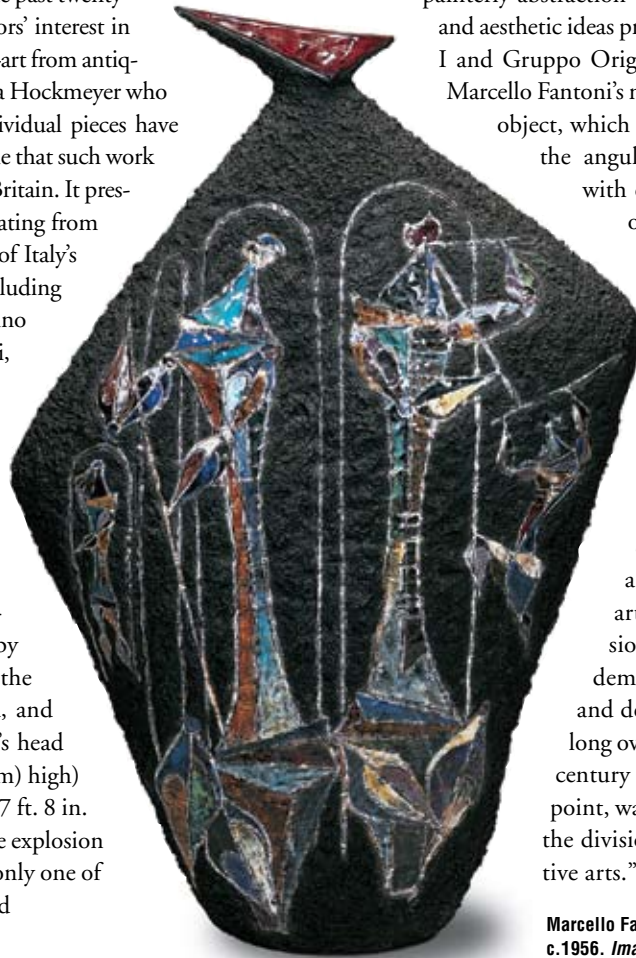
An exhibition of 20th century Italian ceramic art was recently on view at the Estorick Collection of Modern Italian Art (www.estorickcollection.com) in London, England.

“The works on view in the exhibition come from the Bernd and Eva Hockemeyer Collection of 20th century Italian ceramics, which has been formed over the past twenty-five years as an expression of the collectors’ interest in Mediterranean—and especially Italian—art from antiquity to the present day,” explains Dr. Lisa Hockemeyer who curated the exhibition. “Although individual pieces have been exhibited before, this is the first time that such work has been the subject of an exhibition in Britain. It presents a selection of some 50 key works dating from the late 1920s to the mid 1980s by 23 of Italy’s most celebrated artists and ceramists, including sculptors such as Arturo Martini, Marino Marini, Lucio Fontana, Fausto Melotti, Leoncillo Leonardi and Giuseppe Spagnulo, and ceramic masters Pietro Melandri, Guido Gambone, Marcello Fantoni, Pompeo Pianezzola, and Carlo Zauli.

“The works on show—including sculptures, panels, vases, and plates—present a wealth of different styles, aesthetic ideas, and concepts underlined by the diversity of techniques and scale of the objects on show: terra cotta, maiolica, and lusterwares ranging in size from a girl’s head by Marino Marini (only 8½ in. (21.6 cm) high) to the suspended maiolica sculpture of 7 ft. 8 in. (2.16 meters) by Salvatore Meli. . . . The explosion of *Arte Informale* in post-war Italy was only one of many creative outbursts that encouraged experimentation in ceramics by artists and artisans alike, resulting in new

forms of—and decoration on—the classical vase or plate. One of the galleries will focus on pieces from the 1950s by ceramists such as Guido Gambone and Leandro Lega, whose work was strongly inspired by Italian and international contemporary art. Of great interest are the works of Salvatore Meli and Giuseppe Civitelli, whose painterly abstraction was influenced by the conceptual and aesthetic ideas proclaimed by such groups as Forma I and Gruppo Origine. . . . Also in this section are Marcello Fantoni’s modern interpretations of the vase-object, which excel in their originality, merging the angular shapes typical of the period with elements that appear reminiscent of the Etruscans or other pre-historic civilizations.

“This selection of works from the Hockemeyer Collection illustrates the great affinity with the materiality of clay that distinguishes Italy’s artistic panorama of the inter-war and post-war period from those of other European countries during the same era. At a time when many contemporary artists use clay as a means of expression to push the established academic boundaries between art, craft, and design, this exhibition represents a long overdue consideration of Italy’s 20th century ceramic culture, which, at its high point, was distinguished by a contempt for the divisions between the fine and decorative arts.”



Marcello Fantoni's vase, 37 in. (95 cm) in height, c.1956. Images courtesy of the Bernd and Eva Hockemeyer Collection.



2009 History in the Making

A group exhibition of works that incorporate historical designs, themes, forms, materials or techniques was recently on view at the Firehouse Gallery at Genesee Pottery (www.geneseearts.org) in Rochester, New York.

Thirty-four artists were selected by Juror Ron Meyers for inclusion in the exhibition. “The artists based their work on a wide array of historical references from diverse cultures,” according to Marsha B. King, an instructor at Genesee Pottery. “Some chose to blend historical forms into their pieces, while others concentrated on surface decoration or firing traditions of the past. . . . When making his selections, Meyers said he looked for ‘work that reflected individual and personal approaches, current trends, and craftsmanship, as well as the innovative use of historical context.’ He also recognized that ‘sometimes a piece is made first, and the conscious historical connection established later; yet the reference to the past has no less integrity.’”

Bethany Benson's blue stein, 11 in. (28 cm) in height.

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Nanette Carter

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Fred Liang

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Valerie Carrigan

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Bob Green

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Tim Hawkesworth/Lala Zeitlin

Abstract Painting

Penn Young

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Emily Eveleth

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Mixed Media Printmaking

Sarah Pike

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Ken Bock

Sculptural Weaving

Nathalie Miebach

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Vera Ilatova

Mixed Media Painting

Laurel Sparks

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Imagination and Color in Painting

Juan Jose Barbosa-Gubo

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Clockwise from top left: Lisa Buck's baking dish with dots, 14 in. (36 cm) in length. Kip O'Krongly's *Corn Agriculture Bowl*, 16 in. (41 cm) in diameter. Shirley Johnson's bowl and mug, 5.5 in. (14 cm) in width (bowl), 4 in. (10 cm) in height (mug). Sue Collentine's large platter, 14½ in. (37 cm) in diameter. Jasmine Wallace's *Residual Landscape with Cloud*, 25½ in. (65 cm) in height. Claudia Poser's *Bedrock*, 24 in. (61 cm) in height. Kimberlee Joy Roth's *Untitled*, 28 in. (71 cm) in height.

Minnesota Women Ceramic Artists Exhibition

by Robert Silberman

In 1976, the Women's Art Registry of Minnesota (WARM) presented its first group exhibition in a new space in the warehouse district in downtown Minneapolis. The organization was a pioneer in turning the area into a Midwestern mini-Soho, although since then, as in Soho, the gallery and artists' loft scene has evaporated. WARM gave up its space in 1991, but continues as an art collective, with mentoring and exhibition programs, and monthly get-togethers.

I was therefore somewhat puzzled at first to learn of a new organization, the Minnesota Women Ceramic Artists (MN-WCA), which also sponsors a mentoring program, and has now mounted its second exhibition (www.mnwca.org). The show was held in Minneapolis, in the third floor gallery of the Northrup King Building, home to many artists' studios. But WARM has always been primarily a painter's group, with only the occasional sculptor, photographer, or mixed-media artist. And the clay people in the Twin Cities and the region have always formed their own close, if not closed, community.

In any event, Gail Kendall (a WARM member for several years in the 1980s, and one of only two ceramists) and Janet Williams served as jurors for the MNWCA exhibition, deciding what was to be included and awarding prizes to Jan Bilek, Kip O'Krongly, and Lynea Schwieters, all excellent choices. Four established artists—Linda Christianson, Kelly Connole, Ursula Hargens, and Maren Kloppmann—received invitations to participate, while a special tribute as featured artist went to

Shirley Johnson for her dedication to the ceramic community as teacher and mentor.

The awardees, invited artists and Johnson, along with other well-established figures of the Minnesota scene such as Margaret Bohls, Mika Negishi Laidlaw, and Mary Roettger, all presented work that was among the strongest on display. What stood out most about the exhibition, beyond its size—forty artists all told—and overall quality, was the range of approaches, a reminder that in ceramics Minnesota is, so to speak, more than Mingeisota. The other overall aspect of the exhibition I found noteworthy was that only a few works had gender as a defining concern. We are not in a post-feminist world any more than we are in a post-racial world, the election of Barack Obama notwithstanding, but a dominant concern with feminist issues was not evident. Laidlaw, for instance, has always been interested in the body and sexuality, but with the birth of a child her concerns have shifted slightly: a large sculpture representative of her recent work, which often features astonishing crackled surfaces, resembled a modernist version of a prehistoric fertility figure, while her other contribution consisted of a beautifully modulated series of biomorphic, fetus-like forms.

Among the few works to have an explicit social or political concern were the bowls and other vessels by O'Krongly. Their designs feature images of wind turbines and forms identified with contemporary agriculture: tractors, tanker trucks, crop dusters. The work is very Minnesotan, or at least Midwestern, and very



Clockwise from top left: Mary Roettger's *Chambered Toroid*, 18½ in. (47 cm) in width. Nicole Hoiland's *Piles* (detail), 4 ft. (1.2 m) in length installed. Jan Bilek's gourd bottle, 8 in. (20 cm) in height. Margaret Bohls' yellow leaf salt and pepper set with caddy, 8 in. (20 cm) in width. Ursula Hargens' pitcher, 13 in. (33 cm) in height. Kelly Connole's, *Lesson 2: Protection*, 19 in. (48 cm) in height. Lynnea Schwieters' blue leaf plate, 21¾ in. (55 cm) in diameter. Mika Negishi Laidlaw's *Endurance*, 23 in. (58 cm) in height.

well done. Of course most of the functional ceramics reflected a concern with domesticity and daily or holiday ritual, and that can be interpreted differently when the maker is a woman, as in the case of, say, Lisa Buck's baking dishes, Hargens' majolica ware, or Bohls' references to Victorian ceramics with a (lusterware) twist. On the other hand, the space limitations in a group exhibition can rule out ambitious large-scale installations of the kind Connole often creates; her two works, using her signature animal figures, were relatively modest in size but as striking as always. In the impressive selection of abstract sculptural works, Nicole Hoiland's *Piles* offered tiny stacks of clay wrapped with string and suspended from wires; at first I thought it was a joke on Peter Voulkos, as a miniaturization of the epic, but it more likely represented an inventive approach to sculpture closer in spirit to Eva Hesse. There were also intriguing, skillful variations on retro mid-century modern styles, by Kimberlee Joy Roth, and by Claudia Poser. I cannot say there was a single work that surprised me by opening up a new stylistic approach or a fundamental rethinking of ceramics—that would be too much to ask—but there were many that pleased me. A few highly individual approaches were on display, such as the delicate creations of Suzanna Schlesinger, like small wonders washed up by the surf, and Jasmine Wallace's *Residual Landscape with Cloud*. In contrast, the straightforward platter and large bowls by Sue Collentine, with their strong, handsome colors, were not experimental, yet they stood out because they were so well done.

Why only ceramics? Why only women? In the end, the answers seem more a matter of practicality than of principle. It probably is easier, in terms of friendships and networking, to stay within the ceramic world, and for women to work with other women. Defined as it is by material and gender, MNWCA represents an uneasy compromise, like the mixed invitational-juried form of the exhibition. In Minnesota, there are non-profit and for-profit venues that exhibit and sell ceramic work, as well as craft shows and coordinated studio tour sales. Yet it is probably still worth having such an exhibition, which is literally a show of solidarity and mutual support. The artists and the organization gain public visibility; there can be an opening party and some sales; and perhaps most important of all, those artists without regular academic positions or commercial representation, who have not yet attained the stature of independent artists such as Christianson and Kloppmann, can see their work handsomely displayed alongside work by their more established peers and return to the studio with renewed energy. Although it was locked when I went to see the main exhibition, there was even a salon de refusées in a nearby space. Why not? It's the 21st century. A spirit of pragmatism (and promotion) reigns. In the current art world, any idea, old or new, may be worth trying. The bottom line is simple: Do whatever helps keep the artists going. On that score the MNWCA exhibition no doubt served its purpose.

the author Robert Silberman is a professor at the University of Minnesota, and contributes to *American Craft* and other publications.



Clockwise from top left: *Aftertaste* (detail). *Aftertaste*, 27½ ft. (8.4 m) in length, wheel thrown, modelled, and molded clay, porcelain, glass, silica, 2009. *Dollhouse*, 9½ ft. (3 m) in height, wood, clay, linoleum, 2009. *Dollhouse*, detail of attic. *Dollhouse*, detail of room with hubcaps. *Dollhouse*, detail of cellar. *Aftertaste* (detail). *Aftertaste* (detail).

Visiting the Home by Johannes Nagel

The Forum for Contemporary Ceramics in Halle/Saale, Germany (www.forum-fuer-zeitgenoessische-keramik.de), is located in an early Renaissance building with a barrel-vaulted hall as the main space. Timelessness meets zeitgeist. The gallery's most recent exhibition "Visiting the Home" features two major works by Marie-Luise Meyer. Upon entering the gallery, the visitor faces a tower of small compartments that could at first appear to be an abstract three-dimensional collage of wallpaper, laminate, and other home furnishing samples. As one approaches, an intricate world of furniture, household items and miscellaneous objects becomes visible, all made of a monochromatic clay. It is a tall dollhouse whose upper floors can only be discovered by using the step stool that is provided. Each compartment seems to have a quite specific function—starting with the basement, loosely filled with broken furniture, a stack of storage jars, a pile of sand; up through the kitchen that strangely has five sinks and a treadmill; to the room with an important collection of hubcaps; and, finally the attic that is the habitat of a herd of wild boars. It is obviously not home to the conventional, yet the question of who might be the owner seems unimportant. Despite all the wealth of inventions, it is not the narrative that is predominant in *Dollhouse*, but an overall conceptual ambience that questions our designed reality; specifically that the language of objects, rather than their actual necessity or "truth," makes us believe in their function.

In the second installation, the encounter between the historic space and contemporary creation is a perfect contrast. *Aftertaste* is a long table loaded with fancy food, installed in the vaulted hall. All the dishes are made of clay and glaze and, at first, look quite tasty. As one discovers the details of the feast, the perfect illusion is interrupted. It is less of an historic tableau than a discussion of food culture. The work refers to the 18th century tradition of display dishes that were meant to be a show of wealth and highlight culinary sophistication on the table of the aristocratic host. Meyer's dishes show a high degree of technical sophistication and a wealth of humor. Plates are filled with colored clay scrap that looks like a perfect salad or dessert crumble; juice is running off the rim of a tray but turns out to be a drop of glaze and, somehow, the turkey doesn't feel right. The bird's wings stick out in a perfect angle, the skin is too smooth, the body too slick. It is more the idea of a turkey than a copy of the real—the genetically modified future of human nutrition?

Meyer has worked on that edge of illusive beauty and perfection throughout her career. Things are never quite what they seem to be. An installation from 2007, a set of flower stalks and buds and dropping glasses suggests an innocent biology lab. It tempts the observer to start to play—to combine these pink petals with those yellow stamens—to create one's own compound flower and wait to see it bloom. One enters the stage of the bio-engineer without being aware of it. The observer is suddenly caught between the playfulness of creating and the ethical conflict of manipulating life.

Meyer graduated from the University of Art and Design Burg Giebichenstein in Halle in 1999. Her graduate show, titled "Workshop," presented a number of objects in a state of metamorphosis between tool and creature, organized on the walls of a sterile white cube with cold artificial light. Even though all the objects were perfectly finished clay sculptures, the installation had a dominant two-dimensional effect, a chart of transformation.

Dollhouse, her most recent work, seems connected with that early installation. The use of a single clay color and the perfect finish intellectualize the sculptural form. Unlike the ongoing metamorphosis in the earlier work, there is a static feeling in the state of affairs of the dollhouse, a status quo. Meyer's reference is the appearance of miniature interiors in the 18th century when dollhouses were a medium of presentation rather than a playground for children. The scenery was to be discovered or touched only in one's mind.

Aftertaste is a sensual feast with an explosion of color. *Dollhouse*, in contrast requires more of an analysis. Each room seems to be specifically designed and purposeful but the intended use of the furnishings and implements go beyond our immediate experience. Some objects can be identified, while others are left to a wandering fantasy. There is no single solution to the purpose and story of this home but temporary insights as one roams the halls. Ultimately it is the language of the making that absorbs and that raises an ironic question about the illusive character of its own perfection. Meyer produces a calculated ambience rather than sensual gestures or spontaneous experiments. Her work marks an important position and tendency in the search for a contemporary language using an old material that is loaded with historic references. It is a pleasure to immerse oneself in her inventiveness.

the author Johannes Nagel is a ceramic artist living in Halle/Salle, Germany.



AI WEIWEI: DROPPING THE URN

Ceramic Works, 5000 BCE - 2010 CE

Blog photograph by Ai Weiwei, January 2008, Jingdezhen

February 24 - April 18, 2010

Arcadia University Art Gallery

450 South Easton Rd, Glenside, Pennsylvania 19038

www.arcadia.edu/gallery

Exhibition travels to the Museum of Contemporary Craft (Portland, Oregon) and will be on view from July 15 through October 30, 2010.

A fully illustrated publication addressing Ai Weiwei's iconoclastic ceramic practice will accompany the exhibition, produced in collaboration with Office for Discourse Engineering, Beijing.

This project has been supported by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative.



ARCADIA
UNIVERSITY



Museum of Contemporary Craft
in partnership with Pacific Northwest College of Art



Just the Facts

Clay

I have used terra cotta, stoneware, porcelain, etc. It varies depending on the project. My clay choice is driven more by visual aesthetic and conceptual context than technical decisions.

Primary forming method

Handbuilding

Favorite surface treatment

Mixed media—favorites and formulas can be dangerous.

Primary firing method

It depends on the project and materials used. Self-hardening clays and plaster have recently added a refreshing immediacy to my methods of making.

Favorite tool Cordless drill—and computer

studio

My studio was in Chicago, approximately 200 square feet, at Lillstreet Art Center. It is now in Boulder, approximately 200 square feet, at the University of Colorado-Boulder.

The studio, to me, is a place to explore, experiment, and take risks in an environment void of immediate outside judgment and response. When I am able to be completely open and honest with my work and myself, this can result in a mixture of simultaneous feelings of liberation, excitement, vulnerability, and exposure. The studio allows me the personal space to explore these reactions while making mistakes and discoveries. I also have greatly benefited from the artistic communities surrounding my studio. At both Lillstreet Art Center and now at the University of Colorado-Boulder, I have enjoyed the luxury of being surrounded by other dedicated working artists. They are an invaluable source of support and feedback when I need to bounce ideas and problem-solve. The importance of community to my life as an artist cannot be overstated.

I can always dream of more space, but sometimes the limits of my studio are what force me to find creative ways of making and problem-solving. This can lead to results I would have never anticipated otherwise.



After the bust is modeled, Harris determines where to segment it using small dowels set into a base of clay (opposite page). Once the sections are established, the piece is set into a large cutting guide (opposite page), which has rigid steel cutting guides that are adjusted for each cut to ensure perfectly straight lines.

process

When deciding what clay or, for that matter, which medium to use, my approach ranges from the deliberate to the arbitrary. At times, my choice of material is very important for its metaphorical potential, its historical context, and its societal relationship. At other times, I am simply using what is readily available and processing the material to such an extent that its original source is not immediately recognizable or pertinent to the finished piece. Recently, I have become interested in using materials that are unfamiliar to me, in hopes of discovering new ways of making.

paying dues (and bills)

While in Chicago, I taught classes at the Lillstreet Art Center, worked as a studio assistant for Ruth Duckworth, and waited tables on the weekends. Now, I am a full time student working as a graduate assistant and teaching assistant.

I received a BFA from the University of Wisconsin-Madison (2005). I have just moved from Chicago to begin an MFA program at the University of Colorado-Boulder.

body

Achieving balance in my life is important to me, so that while I am in the studio I can be my most productive. I try to maintain a regular

schedule that includes both work and downtime. It is too easy and tempting to keep working until I am completely exhausted, but this often results in becoming less productive in the long run.

Lately, I have also realized the importance of my relationship to food. I feel our culture has an attitude toward food that relates its quality to the efficiency of its preparation and consumption. I am trying very hard to look at meals as a time to slow down and enjoy full-cooked dishes rather than as a rushed activity of refueling as efficiently as possible. It sounds obvious, but this small change in perspective has made a great difference in my daily routine.

I address issues of health and fitness by cycling, being part of the slow food movement, and yoga. As for the larger issues of health care as an independent artist, I am hoping very much that the current debate in government will result in a universal health care program. In Chicago, I had only catastrophic health coverage. In Boulder, I feel fortunate to be covered by student health insurance.

mind

Finding inspiration is an outwardly directed activity of searching, seeking, exploring, researching, conversing, looking, thinking, interpreting, translating, analyzing, and absorbing. Recharging, for me, is turning all this off. It is an inwardly-directed process, involving



After establishing the angles at which the smaller figures will be attached, using paper cut-outs made to scale (above left), Harris uses a home-made angle guide made of cardboard, threaded rod, and scrap wood (left) to drill the holes in the larger figure (above). After firing, the smaller figures are attached through these holes using threaded rods, nuts, and washers.

reflecting, permeating, percolating, decompressing, observing, and being mentally still. I believe it is important to balance my research and studio time with activities outside this cycle. Right now, I am reading *The Brief Wondrous Life of Oscar Wao*, by Junot Diaz, and *Worldchanging*, edited by Alex Steffen. Diaz's novel allows me to escape into the wonderful world of fiction, while *Worldchanging* is essentially an encyclopedia of innovative solutions from the world's top thinkers on the economic, environmental, and societal issues we face in the 21st century. I enjoy keeping up to date on the developments of science, technology, and new ways of thinking about the way we interact with each other and the planet.

marketing

I sell work mainly to collectors and friends through galleries and online. I try to engage people who do not typically interact with art on a daily basis. I do this by making an effort to form a vocabulary that can clearly and poignantly describe my art without using terminology that requires an understanding of art and theory. Also, when someone asks me about my art, I start by describing what it is about rather than what it is made out of. This provides a point of departure for the other person to add their perspective and engage in the ideas rather than quickly categorizing it into a technical genre. One of the advantages of this is that I am able to reach a larger audience, which often leads to unique opportunities, experiences, and conversations.

I rely mainly on word of mouth and recommendations for finding new venues and opportunities, as well as researching and applying for artist grants and residencies. Being organized, professional, trustworthy, and respectful to other artists and communities is the best way to market what you do.

My most disappointing or frustrating experiences online are keeping everything current and updated, but my greatest online successes are when people find my work without me personally leading them to it.

most valuable lesson

Patience and perseverance.

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The American Museum of Ceramic Art *presents*

An Exhibition of Tabletop Vessels from AMOCA's Permanent Collection

Let's Table This

January 23, 2010 through April 24, 2010

Co-curated by
Jo Lauria and Billie Sessions, Ph.D

Opening Reception, February 13, 6-9 p.m.
5 p.m. Preview with the curators

March 13, 2010, 6:30 – 8:30 p.m.

Celebration Party, AMOCA's Appreciation for Supporters
Come join us for a night of live music, wine, tapas, and a raffle.

March 27, 2010, 6:30 – 8:30 p.m.

~Members Only Event~

The Ubiquitous Teapot—from Function to Art

Sonny and Gloria Kamm, widely known for their collection of over 6,000 teapots, will present a lecture and slide show.

150 Artists represented, including:

Jerry Ackerman • Chuck Aydlett • Ralph Bacerra • Mary Barringer • Linda Christianson • Sam Chung • Tom Coleman • Dora DeLarios • John Glick • Otto Heino • Wayne Higby • Peter Lane • Les Lawrence • Ricky Maldonado • Rick Malmgren • Tony Marsh • Tim Mather • Harrison McIntosh • John Neely • Jeff Oestreich • Ben Owen III • Susan Peterson • Don Pilcher • Don Reitz • Lucie Rie • Sam Scott • Dave Shaner • Mark Shapiro • Robert Sperry • Chris Staley • Vince Suez • Geoffrey Swindell • Byron Temple • Carol Wedemeyer • Gerry Williams



Warren MacKensie



Sam Chung



Geoffrey Swindell



Carol Wedemeyer



Don Pilcher



Mark Shapiro



American Museum of Ceramic Art

AMOCA

340 South Garey Avenue
Pomona, CA 91766
909/865.3146 www.ceramicmuseum.org

Open Wednesday - Saturday, 12-5 pm & 'Second Saturday' of each month to 9 pm, or by appointment

CUPS ON LOAN

by Alleghany Meadows, Ayumi Horie, and Mary Barringer



A cup by Alleghany Meadows, shown here with its catalog-numbered box. Boxes for the library were created by Andy Brayman of the Matter Factory.

The Artstream Ceramic Library is a social-outreach project whose mission is to connect contemporary functional ceramics with ordinary people. Similar in structure to a literature-based library, the Ceramic Library loans out unique handmade cups made by thirteen nationally recognized potters, for a period of seven days. Most crucial to the aspect of social exchange is that the Ceramic Library requires the borrower to submit a digital photograph of the cup in use, and encourages submission of other art forms as well, including writing, music, video, and visual art. The submitted photographs and creative reactions become a part of the content of the project, are catalogued on the website, and are used for other educational purposes.

Each cup has been assigned a library catalog inventory number. This number is permanently fired onto the cup as a ceramic decal. The number also corresponds to a protective custom wooden box, which is embossed with the silver Artstream logo and padded on the interior. The catalog number uniquely identifies the cup online, along with the art that has been contributed in response to it. By tracking the interchange between Ceramic Library cups and the reactions they have inspired, we hope to understand and explore the day to day impact that handmade functional ceramics have in people's lives, and the amazing creativity that can be generated from this give and take. We hope that our cups will stay in circulation for many years and that the creative interactions will grow and deepen over time.

The Artstream Ceramic Library is an extension of the Artstream Nomadic Gallery, and created in collaboration with the 13 participating artists and with Matter Factory of Kansas City. Based in a vintage 1967 silver Airstream trailer, the gallery and the Ceramic Library can be found during the summer months at the Aspen Farmers Market in Aspen, Colorado every Saturday from mid-June to the end of September. In the winter months, the Ceramic Library will travel independent of the trailer and gallery, and will be hosted by libraries, universities, and other organizations. Our goal is to allow people in diverse communities to participate in this ground-breaking cultural interchange, and to be able to experience art in their own homes without being required to purchase the pieces. Please contact us



I still yearn for the Elizabeth Robinson tumbler my wife and I stole from each other for ten days." —Gavin Brooke

... it is the opportunity to checkout a variety of lessons in making the mundane elegant."

—Amanda Brooke



if you are interested in hosting. And hey! No need to sip quietly in this library. Food and drink are required.

From the Artists

"One of the often-mentioned pleasures of functional art such as pottery is its ability to bring heightened awareness to ordinary acts – to intensify and "make special" the fundamental human activities of eating, drinking, and cooking. But it is equally wonderful that functional art has the power to disappear. Thus a handmade cup can tamp down the art experience, push it below the threshold of attention, where it enters the user through the portal of the senses, rather than through the focused eye and conscious mind. It sneaks into your day and becomes part of the texture of your bodily life."—Mary Barringer, Shelburne Falls, Massachusetts

"The mug I've contributed to the Artstream Ceramic Library represents my latest inquiry into a synthesis of Tang Dynasty Sancai pottery, 20th century American painting, and an interest in low fire ceramic process and materials. This particular piece was a departure from the traditional yellow/green palette of sancai and the happenstance of its

Left top: The library as installed at Studio for Arts and Works (SAW), Carbondale, Colorado, November, 2009. Left middle: "circulation desk" at SAW, where cups were checked out, with typewriter, date stamp, and card catalog. Left bottom: The Artstream Nomadic Gallery outside the Museum of Art and Design in New York City, March, 2005. Right: Steven Colby arranging the library inside the Artstream Nomadic Gallery on the first day, August, 2009, at the Aspen Saturday Market.

composition ends up alluding to early glam rock stars. That this mug would look comfortable in the hands of Ziggy Stardust feels like a real accomplishment—and I'm terribly interested to have it travel in and out of homes and in and out of lives."—Steven Colby, Carbondale, Colorado

"For the past five years or so, I've grown more interested in the social function of pots. My curiosity lies in what they mean to their users, what role they play between people as gifts or meaningful objects, where they live in the world, and even whether they are at the front of the cupboard. The annual postcards I print have pots in real-life situations and on my website I have many pages of candid images of my pots in use from people all over the world.



Because the cup was brought into the house on loan and had to be returned in a week, it garnered special attention. Because its time in my life was limited, it didn't just sit there and get absorbed into the other things that had been purchased/collected over time.

—Linda Girvin

Top row (left to right): Cups in use by Ayumi Horie, Elizabeth Robinson, Ayumi Horie, and Linda Sikora. Lisa Orr cup with library box.
Bottom row (left to right): Cups in use by Alleghany Meadows, Ayumi Horie, Julia Galloway, Michael Connolly, Christa Assad, and Mark Pharis.

“When the Artstream was established eight years ago by Alleghany, it was revolutionary in the way it brought pottery directly to people in a context outside the gallery and forged a connection between users and makers. It was a spectacle of the best kind, giving functional ceramics a hip visibility it had been sorely lacking to that point. The combination of great pottery, a unique buying experience, and media attention did amazing things to open up to a new audience that before that time either didn't care for pots or thought they were all round, brown, and ugly.

“Once again, the Artstream is leading the way by establishing the Library as a context in which potters can dialog with people who love what they do and believe in the power of a good pot to create positive interchange. The Library is pioneering a new relationship between craft and new technology and I am very excited to be part of this social experiment. For this project, I have purposefully chosen cups that are good representatives of my standard work. They are not part of a limited edition; they are ordinary in their uniqueness to me. And I can't wait to see what happens!”—*Ayumi Horie, Cottekill, New York*

“This lending library idea was sprouted during a brainstorming session about the Artstream Nomadic Gallery between Christa Assad, Mary Barringer, Andy Brayman, Ayumi Horie, Linda Sikora, and myself in April 2009. Ideas ranged from “collectives” to topic-specific curated shows connected to particular locations. For instance, if it were in the

financial district of lower Manhattan, an exhibition could focus on pots for ‘office’ spaces and functions.

“As we left that meeting, we knew the library had to become a viable project. The potential for learning and for communicating is so immense. A large part of the excitement is that we really don't know what this library is. Only through time and collaboration with the artists, the library hosts, and the borrowers will we understand the meaning and the layers of the project. The potters who have contributed work are authors, articulate in their visions, accomplished in their ideas, published widely. Different than the authors of printed books, our individually unique pieces will be ‘read’ again and again, day to day, and the meaning of the works will change through time, as they acquire their history of use and interaction.

“As a maker, I have long been fascinated by the way pots go into people's daily lives, and become familiar, and live with them for years. Over time, the perception of the work changes, forming a patina of memories, like when a distant friend visited and we used a particular teapot in the late afternoon, our conversations, the quality of light on the snow outside, the stories. I am excited to see what the cups in the library get to experience through their lives and travels, the people they meet, the adventures, the conversations they get to have with borrowers, the reactions borrowers have to their experiences. It is an incredible learning opportunity.”—*Alleghany Meadows, Carbondale, Colorado*

“Being required to produce something creative about the cup in exchange for borrowing it forced me to really consider why I love hand-crafted tableware. . . . It made me feel an even greater connection to the artist, and it reinforced my love for the potter’s craft.”
 —Trina Ortega



“I have been making functional pottery for over thirty years. During this time I have been engaged in the history of clay, craft, aesthetics, studio process, and the semiotics of vessels. I am particularly interested in the wide range and vigor of objects used in domestic environments. The themes provided by function are familiar: vases, cups, teapots, etc. These functions are shorthand for a longer and, perhaps less obvious, list of concerns which include, in no particular order: interactivity, material, metaphor, formal constitution, social and cultural context, the object’s relationship to fine art, and utility as idea.

“The endless variation on functional forms is fascinating. These objects service our everyday existence; their form celebrates, gives meaning and contributes to our cultural identity. Regardless how familiar, these themes have the potential to enrich our everyday lives, with endless variation. Archeology and history suggest that humanity’s need for functional clay vessels is nothing short of eternal. Our own culture is no exception. However, industry’s assumption of manual tasks, and our basic utilitarian needs, have refocused the efforts of contemporary artists working in clay.”—Mark Pharis, Roberts, Wisconsin

To learn more about Artstream Nomadic Gallery, or to host the Artstream Ceramic Library contact the Artstream at PO Box 781, 73 Rocky Road, Carbondale, Colorado 81623; www.art-stream.com; artstreamlibrary@gmail.com.

How the Ceramic Library Works

1. Cups are checked out for one week. Borrower agrees to return on time or earlier, or be charged a \$2 per day fee until the cup is returned. Please call or email if the piece will be late, as others may be waiting for the piece.
2. Required exchange for borrowing is an image of the cup in use, emailed to artstreamlibrary@gmail.com.
3. Optional exchange for borrowing is a creative reaction, also emailed to artstreamlibrary@gmail.com. Can be video, music, writing, painting, ceramic, etc. No limits.
4. Borrower agrees to release to Artstream Library the rights to use the submitted images and creative works for articles, lectures, publications, website, blog, etc. Artstream Library will not sell the images or profit from their use.
5. Breakage. If the borrower breaks the piece, and returns the damaged piece in the catalog box, borrower agrees to pay cost of the cup. Cups range from \$30 to \$90, depending on the artist. If, however, the borrower does not return the cup and the catalog box, borrower must pay \$400. The goal of this project is to have the pieces remain in circulation for years. Theft of the pieces is highly discouraged, thus, the high price for non-return.
6. Recommended use. We highly recommend that borrowers use the cups, research the artists, react creatively to the experience. We also recommend hand-washing and hand drying, and storing the cup in the box when not in use.



THE WISDOM OF CROWDS

Green Research in Universities

by Kristin Schimik

Patio paver blocks and bricks made from recycled clay and glaze waste, installed on the campus of the University of Oregon.

There is growing recognition of the need to align our studio practice with an awareness of environmental sustainability. Individuals and groups are already engaging with green issues in studio ceramics and are devising, enacting, and posting solutions. The National Council on Education for the Ceramic Arts (NCECA) Green Task Force has been working for the past two years towards oversight of practical stewardship at the annual conference and to assist in the overall exchange of ideas and information that minimize the global impact of our field. The discussion must involve the entire community, including the perspectives of individuals, educators, students, and manufacturers. This article takes a look at three examples of sustainable ceramic practice in university ceramic programs.

The University of Oregon

The University of Oregon (UO) in Eugene has a long history of engaging in environmentally responsible ceramic studio practice. For more than ten years, students in the ceramics department have been participating in a system set up to capture glaze waste, including heavy metal colorants, combine them with recycled clay, form this into paver blocks, and fire them to cone 1. The glaze waste recycling system grew out of dialog between faculty, staff, and community

about ways to reduce the environmental impacts of the art program. The work began in the mid-1990s as a result of the efforts of Professor Sana Krusoe and then graduate student Nancy Frazier. Krusoe stated that she “learned about waste conservation from Gordon Ward, a local potter, who used one glaze, kept all his rinse water, and converted it back to glaze.” Initially, glaze waste was consolidated, tested, and donated for use in area public schools. However, an excess of glaze waste remained. Faculty, staff, and graduate students at the University of Oregon had been contemplating ways to work towards reducing waste. When the task of recycling a backlog of glaze waste was given to Frazier, she began the process of making usable paver brick and recruited student volunteers to dehydrate, mix, shape, and test fire different ratios of clay to glaze waste.

There is no running water in the glaze room at the University of Oregon. Instead, the students are required to wear gloves and utilize a series of four rinse buckets, with each in the sequence cleaner than the last. There is a primary system set up to collect standard glaze materials and a secondary series of receptacles to collect the soluble glaze materials. The insoluble glaze materials are allowed to settle, and then the water is siphoned off. The resulting glaze slurry is combined with waste clay at a 1:1 ratio. The smaller quantity of



This four-bucket system at the University of Oregon is designed for capturing all glaze waste, which is then used, along with recycled clay, to make paver bricks.



Shippensburg University's drip feed system for Waste Vegetable Oil (WVO) is fed by a barrel placed several feet above the burner height to allow for a gravity feed.



The biodiesel burner and blast tube for vegetable fuel kiln at Shippensburg University (see diagram to the right).

material collected in the soluble bins is allowed to dehydrate back into salts and then it also is added to the mix. The “brick mix” is formed into perforated blocks and fired to cone 1 for use as pavers. Heavy rainfall common during winter in the Oregon valley makes the paver blocks highly desirable, and the first blocks were immediately put to use around the facility. The pavers are about 10 inches square and 2 inches thick and usually fire to a strong apricot.

Today, the blocks are donated to members of the larger community in and around the university. The students learn about the importance of environmental stewardship and generosity as part of the total curricula. Professor Krusoe’s class in glaze chemistry participates in the waste reclamation process from start to finish. Often, the first objects that beginning ceramics students fire in the UO program are the paver blocks. This allows new students to quickly get involved and learn about the firing process while simultaneously recycling the glaze waste. The graduate studio technician and work-

study students are also involved in processing the materials in order to maintain the efficiency of the system.

For those interested in establishing a glaze waste recycling program, Krusoe advises removing or boarding up the sink and putting up clear signage for the new recycling network. Users will adapt to the system. The ceramics department conserves all glaze waste, including mop water. Krusoe states: “We model a way of behaving around glaze materials that they can easily replicate in personal studios or introduce in a workplace. It has been valuable to us to offer an encyclopedic array of glazes and materials in an environment of rigorous safety and environmental protocols.”

Humboldt State University

Since 2008, Humboldt State University (HSU) in Arcata, California, has been collecting the fired ceramic waste generated by students at the end of each semester for recycling. T.C. Comet,

the sustainability coordinator at HSU, saw the opportunity to divert masonry compatible ceramic and sculpture waste for use in general construction. Their system is set up with several 55-gallon collection barrels, themselves recycled from previous use on campus, to collect the ceramic and sculpture waste. The masonry waste is then taken to Kern Construction, a local company that accepts concrete and masonry debris on an ongoing basis from the community. The company crushes and grinds masonry waste, including old sinks and toilets, for use in building foundations and as road aggregate. Crushing occurs whenever the debris pile grows large enough—usually two to three times each year.

Overall, the university saves money with this system, as solid waste disposal rates per ton far exceed the cost of transporting the masonry debris to the recycling site. State universities in California fall under the Integrated Waste Management Act, which requires all large state agencies to divert a minimum of 50 percent of solid waste from disposal facilities since January of 2004. Many universities in California have a sustainability coordinator to aid in making connections toward greening the campus. Strong student support for progressive environmental policy has been instrumental in meeting the mandate.

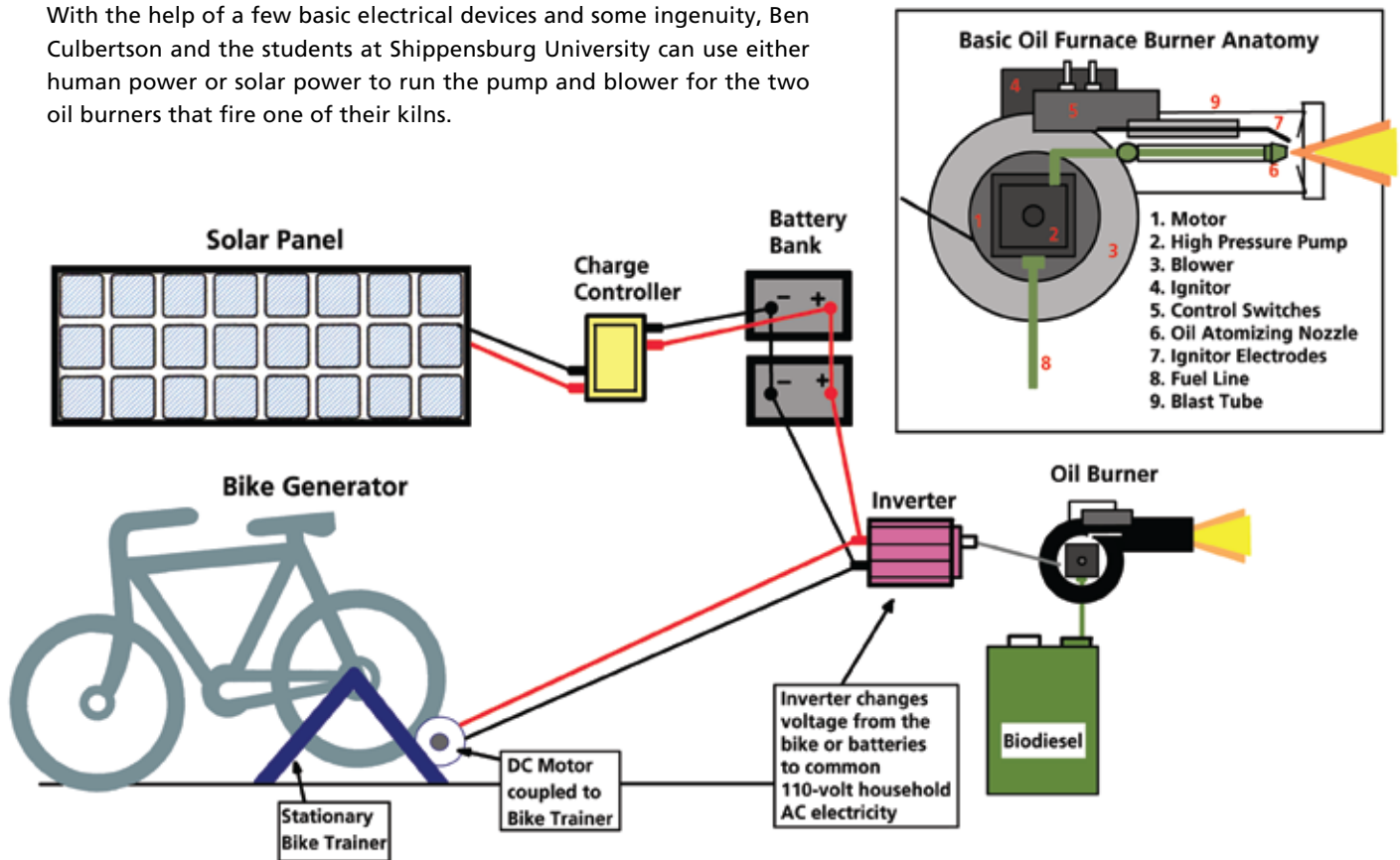
Shippensburg University

Ben Culbertson, professor at Shippensburg University in Pennsylvania, has been working to create a system that utilizes renewable fuels to fire a kiln from start to finish. After observing a wood/vegetable oil firing at the Archie Bray Foundation for the Ceramic Arts during a workshop by Allegheny Meadows and Michael Connelly in 2004, Culbertson began processing waste vegetable oil from the Shippensburg campus food service into biodiesel fuel for vehicles, home heating, and experimental firing. He received a grant in 2009 from the University Foundation at Shippensburg to continue to conduct research on burner systems for use with vegetable-oil-based fuels for kiln firing and BNZ Materials generously donated firebrick seconds to the project for kiln construction.

Currently, research and development continue in the test chamber and the 30-cubic-foot cross-chamber kiln with multi-fuel burner system built by Culbertson and his students. Vegetable oil, biodiesel, and glycerin are being tested for use as the primary fuel. The kiln was engineered to work with several different burner types. Thus far, the kiln has been successfully fired in less than eight hours to cone 10 on approximately 20 gallons of biodiesel using modified oil burners. In the next round of tests, Culbertson expects fuel require-

Alternative Electrical Sources for Vegetable Fuel Oil Burner

With the help of a few basic electrical devices and some ingenuity, Ben Culbertson and the students at Shippensburg University can use either human power or solar power to run the pump and blower for the two oil burners that fire one of their kilns.



ments will be further reduced by the utilization of a recuperative air system that was designed into the kiln in order to harvest heat around the chimney pipe for use to preheat intake air.

Additional exploration is ongoing with a drip-plate burner system and also a basic Babington burner setup that utilizes an integral combustion chamber with a source of forced air. Perhaps most inspiring is the work Culbertson is doing exploring the use of solar cells to charge a small battery bank and human bicycle power for a small DC motor to support the secondary power needs for blowers and burners, thus completely eliminating the need for grid-based power and fossil fuels. The oil burners have an oil pump, blower, and igniter that require electricity to run. For solar, a two-part system consisting of a 12-volt battery and an inverter to convert to 110-volt alternating current will allow the burners to operate. Culbertson's team has successfully tested

the 12-volt battery to run the burners. Preliminary testing has begun with a bicycle-powered generator using a small Ametek DC motor, conventionally used in wind-power generation, that has been shown to produce adequate wattage and amperage to run the pumps and blowers. Two students exercising on the bikes during the maximum three hour kiln preheat period would meet all energy needs before the vegetable-oil drip-plate system, with no electricity requirements, would take over to complete the rest of the firing. Culbertson will be presenting his extensive research at the lecture entitled "Vegetable Oil Based Alternative Fuel Burner Systems" on April 2, 2010 at the NCECA conference in Philadelphia.

For students, faculty, and individuals interested in researching and developing alternative energy sources for firing, Culbertson offers this advice: "There are several phases in the process and it is often hard work. You will need people driven by purpose. While fossil fuels remain relatively cheap, all the work on alternative fuel will be rendered novel or lose its luster without the commitment that what we are doing is a sacred task. It is not hyperbole to say the earth is at stake. This purpose will help you endure the indignities of grease stained clothing and its commensurate odors."

University educators and students have the opportunity to work together to innovate on current policies and generate new solutions as to how we conduct ourselves in the world. The University of Oregon, Humboldt State University, and Shippensburg University provide examples through current practice of some concrete actions that we can take today in order to change our collective behavior. It is necessary at all levels of society that we continually engage in this conversation and put the best solutions to work for us.

the author *Kristin Schimik is a graduate student at the University of Florida in Gainesville, and has been serving as the NCECA Green Task Force Student Representative since 2008. At NCECA Philadelphia, she and other members of the Green Task Force will be gathering solutions and ideas from members for a future NCECA publication. Take a moment to stop by the NCECA booth at the conference to contribute your green suggestions, research, and practice for the NCECA Green Resource Guide or join the conversation online at www.ncecatf.com.*



The recuperative chimney on one of Shippensburg University's kilns reclaims heat from the exterior of the chimney and the warm air is used with the drip plate burner system to enhance fuel combustion.

SUSTAINABLE CERAMIC PRACTICE

by Brian Kluge

Ceramics Monthly and the National Council on Education for the Ceramic Arts' Green Task Force present the winner of the NCECA Green Task Force Student Writing Competition. Student members of NCECA were invited to submit entries focused on sustainable practice in the ceramic arts. Brian Kluge, a graduate student at the University of Nevada, Lincoln, received a cash prize for his entry, as well as publication of his winning entry here. Thanks to all the students who entered, and thanks to the NCECA Green Task Force for providing Brian a few bucks to buy some (local) studio supplies.

In any study of sustainability, one is likely to come across the phrase “the triple bottom line.” John Elkington named this concept in his 1994 book *Towards the Sustainable Corporation: Win-Win-Win Business Strategies for Sustainable Development*. In it, he asserts that, in addition to being fiscally sound, a sustainable business must be socially and environmentally sound. This may sound like a tall order for the studio artists who may already be struggling to run a profitable studio. However, despite the challenges associated with broadening one’s measure of success, the current political, social, and economic landscape is ripe with opportunity for those committed to sustainable development.

It should not be difficult to recognize the mining of raw materials and the firing of kilns as two of the most environmentally costly aspects of making ceramics. The various raw materials commonly used in ceramics have sources that span the globe and often involve large-scale, ecologically destructive mining operations.

The local impacts of mining are subsequently compounded with the global impact of shipping the material—sometimes at distances literally halfway around the world. In this regard, efforts can be made to gather materials locally. I am reminded of the model provided by Marguerite Wildenhain at Pond Farm where she gathered what clay and glaze material was present on or near her property. The same could be done in an urban landscape by developing relationships with local construction businesses to mine clay from their excavation refuse. Additionally, as is briefly mentioned in Robin Hopper’s book *The Ceramic Spectrum*, it is possible to develop glazes from locally found natural materials. Another approach is to use materials that are locally mined on a smaller scale, as I have done with my own clay body in which half of the clay comes from a nearby brick factory. Perhaps one of the easiest conservation methods is to reclaim all clay scraps and reprocess them into new clay. Mining and processing your own clay and glaze materials or finding

local sources is certain to be time-consuming, but must be undertaken to some degree if ceramics is ever going to be sustainable. When this occurs, it will be a great opportunity for ceramic artists to gain increasing regional distinction in their work based on what is predominant in their locale.

Firing a kiln, another studio activity with a hefty environmental impact, is obviously an integral part of ceramics. However, steps can be taken to mitigate this impact by reducing greenhouse gas emissions and fossil fuel consumption. One simple way to conserve energy, strongly suggested by professor Pete Pinnell to his students at the University of Nebraska, Lincoln (UNL), is to dry work thoroughly with an electric fan rather than using costly kiln preheats. Another conservation method in line with the Leach/Hamada tradition, also championed at UNL by professor Gail Kendall, encourages students not to fire sub-par work, but rather to reuse the clay in a more satisfactory piece. Developing clay and glazes that favor once-firing would also significantly cut energy consumption. In using an already efficient computerized electric kiln, additional energy savings are likely possible by customizing firing schedules to the clay and glazes used in your studio. Greenhouse gases from electric kilns could be offset entirely by buying wind or solar electricity where available.

With regard to atmospheric firing, I worked in a studio that used an Olsen Fast-Fire wood kiln. While the results were not superlative by wood-firing standards, it did fire a nice cone 10 reduction. It seems plausible that a quick-firing wood kiln or a gas-assisted wood kiln could be adapted for reduction, soda, or salt firing. By using wood from the scraps generated at a lumberyard or mill (they even delivered them to the studio I worked in), waste from a renewable resource is repurposed while reducing reliance on fossil fuels. If you are fortunate enough to own wooded property or have access to a school forest, it may even be possible to harvest trees in a manner that increases the health of

the forest while providing fuel for your kiln. This same forest could offset the emissions produced by firing kilns.

Perhaps because they are so glaring, it is easy to become preoccupied with the environmental impacts of making ceramics. Yet, in terms of sustainability, it is important not to overlook the social bottom line. In the words of Laury Hammel and Gun Denhart in their book *Growing Local Value*: “Growing a successful business is about meeting the needs of customers—and, by extension, the needs of an entire community. By turning your business into a good citizen and weaving it into the fabric of your community, you can help ensure your company’s profitability and long-term success. A mutually beneficial relationship of this sort will give your business a competitive edge while simultaneously growing local value.” This could be achieved in a variety of fashions, including—but not limited to—working in a community studio, donating work to community-based fund raisers, applying for local commissions, volunteering for career day in local schools, volunteering in art classrooms, selling work within the community, and in turn supporting other local businesses. It is through a local commitment that one is likely to develop the relationships necessary to find sources of local clay and kiln fuel in addition to reducing the environmental and economic impacts of sending work great distances.

Any change to your ceramic practice is not sustainable if it becomes economically untenable to make ceramics. A sustainable approach must include a combination of practices specific to your resources and needs, and should lead to a simultaneous enrichment of all three aspects of the triple bottom line. A shift to sustainability should be expected to take time, but opportunity abounds. Furthermore, once you start looking I’m sure you will find other artists and businesses already committed to sustainability (perhaps even in your community) whose practices may be adapted to suit your needs.

Glassagama:

The Corning
Wood-Burning Furnace

by Fred Herbst





Left: A crucible filled with molten glass at the back of the kiln makes it possible to blow glass while the kiln is being fired.
 Above: A glass bowl is reheated through the same door opening.
 Above Right: Steve Gibbs and CCC student Cecilia Charlton stoke the firebox. The air ports below the stoke door lead into the step-grate firebox.

There are definite benefits to living and working in Corning, New York. Corning, consistently rated as one of the top small towns for art in the US, is home to the multinational glass and ceramics corporation Corning, Inc., and the internationally renowned Corning Museum of Glass. As an Associate Professor of Art at Corning Community College (CCC), I have benefitted immeasurably from the intellectual, artistic, and material resources found in this community.

A direct connection with the Corning Museum of Glass came in 2006 when I met Steve Gibbs, the museum's hot glass programs manager. This chance meeting has proven to be an important moment for me in the development of my work with wood-fired kilns, ceramics, and glass. Gibbs had an existing interest in the construction of a wood-fired glass furnace as a demonstration tool of ancient glass technology for the museum. I invited him to attend the next firing of the CCC wood-fired anagama kiln and then work with us on future firings.

The first collaborative wood-fired glass and ceramics trial run took place in snowy November 2006 and was highly successful. Over the next few firings, it became evident that the design of our anagama was not ideal for



Gourd vase, 10 in. (25 cm) in height, wheel-thrown stoneware, fired on its side in Corning Wood-burning Furnace, upper section shows natural ash glaze, lower section shows effect of applied molten glass, by Fred Herbst.

expanding the scope of this research collaboration. We agreed that a new, purpose-built hybrid kiln design was needed. After much discussion with friends and fellow woodfire potters Liz Lurie, Julie Crosby, and Simon Levin, my concept for a new design firmed up. After completing the initial CAD drawings, I worked with Gibbs and Lewis Olson, gaffer at the Corning Museum of Glass, to develop the unique glass working elements on this kiln. These features include the large side openings used for gathering molten glass and reheating pieces during the forming process, blowpipe heaters, and a wood-fired annealing chamber.

Gibbs, Olson, and I had a number of specific goals for this new kiln. First, and most importantly, was maximum flexibility in firing and working with ceramics and glass simultaneously. Large side openings would allow easier access for glass blowing and for the development of new hybrid techniques. Next, we were looking for a design that was quicker to load, fire, and cool than the two-week process required with the existing anagama. We also wanted a rela-

tively simple design so that glass and ceramic artists with limited kiln building experience could construct this design and then quickly learn the skills needed to fire. A final critical goal was to make glass blowing as practical as possible “off the grid.” Contemporary glass blowing relies heavily on the use of gas furnaces and equipment to keep the material molten 24 hours a day. This hybrid kiln allows for the use of renewable waste wood fuels in order to fire periodically—saving huge amounts of energy and resources. Construction of the new Corning Wood-Burning Furnace began in November 2007 with a mix of new and recycled refractory materials, and it was fired for the first time in August 2008.

Dimensions

The resulting kiln has an approximate dimension of 12 feet long, 4 feet wide and 5½ feet tall. The chimney is approximately 14 feet high and helps create a very strong flow of flame throughout the chamber. The design dimensions were based on the size of our silicon carbide kiln shelves (18×24 inches) and standard brick sizes in order to minimize cutting. The interior space is approximately 8 feet deep, 4 feet tall, and 27 inches wide. This allows room for three stacks of ceramics, glass melting crucibles, and space for reheating glass.

Construction

The physical construction of the kiln started with a layer of cement block on a concrete slab and then three layers of insulated fire brick (IFB) and firebrick forming the floor. The kiln walls are nine inches thick with an inner layer of firebrick and an outer layer of IFB. The kiln roof is made up of two by three foot kiln shelves spanning the walls, next a layer of two inch thick ceramic fiber, and finally a layer of IFB for additional insulation. The chimney flue has a checkered opening pattern that helps create a very even draw throughout the interior. The chimney steps in as it rises to a final outside dimension of 22½ inches square. This part of the structure is tied together with angle steel and threaded rod. The top of the chimney is capped with a spark screen made of expanded metal mesh and steel plate similar to a design we first used on the CCC anagama.

Side Openings

One of the critical elements of this kiln are the large side openings. The sliding doors were designed and constructed from steel and castable refractory by Olson. Garage door wheels attached to the doors run in a special steel channel welded to a support frame that goes over the roof to support all four doors. This feature allows two teams of glass blowers to work simultaneously on both sides of the kiln or for different colors of glass to be loaded on each side

of the chamber. These doors also allow a great deal of access to the kiln interior during firing for experiments. Some of the new hybrid techniques that we have worked on include gathering molten glass on a blowpipe and applying it to ceramic pieces and pulling out small porcelain cups to be attached to punty rods so that the piece can be wrapped and decorated with molten glass strings.

Annealing Chamber

Another unique feature of this kiln is the wood-fired annealing chamber designed and constructed by Olson, CCC student Les Lewis, and myself. It has its own independent firebox and flue entrance to the kiln chimney. This firebox has a vertical plate that forces the flame up against a silicon carbide kiln shelf set on edge that forms the front wall of the annealing chamber. The flame is then forced under the chamber floor, which is also made of silicon carbide kiln shelves, to exit in the chimney. The silicon carbide pieces transfer heat to the chamber incredibly well. By maintaining a small fire in the firebox, we can easily hold a temperature between 900° and 1000°F (480° and 540°C) in the annealer during the glassblowing time. As each piece is finished, it is placed inside the chamber, and the ceramic-insulation-board door is closed. After the glassblowing has ended, the firebox is closed to burn down and the annealer damper shut. The chamber cools overnight to outside temperature and the glass can usually be unloaded the next day.

Clay and Glass Together

Through our collaboration, we've discovered many similarities and new possibilities for hybrid techniques for glass and ceramics. However, there is a major technical difference. That difference is expansion, contraction, and the cooling cycle. If hot glass is cooled too quickly it will shatter or crack. Blown glass pieces must be annealed or slow cooled from approximately 900 degrees to ambient temperature over a span of many hours. In our experiments with applying molten glass to ceramics while in the kiln or loading pieces with glass frit in place, we have discovered that the glass stays attached to the surface. However, it will end up crazed just like normal glaze crazing since the expansion and contraction of the glass and ceramic body do not match.

Loading and Crucible Placement

Each firing is a bit different and has a new set of technical and aesthetic concepts to work with. Over time we have developed a very close partnership and procedure on how the loading and firing will take place. A typical firing begins with the loading taking approximately four to five hours. In this phase, we take our time setting crucibles and ceramic bisqueware bowls to contain the different colors of glass, loading approximately 100 to

150 glazed and unglazed ceramic pieces in specific locations, and working on new techniques such as placing colored glass frits on ceramics. This has become an interesting new option for placing specific colors on pieces and it has opened up a wider palette for wood-fired ceramics.

Firing

Once all the work is loaded, the front door is bricked up using a step grate system built into the lower section of the door. This grate design creates channels for preheated air intake and allows

Glass Blowing Terms

Anneal: The process of cooling molten glass objects in a controlled manner. In order to prevent failure when pieces go through quartz inversion, finished pieces are placed inside a heated annealing chamber to cool at a specific rate over time.

Crucible: a vessel made of very high temperature materials used to hold molten glass.

Cullet: glass chunks (as opposed to powder) that are loaded into crucibles for melting.

Gaffer: a master glass craftsman, the most experienced glass blower on the team who oversees the production of each piece.

Gather: to collect molten glass from the crucible on the end of a blowpipe or punty rod to be used in the creation of a glass object.

Glass Frit: colored crushed glass that is graded to specific grain sizes.

Punty Rod: also spelled pontil, a solid metal rod that is attached with additional hot glass to the base of a blown glass piece when it is broken from the blowpipe, the punty allows the gaffer to control, reheat, and shape the upper section of the piece.



Glass made in the Corning Wood-burning Furnace. From left: Pitcher 4½ in. (11 cm) in height, by Eric Meek, gaffer at the Corning Museum of Glass; Bottle 6½ in. (17 cm) in height, by Lewis Olson; Drinking cup 3 in. (8 cm) in height, by Steve Gibbs.

precise control of the air moving into the combustion space of the firebox.

The beginning of the firing can go quickly with the small chamber, step-grate firebox, and strong pull of the chimney. Even with the danger of going too fast, we have fired greenware in the back of the chamber with no problems. The kiln usually climbs to cone 9 in about 12 hours. The glass in the crucibles will be melted and ready for use at just over 2100°F, but the chamber needs to be closer to 2300°F for effective glass reheating. Once the kiln has reached that temperature, glass blowing normally begins and can continue as long as needed. While the glass blowers are working together as a team to create each piece, another team will be keeping careful watch on the firebox in an attempt to maintain the temperature at an appropriate level. However, we often experience a slight drop in temperature after an extended period of glass blowing. Fortunately, the kiln is very responsive

and will climb back up after a short pause in glass work and some aggressive stoking.

Advantages

We've found that the design of the Corning Wood-burning Furnace has a number of advantages. Based at CCC in partnership with the Corning Museum of Glass (www.cmog.org), the kiln serves an educational, demonstration, and research role. Participants in the firings get hands on experience with both the basics of glass blowing and wood-fired ceramics. This design has proven itself ideal for college and university programs or for craft centers looking to expand opportunities for students. The smaller size, faster firing and cooling cycle also gives us a quick turn around on new ideas. In addition, working together, ceramic and glass artists use resources in a more efficient and sustainable way. When the annealer is firing, the combined heat of both chambers burns nearly all of the

Below: Side view of kiln, Lewis Olson working with CCC student Les Lewis on the glass blowers bench, Steve Gibbs visible just above the kiln roof working with students on the opposite side. Note the blow pipe warming slot in the base of the chimney. The wood-fired annealing chamber firebox is also visible behind chimney, perpendicular to kiln. **Opposite Page:** Lewis Olson reheating a glass piece on a punty rod.

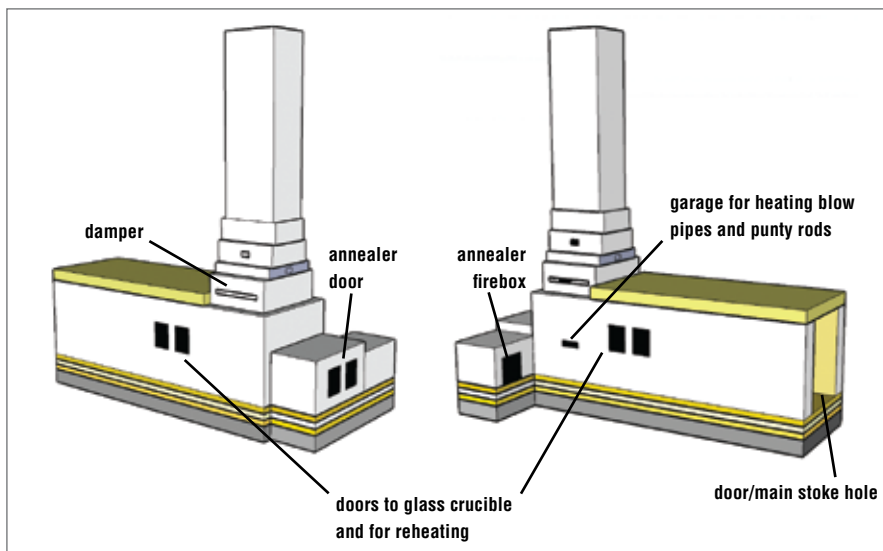


smoke off in the chimney base, creating very clean emissions. Our fuel is a mix of species coming mostly from local tree services and the state department of natural resources looking to get rid of diseased or damaged trees. The large firebox and stoke door helps to minimize the amount of wood splitting required. For most wood-fire artists, that is one of the most important advantages.

Disadvantages

There are a few disadvantages with this kiln as with any design. The small chamber size can be difficult to load, requiring some contorted positions and joint strain to place kiln shelves. The firebox is very powerful and produces a relatively quick stoking cycle. If the crew isn't paying close enough attention,

What Goes Where



the temperature can drop quickly. Fortunately, that same power allows for a quick recovery, ensuring adequate temperature for a successful firing.

Spreading the Word

The summer of 2009 brought about a new era for the Corning Wood-burning Furnace. On June 11th, hundreds of people attended a firing and glass blowing demonstration as part of the Glass Art Society international conference. Gibbs narrated as Venetian master glass blowers Davide Salvatore and Elio Quarisa demonstrated their amazing techniques to a captivated crowd. The next step took place in September 2009 at the Domaine de Boisbuchet (www.boisbuchet.org), an art, architecture, and design international educational center in Southwestern France. Working with Gibbs and Jean-Charles Prolongeau, ceramics professor at ENSA Limoges in France, I constructed and fired version two of our hybrid kiln. Now nicknamed the "Glassagama," this design proves that cutting-edge research and 16th century technology are not mutually exclusive.

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Off the Wall

Steve Reynolds:

by Kathleen Whitney

Steve Reynolds' work is a poke in the eye; enmeshed in contradiction, it is deeply intelligent, prickly, and tough-minded. His work is uncomfortable to look at, defying all categories, always an amalgam of the beautiful and the ugly. Neither of these qualities have been his focus, they emerged as an indirect consequence of his process. His work reconfigures two major forms of symbolic communication: images and the written word. These forms are generally put to work as mutually exclusive entities, their coherence relying on the preservation of their distinctions. In response to the limits of this system, Reynolds invented a method that side-stepped such limiting conventions.

Reynolds (1940–2007) had an omnivorous curiosity, expressed through a wildly eclectic range of interests including linguistics, semiotics, philosophy, ornithology, and aesthetics. His work mirrors these interests, creating a densely complex mosaic that pits recognizable images against text. This antagonism produces a level of abstraction that defies easy meaning. Reynolds invented a symbolic script corresponding with those used by non-Western cultures, a hieroglyphic structure that eliminates conventional uses of text. His language forms often seem tangential to his objects but they clearly define them. Reynolds' glyphs and pictographs represent his belief that meaning is inherently unstable. His merger of word and image produces a flexible rebus structure that encourages conversation



Above and opposite page: Installation view and details of *Aleph*. Dimensions are variable, based on wall size and continuity of wall space. Materials include several varieties of porcelain (including a black porcelain body called cassius basaltic) with glaze, stain, and acrylic paint, paper collage, fishing lures, decals, epoxy, drift wood, wooden dowels, taxidermy eyes, animal hair, and steel.

ALTEH



between object and onlooker. This collaboration is ongoing, constantly changing; a reflection of Umberto Eco's concept of the "open work." His pieces often mate color and image with a calligraphic word or phrase on or near the object. These words and phrases are complex and eclectic, drawn from, but not confined to English and Latin. They often include text so obscure as to seem concocted. This is a means for using text as a jolt, shock or trap. It was Reynolds' way to float a meaning constantly in flux

above and below the surfaces of his images. This was achieved in a choreographic manner, setting into motion a tango of alternating signifiers that create a zone of hyper-visibility.

Reynolds' work is a tour de force, his technical facility allowed him to push the ceramic medium to extremes. His work interweaves a number of media that include the full ceramic spectrum; thrown and altered, handbuilt, cast, multi-partite, painted or glazed, decorated with decals, and accompanied by gold leaf and

gaudy frames. Each object he made is a consequence of oppositions; rubble and artifact, the smooth and the inflected, glazes and transfer decals, tiles and handbuilding, all stitched together with text. His work is comprised of equal portions of intuition, strategic thinking and the canny ability to match form to conceptual context. Each of his segmented objects represents a series of individualized ideas. Each is budded-off from a conceptual core and diverted into different avenues of potential. The ideas that generated his work are inseparable from the way he made it; each object is a spontaneous variation within the matrix of his ideas. The process is rhizomatic, each idea sprouting off in its own direction from a single root.

Much of Reynolds' works were studiously improvised; old pieces were constantly reconfigured, elements from other pieces interchanged. "Completed" works were intentionally changed to accommodate particular spaces. This constant flux illustrates Reynolds' attitude toward his work, his interest in conversions,

repetitions, recombinations that skew and reassign meaning. His body of work is really a single entity constantly varied, impossible to title, date or measure.

Reynolds was a natural postmodernist and a brilliant intellectual. The ceramic sculptor Don Reitz noted that Reynolds' work "always evoked questions, not answers . . . as you ponder the work in your mind you soon realize the deep philosophical implications. His tremendous knowledge of techniques, the spontaneous handling of objects and juxtaposition of shapes, are part of his signature."

Reynolds often said that his intention was "to create situations and configurations that blur the conceptual boundaries between sculpture, painting, and ceramics". His use of non-sequiturs, found objects, and collage provide the platform for these 'situations'. They present the viewer with a range of vantage points, each offering a different option for approaching and absorbing his work.

Reynolds' wall installation *Aleph* (2000–2005) makes use of every meaning inherent in that word. Jewish mysticism relates it to the concept of scintillating intelligence. Aleph is also the beginning of the words that make up God's mystical name in Exodus: "I Am That I Am, the Alpha and the Omega." Reynolds' interpretation of *Aleph* is a 40-foot-long, wall-supported installation that employs clay, glazes, paint, decals, metal, wood, and glass. (The installation assumes different dimensions depending on where it is installed.) It offers a panoramic view of the history of life on earth (vis a vis humankind) beginning with creation and ending with gradual extinction. It is comprised of the following elements (described in order of appearance): The word *aleph*, is stenciled left in large, scriptlike letters, at the beginning of a procession of objects. To its right is a polished, forked stick toothed with short spikes. A thin, tongue-like arc emerges from the spikes embracing two small, polychromed humanoid objects (titled *Adami* and *Evita* by the artist in stenciled text), who are accompanied by a flock of varicolored figures, both human and animal, reminiscent of hunting figures in cave paintings. These elements are made from porcelain and earthenware and fan out across a long expanse of wall. They are arranged horizontally, emphasizing the left-to-right scan pattern of Western reading. The end of this procession of objects is marked "Finis," and adjacent to it is a specimen case containing meticulously handcrafted porcelain birds' heads. These are an obituary for disappearing species, the finis after the Creation. In all, *Aleph* is both obituary and homage to life on the planet with its mixed history of tragedy, high achievement, celebration, horror, beauty, and mystery.



Fusion, 6½ ft. (2 m) in height, handbuilt clay with glaze, ceramic tile with glaze, digital print with collage, and mixed media, 2005.

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Eidetic
RÉVÉ
GAYLORD
Propriety

Eidetic, approximately 10 ft. (3 m) in length (dimensions variable); ceramic, slips and paint, wood, mixed media, 2003.

Reynolds often played with meshing the two different modes of representation, the illusory (two-dimensional) and the physical (three-dimensional). He combined these in ways that made distinctions between the two unnecessary. He was fascinated with the DNA of imagery and meaning. Reynolds used his ideas, images and methods as if they were genetic elements spliced and transplanted into new work. This mutability is typical of his work, enabling him to convert his wide ranging intellectual interest into visual coordinates.

Reynolds' piece *Fusion* (2005) merges different materials and processes. A brilliant title, it is a fusion of differently inflected forms. It is roughly 6½ × 5 feet, and at its deepest point stands 8 to 12 inches from the wall. The organic section in the upper left is glazed ceramic. The square framed tile just below that is glazed ceramic with photo decals. The rectangular framed section to the right, with an array of the bird images, is a digital print made from earlier collage elements (not ceramic).

The lower section, with its blue and yellow stripes and text, is painted and collaged. Painted bent wood chair elements are placed over the words *wark*, *fyke*, and *mulct*. The leg at the top of the piece gestures towards the word *ect*. At bottom right a separate wire structure resembling a hamster run, juts into space while encircling a richly glazed ceramic form. This object is one Duchamp would have adored, a visual pun framed in the crazy, associative manner the surrealists loved. Although the elements used appear to be totally disparate, they are connected in a non-linear, semiotic fashion. Each section is linked to the adjacent via a combination of the loony, and dead serious. Every aspect of *Fusion* spins out into some free-associative mental space where it

creates its own meaning. Through the juxtaposition of images and the readymade elements, each section seems to embody meaning without being linked to any in particular. The words used are obscure, but according to the artist's notes: *wark* means pain or ache, *fyke* is a long, bag-shaped fishing net held open by hoops, *mulct* implies to deprive or to punish. The meaning of each incomprehensible word builds on the next, resulting in an oddly poetic word salad. *Fusion* is one of many objects Reynolds created that guide a flotilla of signifiers toward their visual counterparts. His objects imply a sybilline meaning waiting for a propitious reading. The word *fusion* has an assortment of meanings. The most significant of these is an optical reference: fusion involves combining the images from each eye into a single visual perception. Reynolds' work represents a series of challenges; *Fusion* is a sophisticated rebus waiting for a solution, a Rosetta Stone, wit wrapped inside of a pun.

Reynolds maintained an intense commitment to his craft; he served as president of the National Council on Education for the Ceramic Arts, sat on its board of directors for 8 years and was voted a fellow of the council in 2006. In addition, he taught for 43 years, 28 of which he spent as professor of ceramics at the University of Texas, San Antonio. He participated in over 300 national and international exhibitions. He was a Fulbright fellow in Hungary and was elected to the International Academy of Ceramics in Geneva, Switzerland. His legacy is not only found in his work but also in the generosity he extended to many other artists.

the author Kathleen Whitney is a ceramic sculptor and a contributing editor at *Sculpture magazine*.



PETER KARNER

by Jules Masterjohn

Tureen, 9 in. (23 cm) in height, stoneware, fired to cone 10 in reduction, 2009.

Time has etched its mark on the once-ancient seabed, now high desert landscape of the Southwest that Peter Karner calls home. Nestled in a narrow canyon alongside a creek, Karner makes functional vessels that embody his surroundings. The surfaces of his undulating ceramic forms rise and fall like the ridge lines around his studio. The highly contrasting glazes on his pots, toned black, green, tan, and orange, are reminiscent of the desert patinas and lichen that appear in his environment. In a most subtle way, Karner's pottery incorporates these natural elements, bringing the vastness of the landscape into an intimate perspective. Karner is fascinated, too, by the markings found in the animal world, like those on cheetah and zebra skins. Simplifying these designs, Karner translates them into his own vocabulary of diamonds, dots, scales, and stripes.

While his pots reflect the forms, coloration, and textures found outside his studio door, cultural influences are at play in the work. He owes the overlapping shapes found in many of his glaze patterns to his mother, who was a quilter. His love of Islamic metalwork can be seen in the interlocking lines of his glaze designs. The illusion of depth often present on his pots is due to his interest in the eye-dazzling designs woven into Navajo rugs. Even with many influences, his intentions remain clear. "I am not only making functional vessels, I am creating an aesthetic statement based on my own experience."

Karner's vessels demonstrate a satisfying marriage of form and surface, and are as pleasing to hold as to behold. To drink from a mug is a sensual pleasure and to cradle a dipping bowl feels divine. To contemplate his vessels sends one into the realm of metaphor. The tall canisters and vases stand assertively, like buttes or mesas, secure in their ability to be interesting forms that also function well. The wide, curving bowls he caresses off the wheel suggest not only the gently sloping pastures of the surrounding landscape but also offer repose, an attitude prevalent in a pastoral life. His glazes, though painstakingly applied using an elaborate method, appear relaxed and at ease. Often, these surfaces remind one of



Oval teapot, 10 in. (25 cm) in height, stoneware, fired to cone 10 in reduction, 2009.



Square jar, 14 in. (36 cm) in height, stoneware, fired to cone 10 in reduction, 2007.

desert varnish and rock moss, and look as if they were naturally formed. By attempting to “capture an essence not easily put into words,” Karner’s vessels, like nature, express a complexity that is balanced with simplicity. There is a peaceful accord in the opposing tendencies present in his sculptural works.

While making each piece—from throwing and altering to the multi-layered glazing—his goal is to be in the moment. “I’m drawn to a process that is concerned with the present, the pursuit of an ever-evolving self through creativity. Each piece I make is an expression of that moment and the understanding of my craft. There’s a beauty in that.”

Living and creating in an isolated, rural setting has afforded Karner the solitude in which to develop his work and personal philosophy. Except for the occasional UPS truck rumbling down the ten miles of dirt road to his place, he has lived a relatively quiet and self-sufficient life. The natural rhythms of the seasons, of water flowing through the creek, and of the daily movement of light across the canyon offer a measure for his creative lifestyle. Watching the ebb and flow of natural forces has helped Karner step back and see his own difficulties and successes in a larger perspective. Like nature, Karner’s artistic life changes. Every two years, in order to push himself creatively, he re-evaluates his vessels, invents new forms, and reworks his glazes. “I have an unwillingness to make the same pots over and over. I need to be evolving. To be fulfilled, I need to come up with new ideas for forms and technical processes and work on them for a few years to see them through. That can bring disappointment, but I have to take those risks, to work through the ideas. When I fail, I reassess, then re-execute and modify.” After more than a dozen years of dedicated focus to his career through creative and technical exploration, rigorous work routines, and demanding show schedules, Karner feels that his creative life couldn’t be better. “As a young potter, I was impressed by the lifestyle that was possible as a studio potter. And I pursued

THE IRRESISTIBLE SURFACE

by Peter Karner

My decoration is achieved by layering glazes and capturing carbon through reduction firing. I work with five glazes—shino, carbon-trap, two types of copper saturate, and iron saturate—all of which I apply differently to different effect. For the first layer, the pot is dipped in one of two glazes—either a shino or carbon-trap glaze. The second layer is a wax resist applied with a brush (I have experimented with several cold waxes and have come to rely on Forbes). The third layer is achieved by dipping the piece in one of two different copper saturates. As with my first-layer glazes, I've come to apply these two glazes differently. I've found that the amount of time the pot is in the bucket, the thickness of the glaze, and the suspension of the glaze particles all have a dramatic effect on the finished piece. For the fourth layer, I apply an iron saturate glaze with a brush. The fifth element, carbon trapping, I achieve in my downdraft gas kiln through a reduction atmosphere. Not all pieces attract carbon, which adds to the mystical quality of the atmospheric effect.

This process may sound relatively straight-forward and scientific, but that is not the case. I work from a more intuitive rather than scientific place, and have managed to achieve my glaze effects through years of trial and error. Every aspect of my decoration has evolved over time. For instance, I noticed that my wax decoration was often not repelling glaze and that the “glaze sticking” seemed worse in the summer months when I had every window and door in my studio open. I deduced that the sticking either had to do with temperature and or wind/airflow. This led me to buy an air conditioner in order to regulate the temperature of the studio, and I performed a little experiment to see if my hunch was correct. The first time, I shut up my studio and used the a/c during the decoration process only, leaving the studio windows open at night and between the first and second glaze-layer applications. I had just as much glaze sticking as ever. The next time, I used the a/c and kept the windows shut during the entire decoration process until the second layer of glaze was applied. The sticking problem was all but gone. It took me several cycles, adjusting my process each time, to completely resolve this issue.



Canister, 18 in. (46 cm) in height, stoneware, fired to cone 10 in reduction, 2009, by Peter Karner, Hesperus, Colorado. Photos (unless otherwise noted): George Post.

that without a lot of distractions. Now, as I begin the middle of my career, I see that the exclusivity of my energy has paid off.”

Today, though he has long stretches of time alone in the studio, he has achieved a balance in his lifestyle, spending more time at activities that feed his body and refresh his personal life. Like his vessels' ability to express harmony within opposition, so his life has achieved equilibrium. “Soul searching and the evolution of my personal philosophy have produced deep satisfaction. Taking the opportunity to live my life as I do is not easy, but it is truly rewarding.”

for more information on Peter Karner and his work, see www.peterkarnerpottery.net.

the author Jules Masterjohn lives in Durango, Colorado, where she teaches studio and lecture courses in art at Southwest Colorado Community College and writes a weekly column, “Arting Around” for the Durango Telegraph. Read more from her at www.durangotelegraph.com.

call for entries

deadlines for exhibitions, fairs, and festivals
Submit online at www.ceramicsmonthly.org

international exhibitions

March 5, 2010 entry deadline

Ohio, Kettering "Call for proposals for 2011 solo exhibition schedule." Contact Amy Anderson, Coordinator, Rosewood Gallery, Rosewood Arts Centre, 2655 Olson Dr., Kettering, OH 45420; amy.anderson@ketteringoh.org; www.ketteringoh.org; 937-296-0294.

May 25, 2010 entry deadline

Colorado, Carbondale "Digital Clay: A Juried and Invitational Exhibition" (July 1–August 2, 2010) open to ceramic work that incorporates digital technology. Juried from digital. Fee: \$20 for one entry; \$25 for three entries. Jurors: Mark Burleson and K Rhynus Cesark. Contact K Rhynus Cesark, Carbondale Clay Center, 135 Main

St., Carbondale, CO 81623; k@carbondaleclay.org; www.carbondaleclay.org; 970-963-2529.

June 14, 2010 entry deadline

New Mexico, Roswell "NM Miniature Arts 27th Annual Juried Art Show" (August 12–22, 2010). Juried from digital or slides. Fee: \$40 for four entries. Jurors: Caroline Brooks and Kim Wiggins. Contact Joyce Tucker, Roswell Fine Arts League, 4500 Chaparral Acres Rd., Roswell, NM 88201; jetuck2@cableone.net; www.rfal.org; 575-840-8996.

June 20, 2010 entry deadline

Illinois, Chicago "Bowl Me Over: The 3rd Lillstreet International" (August 14–September 12, 2010) open to bowls. Juried from digital. Fee: \$35. Contact Jane Hanna, Director of Marketing and Communications, Lillstreet Art Center, 4401 N. Ravenswood Ave., Chi-

cago, IL 60640; jane@lillstreet.com; www.lillstreet.com; 773-769-4226.

united states exhibitions

March 5, 2010 entry deadline

Arizona, Prescott "Call for exhibition proposals for 2011–2013 exhibition schedule" (October). Juried from digital or slides. Contact Michael P. Gallagher, Gallery Manager, Yavapai College Art Gallery, 1100 E. Sheldon St., Prescott, AZ 86301; michael.gallagher@yc.edu; www.yc.edu/content/artgallery; 928-776-2031.

March 5, 2010 entry deadline

California, Santa Ana "Raku: The Polaroid of Ceramics" (April 10–30, 2010) open to raku work. Juried from digital. Fee: \$30 for three entries. Juror: Kevin A. Myers. Contact Kevin Myers, The Myers Gallery at Muddy's Studio, 2610 S. Halladay St., Santa Ana, CA 92705; muddysstudio@att.net; www.muddysgallery.com; 714-641-4077.

April 2, 2010 entry deadline

Connecticut, Guilford "Ceramic Sculpture" (June 18–July 24, 2010). Juried from digital. Fee: \$25 for three entries. Juror: Lisa Wolkow. Contact Guilford Art Center, 411 Church St., Guilford, CT 06437; www.guilfordartcenter.org; 203-453-5947.

April 3, 2010 entry deadline

California, Santa Ana "Containers 2010" (May 1–28, 2010). Juried from digital. Fee: \$30 for three entries. Juror: John Hopkins. Contact Kevin Myers, The Myers Gallery at Muddy's Studio, 2610 S. Halladay St., Santa Ana, CA 92705; muddysstudio@att.net; www.muddysgallery.com; 714-641-4077.

April 5, 2010 entry deadline

Missouri, Kansas City "KC Clay Guild Teabowl National" (June 1–30, 2010) open to teabowls. Juried from digital. Fee: \$30 for three entries. Juror: Peter Pinnell. Contact Susan Speck, KC Clay Guild, 200 W. 74th St., Kansas City, MO 64114; president@kcclayguild.org; www.kcclayguild.org; 816-363-1373.

May 7, 2010 entry deadline

Oklahoma, Tulsa "Contemporary Work in Clay" (September 30–November 5, 2010). Juried from digital. Fee: \$25 for three entries. Juror: Adrian Arleo. Contact Whitney Forsyth, University of Tulsa School of Art, 800 S. Tucker Dr., Tulsa, OK 74104; whitney-forsyth@utulsa.edu; www.utulsa.edu/art; 918-631-3700.

May 22, 2010 entry deadline

Pennsylvania, Philadelphia "The Marge Brown Kalodner Graduate Student Exhibition" (July 2–August 1, 2010) open to students currently enrolled or graduating from a graduate school program. Juried from digital. No fee. Contact Jeff Guido, The Clay Studio, 139 N. Second St., Philadelphia, PA 19106; info@theclaystudio.org; www.theclaystudio.org; 215-925-3453.

May 28, 2010 entry deadline

Montana, Missoula "Soda Salt National 10" (August 6–30, 2010). Juried from digital or slides. Fee: \$25 for one entry; \$30 for two entries. Juror: Julia Galloway. Contact Hannah Fisher, Executive Director, The Clay Studio of Missoula Gallery, 1106 Hawthorne St., Unit A, Missoula, MT 59802; info@theclaystudioofmissoula.org; www.theclaystudioofmissoula.org; 406-543-0509.

May 31, 2010 entry deadline

Pennsylvania, Philadelphia "The Juried Artist Solo Exhibition Series" (September 1, 2011–August 1, 2012). Juried from digital. No fee. Contact Jeff Guido, The Clay Studio, 139 N. Second St., Philadelphia, PA 19106; info@theclaystudio.org; www.theclaystudio.org; 215-925-3453.

June 1, 2010 entry deadline

California, Stockton "Visions in Clay" (August 26–September 23). Contact LH Horton Jr Gallery, Delta Center for the Arts, San Joaquin Delta College, 5151 Pacific Ave., Stockton, CA 95207; gallery@deltacollege.edu; www.deltacollege.edu/div/finearts/dept/dca/gallery; 209-954-5507.

June 4, 2010 entry deadline

New York, Rochester "History in the Making V: Ceramic Traditions Contemporary Pots" (September 17–October 23, 2010). Fee: \$20 for one entry; \$25 for two entries; \$30 for three entries. Juror: Peter Beasecker. Contact Kate Whorton, Genesee Pottery, 713 Monroe Ave., Rochester, NY 14607; pottery@geneseearts.org; www.geneseearts.org; 585-271-5183.

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All of the bells shown were created by layering two glazes together. On each of the bells the glaze number on top has been applied in one coat to the top half of the bell. When this glaze was dry the glaze number underneath has been applied in two coats over the entire bell. All glazes were fired to cone 5.

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call for entries

June 15, 2010 entry deadline

New Mexico, Arroyo Seco "Wood Fired Pottery for the 21st Century" (September 1-19, 2010) open to wood fired ceramics. Juried from actual work. Fee: \$35 for three entries; \$55 for five entries. Contact Peter Botting, New Fire, PO Box 814, Arroyo Seco, NM 87514; newfiretoas@gmail.com; www.facebook.com/home.php?#/pages/New-Fire-Wood-Fired-Pottery-for-the-21st-Century/114286354226?ref=ts; 575-776-1042.

regional exhibitions

March 1, 2010 entry deadline

California, Sausalito "2010 Sausalito Art Festival" (September 3-6). Juried from digital. Fee: \$50. Contact Sausalito Art Festival, PO Box 10, Sausalito, CA 94966-0010; info@sausalitoartfestival.org; www.sausalitoartfestival.org; 415-332-3555.

Texas, Houston "CraftTexas 2010" (September 25, 2010-January 9, 2011) open to TX artists. Juried from digital. Fee: \$35. Jurors: Gail M. Brown, Cindy Hickok, and Paula Owen. Contact Mary Headrick, Communications Director, Houston Center for Contemporary Craft, 4848 Main St., Houston, TX 77002; mheadrick@craftthouston.org; www.craftthouston.org; 713-529-4848.

March 1, 2010 entry deadline

Rhode Island, Kingston "37th Annual Earthworks Exhibit" (April 22-May 15, 2010) open to New England artists. Juried from actual work. Fee: \$15 per entry, maximum of five entries. Juror: Kristen Kieffer. Contact Rhonda Shumaker, South County Art Association, 2587

Kingstown Rd., Kingston, RI 02881; socart@verizon.net; www.southcountyart.org; 401-783-2195.

July 15, 2010 entry deadline

North Carolina, Asheville "Emerging Clay" (January 6-March 26, 2011) open to AL, AR, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, and WV artists with less than ten years of experience. Juried from slides. No fee. Contact Jon Sours, Blue Spiral 1, 38 Biltmore Ave., Asheville, NC 28801; info@bluespiral1.com; www.bluespiral1.com; 828-251-0202.

fairs, festivals, and sales

February 28, 2010 entry deadline

Tennessee, Townsend "Smoky Mountain Pottery Festival" (June 4-5, 2010). Juried from digital or slides. Fee: \$120. Contact Jeanie Hilten, Smoky Mountain Convention and Visitors Bureau, 7906 E. Lamar Alexander Pkwy., Townsend, TN 37882; jhilten@smokymountains.org; www.smokymountains.org/pottery-festival.html; 865-273-1242.

March 12, 2010 entry deadline

Connecticut, Westport "Westport Annual Fine Arts Festival" (July 17-18, 2010). Fee: \$40. Contact Westport Fine Arts Festival, 159 Main St., Westport, CT 06880; www.westportfineartsfestival.com; 203-505-8716.

March 13, 2010 entry deadline

New York, Syracuse "Syracuse Arts and Crafts Festival" (July 30-August 1, 2010). Juried from digital. Fee: \$25. Contact Laurie Reed, Downtown Committee of Syracuse, Inc., 109 S. Warren St., Ste. 1900, Syracuse, NY 13202; mail@downtownsyracuse.com; 315-422-8284; www.syracuseartsandcraftsfestival.com.

March 15, 2010 entry deadline

Illinois, Peoria "Peoria Art Guild Fine Art Fair" (September 25-26). Contact The Peoria Art Guild, 203 Harrison St., Peoria, IL 61602; www.peoriaartguild.org; 309-637-2787.

March 15, 2010 entry deadline

New Jersey, New Brunswick "36th Annual New Jersey Folk Festival Juried Craft Market" (April 24, 2010). Juried from digital or slides. Fee: \$10. Contact Rutgers, The State University of New Jersey, 131 George St., New Brunswick, NJ 08901-1414; njff@rci.rutgers.edu; http://njfolkfest.rutgers.edu; 732-932-5775.

April 1, 2010 entry deadline

Alabama, Hoover "47th Annual Bluff Park Art Show" (October 2, 2010). Juried from digital. Fee: \$40. Contact Robin Shelton, Bluff Park Art Association, PO Box 26012, Birmingham, AL 35260; bluffparkartassociation@yahoo.com; www.bluffparkartassociation.org; 205-408-4312.

April 1, 2010 entry deadline

New Jersey, Verona "Fine Art and Crafts at Verona Park" (May 15-16, 2010). Juried from digital or slides. Fee: \$330. Contact Janet Rose, Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; janet@rosesquared.com; www.rosesquared.com; 908-874-5247.

April 15, 2010 entry deadline

Canada, Edmonton "The Works Art Market" (June 25-July 7, 2010). Juried from digital. Contact Glen Evans-Percy, The Works Art and Design Festival, 10635-95 St. NW, Edmonton, Alberta T5H 2C3 Canada; marketing.assistant@theworks.ab.ca; www.theworks.ab.ca; 780-426-2122.

May 1, 2010 entry deadline

New Jersey, Bloomfield "Spring Fine Art and Crafts at Brookdale Park" (June 19-20, 2010). Juried from digital or slides. Fee: \$330. Contact Janet Rose, Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; janet@rosesquared.com; www.rosesquared.com; 908-874-5247.

May 1, 2010 entry deadline

New Jersey, Hillsborough "Fine Art and Crafts at Oak Ridge Park" (June 5-6, 2010). Juried from digital or slides. Fee: \$330. Contact Janet Rose, Rose Squared Productions, Inc., 12 Galaxy Ct., Hillsborough, NJ 08844; janet@rosesquared.com; www.rosesquared.com; 908-874-5247.

June 1, 2010 entry deadline

Colorado, Manitou Springs "Commonwheel Artists 36th Labor Day Arts and Crafts Festival" (September 4-6). Juried from digital. Fee: \$275. Contact Julia Wright, Commonwheel Artists Co-op, PO Box 42, Manitou Springs, CO 80829; festival@commonwheel.com; www.commonwheel.com/festival; 719-577-7700.

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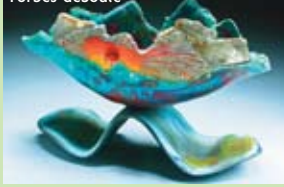
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new books

Masters: Earthenware

curated by Matthias Ostermann, edited by Ray Hemachandra, text by Glen R. Brown

The late Matthias Ostermann, well known for his own work in earthenware, selected 38 international artists working in the low-fire range for inclusion in this book. The presentation of each artist's work includes eight pages of images and a brief text by Glen R. Brown describing the influences, concepts, and techniques he or she employs.

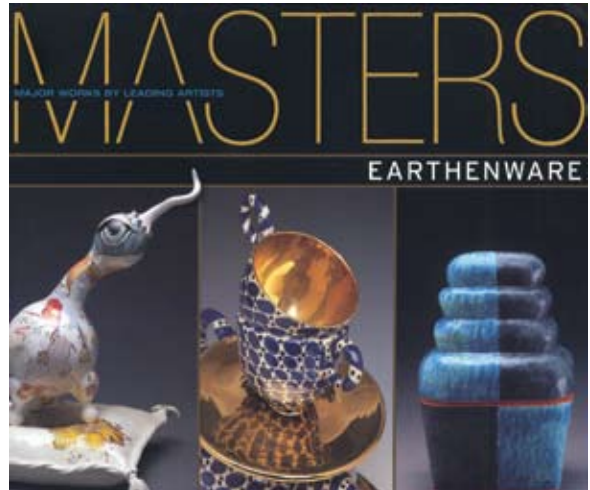
Collectively, the selected artists create vessels, functional work, and various types of sculpture. The surfaces range from unglazed to monochromatic glazing and to highly decorated patterns, narrative, illusionistic, and even photorealistic imagery. The book showcases the versatility of working in the earthenware range—with some artists interested in the range of colors and surfaces available, while others are interested in the connections to specific historical or regional styles and glazes, and many are interested in the material's associations with the pottery that has been made and used by everyday people for centuries, and is the oldest ceramic medium. As Brown explains in the introduction, "earthenware is distinctive not only for its intrinsic properties as a clay body and the

vocabulary of forms that can be readily adapted to it, but also for the broad spectrum of decorative strategies . . . that can be employed to embellish its surfaces."

The artists and techniques covered include Linda Arbuckle, Connie Kiener, Terry Siebert, and Wynne Wilbur, all of whom use majolica surface decoration on primarily functional forms; Stephen Bowers and Cindy Kolodziejewski's very different styles of illusionistic underglaze painting, Duncan Ross' burnished, terra sigillata, smoke-fired red and black vessels, and Anne Fløche's use of colored terra sigillata to create layered, patinaed, and painterly surface on vessels and panels; Paul Day's unglazed sculptural relief tableaux, Diego Romero's Anasazi and Mimbres inspired vessels and imagery combined with modern symbols of American consumerism; Russel Biles satirical

slip-cast and hand-built figures; and Richard Slee's wry, slick, smooth, and often brightly colored sculptures, among many others.

318 pages, 516 color images. Paperback, \$24.95. ISBN: 978-1-60059-293-5. Published by Lark Books, A Division of Sterling Publishing Co., Inc., 387 Park Ave. S., New York, NY, 10016; www.larkbooks.com.



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conferences

Illinois, Chicago March 17 to March 21 "American Mosaic Summit," with Oliver Budd and Verdiano Marzi. Fee: \$75-\$185. Contact Society of American Mosaic Artists, PO Box 624, Ligonier, PA 15658; info@americanmosaics.org; www.AmericanMosaics.org; 866-902-SAMA.

Maine, Deer Isle July 11 to July 15 "The Hand," with Jeanne Jaffe, Tom Joyce, Michael Moore, Jeanne Quinn, Roberta Smith, Polly Ullrich, Anne Wilson, and Frank Wilson. Fee: \$335. Contact Candy Haskell, Registrar, Haystack Mountain School of Crafts, PO Box 518, Deer Isle, ME 04627; registrar@haystack-mtn.org; www.haystack-mtn.org; 207-348-2306.

Massachusetts, Peabody April 11 "Potteries in Old Time Peabody," with Rick Hamelin. Fee: \$3. Contact Peabody Historical Society, 35 Washington St., Peabody, MA 01960; rick@americanredware.com; www.peabodyhistorical.org; 978-531-0805.

New Mexico, Santa Fe October 27 to October 30 "Critical Santa Fe," with Glen Brown, Garth Clark, Gabi Dewald, Tanya Harrod, Dave Hickey, Janet Koplos, Donald Kuspit, Paul Mathieu, and Raphael Rubenstein. Fee: \$365. Contact Dori Nielsen, NCECA, 77 Erie Village, Suite 280, Erie, CO 80516-6996; office@NCECA.net; www.nceca.net; 866-266-2322.

North Carolina, Asheville March 5 to March 7 "23rd Annual North Carolina Potters Conference," with Bruce Cochrane, Elaine Henry, Ayumi Horie, Sarah Jaeger, Lorna Meaden, and Jeff Zamek. Fee: \$175. Contact Randolph Arts Guild, PO Box 1033, Asheville, NC 27204-1033; arts@asheboro.com; www.randolphartsguild.com; 336-629-0399.

Ohio, Independence April 21 to April 25 "Annual Conference." Contact American Art Pottery Association, 1519 W. Clifton Blvd., Lakewood, OH 44107; anccats@yahoo.com; www.aapa.info; 216-221-3537.

Pennsylvania, Philadelphia March 31 to April 3 "NCECA 2010: 44th Annual Conference." Contact Dori Nielsen, NCECA, 77 Erie Village, Suite 280, Erie, CO 80516-6996; office@NCECA.net; www.nceca.net; 866-266-2322.

Canada, Burnaby March 13 "5th Triennial Canadian Clay Symposium: Aesthetics," Fee: \$124.95. Contact Canadian Clay Collective, 6450 Deer Lake Avenue, Burnaby, BC V5G 2J3 Canada; sharonreay@burnaby.ca; www.canadianclaysymposium.ca; 604-291-6864.

Germany, Bröllin September 3 to September 5 "1st European Woodfire Conference." Contact Markus Böhm, First European Woodfire Conference, Alt Gaarz 6, Lärz, D-17248 Germany; markus@woodfire.net; www.woodfire.net.

Taiwan, Yingge July 9 to July 12 "Taiwan Ceramics Biennial, Korero and Huihua: International Ceramics in Conversation." Contact Ms. Jan-Chi Yu, Taipei County Yingge Ceramics Museum, 200 Wunhua Rd., Yingge, Taipei 23942 Taiwan, PR China; tpc60501@ms.tpc.gov.tw; www.ceramics.tpc.gov.tw; 886 2 8677 2727 4104.

solo exhibitions

Arizona, Tempe through May 1 "A Ten Year Survey," works by Wanxin Zhang; at ASU Art Museum Ceramics Research Center, Arizona State University, Mill Ave. and Tenth St.

Illinois, Chicago through March 5 "Cirque de L'Armee Rouge," works by Anne Drew Potter; at Dubhe Carreño Gallery, 118 N. Peoria St. 2nd Floor.

Illinois, Elmhurst through March 21 "Whispering Bodies," works by Nikki Renee Anderson; at Elmhurst Art Museum, PO Box 23, Cottage Hill Ave.

Iowa, Iowa City through March 12 "New Work," works by Shoko Teruyama; at AKAR, 257 E Iowa Ave.

Iowa, Iowa City through March 12 "Featured Artist," works by Kurt Anderson; at AKAR, 257 E Iowa Ave.

Louisiana, Alexandria through April 10 "Transformation: From the Dumpster to Dining Room," works by Wang-Ling Chou; at River Oaks Square Arts Center, 1330 Main St.

Maine, Portland April 2 to April 30 "Enchanted Porcelain," works by Wendy Grace Twitchell; at Maine Potters Market, 376 Fore St.

Maine, Portland May 7 to May 31 "The Art of Flower Arranging: Handbuilt Pottery for Spring Flower Display," works by Barbara Walch; at Maine Potters Market, 376 Fore St.

Maryland, Bethesda March 9 to April 3 "Clay, Copper, Wood and Fire: Wood-fired Pots," works by John Snyder; at Waverly Street Gallery, 4600 East-West Hwy.

Michigan, Detroit through March 7 "New Work," works by William DePauw; at Pewabic Pottery, 10125 E. Jefferson Ave.

Missouri, Kansas City March 5 to April 24 "Primping and the Currency of Worth," works by Misty Gamble; at Sherry Leedy Contemporary Art, 2004 Baltimore Ave.

Missouri, Sedalia through April 25 "Recent Work 1999-2010," works by Marc Leuthold; at Daum Museum of Contemporary Art, State Fair Community College, 3201 W. 16th St.

New Jersey, Surf City March 27 to June 1 "Migration," works by Nancy Train Smith; at m.t. burton

Potters Council 2011 Exhibition: The Shoulders We Stand On

CALL FOR ENTRIES: BEGINS MAY 1ST
DEADLINE TO SUBMIT: SEPTEMBER 1, 2010

Second juried exhibition of Potters Council members' work to be held in conjunction with NCECA 2011 in Tampa Bay, Florida

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The Dolphin Song Gallery Gardner, KS
www.dolphinsong.com/pottery

Leslie Ferrin Gallery Pittsfield, MA
www.ferringallery.com

Red Lodge Clay Center Red Lodge, MT
www.redlodgeclaycenter.com

Mindy Solomon Gallery Tampa Bay, FL
www.mindysolomon.com

Sherrie Gallerie Columbus, OH
www.sherriegallerie.com

NCECA, the professional association for the ceramic arts, provides its members with continuing education, professional development, exhibition, publication and presentation opportunities. Not a member? Join today at www.nceca.net or call tollfree: 866.266.2322



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For more information, check gallery websites above, or go to www.nceca.net, click on 'Conference' and then click on 'Gallery EXPO.'



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September 9 – 12, 2010

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www.europeanceramiccontext.com

European Ceramic Context 2010

gallery / South Jersey Shore Clay Tour, 1819 N. Long Beach Blvd.

New Jersey, Surf City March 27 to May 3 "New Work," works by Neil Tetkowsky; at m.t. burton gallery / South Jersey Shore Clay Tour, 1819 N. Long Beach Blvd.

New York, New York through March 13 "New Work," works by Carrie Olson; at Cue Art Foundation, 511 W. 25th St.

New York, New York through March 6 "Stilled Lives," works by Anat Shifan; at Greenwich House Pottery, 16 Jones St.

New York, New York March 16 to April 9 "Coexist in Istanbul," works by Gökden Alpman Matthews; at Turkish Center, 821 United Nations Plaza, 1st Fl. Gallery.

New York, New York through May 2 "Bigger, Better, More: The Art of Viola Frey"; at Museum of Arts and Design, 2 Columbus Cir.

New York, Rochester March 5 to March 27 "The Walking Hour," works by Sean O'Connell; at Genesee Pottery, 713 Monroe Ave.

Ohio, Canton through March 7 "FortyFive," works by Terri Kern; at Canton Museum of Art, 1001 Market Ave. N.

Ohio, Columbus March 6 to March 31 "Lure," works by Leigh Taylor Mickelson; at Sherrie Gallerie, 694 N. High St.

Ohio, Columbus May 1 to June 12 "New Work," works by Janis Mars Wunderlich; at Sherrie Gallerie, 694 N. High St.

Pennsylvania, New Wilmington through April 17 "Seeds of Change: Gathering the Harvest 1973-2010," works by Kathy Koop; at Westminster College, 319 S. Market St.

Pennsylvania, Philadelphia March 27 to June 1 "Heart Head or Where's the Love?," works by Matt Burton; at JAG Fine Art, 1538 Pine St.

Pennsylvania, Philadelphia through March 14 "New Work," works by Ron Meyers; at The Clay Studio, 139 N. Second St.

Pennsylvania, Philadelphia through March 14 "Sanbao: A Way of Living and Working," works by Jackson Li; at The Clay Studio, 139 N. Second St.

Pennsylvania, Philadelphia March 5 to May 1 "The Peaceable Queenendom," works by Adelaide Paul; at Wexler Gallery, 201 N. Third St.

Pennsylvania, Reading March 4 to April 18 "Symbols and Sympathies," works by Jason Messinger; at GoggleWorks, 201 Washington St.

Texas, Midland through March 21 "2010 Contemporary Series," works by Jean Cappadonna Nichols; at Museum of the Southwest, 1705 W. Missouri Ave.

Texas, San Antonio April 29 to June 27 "Eden Revisited," works by Kurt Weiser; at Southwest School of Art and Craft, 300 Augusta St.

Australia, Sydney through March 3 "New Work," works by Karen Choy; at Robin Gibson Gallery, 278 Liverpool St., Darlinghurst.

England, Derbyshire April 24 to May 16 "Floralia," works by Paul Cummins; at Chatsworth House, Bakewell.

England, London March 18 to April 17 "At Zero," works by Edmund De Waal; at Alan Cristea Gallery, 31 and 34 Cork St.

England, Leeds through April 30 "Ceramic Showcase," works by David Ralston; at The Craft Centre & Design Gallery, City Art Gallery, The Headrow.

England, Leeds May 1 to July 31 "Ceramic Showcase," works by Sara Moorhouse; at The Craft Centre & Design Gallery, City Art Gallery, The Headrow.

France, Saint Quentin la Poterie March 28 to July 1 "Portraits," works by Stéphanie Raymond; at Terra Viva Galerie, 14 rue de la Fontaine.

The Netherlands, Deventer through March 6 "Showcase: Prototypes," works by Johan van Loon; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

The Netherlands, Deventer February 28 to March 27 "New Work," works by Jac Hansen; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

The Netherlands, Deventer April 11 to May 8 "New Work," works by Eduardo Constantino; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

group exhibitions

California, Claremont through April 4 "Material Matters: Art and Phenomena: The 66th Scripps College Ceramic Annual"; at Ruth Chandler Williamson Gallery, Scripps College, 1030 Columbia Ave.

California, Davis April 30 to May 28 "21st Annual California Clay Competition Exhibit"; at The Artery, 207 G St.

California, Pomona through April 24 "Let's Table This"; at American Museum of Ceramic Art, 340 S. Garey Ave.

California, Santa Ana May 1 to May 28 "Containers 2010"; at The Myers Gallery at Muddy's Studio, 2610 S. Halladay St.

Colorado, Carbondale through April 6 "Pairings: Pairing the Drinking Vessel with the Liquid," works by Nancy Barbour, Gail Bartik, Doug Casebeer, Steven Colby, Elizabeth Farson, Angus Graham, Lisa Maher, Alleghany Meadows, Candace Newlove, and Ralph Scala; at Carbondale Clay Center, 135 Main St.

Colorado, Denver March 5 to April 21 "Speaking of Clay"; at Art Students League of Denver, 200 Grant St.

District of Columbia, Washington through January 9, 2011 "Cornucopia: Ceramics from Southern

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interests lie in developing functional pottery, ceramic sculpture or mixed-media installation; whether your aim is post-baccalaureate study to strengthen your portfolio or simply discover a new technique or approach to making, this session is an opportunity to develop your work comprehensively, in a lively and supportive studio environment.



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Albion Stafford is an innovative functional potter, utilizing an eclectic mix of hand-built, mold-made and wheel-thrown processes in his work. He is currently Assistant Professor of Ceramics at Illinois State University.

Heather Mae Erickson is the Turner Teaching Fellow at Alfred. Her crisply designed vessel sets, in black and white cast porcelain, are widely exhibited.

Contact: Cathy Johnson
johnsonc@alfred.edu
Phone 607-871-2412

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Japan"; at Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave. S.W.

District of Columbia, Washington through March 5 "Show White," works by Christa Assad, Charles Birnbaum, Jean-Marie Grenier, Jeff Irwin, and Maren Kloppmann; at cross mackenzie ceramic arts, 1054 31st St.

Georgia, Sautee Nacoochee through August 31 "International Folk Pottery Exhibition"; at Folk Pottery Museum of Northeast Georgia, Georgia Hwy 255, Sautee Nacoochee Center.

Illinois, Chicago April 4 to May 16 "21st Annual Teapot Show: On the Road Again"; at Chiaroscuro Galleries, Watertower Pl., 835 N. Michigan Ave., Level 2.

Illinois, Peoria March 4 to April 2 "2nd Biennial Central Time Ceramics"; at Bradley University, Heuser Art Center, 1501 W. Bradley Ave.

Iowa, Iowa City March 26 to April 16 "Yunomi Invitational"; at AKAR, 257 E Iowa Ave.

Iowa, Iowa City April 23 to May 14 "New Work," works by Frank Boyden, Elaine Coleman, and Tom Coleman; at AKAR, 257 E Iowa Ave.

Iowa, Iowa City May 28 to June 18 "New Work," works by Brad Schwieger and Mark Shapiro; at AKAR, 257 E Iowa Ave.

Maryland, Baltimore March 6 to April 17 "Roots and Wings"; at Baltimore Clayworks, 5707 Smith Ave.

Massachusetts, Brockton through July 18 "One the Line," works by Francine Ozereko and Frank Ozereko; at Fuller Craft Museum, 455 Oak St.

Massachusetts, Lexington March 16 to April 4 "Bring It to the Table: Potluck in Clay"; at Lexington Arts and Crafts Society, 130 Waltham St.

Massachusetts, Needham through March 19 "Mastering Raku: The Book and the Art Within"; at Jared Branfman Memorial Gallery, Potter's Shop, 31 Thorpe Rd.

Missouri, Kansas City March 4 to March 27 "EWARE: Marc Digeros and Other Boys That Get Low"; at Red Star Studios Ceramic Center, 821 W 17th St.

Montana, Helena through March 14 "Beyond the Brickyard 2nd Annual Juried Exhibition"; at Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave.

Montana, Red Lodge March 5 to March 28 "Loft Exhibition," works by Susan Beiner, Sam Chung, and Kurt Weiser; at Red Lodge Clay Center, 123 S. Broadway.

New Jersey, Collingswood March 13 to April 10 "Exquisite Pots, Six Degrees of Collaboration," works by Margaret Bohls, Andy Brayman, Sam Chung, Maren Kloppman, Andrew Martin, Deborah Schwartzkopf; at Perkins Center for the Arts / South Jersey Shore Clay Tour, 30 Irvin Ave.

New Jersey, Glassboro March 29 to April 17 "Artist/Educator," works by Chad Curtis, Heather Mae Erickson, Joe Gower, Doug Harren, Del Harrow, Sumi Miyishima, Gregg Moore, Neil Patterson, Adelaide Paul, and John Williams; at Rowan University / South Jersey Shore Clay Tour, 201 Mullica Hill Rd.

New Jersey, Loveladies March 12 to April 12 "Studio Potters of the Foundation," works by Lynne Berman, Sandy Burton, Judy Golden, Lois Herzfeld, Joy Kern, Sandy Kosinski, Diane Miller, Nancy Petralia, Sandy Silverman, and Mark Walnock; at Blai Gallery, Long Beach Island Foundation of the Arts & Sciences, 120 Long Beach Blvd.

New Jersey, Loveladies March 12 to April 12 "Pictures on Pots," works by Posey Bacopoulos, Lynne Smiser Bowers, Naomi Cleary, Ursula Snow Hargens, Rick Hensley, Suze Lindsay, Kirk Mangus, Lorna Meaden, Ron Meyers, and Donna Polseno; at Long Beach Island Foundation of the Arts & Sciences / South Jersey Shore Clay Tour, 120 Long Beach Blvd.

New Jersey, Mays Landing March 29 to April 11 "Mentor and Student: South Jersey Ceramic Instructors and Past Students," works by Joanne Taylor Brown, Lisa Cicere, David Gamber, Jerry Kaba, Rita Machalenko, Jackie Sandro, Linda Shusterman, Skeff Thomas, Jen Wankoff, and Deborah Williams; at Atlantic Cape County College / South Jersey Shore Clay Tour, 5100 Black Horse Pk.

New Jersey, Millville March 1 to April 30 "All Animals are Equal," works by Bernadette Curran, Ayumi Horie, Beth Lo, Liz Quackenbush, and Mikey Walsh; at The Clay College / South Jersey Shore Clay Tour, 104 N. High St.

New Jersey, Millville March 19 to April 10 "Earth Mothers," works by Jamie Cream, Diane Emerson, Colleen Gahrman, Zoe Morrow, Pat Proniewski, Janet Rolnick, and Annie Smith; at The Riverfront Renaissance Center for the Arts / South Jersey Shore Clay Tour, 22 N. High St.

New Jersey, Millville March 29 to April 3 "Wheaton Arts Clay Studio Resident Potters," works by Chris Chariw, Josh Genereux, Terry Plasket, Erika Pugh, and Phyliss Seidner; at Wheaton Arts and Cultural Center / South Jersey Shore Clay Tour, 1501 Glasstown Rd.

New Jersey, Oceanville March 4 to June 13 "Mish-Mash Strikes Back," at The Noyes Museum of Art / South Jersey Shore Clay Tour, 733 Lily Lake Rd.

New Jersey, Pomona March 20 to April 23 "Organitect," works by Matt Burton, Bruce Dehnert, Elaine Lorenz, Heather Miller, Fred Spaulding, Joan Turbeck, and Mark Walnock; at Richard Stockton College of New Jersey / South Jersey Shore Clay Tour, College Dr.

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New Jersey, Princeton March 5 to April 25 "East and West Clay Works Exhibition: Princeton 2010," works by Gil Hong Han, Shellie Jacobson, James Jansma, Jong Sook Kang, Hoon Lee, Jung Suk Lee, and Brad Taylor; at Taplin Gallery at the Arts Council of Princeton, 102 Witherspoon St.

New Jersey, Sewell March 11 to April 5 "Touched by Fire: Wood Potters from New Jersey," works by Susan Bogen-Zarrabi, Chrissy Callas, Peter Callas, Katherine Hackl, Charles Lid, Terry Plasket, Linda Shusterman, Skeffington Thomas, and Alan Willoughby; at Gloucester County College / South Jersey Shore Clay Tour, 1400 Tanyard Rd.

New Jersey, Surf City March 27 to June 1 "Celebrating Ten Years: 2000-2010," works by Christa

Assad, Haynes Bayless, Malcom Davis, Scott R. Dooley, Chris Gustin, Kristin Kieffer, Sequoia Miller, Aysha Peltz, Bill Van Gilder, and Todd Walstorm; at m.t. burton gallery / South Jersey Shore Clay Tour, 1819 N. Long Beach Blvd.

New Mexico, Santa Fe March 5 to April 17 "New Work," works by Charity Davis-Woodard, and Gwendolyn Yoppolo; at Santa Fe Clay, 1615 Paseo de Peralta.

New Mexico, Santa Fe March 5 to April 17 "Summer Workshop Artists' Preview," works by Andy Brayman, Judith Condon, Kathryn Finnerty, Ayumi Horie, Pamela Earnshaw Kelly, Kate MacDowell, Steven Roberts, Brad Schwieger, Esther Shimazu, and Jerilyn Virden; at Santa Fe Clay, 1615 Paseo de Peralta.

New Mexico, Santa Fe April 23 to May 22 "Bricks and Mortar: Inspired by Architecture"; at Santa Fe Clay, 1615 Paseo de Peralta.

New Mexico, Santa Fe May 28 to June 26 "Decalomania"; at Santa Fe Clay, 1615 Paseo de Peralta.

New York, New York March 26 to April 29 "Made in Clay Invitational Exhibition"; at Greenwich House Pottery, 16 Jones St.

New York, Port Chester through March 6 "Shino Redux 2010"; at Clay Art Center, 40 Beech St.

New York, Rochester April 9 to May 21 "The College Clay Collective"; at Genesee Pottery, 713 Monroe Ave.

North Carolina, Charlotte March 12 to May 4 "Form and Figure: A Spiritual Journey," works by Ed Byers and Holden McCurry; at RedSky Gallery, 1244 East Blvd.

North Carolina, Seagrove through April 10 "New Generation of Seagrove Potters"; at North Carolina Pottery Center, 233 East Ave., PO Box 531.

Ohio, Athens March 12 to April 25 "Transcending the Figure: Contemporary Ceramics"; at The Dairy Barn Arts Center, 8000 Dairy Ln.

Ohio, Rocky River April 3 to May 1 "Functional Ornament," works by Bill Brouillard, Stephanie Craig, Bette Drake, Susan Gallagher, Bonnie Gordon, Barbara Humpage, Andrea LeBlond, Lynne Lofton, Karyn Ludlam, and Kirk Mangus; at River Gallery, 19046 Old Detroit Rd.

Ohio, Springfield through April 4 "Form Function and Figure: Contemporary Ohio Ceramics"; at Springfield Museum of Art, 107 Cliff Park Rd.

Ohio, Wooster March 22 to April 17 "Functional Ceramics 2010," works by Fong Choo, Silvie Granatelli, and Bill VanGilder; at Wayne Center for the Arts, 237 S. Walnut St.

Pennsylvania, Doylestown through May 30 "Contemporary Folklore," works by Ann Chahbandour, Ryan Kelly, Lisa Naples, and Kukuli Velarde; at Michener Art Museum, 138 S. Pine St.

Pennsylvania, Philadelphia March 31 to May 1 "New Work," works by Meiling Hom, Annabeth Rosen, and Paul Swenbeck; at Fleisher/Ollman, 1616 Walnut St., Ste. 100.

Pennsylvania, Philadelphia March 31 to April 2 "Strictly Functional: Then and Now"; at Marriott Courtyard Mezzanine ClayArt Room, 21 N. Juniper St.

Pennsylvania, Philadelphia March 31 to April 3 "Pots and Potters," works by Susan Filley, Nick Joerling, Linda McFarling, Lisa Naples, Neil Patterson, Sandi Pierantozzi, Ellen Shankin, and McKenzie Smith; at Sandi Pierantozzi and Neil Patterson, 2034 Fairmount Ave.

Pennsylvania, Philadelphia March 31 to April 3 "La Mesa"; at Pennsylvania Convention Center, 1101 Arch St.

Pennsylvania, Philadelphia May 7 to May 30 "Small Favors: IV"; at The Clay Studio, 139 N. Second St.

Pennsylvania, Philadelphia March 5 to May 1 "The Hermaphrodites: Living in Two Worlds," works by Chris Antemann, Sergei Isupov, Dana Major Kanovitz, Dirk Staschke, and Red Weldon Sandlin; at Wexler Gallery, 201 N. Third St.

Rhode Island, Kingston April 22 to May 15 "37th Annual Earthworks Exhibit"; at South Country Art Association, 2587 Kingstown Rd.

Rhode Island, Newport March 1 to April 1 "Newport's Tea by the Sea"; at Newport Potters Guild, 302 Thames St.

Virginia, Alexandria March 1 to March 28 "Patio and Garden: Flora and Fauna"; at Scope Gallery, The Torpedo Factory, 105 N. Union St. Studio 19.

Virginia, Alexandria March 29 to April 25 "Kiln Club Annual Juried Show"; at Scope Gallery, The Torpedo Factory, 105 N. Union St. Studio 19.

Virginia, Williamsburg through January 2, 2011 "Pottery with a Past: Stoneware in Early America"; at DeWitt Wallace Decorative Arts Museum, 325 W. Francis St.

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Wisconsin, Superior through April 3 "Clay Country: Snout of the Wolf," works by Martye Allen, Dick Cooter, Jim Grittner, Richard Gruchalla, Bob Husby, Cheryl Husby, James Klueg, Karin Kraemer, Warren McKenzie, and Shane Upthegrove; at North End Arts Gallery, 1323 Broadway, Ste. 1C.

England, London through March 1 "Objects of Luxury: French Porcelain of the Eighteenth Century"; at Victoria & Albert Museum, Cromwell Rd.

France, Limoges through April 17 "Made in France, by Americans," works by Daphne Corregan, Wayne Fischer, Jeffrey Haines, Jonathan Hammer, Patrick Loughran, Kristin McKirdy, Luisa Maisel, and Wade Saunders; at La Fondation D'entreprise Bernardaud, 27, Avenue Albert Thomas.

France, Saint Quentin la Poterie March 28 to November 14 "Le Vase dans tous ses états!"; at Terra Viva Galerie, 14 rue de la Fontaine.

Germany, Leipzig through April 5 "Contemporary Japanese Ceramics: The Crueger Collection"; at Grassi Museum für Angewandte Kunst, Johannisplatz 5-11.

Spain, Benicarló through March 20 "Ulls de Fang"; at MUCBE, Museo Ciudad de Benicarló, Plaza de La Pau 2.

Switzerland, Solothurn through April 11 "Reflection II," works by Gundi Dietz, Judy Fox, Krista Grecco, Maria Kuczynska, and Xavier Toubes; at Kunstforum Solothurn, Hanspeter Dähler, Schaalgasse 9.

The Netherlands, Deventer May 16 to June 12 "New Work," works by Mathieu Casseau and Matthieu

Robert; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

The Netherlands, Leeuwarden through March 14 "New Loves," works by Karel Appel, James Brown, Caroline Coolen, Johan Creten, Hella Jongerius, Pablo Picasso, Bas van Beek, and Anne Wenzel; at Ceramic Museum Princessehof, Grote Kerkstraat 11.

multimedia exhibitions including ceramics

California, Santa Barbara through January 28, 2011 "Ceramics Rediscovered: Science Shapes Understanding of Hispanic Life in Early California"; at Santa Barbara Trust for Historic Preservation, 123 E. Canon Perdido St.

Florida, Palm Beach Gardens through March 26 "Twice Upon a Time," including ceramic works by Sibel Kocabasi and Brian Sommerville; at Palm Beach State College, 3160 PGA Blvd.

Florida, Tequesta through March 27 "Form and Fiber"; at Ceramics League of the Palm Beaches/ The Lighthouse Center for the Arts, 373 Tequesta Drive.

Iowa, Ames through April 3 "ClayFiber 2010"; at Octagon Center for the Arts, 504 Stanton Ave.

Pennsylvania, Philadelphia through March 14 "Clay + Fiber," including ceramic works by Diem Chau, Janice Jakielski, Stephanie Lanter, and Julie Tesser; at The Clay Studio, 139 N. Second St.

Canada, Vancouver through March 15 "Beauty's Alphabet"; at Gallery Sawa & Tea Lounge, Waterfall Bldg., 1538 W. 2nd Ave.

England, London May 12 to May 28 "A Collector's Menagerie: Animal Sculpture from the Ancient World"; at Sladmore Gallery, 57 Jermyn St., St. James's.

England, London March 19 to October 31 "Victoria and Albert: Art and Love"; at The Royal Collection, York House, St. James' Place.

England, St. Andrews through March 7 "Hotpot"; at Fife Contemporary Art & Craft, St. Andrews Museum, Kinburn Park, Doubledykes Rd.

England, Birmingham through March 26 "In the Making"; at RBSA Gallery, The Royal Birmingham Society of Artists, 4 Brook St. St. Pauls.

England, Leeds through March 20 "Amore"; at The Craft Centre & Design Gallery, City Art Gallery, The Headrow.

England, Leeds March 27 to June 26 "Park Life"; at The Craft Centre & Design Gallery, City Art Gallery, The Headrow.

fairs, festivals, and sales

Arizona, Tempe March 4 to March 7 "Ceram-A-Rama: A (Really) Progressive Affair"; at ASU Art Museum Ceramics Research Center, Arizona State University, Mill Ave. and Tenth St.

California, San Francisco March 13 to March 14 "Contemporary Crafts Market"; at Contemporary Crafts Market, Fort Mason Festival Pavilion, 99 Marina Blvd.

Connecticut, Hartford March 26 to March 28 "Sugarloaf Craft Festival"; at Connecticut Expo Center, 265 Reverend Moody Overpass.

Maryland, Gaithersburg April 9 to April 11 "Sugarloaf Craft Festival"; at Montgomery County Fairgrounds, 16 Chestnut St.

Maryland, Timonium April 16 to April 18 "Sugarloaf Craft Festival"; at Maryland State Fairgrounds, 2200 York Rd.

New Jersey, Somerset March 12 to March 14 "Sugarloaf Craft Festival"; at Garden State Convention Center, 50 Atrium Dr.

New Jersey, Stone Harbor through March 1 "Fine Art Ceramics"; at William Ris Gallery, 9400 Second Ave.



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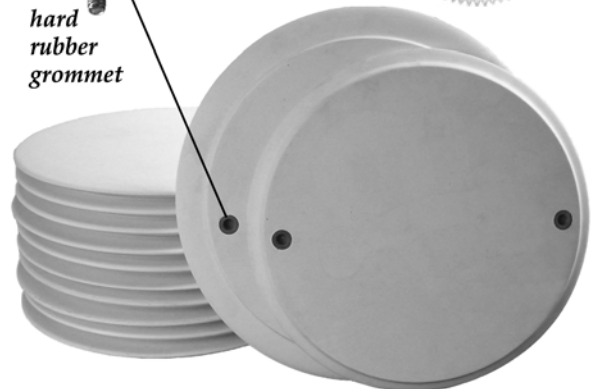
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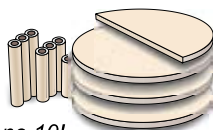
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calendar fairs, festivals, and sales

New Jersey, Surf City March 29 to March 31 "South Jersey Shore Clay Tour"; at m.t. burton gallery, 1819 N. Long Beach Blvd.

New Jersey, Verona May 15 to May 16 "Fine Art and Crafts at Verona Park"; at Verona Park, 542 Bloomfield Ave.

New Jersey, Westfield April 17 to April 18 "Spring Fine Art and Crafts at the Westfield Armory"; at Westfield Armory, 500 Rahway Ave.

North Carolina, Rutherfordton April 9 to April 10 "Days of Clay: Demonstrations and Studio Tours"; at Rutherford County Visual Artists Guild, 160 N. Main St.

Ohio, Independence April 24 to April 25 "Annual Show and Sale"; at American Art Pottery Association, 6001 Rockside Rd.

Oregon, Portland April 30 to May 2 "Ceramic Showcase 2010"; at Oregon Convention Center, 777 NE Martin Luther King Jr. Blvd.

Pennsylvania, Oaks March 19 to March 21 "Sugarloaf Craft Festival"; at Greater Philadelphia Convention Center, 100 Station Ave.

workshops

Alabama, Fairhope May 10 to May 14 "Outside the Wheel: Slabbuilt Tableware," with Vince Pitelka. Fee: \$350. Contact Suzan Christensen, Eastern Shore Art Center, 401 Oak St., Fairhope, AL 36559; suzan@esartcenter.com; www.esartcenter.com; 251-928-2228.

Arizona, Prescott May 22 to May 23 "What's all the Fuss about Reduction?," with Steven Hill. Fee: \$185. Contact Karen vanPrice, vanPrice Fine Art, 2057 Heavenly Place, Prescott, AZ 86303; vanprice1@msn.com; www.vanprice.com; 928-443-9723.

Arizona, Prescott May 25 to May 26 "What's all the Fuss about Reduction?," with Steven Hill. Fee: \$185. Contact Karen vanPrice, vanPrice Fine Art, 2057 Heavenly Place, Prescott, AZ 86303; vanprice1@msn.com; www.vanprice.com; 928-443-9723.

Arizona, Sedona March 5 to March 7 "China Painting: New Directions," with Paul Lewing. Contact Vince Fazio, Sedona Arts Center, Hwy 89A and Art Barn Rd., Sedona, AZ 86339; vfazio@sedonaartcenter.com; www.sedonaartcenter.com; 888-954-4442.

Arkansas, Mountain View May 14 to May 17 "Firing a Wood-burning Groundhog Kiln," with Judi Munn and John Perry. Fee: \$150. Contact Jeanette Larson, Ozark Folk Arts Center, PO Box 500, Mountain View, AR 72560; ozarkfolkcenter@arkansas.com; www.ozarkfolkcenter.com; 870-269-3851.

California, Fresno March 13 to March 14 "Intermediate to Advanced Wheel Throwing Clinic," with Claudio Reginato. Fee: \$150. Contact Ritsuko Miyazaki, Clay Mix, 1003 N. Abby St., Fresno, CA 93701; info@clay-mix.com; www.clay-mix.com; 559-485-0065.

California, Mendocino March 13 to March 14 "Nerikomi: Handbuilding with Color Patterned Clay," with Arie Grie. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino March 20 to March 21 "Throw it Together," with Allen Chen. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino March 27 to March 28 "Basic Raku," with Darrin Ekern. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino April 2 to April 4 "Voluptuous Garden Vessels," with Ellen Sahtschale. Fee: \$195. Contact Tracey Hillman,

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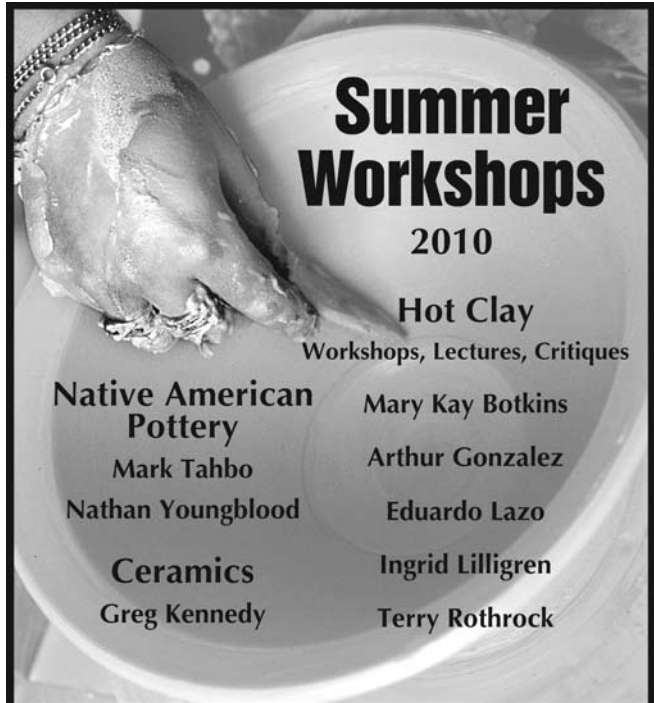
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Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino April 10 to April 11 "Knowing Throwing," with Ryan Hurst. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino April 17 to April 18 "Creating Illustration with Pottery," with Avi Arenfeld. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino April 24 to April 25 "Teapots: In Pursuit of Perfection," with Jessi Adamson Ekern. Fee: \$195. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino April 30 to May 2 "Intuitive Handbuilding," with Carolyn Watkins. Fee: \$275. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino May 10 to May 14 "The Creative Extruder," with William Shinn. Fee: \$405. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Men-

docino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

California, Mendocino May 17 to May 21 "Any Means Necessary," with Gwendolyn Yoppolo. Fee: \$405. Contact Tracey Hillman, Mendocino Art Center, PO Box 765, Mendocino, CA 95460; education@mendocinoartcenter.org; www.mendocinoartcenter.org; 707-937-5818.

Colorado, Denver March 13 to March 14 "Figurative Ceramic Sculpture Demonstration," with Arthur Gonzalez. Fee: \$75. Contact Art Students League of Denver, 200 Grant St., Denver, CO 80203; marketing@asld.org; www.asld.org; 303-778-6990.

Colorado, Mack May 28 to May 31 "Electric Firing: What's all the fuss about reduction, anyway?" with Steven Hill. Fee: \$350. Contact Bob Walsh, Bullseye Pottery, 711 M 8/10 Rd., Mack, CO 81525; 970-858-9290.

Georgia, Decatur March 19 to March 21 "Hands-on Head Talk," with Debra Fritts. Fee: \$295. Contact Luba Sharapan and Erik Haagensen, MudFire Clayworks & Gallery, 175 Laredo Dr., Decatur, GA 30030; info@mudfire.com; www.mudfire.com; 404-377-8033.

Georgia, Decatur April 30 to May 2 "Naked Raku and Alternative Firings," with Charlie Riggs and Linda Riggs. Fee: \$325. Contact Luba Sharapan and Erik Haagensen, MudFire Clayworks & Gallery, 175 Laredo Dr., Decatur, GA 30030; info@mudfire.com; www.mudfire.com; 404-377-8033.

Illinois, Sandwich through March 7 "Pouring Vessels and Cups." Contact Steven Hill and Kim Miner, Center Street Clay, 218 W. Center St., Sandwich, IL 60548; studio@centerstreetclay.com; www.centerstreetclay.com; 815-570-2030.

Illinois, Sandwich April 17 to April 25 "Journey Workshop." Contact Steven Hill and Kim Miner, Center Street Clay, 218 W. Center St., Sandwich, IL 60548; studio@centerstreetclay.com; www.centerstreetclay.com; 815-570-2030.

Illinois, Sandwich May 12 to May 16 "Electric vs. Gas Firing: What's all the fuss about reduction anyway?" Contact Steven Hill and Kim Miner, Center Street Clay, 218 W. Center St., Sandwich, IL 60548; studio@centerstreetclay.com; www.centerstreetclay.com; 815-570-2030.

Kentucky, Lexington March 27 "Form and Surface," with Jeffrey Nichols. Fee: \$95. Contact Kentucky Mudworks, 825 National Ave., Lexington, KY 40502; info@kentuckymudworks.com; www.kentuckymudworks.com; 859-389-9681.

Kentucky, Lexington April 17 "Glaze Talk," with John Britt. Fee: \$135. Contact Kentucky Mudworks, 825 National Ave., Lexington, KY 40502; info@kentuckymudworks.com; www.kentuckymudworks.com; 859-389-9681.

Maryland, Baltimore March 27 to March 28 "Sculptural Possibilities: Wheel and Hand," with Ching Yuan Chang. Fee: \$220. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave, Baltimore, MD 21209; mary.cloonan@baltimoreclayworks.org; www.baltimoreclayworks.org; 410-578-1919.

Maryland, Baltimore April 10 to April 11 "Cooking and Serving Pots," with Robbie Lobell. Fee: \$220. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave, Baltimore, MD 21209; mary.cloonan@baltimoreclayworks.org; www.baltimoreclayworks.org; 410-578-1919.

Maryland, Baltimore May 1 to May 2 "The Art of the Reliquary," with Novie Trump. Fee: \$220. Contact Mary Cloonan, Baltimore Clayworks, 5707 Smith Ave, Baltimore, MD 21209; mary.cloonan@baltimoreclayworks.org; www.baltimoreclayworks.org; 410-578-1919.

Maryland, Frederick through May 8 "Seminarto Define Personal Aesthetic Direction," with Catherine White. Fee: \$700. Contact Joyce Michaud, Hood College, 401 Rose-

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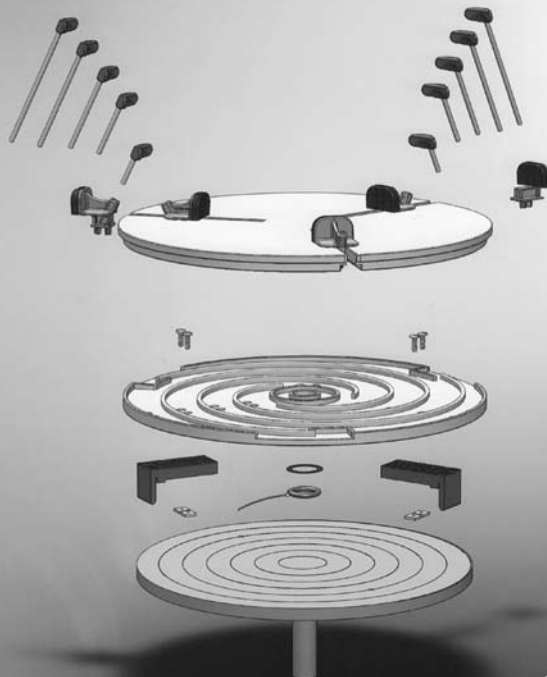
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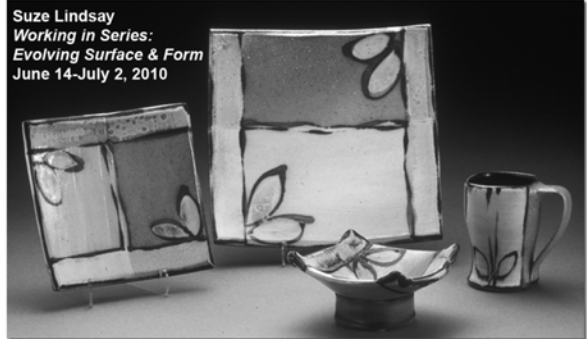
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workshops

mont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Maryland, Frederick March 19 to March 21 "Denmark Clay: Imagery and Emotion in Ceramic Arts," with Sten Lykke Madsen and Priscilla Mouritzen. Fee: \$195. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Maryland, Frederick March 19 to March 21 "Mind over Matter: Printing with Colored Clay," with Mitch Lyons. Fee: \$135. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Maryland, Glen Echo March 5 to March 7 "A workshop with Mark Peters," Fee: \$195. Contact Glen Echo Pottery, 7300 MacArthur Blvd., Glen Echo, MD 20812; gepottery@gmail.com; www.glenechopottery.com; 301-229-5585.

Michigan, Jackson March 19 to March 21 "Three Days of Clay," with Meira Mathison. Fee: \$165. Contact Jackson Pottery and Clay Guild, 9325 Clinton Rd., Jackson, MI 49201; mhceramics@aol.com; jacksonpotteryguild.com; 517-782-7898.

Missouri, St. Louis April 10 "Sublime Surfaces," with Jeffrey Nichols. Contact Stephanie Kirkland, Craft Alliance, Delmar Loop, 6640 Delmar Blvd., St. Louis, MO 63130; www.craftalliance.org; 314-725-1177.

Nevada, Incline Village June 7 to June 11 "Basic Ceramic Raw Materials and Glaze Chemistry," with John Britt. Fee: \$550. Contact Sheri Leigh O'Connor, Sierra Nevada College, 999 Tahoe Blvd., Incline Village, NV 89451; sleigh@sierranevada.edu; www.sierranevada.edu/workshops; 775-881-7588.

Nevada, Las Vegas April 24 to April 25 "Functional Pottery," with Cynthia Bringle. Fee: \$100. Contact Amy Kline, Pottery West, 5026 N. Pioneer Way, Las Vegas, NV 89149; potterywest@cox.net; www.potterywest.com; 702-987-3023.

New Mexico, Santa Fe March 13 to March 14 "Post-Firing Techniques," with Gretchen Ewert. Fee: \$200. Contact Avra Leodas, Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe, NM 87501; sfc@santafeclay.com; www.santafeclay.com; 505-984-1122.

New Mexico, Santa Fe April 24 to April 25 "Smoke-Firing Techniques," with Lee Akins. Fee: \$200. Contact Avra Leodas, Santa Fe Clay, 1615 Paseo de Peralta, Santa Fe, NM 87501; sfc@santafeclay.com; www.santafeclay.com; 505-984-1122.

New York, Port Chester March 21 "Discover the Joy of Raku Firing." Fee: \$100. Contact Leigh Taylor Mickelson, Clay Art Center, 40 Beech St., Port Chester, NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

New York, Port Chester March 26 to March 28 "Creative Ways with Colored Clays," with Chris Campbell. Fee: \$240. Contact Leigh Taylor Mickelson, Clay Art Center, 40 Beech St., Port Chester, NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

New York, Port Chester April 10 to April 11 "Cut and Paste," with Deborah Schwartzkopf. Fee: \$200. Contact Leigh Taylor Mickelson, Clay Art Center, 40 Beech St., Port Chester, NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

New York, Port Chester April 25 "Discover the Joy of Raku Firing." Fee: \$100. Contact Leigh Taylor Mickelson, Clay Art Center, 40 Beech St., Port Chester, NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

New York, Port Chester May 16 "Discover the Joy of Raku Firing." Fee: \$100. Contact Leigh Taylor Mickelson, Clay Art Center, 40 Beech St., Port Chester, NY 10573; leigh@clayartcenter.org; www.clayartcenter.org; 914-937-2047.

New York, Port Chester May 22 to May 23 "Playing with Parts and Exploring Composition," with Susan

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Dream City	
Hayne Bayless:	June 5 - July 3
Squaring the Circle	
Jon McMillan:	July 10 - August 14
Convergence	

SPRING/SUMMER WORKSHOPS

Chris Campbell - pre-NCECA	March 26-28
Deborah Schwartzkopf	April 10-11
Susan Beiner	May 22-23
Hayne Bayless	June 5-6
Leah Leitson	August 2-6
Rebecca Hutchinson	August 27-29
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North Carolina, Bakersville June 13 to June 19 "5th Annual Pine Root Pottery Wood-firing Workshop." Fee: \$600. Contact Erin Peters, Pine Root Pottery, 1108 Pine Root Branch Rd., Bakersville, NC 28705; mark@pinerootpottery.com; www.pinerootpottery.com; 828-688-1332.

North Carolina, Brasstown February 28 to March 6 "New Directions in Decoration," with Rae Breed. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

North Carolina, Brasstown March 7 to March 14 "Woodfire the Withrow Way," with Rob Withrow. Fee: \$773. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

North Carolina, Brasstown March 21 to March 27 "Porcelain: Wheel, Slab, Brush, and Carve," with David Voorhees. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

North Carolina, Brasstown March 28 to April 3 "Creating Soft Pots," with Shadow May. Fee: \$527. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.

North Carolina, Manteo March 10 to March 12 "Raku and Alternative Firing Techniques," with Scott Stockdale. Fee: \$285. Contact Blue Sky Art Studio, 345 Water Plant Rd., Manteo, NC 27954; blueskyartstudio@gmail.com; www.blueskyartstudio.com; 252-256-2518.

Ohio, Wooster April 14 to April 17 "Functional Ceramics Workshop," with Fong Choo, Silvie Granatelli, and Bill VanGilder. Fee: \$180. Contact Phyllis Blair Clark, Functional Ceramics Workshop, 2555 Graustark Path, Wooster, OH 44691-1606; info@functionalworkshop.com; www.functionalworkshop.com; 330-345-7576.

Ohio, Wooster April 15 to April 17 "Functional Ceramics Workshop," with Fong Choo, Silvie Granatelli, and Bill VanGilder. Contact Wayne Center for the Arts, 237 S. Walnut St., Wooster, OH 44691; frontdesk@waynecenter.org; www.waynecenter.org; 330-264-2787.

Pennsylvania, Philadelphia March 27 to March 28 "Making Pots," with Neil Patterson and Sandi Pierantozzi. Fee: \$150. Contact Sandi Pierantozzi and Neil Patterson, 2034 Fairmount Ave., Philadelphia, PA 19130; pots@sandiandneil.com; www.sandiandneil.com; 215-763-8439.

Pennsylvania, Philadelphia March 29 to March 30 "Pouring Pots," with Neil Patterson and Sandi Pierantozzi. Fee: \$150. Contact Sandi Pierantozzi and Neil Patterson, 2034 Fairmount Ave., Philadelphia, PA 19130; pots@sandiandneil.com; www.sandiandneil.com; 215-763-8439.

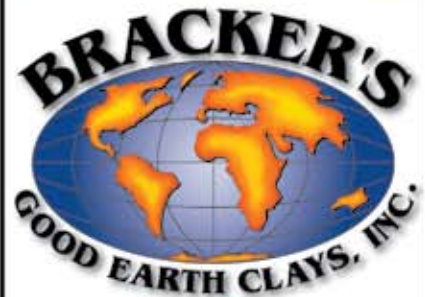
Pennsylvania, Philadelphia March 29 to April 3 "Electric vs. Gas Firing: What's all the fuss about anyway?" with Steven Hill. Contact Megan Webb, The Ceramic Shop, 3245 Amber St., Philadelphia, PA 19134; megan@theceramicshop.com; www.theceramicshop.org; 215-427-9665.

Pennsylvania, Philadelphia March 6 to March 7 "Form, Surface, and Spontaneity," with Ron Meyers. Fee: \$215. Contact Jeff Guido, The Clay Studio, 139 N. Second St., Philadelphia, PA 19106; info@theclaystudio.org; www.theclaystudio.org; 215-925-3453.

Pennsylvania, Philadelphia March 29 to March 30 "Elements of Function," with Randy Johnston and Jan McKeachie Johnston. Fee: \$160. Contact Jeff Guido, The Clay Studio, 139 N. Second St., Philadelphia, PA 19106;

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Pennsylvania, Philadelphia May 15 to May 16 "China Painting: New Directions," with Paul Lewing. Contact Jeff Guido, The Clay Studio, 139 N. Second St., Philadelphia, PA 19106; info@theclaystudio.org; www.theclaystudio.org; 215-925-3453.

Rhode Island, Kingston April 18 "Earthenworks Demonstration Workshop," with Kristen Kieffer. Fee: \$55. Contact Rhonda Shumaker, South County Art Association, 2587 Kingstown Rd., Kingston, RI 02881; socart@verizon.net; www.southcountyart.org; 401-783-2195.

Texas, Stafford March 8 to March 12 "Colored Clay: Form and Surface Workshop," with Vince Pitelka. Fee: \$350. Contact Potters' Place, Inc, 741 A Dulle Ave., Stafford, TX 77477; info@pottersplacepottery.com; www.pottersplacepottery.com; 281-261-7687.

Canada, Burnaby March 14 to March 14 "Big Project? No Problem," with Peter Powning. Fee: \$140. Contact Shadbolt Centre for the Arts, 6450 Deer Lake Ave., Burnaby, BC V5G 2J3 Canada; sharonreay@burnaby.ca; shadboltcentre.com; 604-291-6864.

Canada, Burnaby March 16 to March 21 "Woodfiring," with Robert Barron and Jack Troy. Fee: \$414. Contact Shadbolt Centre for the Arts, 6450 Deer Lake Ave., Burnaby, BC V5G 2J3 Canada; sharonreay@burnaby.ca; shadboltcentre.com; 604-291-6864.

China, Yixing June 14 to July 1 "Ceramic Art Tour of China," with Xiaosheng Bi. Fee: \$3590. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Greece September 27 to October 12 "Greek Island Ceramic Excursion," with Denys James. Fee: \$3375. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; denys@denysjames.com; www.denysjames.com; 250-537-4906.

Greece, Skopelos Island September 10 to September 11 "Mytho Muse," with Suzy Birstein. Fee: \$1800. Contact Jill Somer, Associate Director, The Skopelos Foundation for the Arts, PO Box 56, Skopelos Island, Magnesias 37003 Greece; info@skopart.org; www.skopartfoundation.org; 30 24240 24143.

Indonesia, Ubud March 21 to April 3 "Sculptural Object/Functional Art: Handbuilding Techniques." Fee: \$1250. Contact Gaya Ceramic Arts Center, Jalan Raya Sayan, Ubud, Bali 80571 Indonesia; workshops.ceramicanddesign@gayafusion.com; www.gayafusion.com; 62081353227478.

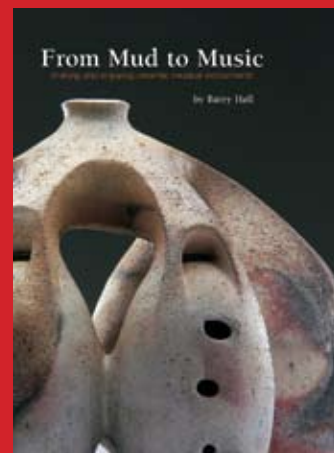
Indonesia, Ubud May 9 to May 22 "A Thousand Surfaces," with Hillary Kane and Michela Massoni. Fee: \$1250. Contact Gaya Ceramic Arts Center, Jalan Raya Sayan, Ubud, Bali 80571 Indonesia; workshops.ceramicanddesign@gayafusion.com; www.gayafusion.com; 62081353227478.

Jamaica April 23 to May 1 "Working in Jamaica: Ceramic Vessels and Pottery," with Doug Casebeer, Alleghany Meadows, and David Pinto. Fee: \$2850. Contact Doug Casebeer, Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615-5598; info@andersonranch.org; www.andersonranch.org; 970-923-3181.

Morocco October 27 to November 17 "The Full Circle, Exploring Moroccan Ceramics, Tile Art, and Adobe Architecture," with Denys James. Contact Denys James, Discovery Art Travel, 182 Welbury Dr., Salt Spring Island, British Columbia V8K 2L8 Canada; denys@denysjames.com; www.denysjames.com; 250-537-4906.

West Africa, Nungua July 11 to July 24 "Pottery House Painting in Ghana." Fee: \$1999. Contact Cross Cultural Collaborative, 45 Auburn St., Brookline, MA 02446; aba@culturalcollaborative.org; www.culturalcollaborative.org; 617-277-0482.

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events

Tom Turner's Pottery School. For details, please visit www.tomturnerporcelain.com; or call (828) 689-9430.

Pots & Potters Showcase & Sale; March 31–April 3 (NCECA). Meet eight potters, see hundreds of great pots! Ellen Shankin, Nick Joerling, McKenzie Smith, Susan Filley, Linda McFarling, Lisa Naples, Neil Patterson, Sandi Pierantozzi. www.sandiandneil.com; pots@sandiandneil.com.

Two NCECA Pre-Conference Workshops. Up Close in the Studio with Neil Patterson & Sandi Pierantozzi. Join Sandi and Neil for these two-day workshops in the intimate setting of their Philadelphia studio: Making Pots: March 27–28; Pouring Pots: March 29–30. pots@sandiandneil.com; www.sandiandneil.com

Pottery West Workshops 2010. Cynthia Bringle: April 24, 25th. Tom Coleman: June 7–14th. Amy Kline: June 25, 26, 27th. Patrick Horsley: September 11, 12th. Visit potterywest.com for details or call Ruth Kline at (702) 685-7573.

'I'd Rather be in the Studio: No Excuses Arts Marketing' with Alyson Stanfield. May 12–13, Millersville University with PA Guild of Craftsmen. \$157. (717) 431-8706 or pacrafts.org/workshops.

"Electric Firing: What's all the fuss about reduction, anyway?" with Steven Hill; May 28 to May 31; Fee: \$350. Demonstration of basic techniques of spraying as well as more advanced theories of layering and blending glazes. Firing schedules and how they affect glazed surfaces will also be included in the discussion. This is a participatory workshop. Participants should bring 6–8 small to medium sized bisque fired pieces to glaze. Contact Bob Walsh, Bullseye Pottery, 711 M8/10 Road, Mack, CO 81525; bullseyerw@gmail.com; (970) 858-9290.

8th Annual It's Only Clay Juried Competition and Exhibit – Bemidji, MN. Purchase Awards plus cash \$1,600. \$30 for 3 entries. Postmark deadline September 3rd, 2010. www.bcac.wordpress.com for more information.

Pre-NCECA Workshop with Steven Hill. Electric vs. Gas Firing: What's all the fuss about anyway? This 2½-day hands-on workshop will help you get the most out of your glazes on your pots. March 29–30 and April 3. Visit www.theceramicshop.com or call The Ceramic Shop at (215) 427-9665.

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Morocco 2010 Ceramics Excursion, October 27–November 17, NEW ITINERARY, including Fez, Chefchaouen, Essaouira, Volubilis, Marrakech, Casablanca, a camel ride in the desert, and more. Denys James, www.discoveryarttravel.com.

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Crete, Greece 2010 Ceramics Excursion, September 27–October 12. Explore Minoan sites and museum collections, hands-on in ancient pottery village, history, architecture, stunning nature, and splendid cuisine. Register by April 1 and save \$100. Discovery Art Travel; www.denysjames.com; (250) 537-4906.

2010 June 11–28, Ceramic China-Tour and Exchanges. Shanghai, Yixing, Hangzhou, Yellow Mountain, Jingdezhen, Xi'an and Beijing, plus Shanghai World Expo. Contact: Guangzhen Zhou; Tel. (800) 689-2529; Website: www.ChineseClayArt.com; Email: ChineseClayArt@hotmail.com.

2010 Ceramic Tour of China. 18-day tour beginning June 14th will have a hands-on teapot workshop in Yixing, your own studio time at the Fuping International Ceramic Village and also include major attractions in Beijing, Xi'an, Shanghai, Yixing and Suzhou. Led by ceramics professor Xiaosheng Bi. Total price \$3,590. Contact: Xiaosheng Bi at (240) 472-5204 or xiaoshengbi@yahoo.com.

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index to advertisers

Aardvark Clay	2	Continental Clay	3	L & L Kiln Mfg.....	4	Peter Puggler Mfg.....	57
ACerS Books.....	76	Coyote Clay & Color	64	L&R Specialties.....	73	Philadelphia Museum of Art.....	2
Alfred University.....	63	Cress Mfg.....	9	La Meridiana	77	Portion Master	70
Alligator Clay.....	74	Davens Ceramic Ctr	65	Larkin Refractory Solutions.....	71	Potters Council.....	60
Amaco and Brent.....	Cover 2, 59	Discovery Art Travel.....	75	Massachusetts College of Art....	21	Potters Shop.....	74
American Museum of Ceramic Art (AMOCA).....	29	Dolan Tools.....	74	Master Kiln Builders.....	77	Shakerag Workshops.....	77
Anderson Ranch Arts Ctr.....	73	Euclid's/PSH.....	70	Medalta Intl Artists in Residence	68	Sheffield Pottery.....	67
Appalachian Ctr for Crafts.....	73	European Ceramic Context 2010..	61	Mesa Art Ctr.....	67	Shimpo.....	15
Arcadia University Art Gallery	25	FreeFreightClay.com.....	66	Metchosin Intl School of the Arts ..	75	Sierra Nevada College.....	76
Archie Bray Foundation	69	Georgies Ceramic & Clay.....	63	Mid-South Ceramic Supply.....	77	Sierrascoringtools.com.....	77
Bailey Pottery	1, 11, 13	Giffin Tec	73	MKM Pottery Tools	14	Skutt	Cover 4
Bamboo Tools	77	Great Lakes Clay	71	Mudtools.....	8	Smith-Sharpe Fire Brick Supply..	58
Banner Hill.....	77	Herring Designs/SlabMat.....	77	NCECA	61, 65	Snow Farm	74
Bennett Pottery.....	7	Idyllwild Arts.....	71	New Mexico Clay	77	Spectrum Glazes	54
Bracker's Good Earth Clays	75	John C. Campbell Folk School ...	63	North Star Equipment	Cover 3	Trinity Ceramic Supply	72
Carolina Clay Connection.....	76	Kentucky Mudworks	77	Northern Clay	61	Truro Ctr for Arts.....	75
Ceramic Shop, The	69	Kiln Doctor.....	77	Odyssey	56	Tucker's Pottery.....	62
Chilean Ceramics Workshop.....	76			Olympic Kilns	55	U.S. Pigment	71
Chinese Clay Art.....	67			Ox-Bow Summer School of Art... 70		Ward Burner Systems	69
Classifieds.....	78, 79			PCF Studios	74	Watershed Ctr for the Ceramic Arts	65
Clay Art Ctr (NY)	74			Penland School of Crafts.....	69		
Clay Art Ctr/Scott Creek.....	10						

I'd like to make you a teapot. It will be a "functional" teapot, since that is what I do. I participate in a tradition as old as civilization itself. I'm proud of that.

This teapot will be of porcelain. I'm no purist, but I am a sucker for porcelain's purity—its whiteness and its translucency. I don't know if you'll ever use this pot, but that's okay; I'm not afraid to make a "mantle pot." But it will pour well; I'll make sure of that. Its spout will long to decant its belly's contents. Its handle will be comfortable and inviting. I can tell you how many cups it will hold, and it will be up to you how many cups make it a "set."

But what color will it be? Color carries so much meaning. What do I want this pot to say? I only get to put so much meaning into a form that has been made for centuries. It carries a story of its own. What could I possibly have to add to this conversation? Do I have a comment to make? A joke? Maybe a witty observation? Perhaps a thank you. Does anyone even use handmade teapots anymore? Why make something by hand that can be purchased for far less money at the corner superstore? Is it possible that a handmade pot can significantly affect a person's life? What does handmade even mean, and is there any inherent value in being handmade? Am I willing to sacrifice function for artistic expression? At what point does expression inhibit utility? Is it okay to borrow ideas from cultures I know nothing about? Is it possible to make a "new" pot? Can I really make a pot that is "mine?" If I don't drink tea, what am I doing making a teapot anyway?

For many people, this sort of questioning may sound a lot like making pots in grad school. It can get stuffy in there. It can suck the life out of a pot. If you think it possible for an inanimate object to have a soul, grad school can suck the soul right out of a pot as well. But this is not a rebellion. Nor is it an edict for potters to stop thinking about their work. (Think). Rather, it is a dialectic aimed at finding some balance between thinking the life out of our work and turning our brains off when we sit down at the potter's wheel. And for the record, grad school can also lead to some of the most soulful pots made today. It is possible to retain passion in higher education.

I remember a particular critique in grad school when I was scowled at for admitting I made a teapot because it was such a complex form, and was therefore the most challenging design project. I was asked why I couldn't find the same challenge in making a bowl. Could I not rise to the challenge of making a new and interesting bowl? I love that. I'm grateful that my training included such

critical analysis of the decision making process. I've been trained to question everything I think I know about pottery: to make decisions for myself, to ask my own questions.

Many potters, myself included, begin grad school as functional potters, and come out on the other end making sculpture. There is nothing wrong with that. Make what you need to make. Follow your interests. But it is interesting to muse why grad school turns so many potters into sculptors. I know none of my instructors ever said, "stop making pots." They did, however, instruct me to follow my interests and ideas. See how far a thought can go. And for whatever my advice is worth, I say the same thing. How depressing it would be to feel restraint. We're trying to be artists here, aren't we? Do we not owe it to ourselves to walk the earth a little before we settle down?



Tea set, 9 in. (23 cm) in height (teapot), 3 in. (8 cm) in height (cup and saucer), wheel-thrown and hand-built porcelain, fired to cone 9–10 in reduction, 2009.

So here I am, little more than a year out of grad school. I've descended from academe, and I'm feeling okay. Ware boards full of pots are once again in my life. There's a part of returning to pots that feels like going home; there's something romantic about it. Say what you will about my sentiment, but it's true. I'm surviving the fall.

I don't think it's taking the easy way out when one stops making pots and starts making sculpture; that's not it. Although in many ceramics programs, making pottery is the hardest thing one can do. I question those who say making pots is safe, or easy. It's hard to define what makes a pot "smart." I think a smart pot is aware of its history, aware of its references. It knows what it is, and what it is not. And somehow the smart pot has a voice of its own. Undoubtedly, it's hard to make a "new" pot. I think a good potter knows how to composite, as well as how to edit. It is in the way that we balance these two processes that we find our individuality.

The struggle for relevance in contemporary culture is not unique to potters. Many people—including musicians, writers, and dancers—share in this struggle. In particular, I think of music and

ceramics along similar terms. They are siblings. To take the analogy a step further, I think of love songs in the same way I think of functional pots. They can be dreamy or morose, war-torn or sensual. Nobody's really writing new love songs. They're all about the same thing, though sometimes coming from varying points of view. But there are songwriters out there who continue to find interesting ways to tell the same story, and I think this ability to innovate within a tradition is possible for potters as well. Good songwriters know that they have to do more than riff the same old rhymes. Even when they use those old rhymes, they have to be aware of their context. The world keeps changing around us, and our perspectives change with it. We need these old stories. We need to continue exploring ways of finding our place in this world, restating phrases to ensure they retain their meaning—that they remain relevant.

This is our challenge: to remain relevant. Most of us who have been through graduate school have been caught wandering the halls of academe—talking to ourselves, working ourselves into a nervous wreck—trying to figure out what our way would be to overcome this challenge. The struggle is good for us, though it does not necessarily make us better artists. We all know that thinking alone will not lead to good pots; nor will good (even great) craftsmanship alone make a pot special. Even if it is impossible to make that "new" pot, trying to is an exercise that will, if nothing else, help us gain perspective on what it is we should be making. It will put us on the right path.

I'm choosing to make that teapot. I'm going to think about it, even lose a little sleep over it. But I'll try not to strangle it. A pot needs to breathe. I'll riff on history, but I'll add a few riffs of my own. My glaze palette, subtle as it is, will transport the viewer to a place of tranquility, while the gesture in the form will recall the human figure in motion, eliciting thoughts of dance and celebration. What affect will this juxtaposition have upon the viewer? Why combine these conceptual elements in the form of a teapot? Can I successfully investigate the contradictory relationship between the tranquility of the eastern tea ceremony, or the western teatime, and the consumption of a beverage that is full of caffeine? What kind of experience am I trying to shape? What kind of moment am I hoping to create? Can I answer all of these questions and still make an object that can hold its own under a scrutiny of aesthetics? This is the teapot I would like to make.

the author *Mike Jabbur is a studio potter and the studio director at Santa Fe Clay in New Mexico.*

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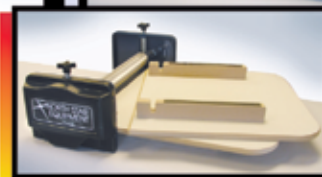
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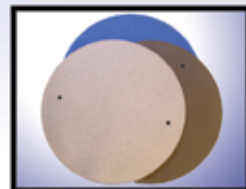
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