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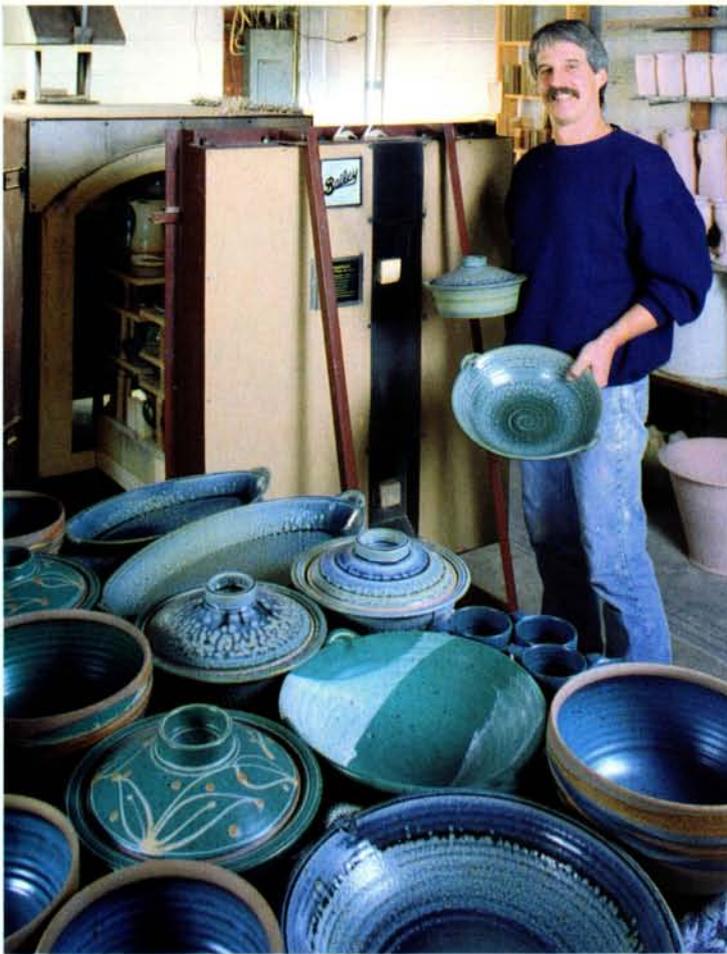
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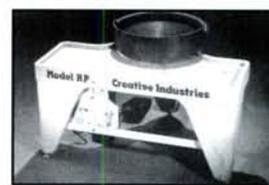
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Ceramics

MONTHLY

November 2001

Volume 49

Number 9



Nina Hole's kiln sculpture, fired by Fred Olsen, at the 2001 "International Ceramics Festival" in Aberystwyth, Wales.

64



"Source," 13 inches (33 centimeters) in height, handbuilt earthenware, with slips and glazes, by Elyse Saperstein, Portsmouth, Ohio.

60

The cover: "Sticks and Stones," 16 inches (41 centimeters) in height, thrown and altered earthenware, with terra sigillata, burnished and saggar fired, by Judy Motzkin, Cambridge, Massachusetts: page 47.

FEATURES

- 36 Tony Winchester** *by Phyllis Blair Clark*
Establishing a studio and a style
- 42 Clay Cup VIII** *by Brenda Quinn*
Biennial international juried exhibition in Illinois
- 44 Life: Its Many Dimensions** *by Susan Spear Bates*
Invitational exhibition of figurative sculpture in Georgia
- 47 Unintentional Serendipity** *by Scott Ruescher*
The language of saggar firing with Judy Motzkin
- 52 Dusting Off the Mold** *by Christine Conroy*
Clive Tucker uses cast pieces as construction elements
- 5) Visualizing Horses** *by Barbara Thompson*
Karen Terpstra's personal imagery based on life experience
- 60 Elyse Saperstein's Code of Silence** *by Glen R. Brown*
Symbolic use of naive style
- 64 Aberystwyth 2001**
International Ceramics Festival *by Jo Dahn*
- 69 Building and Firing a Festival Kiln** *by John Thies*
A wood-burning demonstration
- 72 Jo Rowley's Cathartic Clay** *by Sue Ki Wilcox*
Expressing personal and cultural mythology and belief
- 74 Visiting Four Japanese Potters** *by Richard Busch*
Contemporary ceramics with traditional roots
- 78 In Historical Context** *by Stephen Hawkes*
Realizing a connection to the past



Plate, 10 inches (25 centimeters) in diameter, thrown and altered stoneware, by Tony Winchester, Blanchardville, Wisconsin.

36



"After the Summer's Kiss," 56 inches (142 centimeters) in height, handbuilt earthenware, by Melisa Cadell, Bakersville, North Carolina.

44

UP FRONT



12 Aaron Calvert

Vessels at Gallery 138 at Kent State University in Ohio

12 Jomon Festival in Fujisawa, Japan *by Ian Jones*

Pit firing pottery and sculpture to celebrate an ancient period and style

14 Charity Davis-Woodard

Wood-fired functional ware at the Gallery in Bloomington, Indiana

14 Art Nouveau Tiles in Pennsylvania

European interior work at the Carnegie Museum of Art in Pittsburgh

16 Human/Nature *by Heidi Jensen*

Works by six artists at Manatee Community College in Bradenton, Florida

16 Rudy Autio Workshop in Florida *by Peggy Macleod*

Discussing techniques and influences

18 Exhibition of Soda-Fired Forms

Juried competition at the Clay Studio of Missoula in Montana

18 Simone van Bakel

Porcelain sculpture at Prinsessehof Leeuwarden in the Netherlands

18 Nel Banner: Portrayed in Clay *by Laura H. Weaver*

Handbuilt sculpture at the New Harmony Gallery of Contemporary Art in Indiana

20 Ornate Ceramics Exhibited in Detroit

Focus on elaborate decoration at Pewabic Pottery

20 John Berry

Teapots and sculpture at Peter's Barn Gallery in South Ambersham, England

22 Janice Tchalenko

Wall panels and vessels at the Scottish Gallery in Edinburgh

22 Believe It or Not: World's Largest Beer Stein

Ripley's regains much of collection in online auction

24 The Art of Tea

Juried national at Lakewood Cultural Center in Colorado

24 Sylvia Hyman

Sculpture acquired by the Renwick Gallery of the Smithsonian American Art Museum

24 Gloria Nixon-Crouch

Figurative sculpture at the Clay Art Center in Port Chester, New York

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DEPARTMENTS

8 Letters

28 New Books

82 Call For Entries

82 International Exhibitions

82 United States Exhibitions

84 Regional Exhibitions

86 Fairs, Festivals and Sales

90 Suggestions

92 Calendar

92 Conferences

92 Solo Exhibitions

92 Group Ceramics Exhibitions

94 Ceramics in Multimedia Exhibitions

97 Fairs, Festivals and Sales

98 Workshops

102 International Events

104 Questions

106 Classified Advertising

108 Comment:

Who Are You? *by Alan Steinberg*

112 Index to Advertisers

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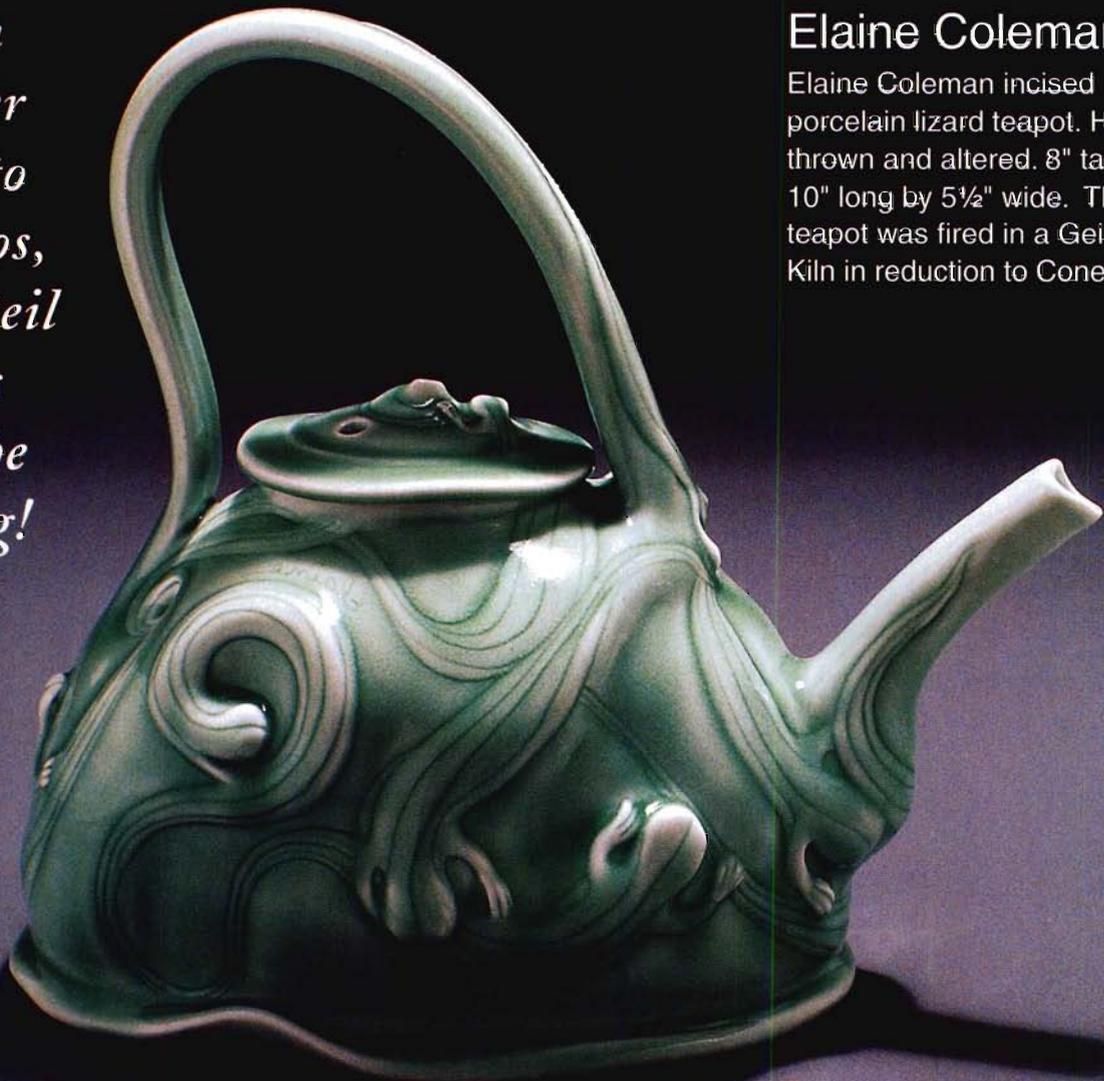
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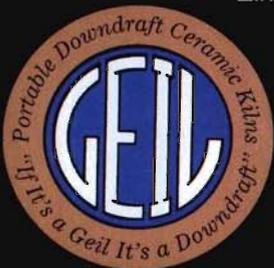
Elaine Coleman

Elaine Coleman incised porcelain lizard teapot. Hand thrown and altered. 8" tall by 10" long by 5½" wide. This teapot was fired in a Geil Fiber Kiln in reduction to Cone 10.

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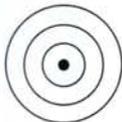


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Letters

Children of a Lesser Art God

Thanks for another excellent issue (October 2001), especially for the articles “Going for the Gold” by Garth Clark and “Playing with Clay” by Nils Lou. Creativity and ambition are important factors to the success of both individual artists and the world of ceramics as a whole.

It seems to me that ceramics is among the most underappreciated of the visual arts. I have a B.F.A. (not in ceramics), and took the usual requisite classes in art history and history of modern art. Like most, I can still recognize any major painter’s work on sight. But beyond B.C. amphoras and Ming-dynasty vases, I can’t remember any ceramics, much less individual artists, in art-history textbooks. Perhaps ceramics majors are introduced to the big names, but since my interest in clay has hit in mid-life, I’ve had to scramble to give myself an education—not only in the doing of clay, but also in the history.

I am not convinced there is more artistry to modern painting than ceramics. In fact, I think the world of painting has just about worn itself out. I haven’t seen a fresh idea in almost 20 years. But every issue of *Ceramics Monthly* blows me away! So much innovation, technical wizardry, creativity, originality of style and mastery of technique...not to mention the increased complexity involved in 3-D design as compared to 2-D.

I think a national ceramics month is a great idea. Also, maybe there could be a push to get modern ceramics artists such as Paul Soldner, Peter Voulkos, Bernard Leach, etc., included in history of modern art curricula and textbooks. Japan has its Living National Treasures and America has...what? We have no widely recognized schools of style or aesthetic terminology familiar outside of our own circles. Please note: I am not talking about “standards” as in potters’ licenses or clay police. (If there were, I’d be among the first thrown in jail with a permanently revoked license.) What I’m saying is: I think there is inadequate appreciation of ceramics as fine art, for few are knowledgeable enough to know what they are looking at, or for.

Example: I’ll bet everyone reading this can tell an oil painting from a watercolor. But could a painting student tell a salt-fired vessel

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from raku? You know, a Vermeer from a Klee. Would even the average art-history professor know a Leach from a Hirsch? Would the average gallery owner recognize the style of any one of Japan’s Living National Treasures?

Until the world of fine art can recognize styles, names and schools of thought in clay, what prayer is there for greater appreciation by the masses? Wouldn’t a more educated market give ceramics artists latitude to be more imaginative, to take risks, and to sell work at higher prices?

I would think so.

It’s time for ceramics to take its long-overdue position in the world of fine art. Once again, thanks *Ceramics Monthly*, for advancing viewpoints that are in the best interests of us all.

Gwyn Wahlmann, Kirkwood, Mo.

Working Together

Many of us watched the tragic event that shocked America on September 11—a date we will always remember what we were doing. For many, it has lowered trust in our national security and our faith in flying.

After the initial shock, I noticed a great revolution. People across America are working together, giving blood, sending clothes and food, doing something to help.

Working together was the main thought behind “A Helpful Friend,” a teapot I exhibited in the “Crafts National 34” at Penn State University a year ago, but the imagery on the piece is more relevant today than when I made it: A friend is down and out; another is ready to pick him up. Someone stumbles; another is ready to catch him.

People who work together find it is easier to climb the ladder of success. By working together, we can reach the top, whether achievements are great or small. I hope everyone can understand this and be a helpful friend.

Wayne Freeman, Salisbury, N.C.

Psychological Healing

Given the media saturation on the recent terrorist attacks, there may be others like myself who find that the creative process can promote psychological healing. As one of the people who was one block away from the World Trade Center when the building exploded over our heads, I have been seeking a means to come to terms with the attack through my work. My recent sculpture is intended to memorialize the victims, preserve what was an integral part of the New York City environment where I work, and express hope, however fleeting, for a saner world in the future.

While New Yorkers have suffered the greatest loss, this event clearly has had a devastating impact on people all over the country and the globe. Perhaps if other artists

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Letters

try to work out their feelings of grief, anger and fear, the result will be works that can help the public at large.

Keith Gordon, Mohegan Lake, N.Y.

Making a Difference

When my daughter Katie began high school, she ventured out of her special-education classes, and took a mainstream ceramics class. Her teacher, A1 Pace, has become a mentor and has made such a difference in her life. It would be easier to capture an odor in a

net than to find adequate words to describe the positive impact that Mr. Pace has on many of his students. He has been the answer to many of my own prayers.

Then the April CM brought another blessing into our lives. There it was on page 59: "Inspiration Point Visual Arts Camp" for students entering grades 7-12. I telephoned Jim Wallace, and explained our special child and her interest in ceramics. Jim was enthusiastic about Katie coming to Arkansas. Her camp experience exceeded our expectations. In her words, "I had a blast!"

Last week, Katie celebrated her 17th birthday. One of the nicest gifts she received

was a copy of the *Eureka Springs Times-Echo* with an article about the camp and a picture of Katie proudly holding a bowl she had made. Laura Waters had thoughtfully sent the newspaper article to Katie.

I could not have imagined three years ago the impact that ceramics and the community of talented and compassionate potters would have on our lives. My thanks go not only to A1 Pace, Laura Waters and Jim Wallace, but also to all the artists who share their talents and their time with children. You are making a difference that will be passed on for generations to come. Artists don't just make controversial and/or beautiful objects; they teach lessons and change lives with the sharing of their special gifts, their visions and their ideas.

Betsy Cisson, Chandler, Ariz.

Sustaining the Fun Factor

Reading Daniel Brown's surprising description of the sweatshop-style labors of beginning potters (September 2001 Comment) gave me a chance to remember what I so often forget: clay is fun. I have to keep coming back to this or else my pots bring me back. They show it when I've allowed my work to slip from fun into duty, from joy to struggle. And I'm talking about years after having put the "C.I.," as Brown so aptly labels the pressure to master basic technique, behind me; still, I find it takes great awareness and even boldness to keep having a good time in the studio.

If the awkwardness of learning the basics makes it hard to have fun at first, I suppose the pressures of the marketplace and the ego conspire to make it just as hard to sustain the fun factor as time goes on. Brown's suggestion that we not take ourselves or our work too seriously goes for "serious" potters, too.

One technical point: I think that to center clay you really do have to move the whole ball around on the wheel head—not just the 10% "left out" of the circle, as Brown suggests. The inconsistencies of texture and density at the core, rather than surface irregularities, are the issue.

According to Brown, it's enough to "re-distribute the outer layer of uncentered clay over the core of already-centered clay." But a wobble starts in the middle, and those little lumps and air bubbles you discover (particularly with recycled clay) only after having opened a form are most irritating. To get at those, you have to go deeper. But that's a minor point.

Thanks for an insightful Comment.

Theo Helmstadter, Chimayo, N.M.

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Up Front

Aaron Calvert

Vessels by Ohio potter Aaron Calvert were exhibited recently at Gallery 138, Kent State University, in Kent, Ohio. "The fact that I was raised in a rural farming community has always had a great impact on my work," Calvert explained. "Many of the forms I create in clay are representations of farm equipment



Aaron Calvert's "Exhaust Vase #2," approximately 20 inches (51 centimeters) in height, stoneware, fired to Cone 9; at Gallery 138, Kent State University, Kent, Ohio.

parts. The surfaces of these forms are often further developed by the illustration of such things as livestock, landscapes and machinery.

"The exhaust vases are examples of forms inspired by machines in the trade. With the simple idea of a tractor exhaust in

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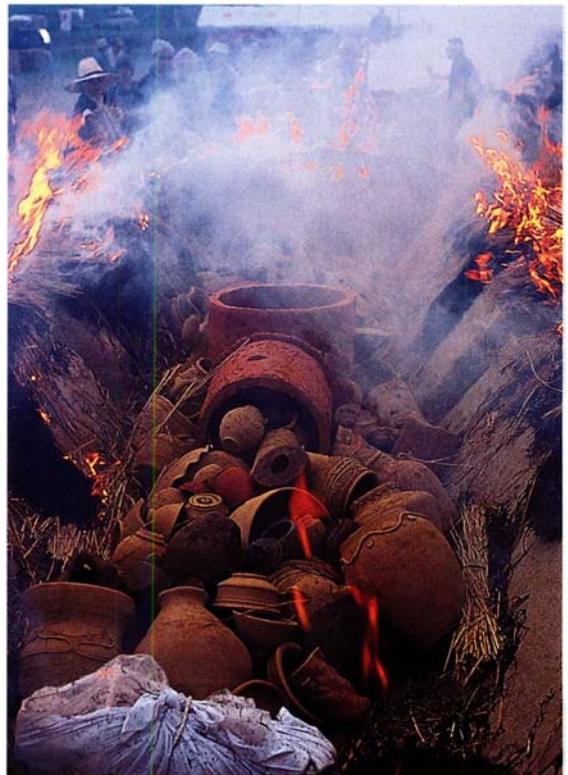
mind, I set forth to create a series that would evolve and further abstract itself from the original concept.

"The process of painting with slips and carving is crucial to the development of my ideas," he concluded. "By abstracting the surface of the clay, I strive to document the demise of farms throughout Ohio."

Jomon Festival in Fujisawa, Japan

by Ian Jones

The rain that threatened to destroy the 2000 pots awaiting the Jomon-style primitive firing had moved away by 6 P.M. when the eight junior-high-school students dressed as Neolithic farmers were led to the center of the sports grounds by a procession of Japanese drummers and dancers. The two teams of students pulled out their fire drills and bows, and raced to be the first to start a spark. Within minutes, a glowing ember had been transferred to a bamboo sling and was being swung around, fanned into full flame.



Rice straw was burned on the edges of the pit kilns to preheat the raw pots.

Torches were quickly lit and their flame was used to light the huge bonfire that was the center of the 25th Jomon no-yaki festival in Fujisawa, Iwate Prefecture, Japan. From the bonfire, the flame was carried to 16 large pit kilns.

Months earlier, six international potters had been asked to help celebrate the Fujisawa festival, and I was lucky enough to be one of them. Together with photographer Cathy Laudenbach, I was invited to make pots in the studio of local potter Honma Shinichi (one of the initiators of the first festival), and to participate in the festivities. Other potters who took part were Volker Ellwanger and Gunnar Jakobson from Germany, Amrin from Lombok in Indonesia, Chinh Cham from Vietnam, and Tae Sung-yong from Korea.

Cathy and I had lived in Fujisawa for three years and were excited at the prospect of once again seeing what I believe is the

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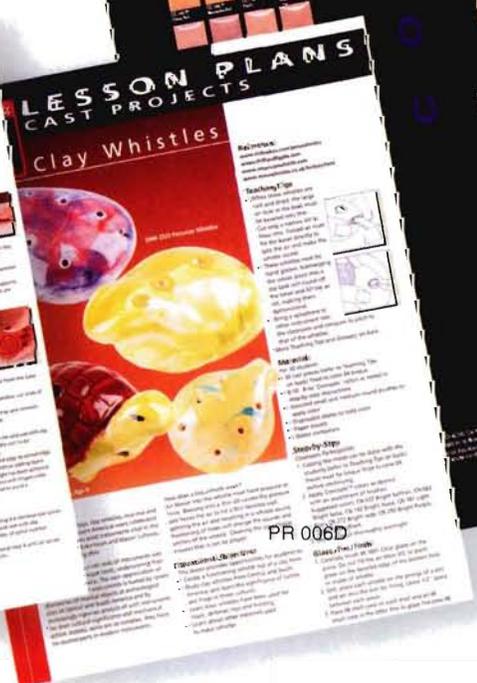
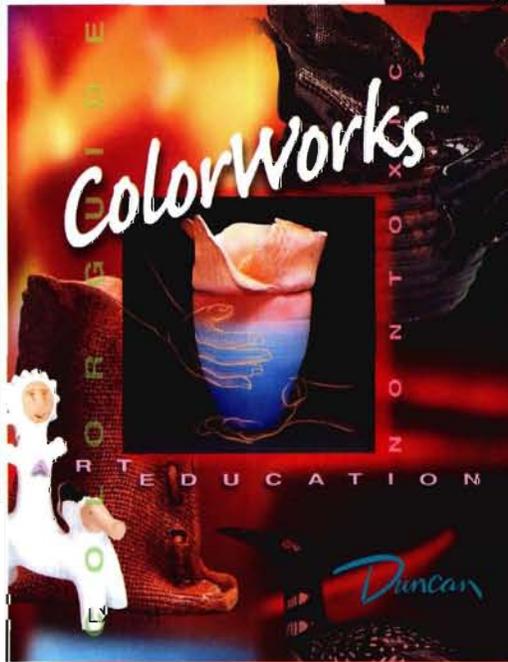


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Up Front

best pottery festival in the world. As a potter, I particularly appreciate the massive involvement of the Fujisawa residents in making pieces for the firings. The festival represents involvement by a complete cross section of the community, from kindergarten students to retirees, plus a variety of clubs and organizations. This year, 3000 people (working as individuals and in collaboration) made a total of 2000 pots.

Fujisawa-cho is a community of 12,000 people encompassing a number of villages and the town of Fujisawa, which has a population of approximately 4000. Traveling the streets of the town, one is confronted by dozens, if not hundreds, of haniwa and Jomon-style pots—over the past 25 years, the festival has assumed a major role in Fujisawa's identity.

Before each festival, pots are made using an earthenware clay provided by the town council festival committee. The week before this year's festival, the local junior high school's sports ground was dug up and 16 large pit kilns were constructed. On Saturday afternoon, the unfired works were delivered to the site and placed in the kilns, then rice straw was burned on the raised edges of the kilns and the warm ashes gently pushed around the pots to preheat the raw clay.

At 6 P.M., all the kilns were lit from the bonfire and the real firing began. Once again, the rice straw was burned on the edges of the kilns, then wood was steadily added and moved farther toward the center of each pit until there were huge fires.



Haniwa figures after the firing during the Jomon no-yaki festival in Fujisawa, Japan.

At the same time, Japanese drumming alternated with performances by a band, and those who weren't stoking the fires wandered around drinking sake and eating food inspired by the Jomon period.

At midnight, the fires were allowed to die down, with each group choosing to finish the firing in its own way. Some added more straw to provide a blanket of ash over the pots to slow the cooling, while others allowed the pots to cool naturally.

Early Sunday morning, the pieces were rolled out of the ashes, and by 10 A.M., they were lined up for judging. The jurors consisted of Volker Ellwanger and a number of Japanese artists and academics, including prominent potter Tsuji Kyo. The judges placed tags on the works they liked, and the pots with the most tags were moved closer to the podium for the final two levels of judging.

The variety and scale of the pit-fired works were impressive, varying from pots a few inches in height to sculptures standing

nearly 5 feet tall. There seemed to be fewer haniwa horses and warrior figures, as well as Jomon-style pots with their ornate rims, than 10 years ago, and a greater amount of individual artistic expression in this year's firings.

Charity Davis-Woodard

Wood-fired functional ware by Edwardsville, Illinois, potter Charity Davis-Woodard was exhibited at the Gallery in Bloomington, Indiana. On view were pouring pots, oval bowls, candlesticks, vases and covered jars, all reflecting her ongoing investigation of variations on common domestic vessels. "What I feel is a constant in my work is an expression of refined earthiness," Davis-Woodard explained. "The forms and surfaces are somewhat tightly composed while always leaving evidence of the original soft responsiveness of the clay and of my hand in the making process.

"Firing with wood allows me to indulge in two equally strong sides of my aesthetic nature: refined and controlled on one hand, and rugged or disrupted on the other. Success often occurs when the two meet in some degree of harmonic discord.

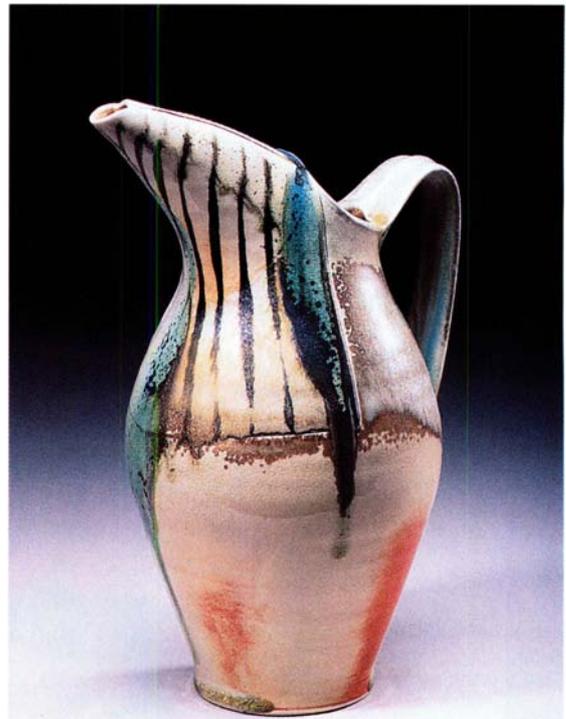


PHOTO: JEFF BRUCE

Charity Davis-Woodard pitcher, 11 inches (28 centimeters) in height, wood-fired porcelainous clay; at the Gallery, Bloomington, Indiana.

"I feel enormously fortunate to be able to express myself through objects that have the potential to engage with people on an intimate level: in their kitchens, on their tables, at their desks," she noted. "The initial pleasure of making pots is greatly enhanced by knowing they play an active role in someone's life, whether it is to pour milk or to give pause for reflection. My hope is to have each pot succeed at both of these functions as a result of having been well crafted and artfully composed."

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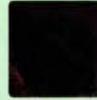
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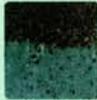
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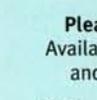
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Up Front

of James Baker, was on view recently at the Carnegie Museum of Art in Pittsburgh, Pennsylvania. All the tiles came from European building interiors, mostly from England and Germany, with a few from Belgium and one from Hungary. While



Group of art nouveau tiles from Europe, each 6 inches (15 centimeters) square; at the Carnegie Museum of Art, Pittsburgh, Pennsylvania.

some are rectangular or odd sizes, most are 6-inch squares made by machine in the common tile-making method referred to as the dust- or dry-press process.

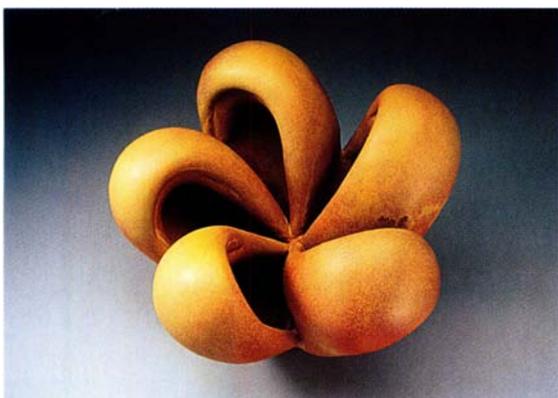
The range of art nouveau stylistic expression is evident in these tiles. Their natural and floral themes were a dramatic break from the preceding eras classical and revival styles, which used natural designs sparingly and rigidly, if at all.

Baker sees a shift toward the later art deco style in the German tiles: “Even the earliest German tiles have very inventive, almost experimental designs. You can clearly discern the floral motif, which is a common denominator of art nouveau, but the tendrils and linear form of the flowers begin to rely less on nature and more on the human imagination for their expression. Its fascinating to see that aesthetic shift captured on ceramic tiles.”

Human/Nature

by Heidi Jensen

“Human/Nature,” on view recently at Manatee Community College in Bradenton, Florida, spotlighted works by six South Florida ceramics artists: Christine Federighi, Bryan Hiveley,



Roseanne Sniderman's "Garden Pot," 25 inches (64 centimeters) in diameter, stoneware; at Manatee Community College, Bradenton, Florida.

MaryAnn Levy, Helen Otterson, Bonnie Seeman and Roseanne Sniderman. From the art deco of Miami Beach to the endless natural wonders of the Everglades, the artists of South Florida are influenced by factors that are unique to them. The exhibition was grouped in two main themes—the figure and the exploration of natural form.

Like “Garden Pot” (shown below left), Roseanne Sniderman's large-scale ceramic vessels invoked both floral imagery and the illusion of folded skin. Symmetric patterns led the viewer's eye in and out of the sculpture.

Rudy Autio Workshop in Florida

by Peggy MacLeod

Montana artist Rudy Autio was in Florida recently for a week-long workshop sponsored by the St. Petersburg Clay Company. The event was attended by 23 artists in a master class at the Arts Center, a nonprofit community arts organization. The workshop also featured a slide presentation with Autio, Paul Soldner and Don Reitz, plus an exhibition of works by Autio and several of his students.

During the week, all eyes were on Autio as he created and surfaced two monumental sculptures. They “learned by observing,” one participant noted; “by osmosis,” according to another; and “keeping an ear tuned to [his] comments on the process.”



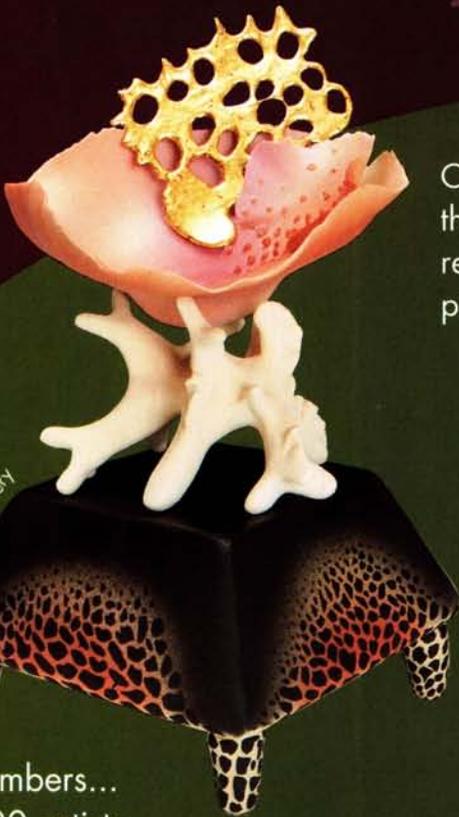
Rudy Autio creates a large sculpture during a workshop at the St. Petersburg Clay Company in St. Petersburg, Florida.

While he is now best known for his figurative works, Autio spent his early career working on commissions in ceramic relief and tile murals; bronze, concrete, glass and metal sculpture; as well as designing Rya tapestries. Though now retired from academia, he founded and (for 28 years) headed the ceramics studies department at the University of Montana.

Autio was also one of the founding residents of the Archie Bray Foundation for the Ceramic Arts, where he had the opportunity to work with such visiting artists as Bernard Leach, Soetsu Yanagi and Shoji Hamada. “Hamada taught me the spirit of clay and influenced my early work,” Autio recalled. “But it was Hank (Henry) Meloy, a Montana artist who taught life drawing at Columbia University, who influenced my drawing and later work. In fact, if it hadn't been for the Meloy brothers—Hank, the painter, and Pete, the lawyer and amateur potter—there would be no Archie Bray Foundation. Pete talked Archie Bray into opening a pottery at his brick factory and put up quite a bit of the money.”

Surrounded by a brickyard and a supportive atmosphere, Autio's commitment to clay grew. “We were not interested in the philosophy of ceramics, but a better way to make a ma-

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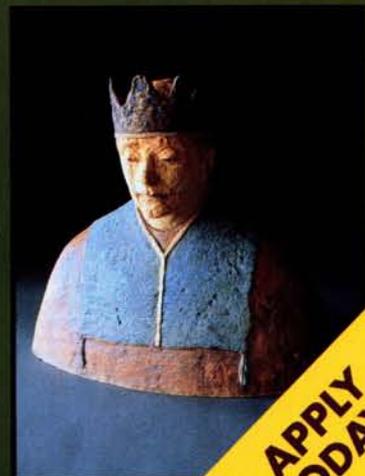
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Up Front

chine, which was probably due to the influence of Archie Bray; I learned lots about engineering from him.”

Autio spent his early days as a clay muralist, because “in those days, studio pottery was nowhere and I had to make a living, so I formed a relationship with architects. It was a practical solution. They said, ‘In this building, we have a niche and need to fill it,’ so I put a picture (mural) on the wall.”

Influenced by abstract expressionism in the 1960s, Autio began handbuilding vessels. But to survive the 1970s, which “were a wasteland in clay, and there was no studio pottery to speak of, certainly not in Montana,” Autio turned to bronze casting, cement sculpture and, again, murals.

It was an early 1980s retrospective of his studio pottery that got him started on pots again, and it was then that Autio took his biggest risk and began painting on clay. Thus began a commitment to drawing and the clay vessel.

This was Autio’s third workshop at the St. Petersburg Clay Company. “I keep returning,” he said, “because of the dynamic energy. They are at a germination point where things are going to happen. Hot Alley [the artists’ studios] reminds me of where I was 40 years ago. There is an openness where people come to work. It’s amazing.”

Owned by three local potters—Stan Cowen, Russ Gustafson-Hilton and Charlie Parker—the 13,000-square-foot facility houses 32 studios with access to a Minnesota flat-top gas kiln, nine electric kilns and four raku kilns; a glaze room; and a common workshop space with slab roller, extruder, clay mixer, pugmill, sinks and worktables. There is also an office, retail space, an in-house photography studio, a gallery and library.

Exhibition of Soda-Fired Forms

“Soda National 2001,” a juried competition, was presented recently at the Clay Studio of Missoula in Missoula, Montana. On view were 22 works, representing both functional forms and sculpture, by 15 ceramists. When making their selections, the jurors looked for diversity of surfaces made possible through soda firing.



Matt Kelleher's "Five Plates with Five Dots," 10½ inches (27 centimeters) in diameter, slab-built stoneware, soda fired, \$45 each; at the Clay Studio of Missoula, Montana.

Among the selected works were plates by Montana artist Matt Kelleher. “Utility may seem to require certain formal elements,” Kelleher commented. “I use these requirements as a beginning for building form. Then I challenge these assump-

tions, altering forms to create a new perspective while maintaining the essence of utility.

“I often explore specific form by playing with the formal elements. Volume, shape, center of gravity, spouts, handles, feet, lids, may all be altered in subtle degrees to change the composition of a pot.

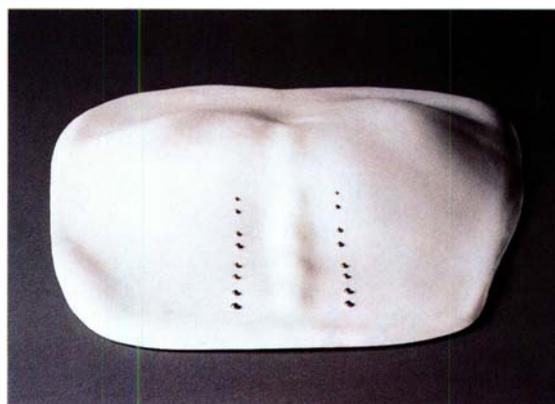
“Process,” he continued, “is the vehicle I use for expression. When I use the wheel to create form, I respond to the clay as it passes through my fingers and tools. I search for a clean line that displays a balance of volume pushing out and a force squeezing in. When I work with molds, I roll, pound, cut and throw slabs to produce thick, soft, sharp or hard edges. Rather than defining my work with a specific construction process, I choose to leave the process a variable, and concentrate on my intuitive response to information that tools leave on the material.”

After the pots are formed, Kelleher pours and layers slips, then applies glaze “to achieve two different results. On some forms, I choose to pour glaze to mimic the gesture of the slip. On other forms, I arrange glaze with controlled marks to punctuate the composition. The work is fired in a soda kiln. When the soda dampens the surface, the slip warms up and layering is revealed. The relationship between the form, the firing and my hand is complete.

“Simplicity is the key,” he concluded. “There is no shock, no glitz and no glamour. There is a subtle balance of geometry in form, a comparison of symmetry and asymmetry in decoration, and a warm, serene surface.”

Simone van Bakel

“Skin Things,” an exhibition of porcelain sculpture by Simone van Bakel, was on view recently at Princessehof Leeuwarden in



Simone van Bakel's "Piercing," approximately 41 centimeters (16 inches) in length, porcelain; at Princessehof Leeuwarden, Leeuwarden, Netherlands.

Leeuwarden, Netherlands. People were often used as models for these press-molded shapes. The molds were based on body parts and body decorations.

Produced for the most part at the European Ceramic Work Center in s-Hertogenbosch, the series addresses the fascination for decoration that people apply to, in or under their skin: piercings and three-dimensional implants. Ideas came from various sources, such as photos from the Internet and traditional African skin decorations.

Nel Bannier: Portrayed in Clay

by Laura H. Weaver

When Nel Bannier, faculty artist at the University of Evansville in Indiana, discusses her daywork, she often comes back to the



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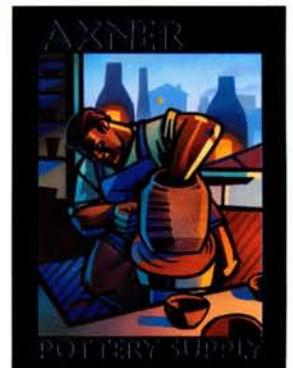


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Up Front

fact that using her hands is a way of seeing. “When I see people in daily life, I don’t see what I do when I portray them with my hands. It’s a matter of seeing through the fingers versus seeing through the eyes,” she explains. “You must trust your hands and feel the portrait more than you see features with your eyes. To me, it’s always amazing that the hands know so much. There is



“A Painter,” 69 inches (175 centimeters) in height, porcelain with oxides, with oil paint and hardware on pedestal, by Nel Banner, Evansville, Indiana.

an intense dialogue between the clay and the hands. You have to learn to listen to the material.

“In teaching,” she says, “my students are not allowed to have a mirror or a picture. They have to work with their hands, from memory, with their eyes closed, and they have to think how they perceive themselves. By using this method, they make a more realistic portrait than when they use an image or look in a mirror. This sounds like a contradiction, but it works well.”

According to Banner, when sculpting a person, she portrays two things: the model and her own mood. If she is angry, her anger shows in the work. She will not portray someone with whom she is not comfortable, because the portrait is not so much about features, but about what the model radiates.



Nel Banner’s “Portraits of Feet,” to 12 inches (30 centimeters) in depth, porcelain and stoneware, reduction fired to Cone 10; at the New Harmony Gallery of Contemporary Art, New Harmony, Indiana.

Banner also establishes a relationship between the character of the person and the pedestal on which the form stands, as can be seen in “A Painter.” In this portrait, the right side is quite formal; the left side shows the emotions of the model through a large gap in the cheek. The pedestal refers to the colorful skirts of the painter, and the four pairs of shoes allude to a shoe fetish.

The transition from the white gallery pedestal to a more expressive one led Banner to make full figures in clay. Several of these were exhibited recently at the Orange County Center for Contemporary Art in Santa Ana, California.

Her latest exhibition—on view at the New Harmony Gallery of Contemporary Art in New Harmony, Indiana—also featured portraits of feet. Feet, Banner believes, show as much emotion as faces do.

Ornate Ceramics Exhibited in Detroit

“Excess,” an exhibition of elaborately decorated and ornate ceramic forms, was on view recently at Pewabic Pottery in Detroit. The show featured vases by Susan Beiner, Michigan; vessels by Lucy Breslin, Maine; teapots by Leopold Foulem,



PHOTO STEVEN OGAWA

Joan Takayama-Ogawa’s “Chalices,” to approximately 9 inches (23 centimeters) in height, with gold luster and metallic glazes; at Pewabic Pottery, Detroit.

Canada; vessels by Lisa Orr, Texas; platters and teapots by Liz Quackenbush, Pennsylvania; and chalices (shown here) by Joan Takayama-Ogawa, California.

John Berry

Stoneware teapots and small sculptures by British artist John Berry were exhibited recently at Peter’s Barn Gallery in South Ambersham, England. Brushed with colorful glazes and lusters,

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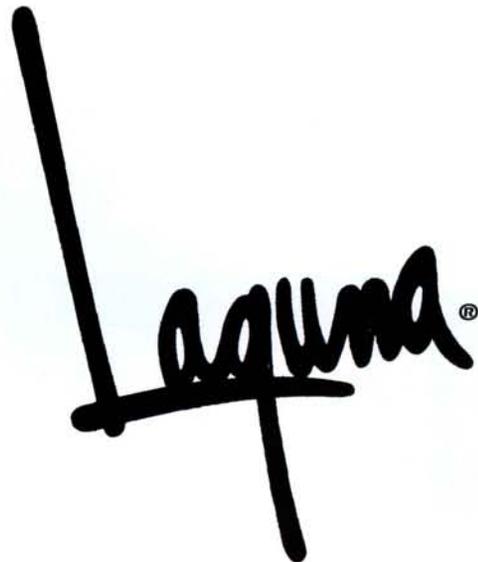
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Up Front

Berry's works "allude to historical reference, and then by reinterpreting this reference for the here and now, I hope to create a personal image."

Inspired by 20th-century European and American paintings and sculpture, as well as the figure, Staffordshire pottery and 19th-century English chimney ornaments, Berry's "work in ceramics attempts to interpret the figure from a variety of



John Berry's "The Garden of Eden," 37 centimeters (94 inches) in height, stoneware; at Peter's Barn Gallery, South Ambersham, England.

routes, sometimes all combined in one piece, from figurative to entirely abstracted forms and surface marks. To reinforce the form and to obtain the relevant colors, I find that it is necessary to make repeated firings."

Janice Tchalenko

Ceramic wall panels, jugs and bowls by London ceramics artist Janice Tchalenko were exhibited recently at the Scottish Gallery in Edinburgh. Tchalenko is one of the few contemporary potters worldwide to cross the boundary between art and industry, in addition to her studio work, she has developed



Janice Tchalenko wall panel, 4 feet (122 centimeters) in length, paper clay; at the Scottish Gallery, Edinburgh.

tableware designs for Dartington and Poole potteries, and acted as a consultant for porcelain factories in China.

Most recently, she received a Laura Ashley Foundation Award, allowing her to develop a series of large-scale, glazed paper-clay panels. The light weight of this material makes it possible to create panels up to 8 feet in length. Examples of these new wall forms, along with her richly colored stoneware jugs and bowls, were on view in the Edinburgh exhibition.

Believe It or Not: World's Largest Beer Stein

Over 100 beer steins from the Pabst Brewing Company Stein Collection were auctioned online through Sothebys.com; total bids brought in over \$400,000. All of these steins once belonged to Robert Ripley of "Ripley's Believe It or Not!" Edward Meyer, current vice president of Exhibitions and Archives for Ripley Entertainment, bid actively to reacquire much of the original collection.

"Before my eyes was the entire collection of steins from Mr. Ripley's estate that was sold at auction upon his death in 1949,"



Ceramic beer stein, 37 1/2 inches (95 centimeters) in height; bought by Ripley Entertainment (of Ripley's Believe It or Not!) from an online Sotheby's auction.



Kansas City NCECA 2002



Baker University & The Edward Orton, Jr. Ceramic Foundation announce

The 2002 International Orton Cone Box Show

Jurors:

Mitsuo Shoji, Japan; Willfredo Torres Albuerno, Cuba; Patti Warashina, USA

Calendar:

- February 16, 2002 *Deadline for entries*
- March 11-16, 2002 *Lawrence Art Center NCECA bus tour*
- March 26, 2002 *Opening at Baker University*
- April 12, 2002 *Closing at Baker University*

Media: Works composed of more than 50% fired clay are eligible.

Please pack artwork CAREFULLY!
Broken pieces will be returned COD

Rules: All artists/craftspersons, including those outside the United States, are eligible to submit one or two pieces per entry. Works must be able to fit into a Large Orton Cone Box (3"x3"x6"), an entry tag must be securely attached to each piece for identification. The artist must properly fill out all forms: ALL ENTRIES SUBMITTED FOR JUDGING MUST BE FOR SALE and may be sold even if not judged in the show. No single piece may exceed \$150 in value. A 10% commission will cover the transaction. All works must be original, completed within the last two years, and they must be available for the two year traveling exhibit. Submitting entries implies consent for photographic reproduction, as well as compliance with the rules.

Shipping: Entries should be sent to: 2002 International Orton Cone Box Show, Baker University, P.O. Box 65, 618 8th Street, Baldwin City, Kansas 66006-0065 USA. Pieces not sold will be returned UPS or by First Class Mail. Insurance will be provided while at Baker University. Insurance to and from Baker is artist's responsibility.

Entry Fee: The non-refundable entry fee is \$30 (U.S.A.), which includes the return shipping of the piece(s). Check should be made payable to: 2002 International Orton Cone Box Show. Check and forms must accompany entries.

Awards: \$200. Purchase awards (regardless of artist price) will be distributed by the jurors at the time of the jurying.

ENTRY TAG A	Name _____
	Address _____
	Title _____
	Description _____
	Price _____
ENTRY TAG B	Name _____
	Address _____
	Title _____
	Description _____
	Price _____

Those interested in availability of the traveling exhibit or purchase award sponsorship should write to: Inge G. Balch; Department of Art/Ceramics; Baker University; P.O. Box 65; Baldwin City, KS 66006-0065, or e-mail: balch@harvey.bakeru.edu.

JURY NOTIFICATION CARD

PLEASE PRINT ALL INFORMATION

Name _____

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E-mail _____

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Entry B Title _____

	Accept	Reject
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The two informational cards must be filled out and mailed with each entry. Attach an entry tag to each entry before mailing. A phone number must be included for return shipping purposes.

Please photocopy this information for other people.

Up Front

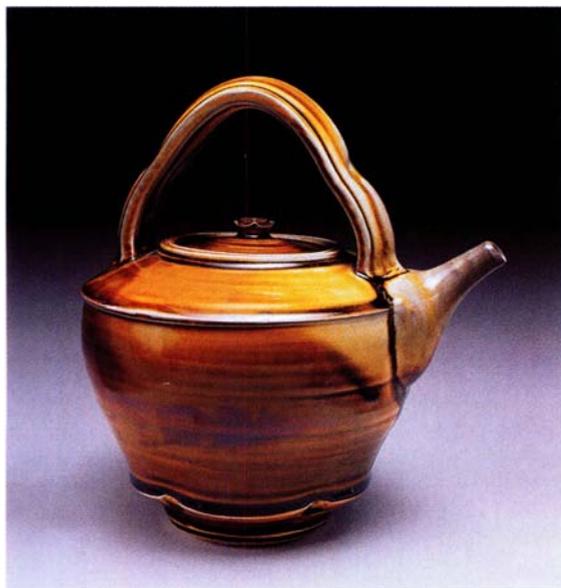
Meyer remarked. "We were delighted to bring this treasure back to Ripley's where it belongs. Now the collection that was once displayed in Ripley's mansion has the opportunity to make a new home in the Ripley's Believe It or Not! museums around the United States and the world."

Among Meyer's winning bids is a stein thought to be the largest in the world. Measuring 37½ inches tall, with a 34-quart capacity and weighing 40 pounds, the stein is decorated with elaborate relief imagery.

The Art of Tea

For the first exhibition of ceramic art in its Center Gallery, the Lakewood Cultural Center in Colorado presented a juried national competition of objects relating to tea. "The Art of Tea" celebrated the "cultural affections, romance and traditions associated with objects used in the preparation and consumption of perhaps the most influential herb in the history of the world," stated James Robertson, gallery curator.

From 172 entries, juror Linda Sikora selected 34 works by 18 artists. "While the selection of a show necessitates a limited number of inclusions," she noted, "it is the work of all applicants, prior to the selection process, which creates possibility, which makes up the complete life of the exhibition."



Alleghany Meadows teapot, 9½ inches (24 centimeters) in height, porcelain, wheel thrown and assembled, salt fired to Cone 10, \$165, first-place award winner; at the Lakewood Cultural Center, Lakewood, Colorado.

"The contemporized tea-pot [term used by Sikora to denote all objects for and about tea], as object and subject, has been pursued steadfastly by those compelled to make and those compelled to acquire it for some time now. The attraction? It has often been said that it is the tea-pot's anatomy that holds our attention; its anatomy, after all, is our very own.

"Feet stand before us," Sikora continued. "Appendages that reach out, or to reach for. Vessels, containers, which hold nourishment for the body, nourishment for the imagination. It is a familiar anatomy. Generous in its familiarity, the tea-pot, regardless of its myriad incarnations, instills in us a confidence that we know something of the world."

Sikora awarded first place to Colorado potter Alleghany Meadows for his salt-fired porcelain teapot. Susan Beiner, Michigan, received second place for her slip-cast porcelain teapot; and Steven Roberts, Maine, third place for four stone-ware teabowls.

Sylvia Hyman

"Still Life #3," a porcelain and stoneware sculpture by Nashville artist Sylvia Hyman, was acquired by the Renwick Gallery of



Sylvia Hyman's "Still Life #3," 18 inches (46 centimeters) in length, stoneware and porcelain; acquired by the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C.

the Smithsonian American Art Museum in Washington, D.C. The sculpture was exhibited previously at the Cumberland Gallery in Nashville, which helped arrange the acquisition.

Gloria Nixon-Crouch

"Emotional Responses," an exhibition of human figures by Gloria Nixon-Crouch, was presented recently at the Clay Art Center in Port Chester, New York. Nixon-Crouch uses pinching



Gloria Nixon-Crouch's "Sea Urchins Dream," 18 inches (46 centimeters) in height; at the Clay Art Center, Port Chester, New York.

and slab-building techniques to create body parts, then colors the crazed and peeling surfaces with oxides and acrylics.

Portraying despair, suffering, decay and supplication, her pieces reflect human concerns and various stages of life.



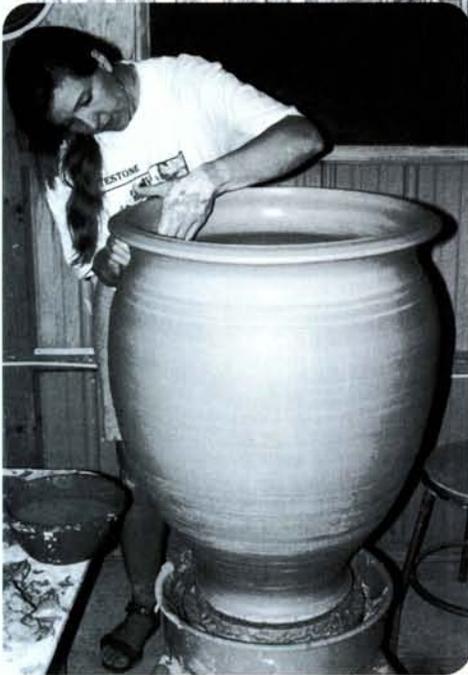
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#2 ADVANCED THROWING... bottles and closed forms, covered jars and casseroles, 6 types of lids and how to make them fit, goblets, teapots, throwing off the hump. (85 mins.)

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

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

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

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

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

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

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

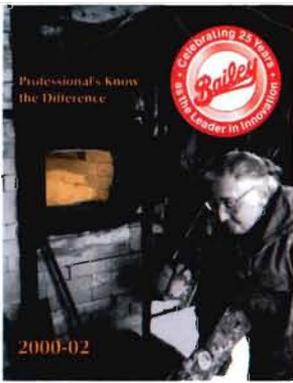
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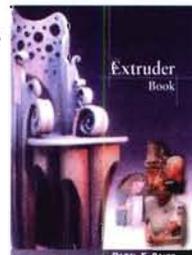


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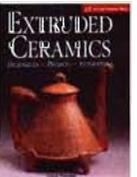
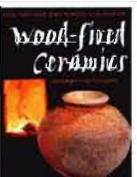
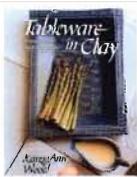
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New Books

Jun Kaneko

by Susan Peterson

"It might sound really naive, but the real reason for doing my work is curiosity—my pure, personal curiosity of searching myself and then searching my directions,



nothing more than that," admits ceramics artist Jun Kaneko in this well-illustrated biography.

"The exhibitions and all other things are secondary. Sure, it helps if I show, and

then it gives me financial support that I need in order to keep on doing what I want to do. It sounds idealistic, but that's true. That's maybe why I survived....I try to stay as pure as possible, to be honest to myself, to search myself, to express what I feel."

Born in Japan, Kaneko immigrated to the United States in 1963 to pursue a career in painting. A visit with Paul Soldner at Scripps College and a chance to work with clay for several days led him to ceramics. Kaneko first studied at Chouinard Art Institute (now the California Institute of Art), and later worked as an assistant to Peter Voulkos at the University of California, Berkeley.

In the early 1970s, Kaneko began teaching at the Rhode Island School of Design in Providence. "Kaneko's oeuvre began to change with the Rhode Island appointment," states the author. "His involvement with stripes and line matured..., and there he began an intellectual inquisitiveness about space between the lines, space between forms, spaces among other patterns."

"Space between and around things," concurs Kaneko, "became an important physical and abstract aspect of my work. Before I had made form-oriented pieces, and wasn't particularly aware of the surrounding space. Now, space has an equal meaning with the form. How the sculpture resists or goes with gravity, how that gesture affects the environment, the air around the form, the space, is an issue for me."

During the 1980s, while teaching at Cranbrook in Michigan, Kaneko commuted to Omaha, Nebraska, for eight months, to work at the Omaha Brickworks. It was here that he came up with the name "dango" for the large oval shapes for which he is now well known. "For the Omaha Project, he decided to fabricate four huge, hollow-built dango shapes, and

four mattress-sized solid slabs, each weighing 3000 pounds, inside the big beehive kiln in which they would be fired. He was interested to see how the scale...would affect the emotional impact of the pieces."

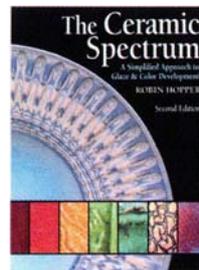
Also included in the text are details on several other projects, plus highlights of Kaneko's career to date. 224 pages, including biography, bibliography, resume and index. 266 color and 67 black-and-white photographs. \$50. *Laurence King Publishing, 71 Great Russell Street, London WC1B 3BP; e-mail enquiries@calmann-king.co.uk; see website at www.laurence-king.com; telephone (44) 20 7430 8850; or fax (44) 20 74308880. Distributed in the United States by Weatherhill, Inc., 41 Monroe Turnpike, Trumbull, Connecticut 06611; e-mail weatherhill@weatherhill.com; see website at www.weatherhill.com; telephone (800) 437-7840; or fax (800) 557-5601.*

The Ceramic Spectrum

A Simplified Approach to Glaze and Color Development

by Robin Hopper

Intended as a guide to the development of a personal glaze palette rather than a recipe book, this text is based on 45 years of "personal discovery," notes the author, "of playing with materials and fire and observing their interaction, of looking at colors and textures in nature and visualizing how to achieve them with ceramic materials, of looking at hundreds of thousands of glaze



and color tests, always looking for the elusive or the unknown and sometimes being granted the unimaginable."

In this revised edition, Hopper has included updated information about materials as well as

hundreds of new photographs. After an overview of the types of clays, kilns, temperatures and firing atmospheres, he covers the development of glaze—calculation, record keeping and testing procedures, basic raw materials, frits, triaxial blends, quadraxial blends, fluxes, wood ash and glazes for once firing, alterations, faults and defects, flashers, Oriental-style glazes, etc.

Next, the development of color—materials used, color testing, opacification, textural variations, and color in clays, slips and engobes—is discussed. "Color development in ceramics can be achieved in many ways, leading to an infinite variety of results," Hopper explains. "To the novice clay worker, the breadth of the field that

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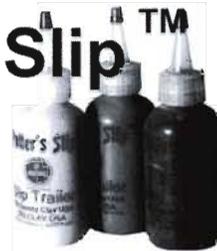


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ceramic history encompasses may seem too vast to cope with. It may be comforting to know, however, that everything that has been achieved has been created with comparatively few raw materials; most effects are the result of a wide variety of firing and surface enrichment processes."

Throughout the book, photographs of contemporary and historic work, as well as test tiles, illustrate glazing examples. 256 pages, including appendixes on standard Orton cones and temperatures, effective range of glaze oxides and ceramic stains for underglaze or glaze staining; bibliography; and index. 642 color and 5 black-and-white photographs. \$44.95, softcover. *Krause Publications, Book Department PRO 1, Post Office Box 5009, Iola, Wisconsin 54945-5009; see website at www.krausebooks.com; or telephone (800) 258-0929.*

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edited by Paul J. Smith

Published in conjunction with the exhibition of the same name at the American Craft Museum in New York City, this catalog/book includes many full-page, full-color images of the featured works. Made of clay, glass, wood, fiber, metal, etc., by 200 artists from across the United States, the exhibited

forms were divided into three groups—objects for food and dining; objects for interior space; and objects for sports, music and play.



Essays by Paul Smith and Akiko Busch precede the catalog listings. "A focus on design was a central criterion in the selection of objects," states Smith, director emeritus of the American Craft Museum and curator of the exhibition. "Design is a term that is not frequently used in the context of contemporary craft, as it is usually associated with manufactured products and the industrial and interior design professions. There is a basic difference between the craftsman and the designer in conceptualizing an object for a specific function. The craftsman makes a product by interacting with materials and employing complex craft skills. The industrial designer explores design ideas for a product and then conceives how to fabricate it.

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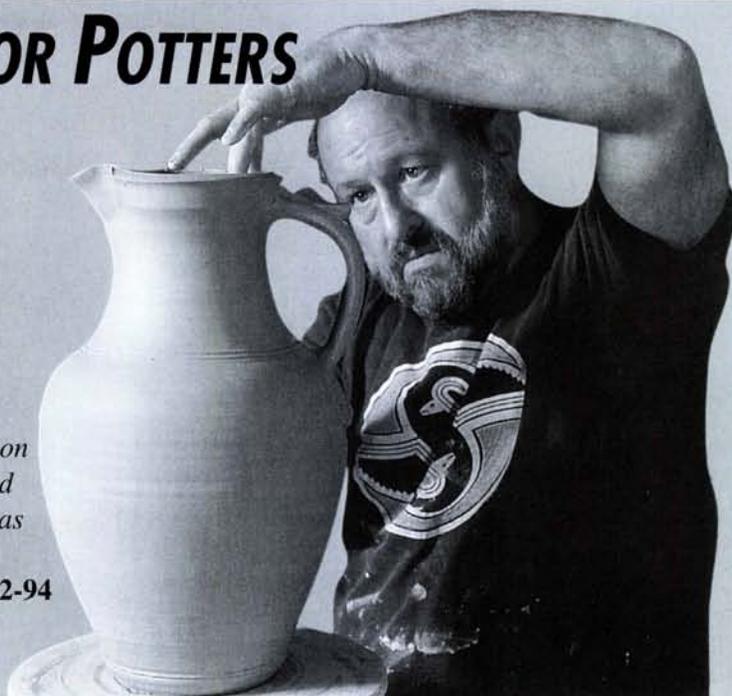
Form and Function

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

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

Bill Hunt, Ceramics Monthly Editor, 1982-94



Videos with Robin Hopper

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Videos with Gordon Hutchens



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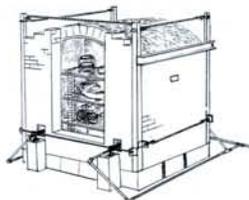
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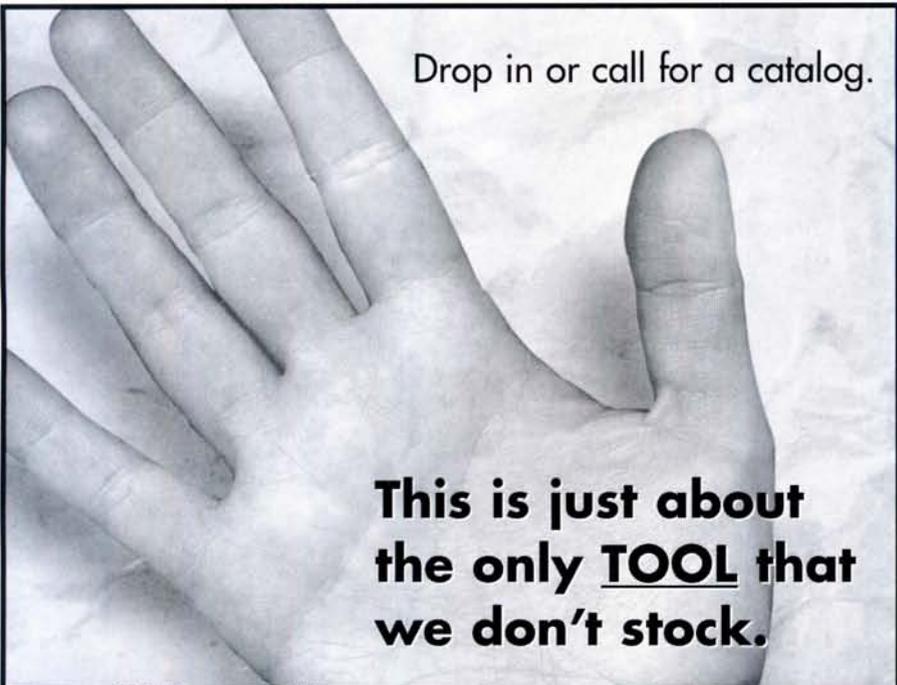
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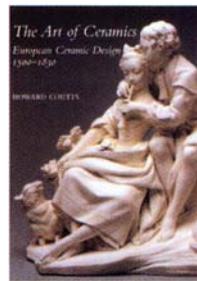
New Books

manufactured products, more emphasis on creating new, innovative forms with both a craft aesthetic and an attention to design will establish more rationale for the personal, handmade functional object.” 336 pages, including biographies, resource list and index. Approximately 350 color and 25 black-and-white photographs. US\$75/Can\$115. *Abrams, 100 Fifth Avenue, New York, New York 10011.*

The Art of Ceramics European Ceramic Design 1500-1830

by *Howard Coultts*

“Ceramics,” observes the author of this historical survey, “form part of a broader pattern of the productivity and economic activity of past cultures, and can be used to reconstruct and interpret aspects of those cultures.” Focusing on decorative forms made for domestic use, he analyzes “ceramics in visual and historical terms, and [places] them within the history of European design.”

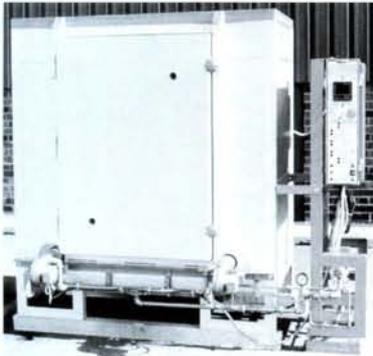


In the first several chapters, Coultts discusses pottery making in medieval Europe, the spread of tin-glazed earthenware (Italian majolica), “court styles” of the Renaissance, such as Urbino majolica, Saint-Porchaire and Palissy ware, and the stoneware tradition, which had its beginnings in Germany. “The decorative tradition in stoneware became increasingly influenced by a technical innovation,” he notes. “From about 1585, the potters of Raeren began to produce gray stoneware partly decorated with blue glaze, firstly in the form of random splashes, later in the form of all-over decoration. This innovation heralded the beginning of a much more purely decorative phase of German stoneware, in which printed sources, and the use of the human figure in general, became much less important and were replaced by naturalistic or patterned decoration.”

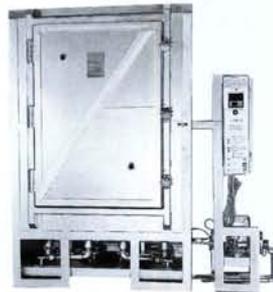
Succeeding chapters cover the influence of the East, the discovery of true porcelain in Europe, French Rococo, the spread of porcelain factories throughout Europe, porcelain in 18th-century Britain, the rise of Staffordshire, the Classical revival, etc. 264 pages, including index. 180 color and 118 black-and-white photographs. \$75. *Yale University Press, Post Office Box 209040, New Haven, Connecticut 06520-9040.*

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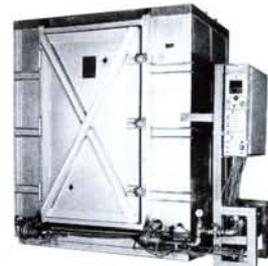
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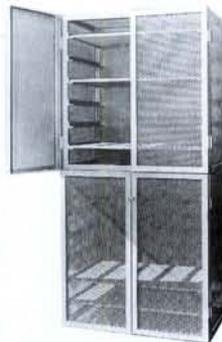
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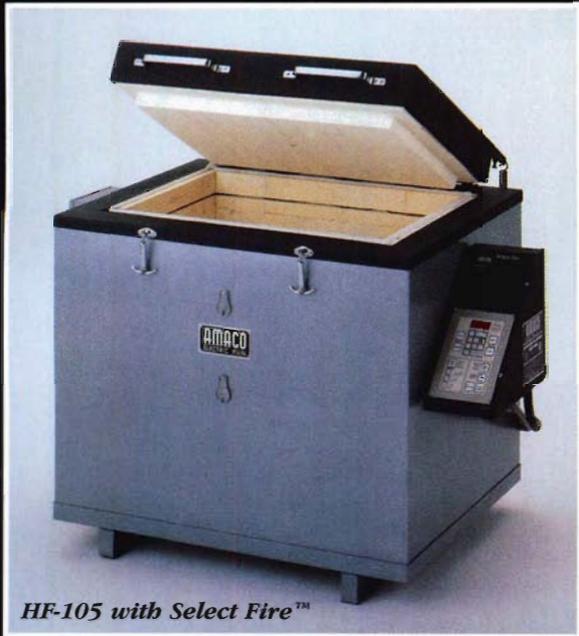
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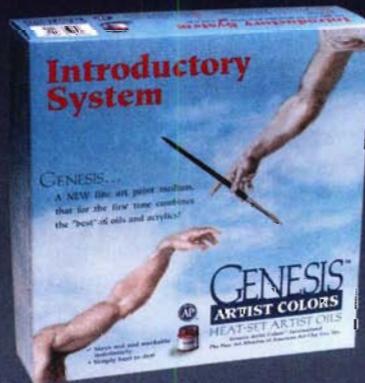


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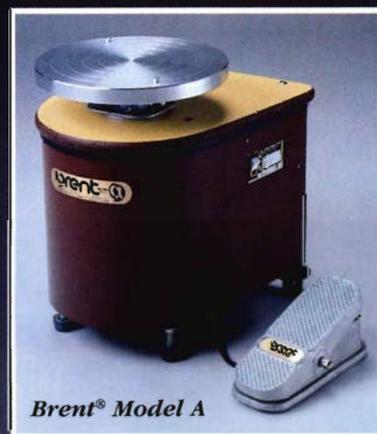
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Teapot, 22 inches
(56 centimeters)
in height, wheel-thrown,
faceted and assembled
stoneware, with sprayed
glazes, fired to Cone 10
in reduction.

Tony Winchester

by Phyllis Blair Clark

One day, after watching an Omaha potter work, Tony Winchester became so enthused he drove 25 miles to his college ceramics studio and proceeded to throw goblets. Why goblets? A goblet is an exacting form, and he liked it best of all the pieces the potter had made that day. Given that Winchester's art studies had focused principally on casting and finishing bronze, it was not too surprising that his first efforts "did not really come out. They were more like 3-D pieces of clay."

Following graduation from Bellevue University in Nebraska, Winchester was awarded an assistantship at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. While there, he had the opportunity to study with ceramists Brad Schwieger, Patrick Horsley and Anne Hirondele. "At Arrowmont, the idea of function started to take shape in my mind. I really felt the energy of the environment. The wheels, the smell of clay, the kilns, high-fire salt glaze—what potential! I made pots all day, all night, and looked at thousands of pots. There were books, slides, lectures and diverse perspectives that stimulated my mind and guided me as I sought to establish a set of rules within which to work. I came to realize every piece has a base, a middle, and if designed as a pouring vessel, will have a handle."

On returning to his home in Council Bluffs, Iowa, Winchester bought a wheel and set new goals for himself. He would live and breathe clay. He was also soon to learn that potters are very supportive of one another. The generosity of a potter who let him fire an old salt kiln enabled Winchester to sell \$300 worth of pots at his first art fair. But the realities of life required a steady paycheck. For a year, he worked with an Omaha sculptor, casting large-scale figurative pieces, developing a strong work ethic as he learned more about the challenges of a career in art. During this time, Mindy (who soon became his wife) and her father Jim Brown (who had

been a potter for over 30 years) entered Winchester's life.

The young couple moved to a small house in the country. With an acre of land and two small outbuildings, it was the perfect place to establish a work-

trigued me. I started to love the notion of squeezing clay—lots of clay."

Soon he was doing 20 to 25 craft fairs a year, and had pots in 15 galleries. As his business grew, he recognized that the studio and the house were both



Platter, 15 inches (38 centimeters) in diameter, thrown and faceted stoneware.

shop. "I poured concrete in a 12x17-foot chicken house and built an 8-cubic-foot reduction kiln with a gift of a thousand firebrick from two potter friends," Winchester recalls. "Once again, I was the recipient of the generosity of potters."

As Winchester continued to develop his potting skills, he studied the traditional pots being turned out by a commercial production pottery in the area, as well as the works being made by independent potters Brad Wells and Mark Skudlarek. "The volume of these containers and their handle lugs in-

becoming too small. It was apparent that it was time to either move or to build a bigger studio. Opting to remain in place, he added a 24x24-foot space to the old chicken-house studio, and constructed a 40-cubic-foot Minnesota flat top kiln.

When the enlarged studio (with running water and lots of wareboards) was complete, Winchester was better prepared to produce the work for the many shows to which he had committed, but the long drives (several of the shows were more than seven hours from home) were a constant reminder that road time



to sell pots could be used more profitably to make pots, so he decided to limit his participation to a few of the better shows.

About the same time, Mindy started to develop a line of equine pottery, and soon was able to leave her job as manager of a record store to work in the studio full time. Once again the studio had become too small and the house seemed exceedingly cramped. Learning of a piece of property 40 miles south of Madison, Wisconsin, the couple drove from Iowa to just take a look.

What they saw was an old cheese factory that would require an enormous amount of work, but had lots of potential. The space was ideal and so was the location. "We bought it. Yeah! A potter gets approved for a bank loan! Cool! We were very excited and the future started to look great, especially as we would be more accessible to our markets," Winchester explained.

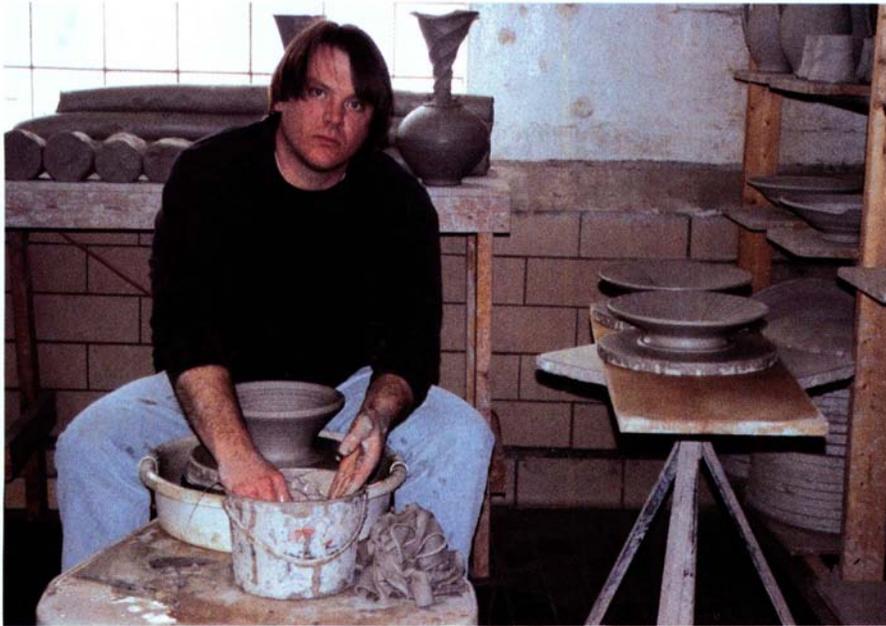
Another plus of the new location was fulfilling the long-sought goal to live and work near other potters. A number of potters have settled in that particular area of Wisconsin. For some, it was because of the commercial production potteries in the area. They had worked for these potteries, then went on to establish their own studios.

Winchester found himself "becoming a part of a pottery community, and I liked that idea. When I was in school, I never planned to be a potter. It just sort of happened. I met the right people, and these people have pushed me along. If it wasn't for those folks, I doubt if I would be where I am now. My college instructor encouraged me to go to Arrowmont. The goblet potter who had inspired me also told me about a kiln that I could use. Others gave me bricks. I hope to become a part of this legacy of potters helping potters."

One of Winchester's ongoing concerns is creating an artistic product. "In my earlier years when doing salt, I used a liner glaze, with the salt firing doing the rest. At the time, I just said great. I do not have to decorate. Just let the kiln do the work.

"At another time, I decorated by taking five or six glazes, then pouring or

"Bulbous Totem Vase," 17 inches (43 centimeters) in height, thrown, faceted and assembled stoneware.



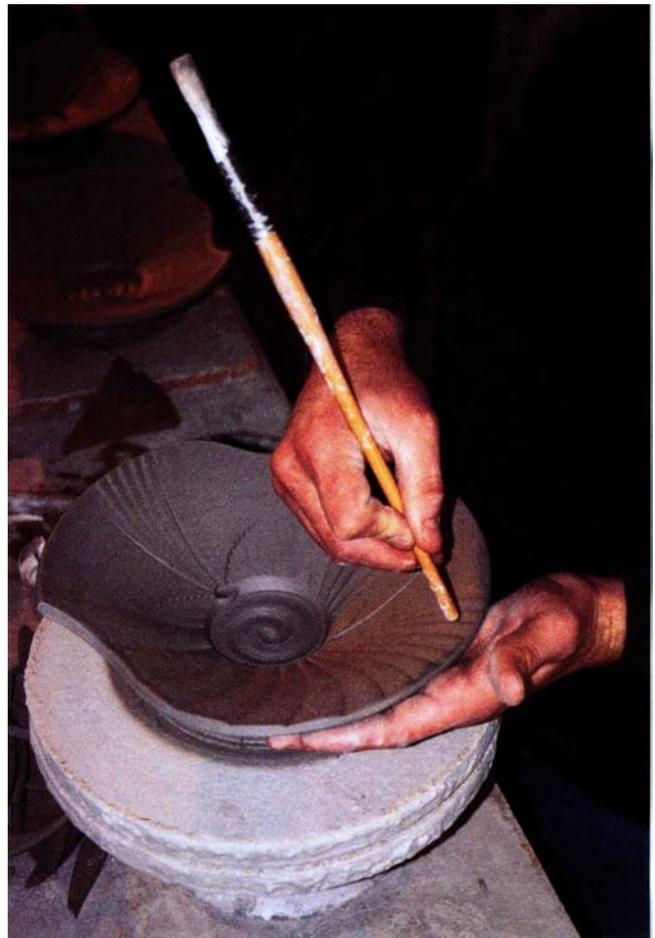
Winchester starts by throwing several basic shapes, which are then faceted, altered and/or assembled.



For a plate with a faceted surface, Winchester begins by throwing a thick disk.



While the wheel rotates slowly, the surface is faceted with a taut wire "bounced" through the clay; the thin top layer is then peeled back to reveal the wire marks.



When the plate is leather hard, the rim is cut; next, the surface design is enhanced by incising and impressing with various texturing tools.

splattering them onto my pots. I had seen other people using this procedure, so I thought this was a way to get color on the pots, and I wanted color. One day, another potter was checking out my booth at a craft fair. He just shook his head and said, 'Tony, nothing is where you want it to be.' Of course he was right, but once in a while I would get lucky."

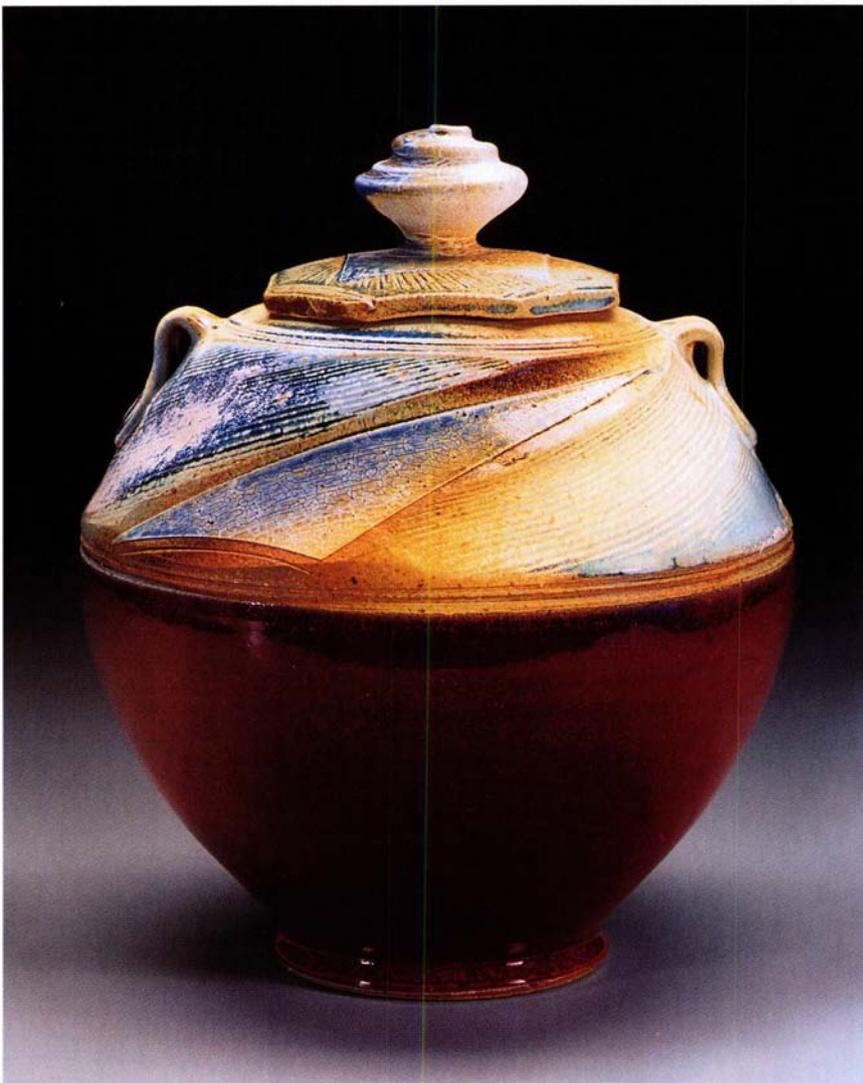
Winchester realized that he had to gain more control of the glaze process. "I know wood-fire potters who rely on the kiln to decorate the surface of their pieces. They know how to set the pots in the kiln to take advantage of the fire to enhance the surface of various pieces. I needed to think about the way I used to make pots and about the way I went about making art, and try to use those same thought processes to create and glaze my finished pots.

"As I started thinking about the sense of design in my pots, I realized I wanted my eye to be drawn across the piece. When decorating pots, I now think lines. I often alter the basic shape, cutting away areas to form an entirely different profile. I also like to impress small design elements into the surface, using found objects, such as seashells, rocks and miscellaneous items."

Winchester describes his pots with both words and gestures. "There are only three or four basic shapes. There is the bulbous shape, the cylinder, and the plate and/or bowl form. I make some simple pieces, but I also like to make composite pieces. It is fun to break or cut apart some of these forms, and reassemble them.

"I like to throw. I like the way my teeth feel when I am throwing. I guess it is the way I hold my mouth. I also like to stretch the pieces, but I try not to stretch them too much. I just love it when I get a good grip of clay and I know it is just going to squeeze through my hands, but yet I have control for that one moment.

"I learned a great deal when I went to the Cambridge, Wisconsin, production potteries. I saw real potters making real pottery with an idea of flow and immediacy to fill the kiln. Now I try to find that fine line between the things I have to make for the business and the things I want to make. Recently, I was invited to participate in a soup tureen



Cookie jar, 12 inches (30 centimeters) in height, thrown and faceted stoneware, fired to Cone 10 in reduction, by Tony Winchester, Blanchardville, Wisconsin.

show. I had never tried to make a tureen, but thought why not give it a try. Another time I made some salt and pepper shakers, which again I had never done before. Sometimes these extra side-line projects inspire me to try something else.

"I throw in groupings, making two or three different groupings each throwing day, with 20 to 50 pieces in a grouping. I may fill all the bats doing a dozen or two dozen pitchers at a time. I never like the first one or the last one, but there is always one among the series that comes close to what I want them all to be. I have to make a bunch just to find the one that borders on my ideal.

"I could follow tradition with the ½-pound mug, or 2-pound quart-and-a-half jug, or whatever it takes, but I don't. I just use 7 inches or 9 inches of clay coming out of the pugmill. After watch-

ing people with whom I have worked start to have physical problems, I decided to take care of myself. Instead of ripping the clay apart, I slice it. I also put as much studio equipment as possible on wheels. If one wants to make pots and continue to make pots, one must make everything as efficient and as easy on ones body as possible.

"I try to figure out what pieces to make to fill each kiln for the most favorable firing. Two tight bisque firings equal three reduction firings in a one-month cycle. Then it is time to clean the studio and start the complete process over again."

Going back to the subject of decorating, Winchester added, "I was using the usual stoneware glazes, such as temmoku, Shino and ash glazes, keeping them brown and drippy. Now I am trying to get more color. I like the idea

of the softness of the earth tones with the greens, blues, purples, and I am searching for a bit more primary color. Currently, I use about six base glazes, all in different combinations. By airbrushing, I can get the subtle overlaps of color that I like. Glaze days are perhaps my worst days. It drives me crazy, and its magic. Which am I going to get? What is going to sell?

"I love the pots while I am making them. I do not like them when they are drying. I hate them as bisqueware, and I love them again when they first come

out of the kiln as finished pieces. But after that, as my father-in-law once told me, 'If you did not sell this stuff, it would just be a mindless repetitive activity.' At first, I was insulted by that statement. Then, I thought about it and realized what he meant. If we did not have a market for our work, we would never know the joy of meeting people at shows and actually putting the work of our hands into theirs.

"I still dream about pots. The process of creating them is my passion. I am intrigued with each step relating to

the next in the creation of a piece. Every part of a pot (the foot, lip, gesture, proportion) has to be considered. Be it a mug or an elegant pedestal piece—all receive the same attention.

When the elements of design, form, line, texture, contrast, color and craftsmanship work together, then I am really excited. If only one piece in a kiln load really works, if all of these elements come together in that one piece, that is inspiration enough for me to start the process over again. Then I realize how much I love my life as a potter." ▲

Recipes

Tony Winchesters glaze palette is based on published recipes and recipes given to him by other potters. Alternate colors and textures are achieved by overlapping, double-dipping, spraying and/or mixing blends of different glazes.

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Flint.....	21.05
	100.00%

For use only on leather-hard ware. Color variations are possible. For blue, add 2% cobalt oxide; for red, add 8-10% red iron oxide.

Rhodes Crackle Slip

(Cone 10, reduction)

Borax.....	5%
Zircopax.....	5
Custer Feldspar.....	20
Calcined Kaolin.....	20
Edgar Plastic Kaolin (EPK).....	15
Kentucky Ball Clay (OM 4).....	15
Flint.....	20
	100%

For use on green- or bisqueware.

Cushing Green Glaze

(Cone 10, reduction)

Cornwall Stone.....	46 %
Whiting.....	34
Edgar Plastic Kaolin (EPK).....	20
	100%

Add: Tin Oxide.....	4%
Copper Carbonate.....	%

Willie Helix Green Glaze

(Cone 10, reduction)

Whiting.....	21.43%
Nepheline Syenite.....	42.86
Edgar Plastic Kaolin (EPK).....	12.24
Flint.....	23.47
	100.00%

Add: Copper Carbonate.....	6.12%
Bentonite.....	2.04%

Mark Nafzigers Gold Glaze

(Cone 10, reduction)

Bone Ash.....	1.96%
Dolomite.....	22.06
Whiting.....	3.24
Custer Feldspar.....	47.94
Kentucky Ball Clay (OM 4).....	24.80
	100.00%

Add: Rutile.....	7.84%
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Oestreich Temmoku Glaze

(Cone 10, reduction)

Whiting.....	17.58%
Custer Feldspar.....	46.15
Edgar Plastic Kaolin (EPK).....	13.19
Flint.....	23.08
	100.00%

Add: Zinc Oxide.....	2.20%
Red Iron Oxide.....	8.79 %
Bentonite.....	2.20 %

Jim Browns Blue Glaze

(Cone 10, reduction)

Whiting.....	28.00%
Custer Feldspar.....	60.00
Edgar Plastic Kaolin (EPK).....	12.00
	100.00%

Add: Cobalt Carbonate.....	0.75%
Rutile.....	4.00%

Emmanuel Cooper Blue Crystal Glaze

(Cone 10, reduction)

Dolomite.....	21.02%
Whiting.....	10.51
G-200 Feldspar.....	36.84
Flint.....	31.63
	100.00%

Add: Cobalt Carbonate.....	1.60%
Rutile.....	10.51%
Bentonite.....	5.30 %

Vivikas Strawberry Glaze

(Cone 10, reduction)

Gerstley Borate.....	13.93%
Dolomite.....	9.63
Whiting.....	2.77
Custer Feldspar.....	44.06
Edgar Plastic Kaolin (EPK).....	1.84
Flint.....	27.77
	100.00%

Add: Tin Oxide.....	3.07%
Copper Carbonate.....	1.02%

BCM Base Glaze

(Cone 10, reduction)

Talc.....	20%
Whiting.....	20
Nepheline Syenite.....	20
Edgar Plastic Kaolin (EPK).....	10
Flint.....	30
	100%

Bentonite.....	2%
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For green, add 2% cobalt oxide, 2% copper carbonate and 6% rutile.

Clay Cup VIII

by Brenda Quinn



Cup and saucer, approximately 4 inches (10 centimeters) in height, wheel-thrown porcelain, salt fired to Cone 10, by Alleghany Meadows, Carbondale, Colorado; award winner.

Started in 1986 by Harris Deller and Kay Zivkovich, the “Clay Cup” is a biennial international juried exhibition, sponsored by the University Museum at Southern Illinois University in Carbondale (SIUC). In 2001, approximately 600 artists entered works for the “Clay Cup VTH”; from these, juror John Gill of Alfred, New York, selected 57 for display.

Although Gill was more interested in traditional interpretations of the cup, he was not deterred from choosing more sculptural forms as well. The award winners included Rebekah Bogard, Las Vegas; Bede Clarke, Columbia, Missouri; Sarah Jaeger, Helena, Montana; Alleghany Meadows, Carbondale, Colorado; Mary Seyfarth, Highland Park, Illinois; and John Stephenson, Ann Arbor, Michigan.



Cup and saucer, approximately 4 inches (10 centimeters) in height, wheel-thrown stoneware, wood and salt fired, by Bede Clarke, Columbia, Missouri; award winner.

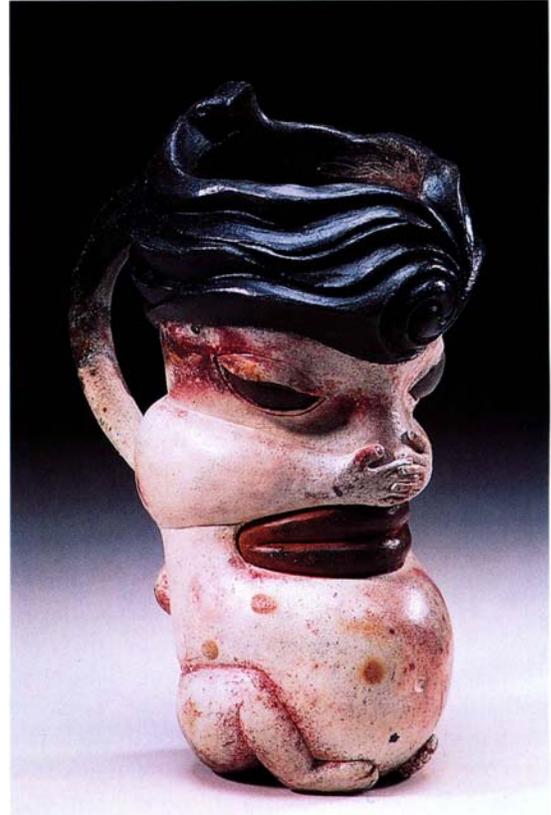


When the “Clay Cup” began 16 years ago, it was displayed in a hallway designated “Art Alley” at the university’s Student Center. There were approximately 200 entries, from which 25 pieces were chosen for the show. Now the selected works are shown at the University Museum. This year’s show was also paired with a retrospective show of works from the past seven competitions, all of which had been purchased by the museum. ▲

“Unmatched Pair,” approximately 5 inches (13 centimeters) in height, thrown and altered porcelain, reduction fired, by Jack Troy, Huntingdon, Pennsylvania.



“Black Cup 2001,” approximately 6 inches (15 centimeters) in height, handbuilt stoneware with manganese wash, by Mary Seyfarth, Highland Park, Illinois; award winner.



“Tropicopolitan Drinking Vessel,” approximately 8½ inches (22 centimeters) in height, handbuilt stoneware with terra sigillata, pit fired, by Shigeru Miyamoto, Honolulu.



PHOTOS: BART KASTEN, TOM MILLS, COURTESY OF THE ARTISTS

“The Council,” to 10 inches (25 centimeters) in height, slab-built stoneware, by LuAnne Simpson, Snellville, Georgia.

Life: Its Many Dimensions

by Susan Spear Bates

Figures by ceramics artists Melisa Cadell, Bakersville, North Carolina; Barb Doll, Mt. Dora, Florida; and LuAnne Simpson, Snellville, Georgia, were featured in the invitational exhibition “Life: Its Many Dimensions” at the Quinlan Visual Arts Center in Gainesville, Georgia. Each of the three approaches the construction process in different ways.

Melisa Cadell begins by pounding red earthenware into slabs, then tearing them into manageable sections for construction. The slabs are then joined and paddled. She also coil builds larger forms as a single unit. The walls of these life-size pieces range from ½ inch to just over 1 inch thick.

Cadell's large forms are allowed to dry to the leather-hard stage, then cut

into sections. Flanges are added so that each piece stacks successively on top of one another, for firing, transportation and installation purposes. The sections are fired to Cone 04 in oxidation for 24 to 36 hours.

Cadell purposefully leaves the marks of the tools and her fingers as records of the work's history. To emphasize that “history,” she stains the surface with a black iron oxide wash made from 4 tablespoons black iron oxide and 2 tablespoons Ferro frit 3124 mixed into a pint of hot water.

Through her work, Cadell wants “to show the triumph of the human existence and portray the strong people who have entered my life,” she explains. A person’s “resiliency has always amazed

me, because of the ability to face life when so little hope seems apparent.”

It is only in the past year that Barb Doll has been able to work full time as a sculptor. She primarily uses coils to build her pieces, occasionally adding a pinched, slab-built or wheel-thrown section. After the forms have been built and dried to the leather-hard stage, Doll carves the surfaces.

Following a bisque firing, she applies a black underglaze to stain the carved crevices, and immediately sponges off the excess. Various underglaze colors are then added. Lately, she has been using slips and engobes at the wet or leather-hard stage as well.

Doll usually fires to Cone 5, but has been experimenting with earthenware,



"She Is Letting Go," 24½ inches (62 centimeters) in height, handbuilt earthenware, by Melisa Cadell, Bakersville, North Carolina.



"Looking for My Home," 17 inches (43 centimeters) in height, handbuilt, with stains and slips, by Barb Doll, Mt. Dora, Florida.

and low firing to Cone 04-05. Many of her sculptures are multifired to achieve the desired effects. Finally, a commercial tile sealer is applied.

An admirer of the work of Marc Chagall, Amedeo Modigliani, Joan Miro and Marino Marini, Doll notes that "not only am I inspired by these artists in various periods of art history, but I am especially interested in some of the

ancient civilizations, particularly the Olmecs from Mexico. I also find traveling provides a great stimulus for my work." In 1997, she spent a month in Barcelona studying with a sculptor. "I am still surprised to find influences from that culture appearing in my current work," she says.

LuAnne Simpson's figurative works are surfaced with biomorphic shapes in

a lush, brocadelike patterning that is reminiscent of historical tapestries. They are essentially about the human search for tranquility. Her "Sanctuary" series refers to the emotional refuge found in contemplative self-study, the quest for that introspective place of renewal, restoration and regeneration.

"In today's fast-paced world, we are all linked by the need for a meditative place where we can filter out the negative aspects of life," she explains. "As spiritual beings, we all require a place of self-healing, openness, silence and stillness." She uses references from many cultures and eras to imply this sense of universality in her work.

For the most part, Simpson works with stoneware or porcelain slabs. Sometimes she uses an armature made of tarpaper roofing taped together and stuffed with newspaper or foam rubber. The armature is removed once the piece is able to support its own weight.

To create texture, she designs and carves her own plaster or clay press molds. The soft slabs are pressed into the molds, covered with a light cloth, then tapped firmly into the recesses with a rubber mallet. She also uses a collection of Indian and Afghan wooden textile stamps.

"My work incorporates highly textured, multilayered surfaces that act as coverings, skins or perhaps the wrappings of the human forms," Simpson comments. "These surfaces become metaphors for the psychological and spiritual aspects of being human. I see these androgynous figures as self-portraits of my own personality, as well as those of the people close to me."

Drying takes place outside, which takes anywhere from five hours to three days. Once the figures are bone dry, they are bisqued to Cone 04-05, then accented with stains, oxides and thinned glazes. Some are multifired; others are completed with acrylic paints.

Working in series, she attempts "to capture that personal individuality that everyone has, a sort of sovereignty of the soul," Simpson explains. "I continue to be intrigued by the seeming paradox that although every person is unique, we all share a oneness that binds us together at the most basic level of human understanding." ▲

Intentional Serendipity

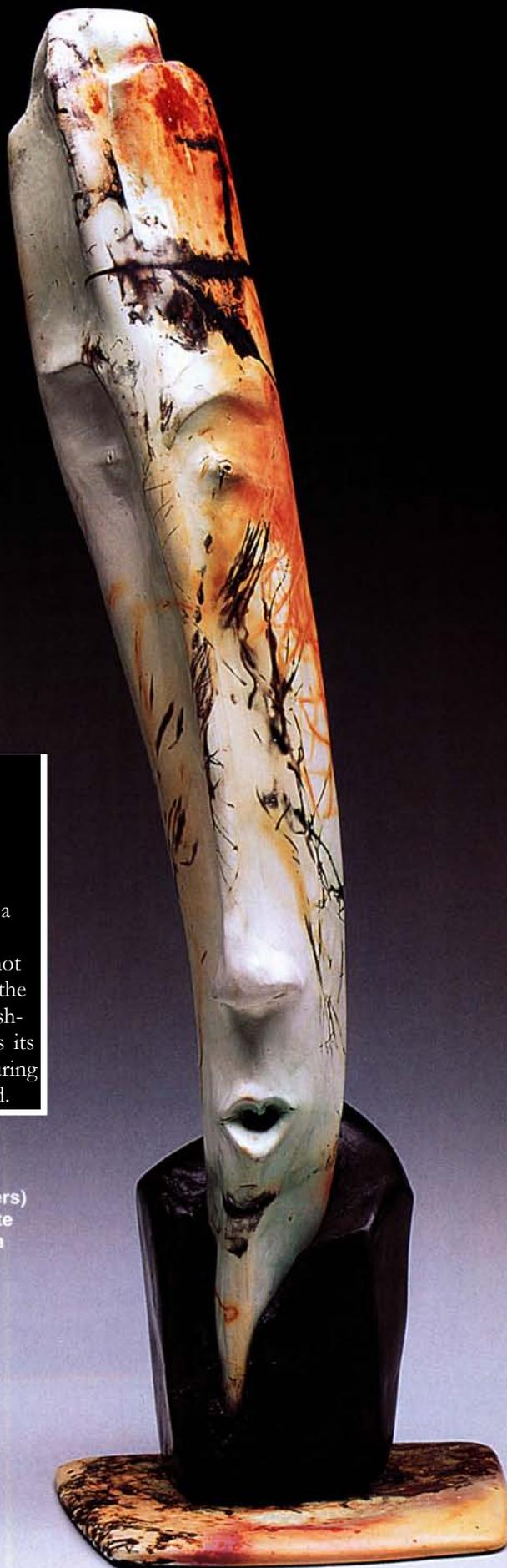
by Scott Ruescher

Massachusetts potter Judy Motzkin might be talking about people, individual people, when she says that each pot she throws in her Cambridge studio is entitled to “a life of its own.” It is apparent that she believes the formation of character in clay is a mixture of nature and nurture, just as it is in people.

The identity of a thrown pot or a grown person is “a consequence of complex conditions,” she says. All that the artistic catalyst can do is encourage lucky accidents to happen. Its almost a matter of intentional serendipity.

“When its been thrown but not yet fired, a single pot fresh off the wheel is pretty much indistinguishable” from its peers. It develops its own idiosyncratic personality during the firing in her kiln on Cape Cod.

“Josiah,” 20 inches (51 centimeters) in height, thrown and altered white earthenware, with burnished terra sigillata, saggar fired.





“A Life of the Heart,” 16 inches (41 centimeters) in height, wheel-thrown and handbuilt earthenware, with wood, bronze and oils.

“In the firing,” Motzkin explains, “I can control three things: time, temperature and atmosphere.” She will nest the pots in combustible materials, then raise the temperature and control the oxygen levels in the kiln as she desires. By the same token, she can direct the diets of her children, clothe and shelter them, and stimulate their intellectual development—but the type of clay they’re made of is going to come into play.

Alone in the studio, Motzkin wedges the smooth white clay, then stands to throw at her foot-pedaled wheel. She first pulls a cylinder, then expands it into a spherical form that appears full and floating. She often lets larger forms set up before continuing to defy gravity, sometimes refining a single form over a period of days.

“Lifting from a base that is substantial enough to allow it to stand balanced, the form grows full with air,” she explains. “There is a Chinese word, *qi*, which is translated as life-breath or spirit. It is this spirit that I hope to capture in these vessels.”

Once the shape is complete, the surface of the vessel (or the sculptural object, as the case may be more recently) is “earth-sealed” with terra sigillata, and burnished. She takes as much pleasure in the mental image of the flat particles of clay aligning under the pressure of cloth and stiffened finger as she does in the smooth, glossy results. It’s the beginning of a new piece, made by a process still fresh to Motzkin after 15 years.

She remembers a time back in the 1980s, when her pots were completed

by salt glazing. “Now I flame-paint,” she says. “I feed propane to the fire, and the flames apply their own glaze.”

Somewhere between growing up in the counter-cultured, art-drenched hills near Woodstock, New York, and going to school not all that far away at Cornell University in Ithaca, Motzkin started making glazed pottery—pots straight out of Brueghel paintings.

Her current work remains true to those functional roots, but she broke away from glazed, high-fired porcelain and stoneware after a visit to Mexico in 1980. “At a potter’s shop in Oaxaca,” she remembers, “I chose the mistake. The first thing that caught my eye, the first thing I reached for, was a flawed piece of Coyotepec blackware. It had a white flash on the side where the fire

Right: "They Gathered and Wept," 48 inches (122 centimeters) in height, handbuilt earthenware, wood and oils.

Far right: "Roots Deepen, Foundations Settle, Order Is Restored," 38 inches (97 centimeters) in height, thrown and handbuilt earthenware, with silver, bronze and oil on wood.

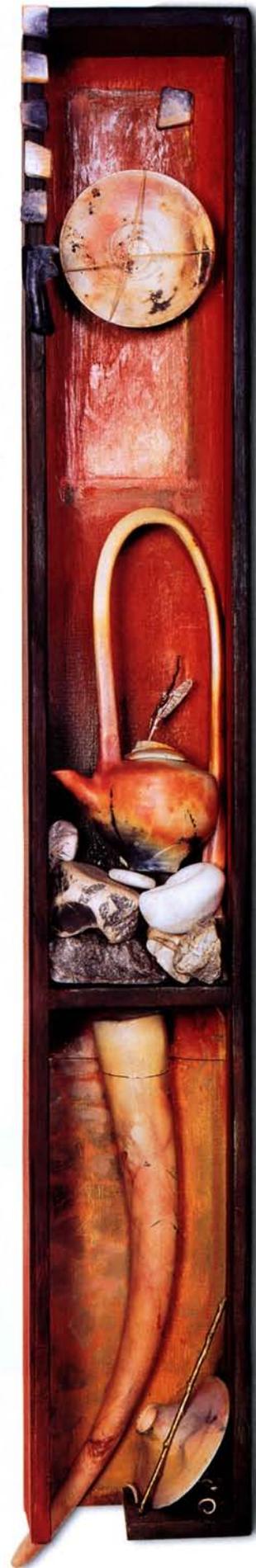
had been hot or the piece exposed. That's the one that attracted me!"

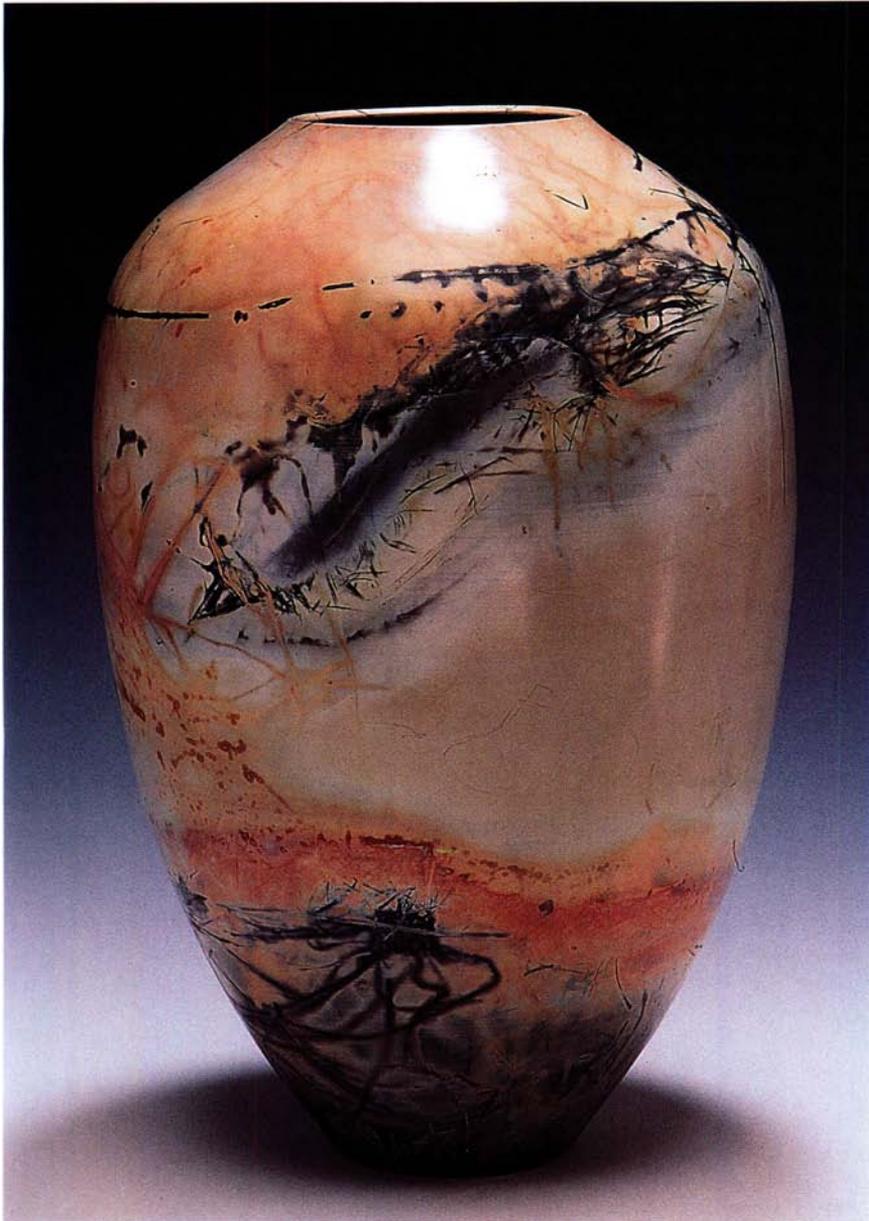
Soon, she discovered she could make multiple variations of flashmarked pots in a brick "pit" kiln. Reasoning that if she "made it hotter, I could get more variety," she then began experimenting with saggar firing in a fuel-burning kiln.

With saggar firing, she has found her voice—and has been using it to speak in suggestive, allusive terms about natural beauty, to express her reverence for mystery and her love of the "irregular," to take risks and to stimulate change. For the past few years, she has been speaking a language with more clearly symbolic terms as well.

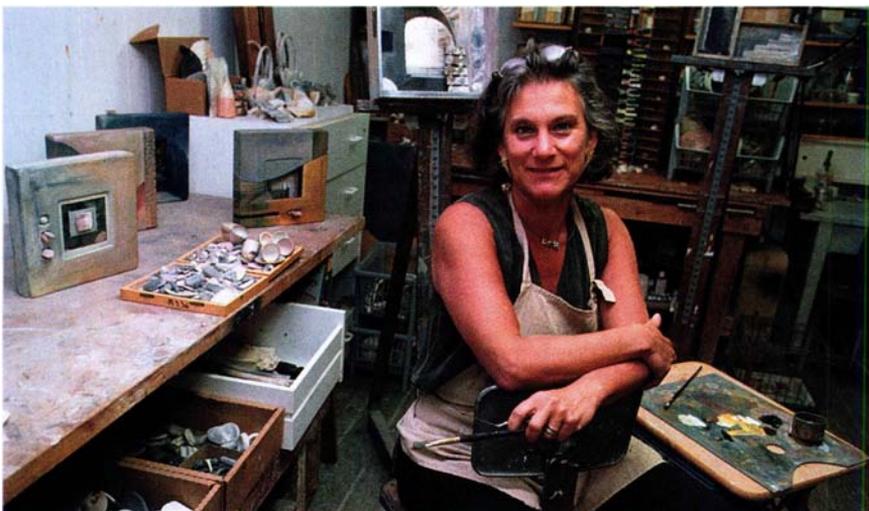
She wants the pots "to be like spiritual food for others," she says, "meditative pieces you'd want to spend time with." However, her newer sculptural worlds—in part borne from recent experiments in printmaking, metalsmithing and painting, in part from an urge to pay homage to the dead—are mixed-media, box-framed assemblages of hand-made teacups, sea stones and bones.

In one compartment, there might be a haunting little ceramic head, a hapless and inconsolable sadness in its hollow eyes, while an attenuated, handled teapot, "representing shared company," may occupy another. A top corner compartment might hold a cairn of flat, hand-shaped skipping stones, while down in the bottom corner, a cairn of clay bones stirs the imagination. They look like "real" bones from the crematorium, "real" stones from the river and, yes, "real" teacups from Asia; yet it isn't surprising to learn from such a lover of creative labor that the elegiac assemblages are comprised of "formed" rather than "found" objects. Their frames are among the few found objects involved: antique sewing-machine drawers, Vic-





"Vessel," 14 inches (36 centimeters) in height, wheel-thrown earthenware, with terra sigillata, burnished and saggar fired.



Judy Motzkin in her Cambridge, Massachusetts, studio.

torian writing boxes, telescope boxes and artists' boxes.

What Motzkin, an admirer of Mexican blackware, Japanese Tamba and Bizen, and Attic Greek red and black pottery, calls her "palette of accidents" mostly has to do with the firing. "It's kind of a funky hybrid of primitive pit and modified saggar," she explains.

She places bisque-fired pots and sculptural elements inside saggars, nested in and surrounded by dry sawdust, straw and salt-marsh hay. At least one of these combustibles will have been marinated in a copper sulfate, cobalt or salt solution. Sometimes, for poetic effect, she snakes copper wire around and between the nested pieces, letting its winding length rest against the surfaces of all the pots in the saggar in hopes of developing a black streak. It almost always works. There are usually some nice surprises as well—like children who grow up as you thought they would, yet somehow inexplicably better.

For example, a large, rounded pot with a surprisingly narrow base might be tinted near the neck with a deep maroon blush—the result of a copper-drenched bundle of straw. There might be a striking diagonal slash of salmon-pink across the maroon blush—the result, maybe, of a thick bundle of the straw under slightly different pressure burning against the surface of the pot at a slightly different temperature.

Below that blush and around the contour clockwise by an eighth of a turn or so, there might be a smoky blue-gray wash, evoking the foggy mountain view from a Chinese sage's hut in a long scroll painting. (Could it be that Motzkin, who studied Chinese history, language and culture at Cornell, purposely encouraged this allusion here?) Then, another eighth or quarter turn clockwise around the pot, bolting south-by-southwest from the rim before trailing off toward the base, there might be a lightninglike, jagged black mark caused by a copper wire looped around the pot after it had been placed in the saggar. Perhaps the black lightning bisects a grouping of thicker marks, suggestive of Chinese ideograms, from the burning salt-marsh hay. Finally, there's likely

to be more black below, because the pot's narrow base was snuggled into fine sawdust to give it some "visual gravity."

Seemingly infinite permutations in color and pattern can come from the flame-painting process. Not every piece will emerge from the kiln with a predictably poetic arrangement of browns and earthy blues; the patterns and hues will vary widely. "I can do the same thing to two pots," says Motzkin, "and they will come out different."

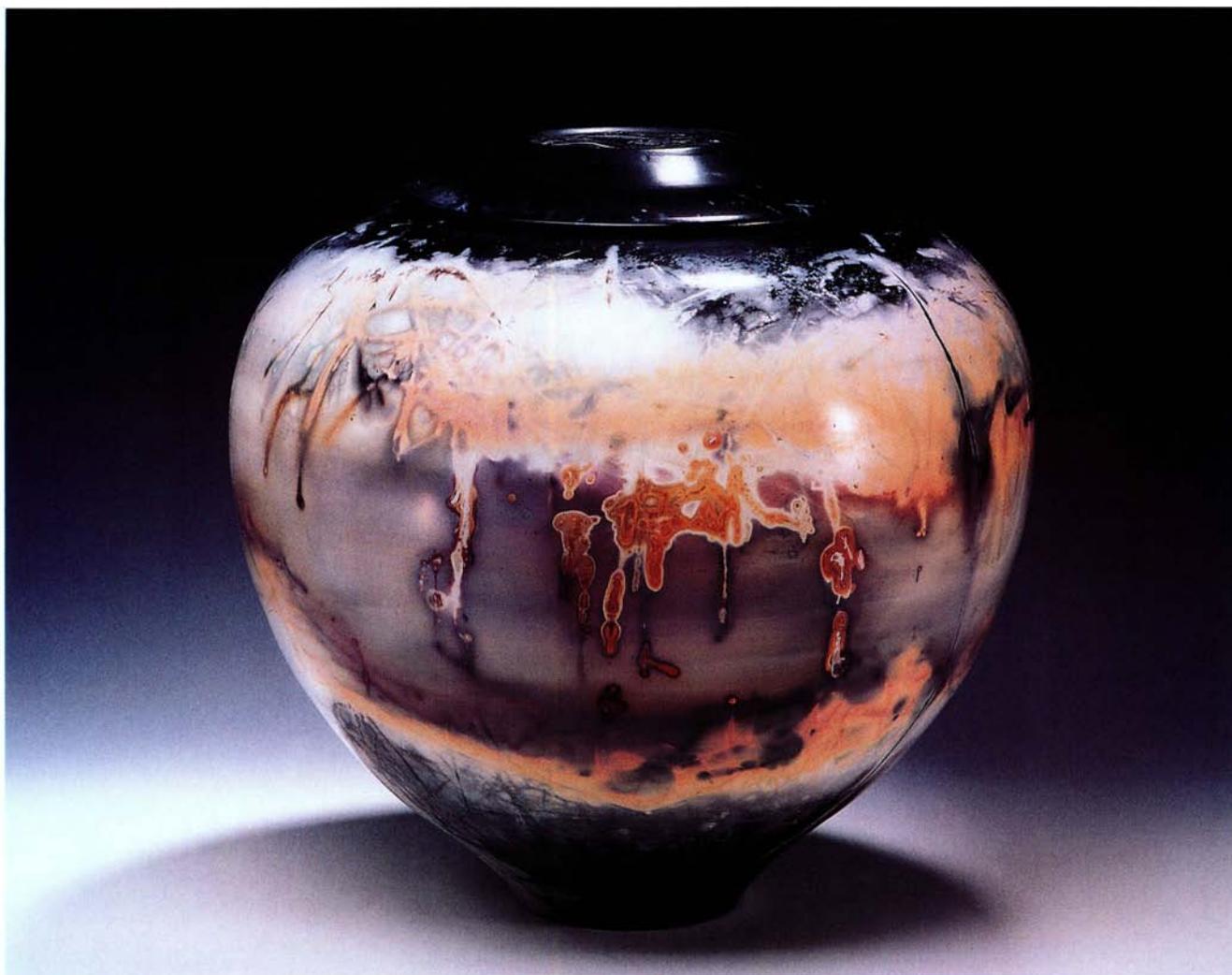
"My firing process has been one of creating accidents, learning, respond-

ing. In the beginning, it was random, searching for something. Occasionally, there would be one beautiful piece, enough to keep me going in the effort to influence the unpredictable character of the fire's effect on clay. Over the years, I have developed a palette of colors and patterns through the exploration and exploitation of accidents.

"Responding intuitively to the information revealed through the process, I have developed some control and refinement of the surface. Still, the fire surprises me, sometimes shocks and re-

peatedly teaches me to let go of expectations. It is this relationship to the fire that inspires me as I paint each piece with my palette of sawdusts and straws, setting circumstances for a wash of smoke and flame."

The author *A member of the staff of Ed., the alumni magazine of the Harvard Graduate School of Education, Scott Ruescher is also a regular contributor to the monthly Boston-based magazine Arts Editor and the publicity coordinator for the Cambridgeport Artists Open Studios.*



"Spirit Keeper," 16 inches (41 centimeters) in height, wheel-thrown earthenware, with terra sigillata, burnished and saggar fired, by Judy Motzkin, Cambridge, Massachusetts.

Dusting Off the Mold

by Christine Conroy

There are many “fun” aspects of Clive Tucker’s art: his sense of whimsy and his use of color, to name just two. However, it is his incorporation of commercial molds juxtaposed with the classically thrown teapots and cups that makes his work not just playful, but also intriguing. Commercial molds in themselves are bland and static, but when Tucker uses them in conjunction with his functional vessels, the molds add another level of meaning to each piece.

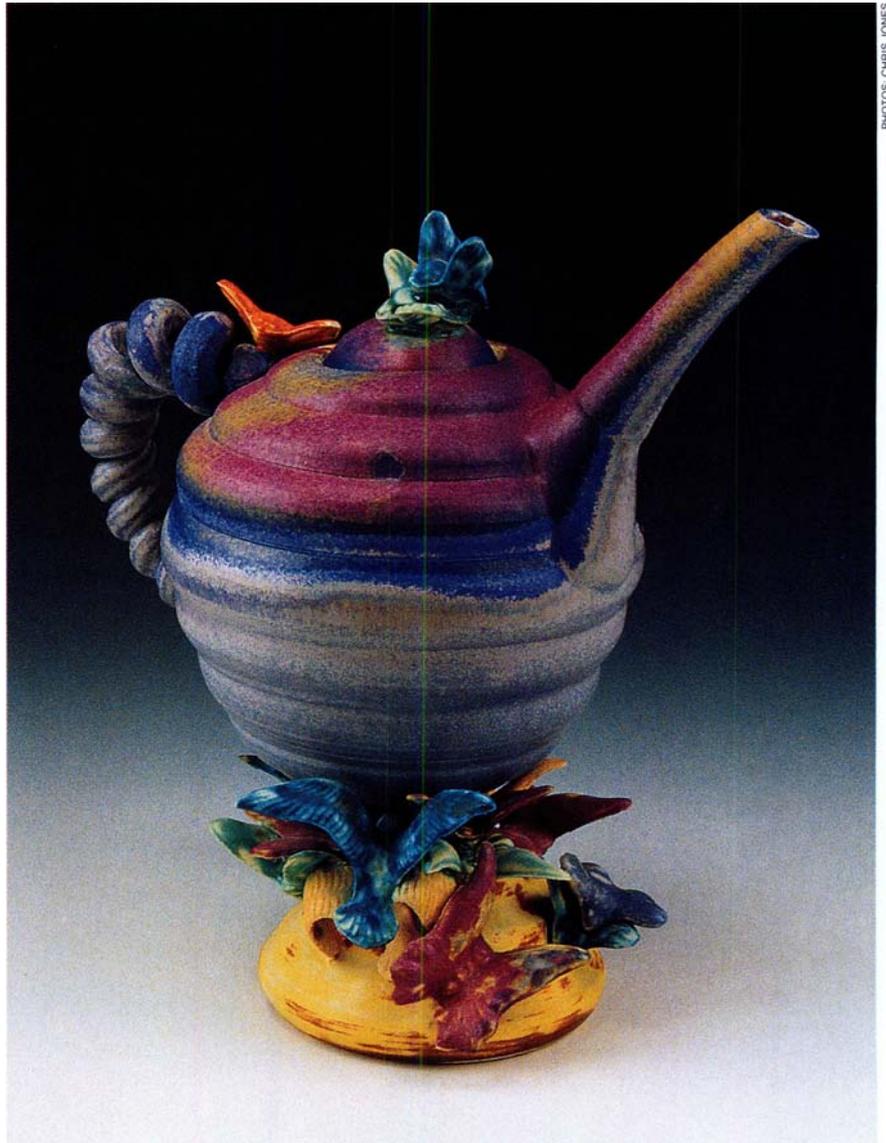
Primarily, Tucker uses cast elements to form the bases for cups and teapots (although they also function as knobs and handles). Since all the thrown elements come to a point and cannot stand on their own, a symbiotic relationship is formed between pot and base.

“The idea of afternoon tea as a ritual of civilized English life is confirmed by a teapot that can only be held or placed in its proper base, not allowing the pot to be casually passed around or placed on whatever surface is handy,” observed curator Jonathan Smith in regard to a Tucker teapot exhibited in the show “In The Image Of...Creative Mold Making” at the Burlington Art Centre in Burlington, Ontario.

Tucker notes that his ironic sense of humor draws on British nonsense verse, such as Lewis Carroll’s “The Jabberwocky” and Spike Milligan’s “On the Ning Nang Nong,” which he can recite by heart. “I never realized how much nonsense verse and English tradition shaped my perception of art until I began making the teapots,” he says.

“It makes sense—or nonsense—for me to incorporate my new perception of play by integrating the molds with a traditional aspect of my history, and ceramics history, the teapot.”

Tucker became a full-time potter in 1993 after an apprenticeship with Lotte Glob in Durness, Scotland, but molds didn’t play a part in his work until 1998,



“In the Land of Milk and Honey,” 9 inches (23 centimeters) in height, thrown and slip-cast porcelain, with sprayed and brushed glazes, fired to Cone 9 in oxidation, \$220, by Clive Tucker.

PHOTO: CHRIS JONES



"Arabian Morning," 12 inches (30 centimeters) in height, wheel-thrown and slip-cast porcelain, with sprayed and dipped glazes, fired to Cone 10 in reduction, \$650.

when he gave up wholesaling a line of functional ware to go to art school.

At Emily Carr Institute of Art and Design in Vancouver, British Columbia, he took the time to explore various aspects of ceramics, as well as other media, and “came to the conclusion that art can be terribly serious. You have to examine what you are trying to do at art school. If you make ceramic work and it isn’t a pot, you have to have a concept—something to express. Quite often I didn’t know what I was going to make; my work is made by feeling.

“At art school, ‘the process’ was over-intellectualized at times, at least for my type of work. I tried to consciously express concepts, but found that the resulting work was didactic, not hugely attractive and after one look held little further interest.”

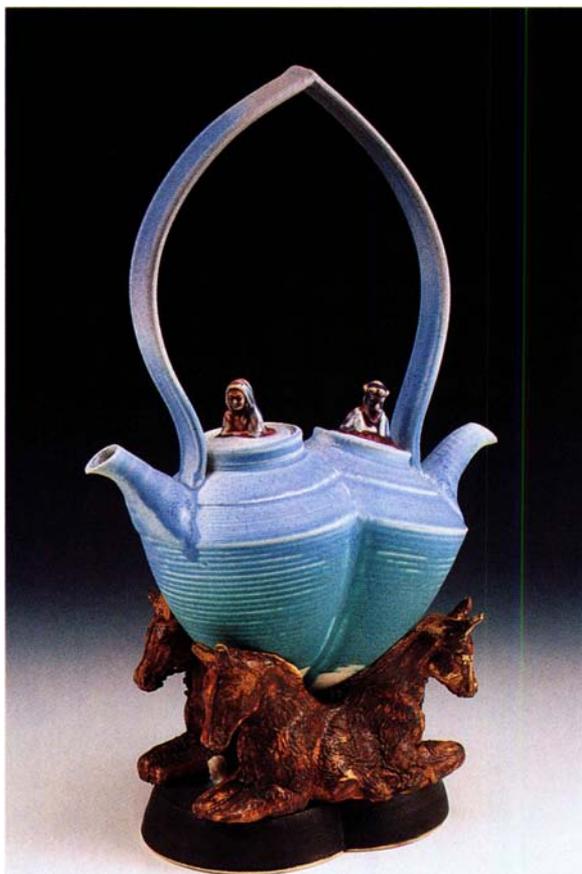
It was while at art school, however, that he became better acquainted with the use of molds. “There were other students who were using molds they’d made. But because I wasn’t sure how I wanted to use them, or even what kind of mold I wanted, I thought it would be easier to buy molds and equipment.”

Then he heard of a guy who’d bought 1000 molds for \$50. He and several other students trooped out to the house and rummaged through molds stacked 5 feet high in his basement. “It felt like being a kid at Christmas; you didn’t know where to start first,” Tucker says.

“It was like having lots of new toys that you could cut up and stick back together again in different ways....The idea is that you can manipulate the cast pieces to do things that they wouldn’t normally do. For instance, you wouldn’t normally have upside-down camels holding up a plate. That would be nonsense.”

However, the molds themselves carry their own historical baggage. For in-

stance, how does Tucker respond to ceramics purists who view molds (and those who use them), especially commercial molds, with suspicion? “Well, so far, people have been really open to my work,” says Tucker. “But my response to the naysayers would be to ask them if they dig their own clay. I mean,



“Tea for Two,” 10 inches (25 centimeters) in height, porcelain, fired to Cone 6 in oxidation, \$275; by Clive Tucker, Port Moody, British Columbia, Canada.

in a postmodern world, where do you draw the line?”

He does not share the attitude that he can “only use molds if I make them myself. In fact, [the castings from] the commercial molds I use are usually reconstructed and end up meaning something completely different, or at the very least, turn inward and provide commentary on themselves.”

Tucker works with a commercial mid-range porcelain, specifically Plainsman P300, which he finds has good color response and is slightly transpar-

ent at Cone 6, though prone to slumping. He also makes a casting slip from Plainsman P300, which is available dry, mixing 10 kilograms (25 pounds) clay with 4.4 liters (8.8 pints) water and 20-50 grams (0.8-2 ounces) Darvan. This yields a thick slip, as many of his molds are small, and most castings are solid.

Tucker finds that solid cast pieces are much easier to cut up and distort.

He casts pieces every day and stores them in a “clay fridge,” a Rubbermaid storage container with a 1-inch-thick slab of plaster in the bottom. It’s easy to make. Simply pour plaster into any lidded airtight plastic container and let it set; no need to let it dry completely. Cast pieces kept in the “fridge” will remain moist for months.

Tucker’s glazes are mostly matts; for shiny surfaces, he uses a Gerstley borate wash over the matt glazes. Application is usually by spraying in thin layers, using a vacuum cleaner blower connected to a paint atomizer. All the glazes are kept in small screw-top plastic jars that attach directly to the spray mechanism. This allows fast glaze changeovers—simply removing one jar, rinsing the spray gun and attaching another jar.

Besides having fun with commercial molds, Tucker says that by incorporating them into his work, he also means to challenge the status quo of contemporary ceramics. “I am always testing the limits to see how I can alter the perception of art and ceramics, which is fun as well.”

For future projects, he’s looking to alter more realities using molds. “It’s always a bit experiential.... A lot of things don’t work. Not that they’re bad, but they aren’t satisfying for me.”

He adds that he’s looking for something exquisite. But is a camel stuck to a bus exquisite? “Well, it could be,” Tucker says with a smile. “It depends on how well it’s done.” ▲



"Porcelain Horse Head," 12 inches (30 centimeters) in length, wood fired, by Karen Terpstra.

Visualizing Horses

by Barbara Thompson

Horses—are they hackneyed images? Wisconsin potter Karen Terpstra admits that there is an obvious connection between her clay horses fired in a wood-burning kiln and the horse imagery found throughout the world, throughout history. Indeed, these earthen equines awaken in the viewer ancient, and possibly universal, associations of power, conquest and domination—a power often symbolic of masculinity and imperialism. Yet, the supple, unfettered lines of these horses limbs, necks and backs also release the viewer from preconceived notions. They allow what Freud may have likened to free association—whether childlike and naive, aged and deliberate, or maturely engulfed by psycho-sexual symbolism.

"With the exception of Freud," Terpstra notes, "the field of child psy-

chology neglects the subject of girls and horses. In particular, the undisputed fact that every girl who has fallen in love with horses can remember the exact moment when she fell in love with them. For me, it was at the age of two.

"I was kicking and screaming in my father's arms like a wild banshee," she recalls, "reaching, reaching for a dirty, lathered carriage horse up on Mackinac Island on a hot day in August. Mom was yelling, 'No! Joe, don't put her on that horse with those good clothes on.' It was a ruffled, lacy yellow dress. I am sure that moment had something to do with me being more comfortable in jeans than in those frilly dresses to this day."

Her love for horses has never faltered. "It is not unlike the love for parents, spouse and close friends. It is not

that way with dogs, cats or rabbits for women. Those of us who fell in love with horses remain in love with horses."

When it comes to interpreting her art, Terpstra has heard all the theories and the criticisms. "Why horses? Can't you think of any other images to paint, make from clay or draw?" The fact is, she knows horses.

Her involvement with horses is familial. Escaping war-torn Europe, her father left Holland when he was 18 years old and came to America. A dressage rider, he had ridden horses since he was a toddler. After settling in Iowa, he became a farmer.

On the Vander Beek farm, horses were a way of life. During her childhood, Terpstra grew to understand horses: how they look, how they move, how they behave.



"Mel's Teapot," 11 inches (28 centimeters) in height, saggar-fired stoneware with slips,

"When I was old enough to pick up a pencil, the horse, the paper and pencil became inseparable. There could not be one without the other: drawings of heads with wild eyes and flared nostrils, flowing manes, rearing horses and the model horse standing with four feet square.

"A few years later, when girlfriends were reading *Teen* magazine, I was immersed in *Western Horseman* and *Horse and Rider*. At the same time, I grew tall. There went my dream of being a jockey and living in Kentucky."

Terpstra makes no apologies for using horse images in her daywork. As Henri Matisse once said, "If you have a visual experience and truly understand it, it will give you images to paint for your entire life." The horse has become her lifetime image.



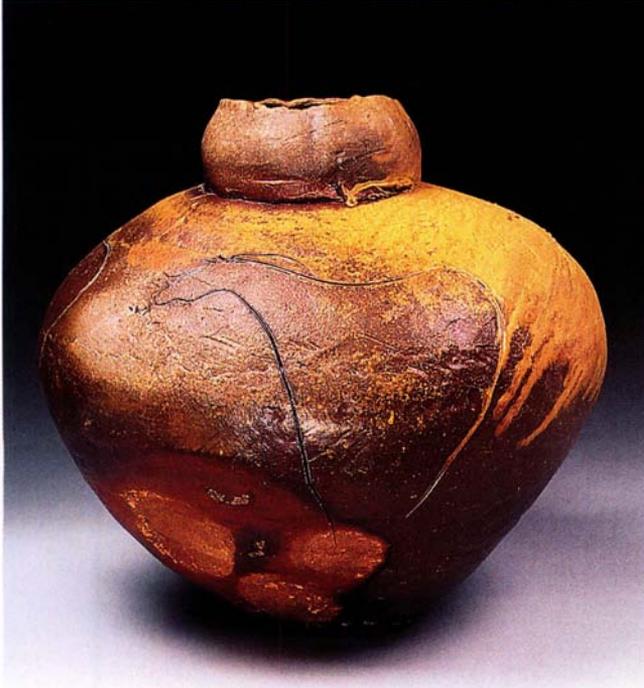
"Gray Horse Head," 10 inches (25 centimeters) in length, handbuilt porcelain, wood fired.



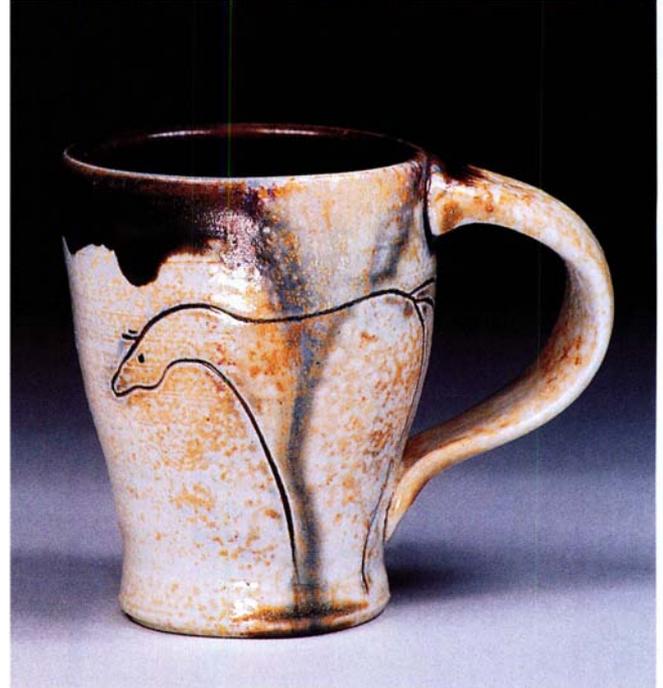
Two horse heads, each 11 inches (28 centimeters) in length, wood-fired stoneware with natural ash glaze.



Double-chambered wood kiln at the University of Wisconsin-La Crosse.



"Jar #2," 20 inches (51 centimeters) in height, wheel-thrown, wood-fired stoneware.



"Horse Mug," approximately 5 inches (13 centimeters) in height, thrown and incised stoneware, salt/wood fired.

"After 40 some years of brushing, combing, bathing and riding horses, I began to build them from clay. It was like falling in love all over again (and I like that feeling!). At the same time, I read Henry Millers *To Paint Is to Love Again*. For me, it was the same. It literally changed my life."

She entered the field of fine arts after a career in interior design. "I was burned out, tired of making decisions for other people. I wanted to do art for myself and find a new way in challenging media. I went back to school to explore, and fell in love with clay."

In pursuing an M.F.A. at the University of Iowa, she developed an interest in wood-fired ceramics. Now a faculty artist at the University of Wisconsin-La Crosse, she built a wood-burning kiln soon after she arrived. "I designed the kiln with three things in mind: space,

versatility and ease of firing in an institutional setting.

"We have a small space here (between a four-story building and a wall)," Terpstra explains. "We also have a lot of barometric pressure changes during firings, maybe because La Crosse is surrounded by bluffs and the river. The chimney and flue were built large enough to pull through any conditions. We can always close the flue up with waster pots. We can salt the back chamber or not; we can use a bag wall or not. We can stoke from the side or front. We use slab wood from an Amish sawmill, cutting the bundles in two places with a chainsaw to save splitting."

The personal transformations in her life also led Terpstra to approach horses anew. Her passion for riding and showing horses gave way to an interest in creating images of horses.

"I stopped showing horses once I started viewing the stall as a cell. The horses needed to run, roll and play. I couldn't look at a beautiful show horse anymore without seeing the sweat wraps, the tie-downs and all the gear it took."

And so she has taken artistic license. Her clay horses are free to run, rear, nuzzle and prance, unfettered by any constraints. "The whole business of horses, of clay, is sensuous. You must like touch and beauty and manure and mud. For me, the passion is the same. To ride a horse you must have good hands. To master clay you must have good hands."

The author *An art historian and adjunct assistant professor at the University of Northern Iowa, Barbara Thompson has studied and written about ceramic arts and artists from Africa, America and Asia.*

Recipes

Stoneware Body (Cone 10)

Custer Feldspar.....	12%
Ball Clay.....	20
Fireclay.....	40
Stoneware Clay.....	20
Silica Sand.....	8
	100%

A versatile clay, it is used for handbuilding and throwing. Grog may be added for large handbuilt work.

Stick-to-Anything White Slip (Cone 04-10)

Cornwall Stone.....	12.5%
Nepheline Syenite.....	12.5
Edgar Plastic Kaolin.....	25.0
Ball Clay.....	25.0
Flint.....	<u>25.0</u>
	100.0%

Add: Opax.....	2.5%
Frit 3134 (Ferro).....	2.5%

Terpstra likes this slip because of its firing-range versatility. Results are different at each temperature—from white to pink to red.

Shige Black Glaze (Cone 10)

Dolomite.....	5.0%
Whiting.....	6.0
Kona F-4 Feldspar.....	67.0
Edgar Plastic Kaolin.....	5.0
Flint.....	17.0
	100.0%

Add: Cobalt Carbonate.....	3.5%
Red Iron Oxide.....	8.0%

Terpstra uses this glaze as a liner and for accents (sponged or brushed on, then washed off). The cobalt migrates, adding to the “flash” on wood-fired surfaces.

For terra sigillata, she mixes 7000 grams hot water and 300 grams TSP (trisodium phosphate), then adds 3000 grams Grolleg kaolin. Stirred well, the mixture is allowed to settle for seven days and seven nights. Makes 1 gallon of terra sigillata. Apply to bone-dry or damp bisqueware.

The burnished terra-sigillata pieces are fired inside a brick saggur built in an old hardbrick kiln. The saggur is filled with small chunks of oak, cherry and apple wood, a little sawdust, and sometimes hay, then covered with kiln shelves. When the kiln is fired to Cone 7 or 8, the inside of the saggur reaches Cone 5 or 6.



“Trophy Horse,” 14 inches (36 centimeters) in height, wood-fired stoneware with natural ash glaze, mounted on wood with copper wire, by Karen Terpstra, Onalaska, Wisconsin.

Elyse Saperstein's Code of Silence

by Glen R. Brown



Since the early days of modernism—when philosophical primitivism fueled interest in a natural language of expressive forms and intimated that the traces of such a language might be discovered in prehistoric art, tribal art, folk art or any other work that seemed to originate from an innate creative impulse—artists have come to recognize that a world of difference exists between the creation of naive style and the *adoption* of naive style. The reason, of course, is that naive styles do not exist in and of themselves. Only through contrast to privileged styles do some styles appear ingenuous—artless—and, by inference, more primitive. Ironically, to adopt a primitive style is ultimately to undermine the contingency upon which the illusion depends. The adopted style consequently serves not as evidence of the artist's ability to escape the restraints of his or her own cultural context but merely as a symbol of the desire to do so, to discover an elusive primitive and, therefore, natural voice.

Ceramist Elyse Saperstein is a discerning collector of Appalachian folk art who fully understands the romantic notions that permeate the appreciation of naive style. Long a resident of Philadelphia, where she still owns a home and maintains a studio, she has for more than 20 years periodically traveled to eastern Kentucky to purchase whirligigs, yard sculptures and other traditional objects fashioned by the local craftspeople. Today, having accepted a teaching position at Shawnee State University in Portsmouth, Ohio, she lives

"Pointer," 17 inches (43 centimeters) in height, handbuilt earthenware, with slips and glaze.

nine months of the year on the border of Appalachia, and consequently enjoys even more frequent contact with area folk artists. It is hardly surprising, therefore, to find reflected in her own work a sense of design that plays discrete divisions of color against one another to create spirited but unpretentious compositions similar to those of the objects she admires.

Saperstein's vessels also share some obvious characteristics with folk carving. Handles, spouts, lids and finials tend to remain within the confines of an implied geometric form, especially a cylinder, in the way that carvings made from a section of tree trunk retain something of the boundaries of the initial mass. The most obvious example is the work "Pointer," in which a figure is depicted seated on a stump. A tree trunk transformed, the torso of the figure continues vertically upward, the left arm jutting out into space with the stiff upward thrust of a limb shorn of branches and foliage. The implication is of a folk sculpture fashioned from the rustic, natural materials at hand.

Nevertheless, Saperstein is clearly not a folk artist. In her work, the style is a device, a signifier that is recognized by her audience as the mark of a certain kind of contemporary art that professes a longing for an authentic means of personal expression. The apparent naivete of her adopted style is a symbol of intention, not of essence. At a time when so many Western ceramists have incorporated elements of non-Western, tribal or ancient art into their work, the distinction is worth noting.

The modernist fascination with ostensibly naive art derived from the twin beliefs that style could be separated from context while retaining an inherent meaning, and that naive art embodied characteristics common to the formative stages of all art. To imitate the style of tribal painting or peasant wood carving, therefore, seemed tantamount to regressing through one's work to the

"Jigging," 31 inches (79 centimeters) in height, handbuilt earthenware, with slips and glaze.





"Pulsation" and "City Never Sleeps," to 24 inches (61 centimeters) in length, handbuilt earthenware.

dawn of time. More recently, however, recognition of the historical and cultural distinctions informing stylistic differences has made inescapable the conclusion that to adopt an ostensibly primitive style is not equivalent to capturing an essence or to reexperiencing the origins of art, but rather to representing one's desire for a mythical art uncomplicated by codes and conventions. Ironically, the adoption of a primitive style has become a conventional way of representing the unconventional, a codified way of suggesting meanings beyond the restrictions of codes.

Aware of what folk art has come to symbolize in contemporary art discourse, Saperstein strategically employs the style to indicate to her viewers the kind of content her art embodies. To discern in her vessels the adoption of naive stylistic characteristics is to recognize that her work is motivated by a desire to engage in a mode of self-expression unencumbered by narrow cultural constraints. Ironically, as a conventional signifier, naive style effectively

asserts that Saperstein's work is of a highly personal nature and that the arcane quality of her narratives is therefore justifiable. Her symbolic use of this style is understood to invoke a kind of code of silence that suggests both inherent meaning and the inaccessibility of that meaning to the viewer.

The play between shared readings and private content is heightened by the fact that most of Saperstein's works are actually teapots. "They aren't normal-size teapots," she notes, "but they still pour, and they have all the components of a teapot. For the viewer, they're familiar objects with a long tradition, but they're formed from representations of other recognizable objects that in turn signify an attempt at narrative."

In other words, these works are defined by the intersection of functional, historical, representational and symbolic codes. Moreover, the latter can be divided into social and private levels. The folk-art style—one of the signifiers of "an attempt at narrative"—is a culturally shared symbol, which in turn as-

serts the personal symbolism of the narrative, and therefore the inaccessibility of its content.

In contrast to this carefully guarded content, the design elements of Saperstein's art are readily accessible. The majority of her vessels are earthenware-slab constructions in which particular attention has been paid to the relationship of the positive and negative elements of form and space. Separate colors are assigned to each primary shape in her compositions. "I use an assortment of slips, a wash, and a lot of glazes that are very dry and textural," she explains. "Some of the surfaces look like paint on wood, but they're just glazes with a lot more clay in them than glass. A lot of them are curdled or crackly, not the typical kinds of glazes that would be used for functional work. Sometimes, as in the piece 'Life Line,' which has a thick blue drip, unexpected but really interesting things can happen. Usually the surfaces end up with a marked, hands-on quality that I particularly like."

Surprisingly, however, Saperstein does

not consider herself an accomplished colorist. "It's taken me probably 20 years to get this much color into my work," she confesses. "For years I worked just with the earthenware color and a black or possibly a gray. I think that the turning point was a month that I spent in Peru in the late 1980s. At Chan Chan, outside of Trujillo, there were a lot of adobe buildings in the middle of a vast dry plain. It just had the monochromatic look of clay. It created a real dichotomy with the crafts from the area and the bright clothing of the people. That kind of color really influenced me."

The colors, forms and surface textures of Sapersteins vessels, evocative as they are of folk art, constitute a kind of mutual ground for artist and viewer, the point at which an understanding is reached regarding the meaning of the compositions. Recognizing the symbolic use of naive style, the viewer does not demand of Saperstein's work that it present universally comprehensible narratives. One is quite content to develop his or her own meanings for the compositions, secure in the knowledge that they are not intended to be read in any other way.

"It's important to me to be ambiguous," Saperstein confesses. "The works have a definite meaning for me, but I expect viewers to interpret them based on their own experiences. My pieces are really private, and if someone by chance comes up with an interpretation that is very close to my own, I feel really embarrassed."

In an important sense, it is this kind of violation of privacy that Saperstein's symbolic use of folk-art style is ultimately intended to dissuade. Although the style is indicative of the presence of personal narratives, it simultaneously suggests the impossibility of cracking their particular code. If there is something egoistic about the code of silence to which the symbolism of adopted naive style belongs, it is not arrogance that has prompted Saperstein, and many others like her, to make public work with apparently private meanings.

What is at stake is a certain sense of freedom. The adoption of ostensibly

naive style is a sign of resistance to the authority of cultural conventions, the social codes by which art is defined and, ultimately, possessed. Whether one can actually break free from these restrictions is not the most significant issue, as such private liberation cannot be verified without resorting to the very socially constructed modes of communication

that one is attempting to transcend in the first place. On the other hand, the act of symbolizing the *desire* for such transcendence is of paramount importance, if only to confirm that our contemporary world of impersonal experiences has not entirely stripped us of respect for the notions of human individuality and self-determination. ▲

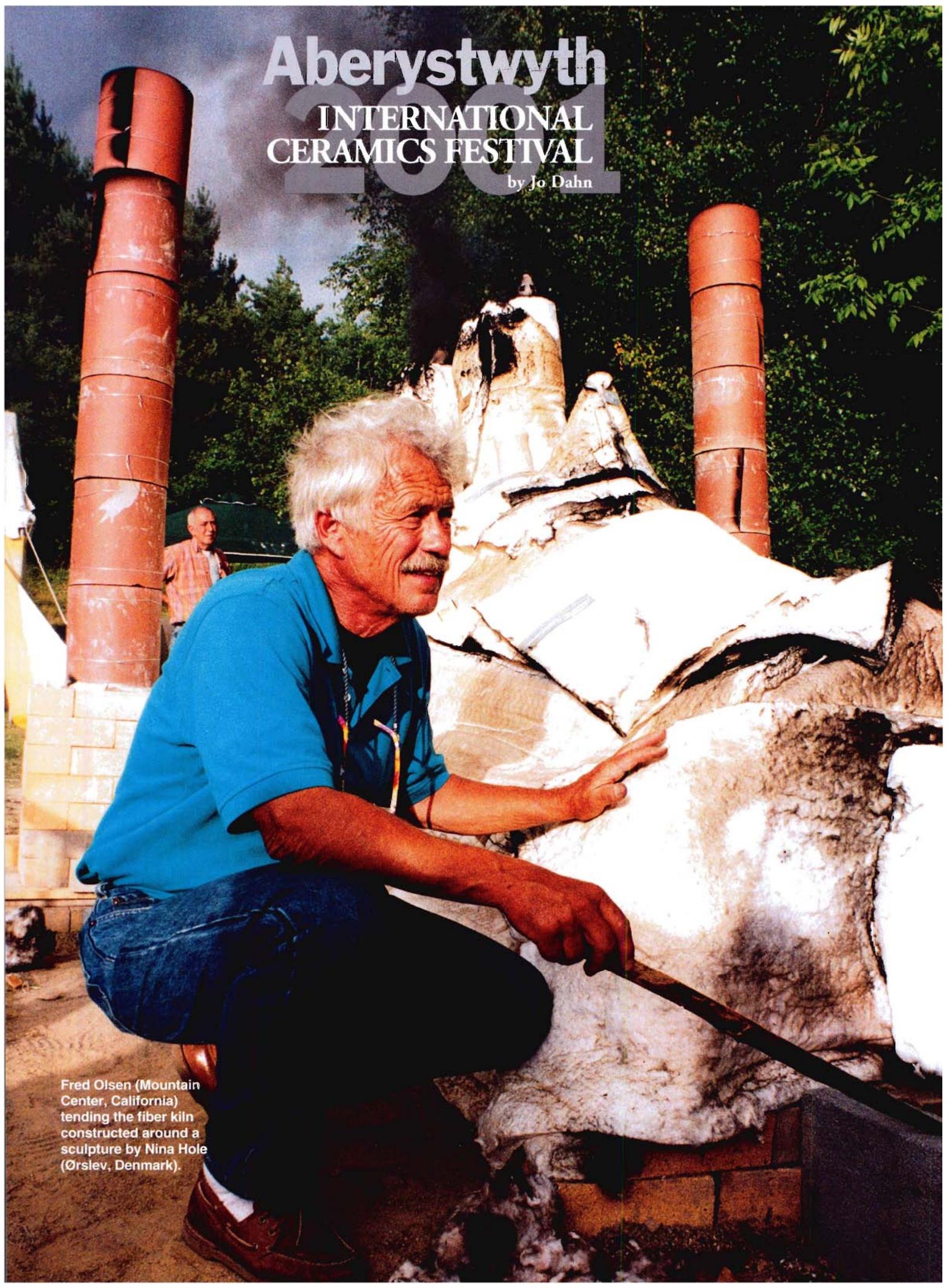


"Lifeline," 23½ inches (60 centimeters) in height, handbuilt earthenware, with slips and glazes, by Elyse Saperstein, Portsmouth, Ohio.

Aberystwyth

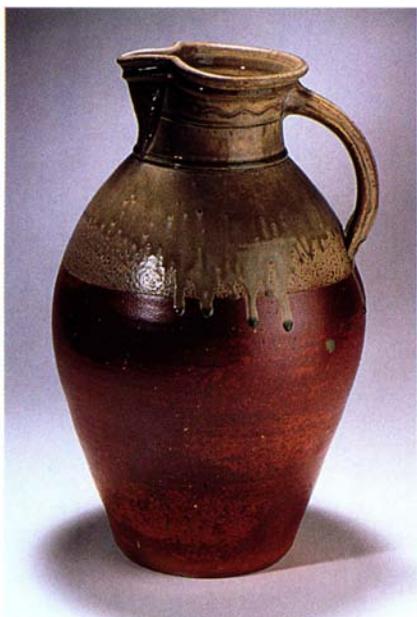
INTERNATIONAL CERAMICS FESTIVAL

by Jo Dahn



Fred Olsen (Mountain Center, California) tending the fiber kiln constructed around a sculpture by Nina Hole (Ørslev, Denmark).

Last July, an audience of over 900 filled the Great Hall at Aberystwyth Arts Centre for the opening ceremony of the 2001 “International Ceramics Festival.” Enthusiastic applause greeted master of ceremonies Jim Robison. He is a popular compere, a veteran of many previous festivals. Robison introduced New York gallerist Garth Clark, whose declaration that the event was officially open was followed by enthusiastic cheering. This was a congregation of believers determined to enjoy themselves, and thereafter they applauded everything, including such mundane announcements as directions to the campsite.



Wood-fired stoneware jug, 25 inches (64 centimeters) in height, by John Thies, Thurmont, Maryland.

The white caps on the waves could be seen from the vantage point of the cafe. Snatches of language—I heard Slovak, Japanese, French and Zulu—drifted across to where I sat nursing my coffee.

Inside the Great Hall (already packed at 9 A.M.), rapt faces followed the demonstrators’ every move. People asked questions and took notes. The scene onstage was beamed outside to the foyer, where, huddled around a large television monitor, a small group drank everything in with breakfast.

In the glass-walled room that runs alongside the Great Hall and serves as backstage, demonstrators prepared for



“Elephants,” approximately 18 inches (46 centimeters) in height, handbuilt porcelain, by Jolante Kvastyte, Vilnius, Lithuania.

PHOTOS: JO DAIN, DAVID MANSELL, MOIRA VINCENTTELL

They cheered at the appearance of Steve Mattison, who coordinated the festival overall, and they cheered, stamped and whistled when British potter Mick Casson received the Lifetime Achievement Award. Formalities over, the remainder of the opening ceremony was spent watching a series of slide presentations by the posse of demonstrators who would take turns performing their particular brand of ceramics on this stage as the weekend progressed.

There was a holiday atmosphere when the festival-goers eventually spilled out into a warm summer’s evening to mingle around the Arts Centre bars. It was a good “buzz,” as they say.

Saturday morning and the West Wales coast was sunny but windswept.

their performances. There were tables spread with mounds of clay, and implements of one sort or another, each presided over by a slightly nervous ceramist awaiting her or his turn. No smell of greasepaint, but the atmosphere was distinctly theatrical.

Outside, the landscaped grounds were teeming with activity. The gardens at the back of the center had been transformed into a broad avenue where visitors promenaded between colorful marquees. They housed commercial booths offering tools, equipment, magazines and the like. Some of the demonstrators had workspaces here, too, and they had already attracted little throngs of admirers keen to pick up practical hints from their heroes.

There were two major kiln sites. John Thies (U.S.A.) had built a two-chamber, catenary-arch, wood-burning kiln, in which to fire 200 commemorative bowls made by Joe Finch (U.K.), as well as some of his own work. (Finch’s bowls sold out within 10 minutes in the feeding frenzy that erupted after the kiln was opened and unloaded on the last day of the festival.)

Next door to Thies, Fred Olsen (U.S.A.) had constructed a “transformer” kiln. It looked like a huge animal under ceramic fiber wraps, with a chimney on either side. It was Danish artist Nina Hole’s gigantic sculpture that deter-

mined the shape of his kiln; indeed, in many ways it *was* the kiln.

Close by the kiln sites was a pile of extruded terra-cotta pipes supplied by Naylor’s of Barnsley. Overseen by Jerry Caplan (U.S.A.), they were transformed into standing sculptures as the festival progressed. Anyone could have a go, and nearly everyone did. By Sunday afternoon, the extrusions had become a forest of totems.

The festival offered a variety of workshops, lectures, slide talks, films and discussions, as well as demonstrations. Many of these events took place in parallel, so difficult decisions as to what to attend had to be made.

Back inside the Great Hall, demonstrators Xiang Kaku Hayashi (Japan)

and Janet Mansfield (Australia) took turns explaining their forming methods. While Mansfield produced “classic” wheel-thrown vessels, Hayashi used large slabs to make abstract sculptural forms, assisted by Morgen Hall. In broken English with sporadic interpretation by Takeshi Yasuda, she explained that as she works she imagines music. Yasuda chuckled, explaining that Hall is a Motorhead fan, while Hayashi prefers Mozart.

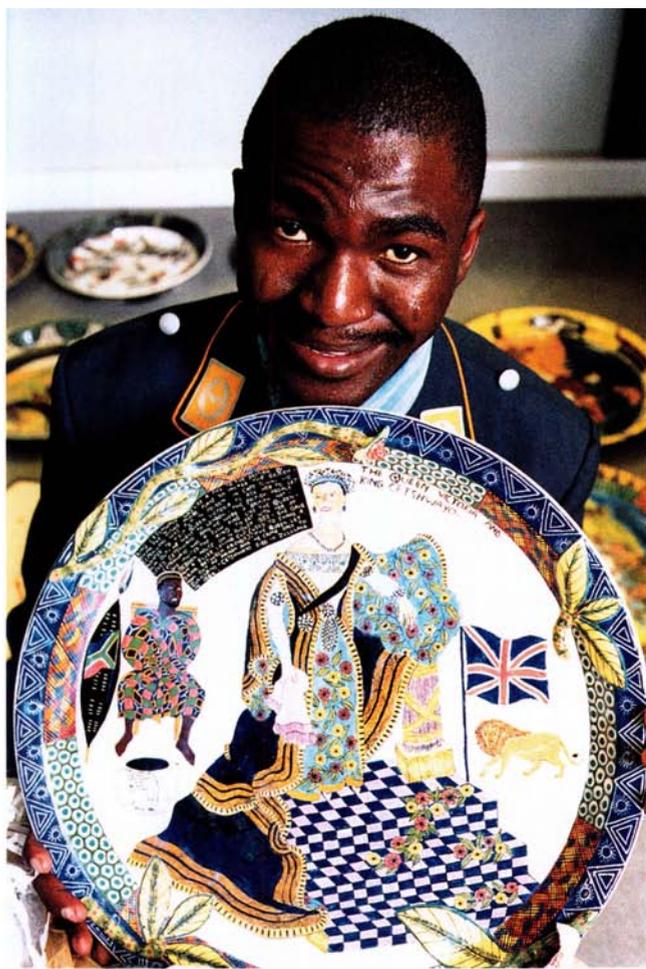
Together, Hall and Hayashi pulled a wire horizontally through the middle of

mosphere of concentrated absorption punctuated by applause.

Atilla Albert (Hungary) brought his own clay with him; he explained (via his daughter who had come along to translate) that he prefers working with it because of its particular qualities. He thinks it even sounds different. At this point, Casson, who was standing in as compere while Robison was at lunch, held the microphone up to the revolving pot. There was absolute silence, then a very slight buzzing noise could be heard. It was greeted by loud applause.

textile element burns away to leave the most delicate of textured plaques. Lit from behind, they make beautiful wall pieces. Houghton had set up a mini installation in a booth in the centers foyer. It was carpeted in porcelain plaques, and viewers were invited to—there’s no better way to say it—scrunch them underfoot. It was a weird feeling, trampling this intricate brittle surface.

The other student project involved a group from Swansea Institute in South Wales. As the day progressed, they assembled a doughnut-shaped suspended



Wonderboy Nxumalo (KwaZulu Natal, South Africa) with his plate depicting Queen Victoria and King Cetshwayo.



Amy Houghton (Southdown, Bath, England) inside her installation of porcelain wall and floor plaques.

a thick slab. It was an effort, and when the wire emerged at speed, it nearly decapitated Robison, who had been bending over them to watch. This was perhaps the most dramatic of the Great Hall sessions. Previous festival presentations had been wild, even eccentric, but this year the wildness was reserved for the firings outside. By and large, events in the Great Hall took place in an at-

Surely no other audience could be fascinated by the *sound* of a pot on a wheel?

One of the two student projects was the brainchild of Amy Houghton, who studied multimedia textiles at Loughborough University in the English midlands. Houghton had coated all sorts of textiles in porcelain slip. She brought a piece of chunky knitting to demonstrate how this works. On firing, the

paper kiln. When it was lit after dark, the effect was dramatic, although the audience had to endure the acrid smoke that billowed across the site before it eventually burst into flames.

As Olsen’s kiln approached temperature, it seemed to seethe inside its ceramic fiber cover. Flames spewed from the chimneys. A huge crowd assembled to watch, and there was much jostling

for positions that would yield good photographs. Like the most accomplished of showmen, Olsen waited, teasing the expectant crowd and asking repeatedly: "What time is it?" When the time was right, the blankets were removed and there was Holes sculpture—part architecture, part animal—glowing massive and resplendent. Flames shot up as student helpers flung on sawdust. I heard one exclaim to another, "Did you throw some? Wasn't that amazing?"

And so to bed. Or to campsite. Or perhaps to beer. Sunday morning saw

time at the kilns at 4:00 A.M.," he told the audience. "Where were you?"

Festival-goers had begun to look like festival-goers always look after two nights camping out in a field. Battered. And it was not just a physical thing. Outside the sky was gray, but there was better weather on the horizon.

Two of the most popular demonstrations at the festival were by Wonderboy Nxumalo and Jabu Nala from KwaZulu Natal in South Africa. Nala comes from a rural female potting tradition; she learned from her mother,

Mountains and fetched up in a small town on the west coast of Wales. The festival took them both to its heart, and their marquee workspace was attended by a steady stream of onlookers.

Nala and Nxumalo were here with Fee Halsted-Berning, the initiator of Ardmore Studios, who seemed to be treating them both as her proteges. Early on, this resulted in their becoming the focus of some controversy. The problem originated in the threesome's first stage presentation on Saturday morning, when the white Halsted-Berning, whose vocal style is both assertive and abrasive, appeared to be speaking for her more reticent black companions.

To the self-consciously liberal audience, the situation mirrored the power relations of apartheid, and some people actually walked out. There were mutterings in the foyer. But Halsted-Berning redeemed herself during the slide lecture on Sunday afternoon, when she faced her detractors head-on. "If I offend anybody in any way," she began, "you have to understand the poverty.... You have to understand the situation in South Africa."

It became apparent that aspiring artists seek her out, and that they see her as a courageous innovator who offers tangible support in no uncertain terms. Among other advantages, Ardmore ceramists can earn a reliable income in a country where very little can be relied upon these days. This is especially significant for women makers. By encouraging them to open their own bank accounts, Halsted-Berning helps them achieve a modicum of independence in what is still a repressively traditional patriarchy. The lecture ended with images of seven Ardmore artists. All have died of AIDS since 1998. It was a chastening thought.

Clearly the "International Ceramics Festival" is more than just a beanfeast; it is a consciousness raising, a meeting of minds and a chance to experience a sense of global awareness. People from many different corners of the world participate in the festival, which affords them the opportunity to exchange news and views.

After dinner on Saturday, a Californian visitor (Virgil Rodriguez) compared the ceramics scenes in Britain and America. Why, he asked, had he not



Xiang Kaku Hayashi (Mashiko, Japan) in the backstage area, preparing for her demonstration.

student helpers collapsed, eyes closed, on sofas in the Arts Centre bar. It had been stormy during the night and those I spoke to thought their tents would take off in the wind. There were others who had decided to dispense with sleep altogether.

When Christy Keeney took the stage, this usually garrulous Irishman was momentarily lost for words. "Had a great

Nesta Nala, a well-known figure in African ceramics. Jabu Nala now lives in Johannesburg, where her work is shown in the prestigious Kim Sacks Gallery. Wonderboy Nxumalo has remained in KwaZulu Natal and works at Ardmore Studios. He had never been abroad before, and it was hard to imagine how he must have felt, transported from the sublime grandeur of the Drakensberg

seen more challenging sculptural work here? He himself makes large-scale “accent pieces” and has no trouble selling them. He acknowledged, though, that he wouldn’t be able to sell tableware with equivalent ease. We agreed that what goes down well in spacious American interiors simply would not fit into more restricted British living rooms.

Then, Rodriguez asked why the festival wasn’t publicized more energetically in the United States. It turned out that what he really meant was, why was this not a bigger event? I explained that

ketplace. Time was when thinking in terms of (dirty) money rather than (pure) aesthetics or (practical) technique would have been considered out of place at a celebratory event such as this. Now that more and more writers are putting a material culture spin on the discourse that surrounds ceramic objects, the processes of consumption edge further and further into the limelight. By this I mean the processes by which people take and make meanings in relation to the objects that they encounter, or with which they choose to surround themselves.

and cultural roles (i.e., functions) in the domestic interior and elsewhere.

Sidelining the potter’s wheel did not preclude displays of virtuosity and regard for the material. Indeed, the level of ingenuity involved in finding methods that would suit the maker’s vision was impressive. We saw precision mold making, grinding, carving, modeling, constructing, coiling, assembling, burnishing, painting and more. I was intrigued to notice that while there was plenty of transparency as to methods and materials, there was still resistance on the part of some makers to expose the process of inspiration. “Don’t ask me *why* I do it!” said Christy Keeney at his slide presentation. And when I asked Jolante Kvastye of Lithuania whether her quirky figurative work was influenced by model animation—a flourishing tradition in Eastern Europe—she was not at all forthcoming.

Perhaps Rob van Nues could have helped. From a desk in the Great Hall foyer, he invited festival-goers to respond to a computer program that he is currently developing as part of his M.Sc. at Napier University in Edinburgh. It is designed to encourage makers to analyze the way apparently intuitive visual decisions come about.

The social and cultural identity of ceramics shifts according to the angle of interpretation. We can still think in terms of the maker’s concerns, and produce the narrative of technique that was so appreciated by the festival audience. Equally, though, we can acknowledge that even technique is informed by wider issues, such as ethnicity. In the festival brochure, Atilla Albert remarked that to appreciate both his pots and the techniques he uses to make them, “you have to know everything that’s around them—the history of these people, their surroundings, their country—then you can understand them.” His comments would apply just as well to every species of ceramics encountered at the festival.

At an emotional closing ceremony, there was general agreement that this had been one of the best ceramics festivals ever. Many participants declared themselves reluctant to leave. Shopping in Aberystwyth the next day, I spied Jolante Kvastye striding purposefully past Woolworth’s. She was still wearing her demonstrator’s badge. A



“Flat Figure,” 16 inches (41 centimeters) in height, by Christy Keeney, London.

the festival developed from what was essentially a local potters’ camp, and had pretty much reached its limit at this venue. Tickets were sold out six months in advance. Moreover, the festival was organized on a tight budget, largely by volunteers. By the end of the conversation, he had come full circle and conceded that he valued the intimacy.

What other thoughts might one take away from the 2001 festival? What can be learned about the condition of ceramics in the 21st century? There was no overt airing of academic theory, yet I sensed that many people were interested in exploring new ways of considering ceramics. For one thing, I would suggest, it is symptomatic of a changing cultural climate that the discussion session led by Garth Clark and his partner Mark del Vecchio was about the mar-

This is not just an academic concern; there is wide recognition that the perennial art/craft debate—the stock discussion that has dominated the theoretical field for so long—has become rather worn out. Nowadays, with many people buying functional items for display, rather than for daily use, the division of objects into either/or categories called “art” and “craft” seems artificial.

Despite the adulation accorded Mick Casson, whose popularity confirms the continuing respect in potters’ circles for what has been dubbed the Leach tradition, the vast majority of this year’s demonstrators did not throw. Neither were they making functional wares in the traditional sense. It might be argued, of course, that the very notion of function is changing as we learn to accept that both teapots or paintings fulfill social

Building and Firing a Festival Kiln

by John Thies

Three years ago, when I was invited to participate in the 2001 “International Ceramics Festival” in Aberystwyth, Wales, it seemed almost too good to be true. Organized jointly by North Wales Potters, South Wales Potters and the Aberystwyth Arts Centre since 1987, the festival features some of the worlds best potters and kilnbuilders. Participating in this prestigious event was an opportunity of a lifetime for me.

I have fired exclusively with wood since I began making pots in 1975, and have strived through the years to per-

fect the design of a multichamber kiln that could efficiently produce the best possible results. At the festival, my task—and it was a daunting one—was to build, load, fire and unload a two-chamber kiln in the space of five days.

I based my plans for the festival kiln on my larger three-chamber kiln at home in Maryland. A catenary-arch design, it would have two chambers, each approximately 40 cubic feet in capacity, with the main firebox and grate system being inside the first chamber.

I was scheduled to spend four days

building the kiln, completing it in time for loading to begin right when the festival opened on Friday, July 27. The firing was to be finished very early on Sunday, July 29, so that the wares could be unloaded in the afternoon.

When my wife Marsha and I arrived at the festival grounds on the University of Wales campus, I assessed the materials and kiln site to see how they might affect the schedule. My kiln was to be situated only a few feet away from Fred Olsens magnificent “transformer kiln” (see page 64).



PHOTOS: MARSHA MASON THIES

Loading the newly built two-chamber climbing kiln with 200 commemorative bowls and various other works

We got right to work measuring, then moving block and firebrick to prepare the kiln base. After completing the first chamber foundation, we constructed the catenary arch form for that chamber. At the end of day one, we

of the kiln with a clay-straw mixture. We dug a pit in the ground and filled it with bagged clay, straw and water, then the students mixed it all together with their bare feet and applied the coating to the kiln with their hands.



Mick Casson and John Thies lighting the fire for preheating.

stood back, knowing that we could keep going but choosing to stop in deference to the students who would be arriving the next day, all very eager to work.

Their help made it easy to achieve our day-two goal of finishing the first chamber and beginning the foundation for the second. By the end of the third day, the second chamber was completed, the front and back walls of both chambers were in place, and the chimney box was started.

On Wednesday, the fourth day of construction, I hoped to have the entire kiln completed and prepared for loading. Most of the festival kilnbuilders of years past had chosen steel pipes for their chimneys; I considered this possibility carefully, but in the end, decided to go ahead and use brick. In addition to being more aesthetically pleasing, a brick flue would perform the way I was used to.

At the same time I was working on the 14-foot chimney, some of the students coated the entire outside surface

Once the chimney was completed, the firebox grate bars were installed, the interior front and back walls chinked with insulating fiber, the main arch walls washed off and finally the kiln shelving sorted out and covered with a thin kiln wash. I also needed to work out a logical packing sequence.

Thursday arrived, and we were one day ahead of schedule, with the kiln completed and ready for loading. Now all we needed were some pots to fill the kiln. Joe Finch, the son of Ray Finch, had been commissioned by the festival organizers to produce 200 souvenir bowls. These arrived late Thursday morning, and we began loading the first chamber. With the addition of a few other participants' pots, we now had plenty to fill the kiln. By the end of the day, the first chamber had been loaded.

On Friday, the loading of the second chamber was begun, along with the labor-intensive wood delivery. Load after load had to be carried to the site by

hand for both Olsen's kiln and mine. It was a long day.

Because the kiln and its furniture were very wet, I had decided early on to preheat. Just to be safe, we lit the fire at 7 P.M. on Friday, thinking it would also give the audience an opportunity to come visit the site after the opening ceremonies. The beautiful evening filled with friends, food and drink. I had an opportunity to meet many potters from around the world, all seeming to really enjoy this festival nicknamed "the potter's camp." The time went by too quickly for me; I had to get some much-needed rest for the next day's main event: the firing.

On Saturday, I arrived back at the kiln site at 6 A.M. My assistant, Anne-mette Horjshoj from Denmark, had performed the preheating task well, and there were plenty of coals in the firebox to begin stoking wood from the front of the first chamber onto the main grate's bars. I continued stoking into the day and throughout the evening, increasing the rhythm by the hour.

Then I noticed the kiln beginning to stall. Given the quantity of fuel and its extreme wetness, I had had a hunch reaching temperature was not going to be easy, but there was no room in my firing schedule for things to go wrong. I had to do some quick thinking.

With the available fuel supply, my options were limited to raking the coals or changing my stoking pattern. I desperately needed some dry wood in order to finish the firing in time for the wares to cool properly. The festival spectators wanted to purchase well-fired bowls. In addition, I personally don't deal well with a failure in wood firing.

No matter how much you know about or how much you work with wood kilns, something can always go wrong. You must be ready for anything and fully understand how to exercise all your options during the firing. Most of all, you must practice patience.

Around 10 P.M. Saturday, I was filled with doubts. I was living a wood firer's nightmare. "All this work and underfired pots in front of 800 serious spectators!" I thought. "Why me?"

My wonderful wife and a few student helpers came to the rescue! Intuitively, they knew how desperately I needed dry wood for the success of the firing. They retrieved some from the only immediately available source: a stack of pallets they'd found by a dumpster near a university construction site. They fed pallet wood to me as fast as they could. It was an amazing feat. I have never seen pallets come apart so fast, especially without the use of a saw.

Simultaneously, Joe Finch, knowing how much was riding on the firing of this kiln, put his hand on my shoulder and said, "I'm going home to get you some dry wood. Don't give up. I will be back in one hour." He was true to his word, returning shortly with a truckload of dry wood. By that time, I was convinced that stoking with the pallet wood had produced plenty of glaze melt in the first chamber, and had decided to start stoking the second chamber.

The pyrometric cones in both chambers had "frozen" in place and were totally useless, so I let my intuition take over and relied on the shine of the pots and, primarily, on the color of the fire to make judgments. I stoked the second chamber for an hour or so, then decided it was time to bring the firing to a close. The kiln would need at least 12 hours to cool properly so the pots would not dunt or crack.

By then, it was 11:45 P.M., and we still needed to add soda to the second chamber. To make this job easier, we simply painted the soda onto the last wheelbarrow full of wood and stoked it along with a mix of other wood.

Throughout the last three to four hours of the firing, the audience was treated to a spectacle of fire. With Olsen's transformer kiln unveiled at peak temperature, the flames of our kiln blazing and the student paper kiln going nearby, it was incredible, a wood-firing spectacle to remember forever.

I crash cooled the kiln down to approximately dull red heat, closed off the main firebox air intake and left a few spy holes open. I wanted to allow the kiln to cool naturally as fast as it would like without doing damage to the ware

inside. I hoped to be able to unload comfortably the next day at the scheduled 3 P.M. time.

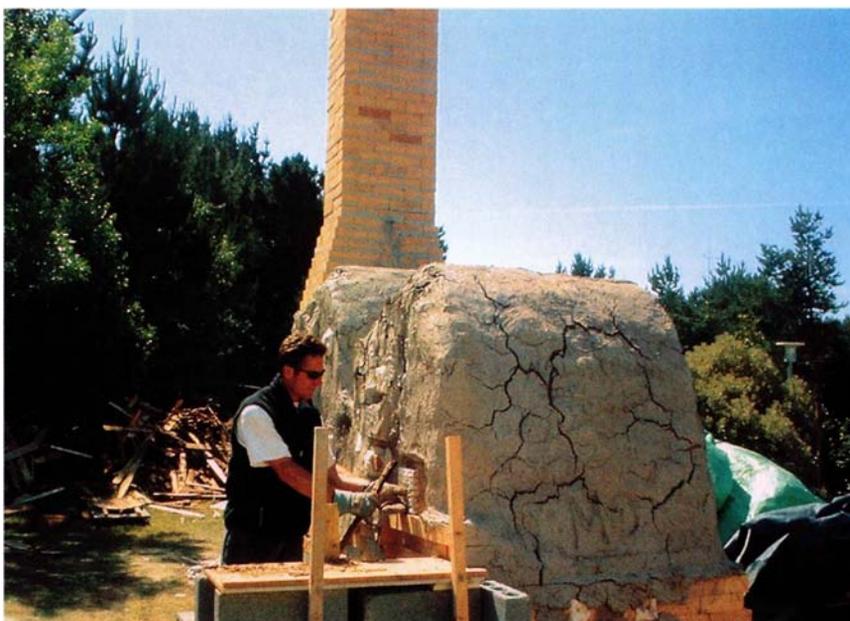
After all the flames had died down that evening, the atmosphere of the festival was quieter, less intense. I lay down in the grass and looked up at the sky, thinking only of the quality of the ware inside the kiln. Would the pots be acceptable? Did I dare wonder if they might be exceptional? If the kiln gods were ever going to treat me well, it had to be this firing.

I woke early Sunday, feeling somewhat dizzy and nervous enough to almost forget about my slide presentation scheduled for 10:45. I went to the auditorium by way of the kiln, which resembled a rock-concert site the morning after, and couldn't resist undoing a few door bricks to take a peek. Could a potter's nightmare suddenly turn into a potter's dream come true? From what I could see, the pots looked good. Yet throughout my talk, I continued

rest. Then it was almost time to unload. I will never forget the sight that greeted us as we walked down the path to the kiln site. At least 700 people were waiting. It was incredible. They began to applaud, and I really wasn't sure why. Perhaps they thought the battle was won, and now we would be gifted with the rewards. Then we removed the door bricks to reveal what appeared to be a totally successful firing.

The unloading went quite quickly. Pot after pot—each one seemed to be better than the last. The surfaces of wood ash and soda were amazing, and all the glazes were very maturely melted. I had been blessed with a good firing, and everyone acknowledged it.

The unloading became an unbelievable frenzy of selling. As soon as the bowls were handed to me, they were in the hands of clamoring buyers. The complete unloading and selling were over in just 30 minutes. The week of hard work had paid off.



Thies stoking the main firebox at the front of the first chamber; as the firing progressed, the second chamber was stoked as well.

to worry about how successful the firing had been, not entirely convinced from my peek inside and knowing full well that one must reserve judgment for the unloading.

The talk went well; I had time for a

Because the university is unable to house all the different kilns built during the festivals, the kiln was dismantled the following day. So all we have left are the memories and a few nice wood-fired pots. ▲



"Yo!" 6 inches (15 centimeters) in height, earthenware, latex and hair.

Jo Rowley's Cathartic Clay

by Sue Ki Wilcox

How close to the mind of the artist can you come by viewing her work? Jo Rowley bares her soul in her ceramic sculpture, but whether you see her or yourself is a matter of interpretation. Psychiatrists say no one can really interpret another person's dreams.

A day job as a project manager for a real-estate-owning trust in Hawaii gives her the freedom to create sculpture without having to think about marketing. Still, the job takes up a fair portion of her time—the usual trade-off: one freedom impacts another.

Rowley got into ceramics while pursuing a degree in women's studies at the University of Hawaii. Needing an arts class to fulfill degree requirements, she tried ceramics. A year later, she changed her major to ceramics—albeit part-time ceramics, as she already had the day job she loves.

For six years, she studied ceramics part time, helping out as a laboratory technician in the glaze room on weekends to obtain access to an otherwise locked area. She focused on learning the skills she would use in a home studio—no gigantic forms, no wood-fired kilns or toxic finishes, just smaller expressive forms, electric kilns and oxidation glazes.

The women's studies interest wasn't abandoned, though. Her obsession with gender issues comes across clearly in her work. Even her attitude toward glazes is that of a feminist: "We are such a surface culture; people respond to the surface—the glaze."

Many of her pieces are radical and disturbing, fragments from a Boschian nightmare with touches of whimsy so out of context as to be surreal. She seems to have a foot fixation, as revealed by

reptile-skinned high-heeled shoes, alone or in pairs. She definitely has a zipper fixation: zippers are inserted into shoes, fruit, anything.

Often, she uses heads, hands and feet separated from or without bodies. Her clowns are almost all head—sad, old, scary creatures. She's haunted by dead gallows trees with body parts suspended from tiny hooks.

This range of symbols can be interpreted as those of a feminist fascinated with exposing the stereotypical sex roles: The stiletto heel making women helpless sex objects with decorative outsides but dry cracked insides. The bondage of feet in shoes paralleling women trapped in their societal roles. A disassociation between one's head and the rest of the body.

She is concerned with feminism and the cultural mythologies that shape be-

liefs. "I use the figure and/or other allusions to the presence or absence of the human form to convey my thoughts about the world that I inhabit." But Rowley's work is shaped by more painful and personal events.

"Spiked shoes represent defining women as a sexual object—they're also about cultural egotism. Some people consider foot-binding barbaric and archaic, yet we cripple modern women with high-heeled shoes."

She sees them as a means of limiting women's mobility, which women put up with as a protective device much like herd mentality. Inside the shoes is a cracked skin texture, symbolizing the shedding of internal selves that women do in order to conform and survive in our culture.

The female body symbolism comes less from a sexual than a medical perspective. Past surgeries have left her with a mistrust of doctors and a vision of her body as an object to be opened up. Hence the zippers: part punk radicalism, and part a fear of being cut open.

There is a positive side to the zippers, too. They represent a way of opening a door where one is not apparent.

As the saying goes, "If opportunity knocks and the door is not open, build another door."

One of the extraordinary things about Rowley's work is where it is fired: in a seventh-floor condo. She's had three-phase power installed to run a 3¹/₂-cubic-foot electric kiln with an exhaust system venting to the outdoors.

The walls are lined with storage racks, and the closet is a damp room. On the shelves are numerous molds—both handmade and commercial.

Although her work sells at galleries in Hawaii and on the mainland, the steady paycheck from her day job relieves her of marketing constraints. "So far, the pace is right," Rowley says, for

ongoing experimentation. Being a part-time artist means she is free to give form to her dreams and nightmares. ▲

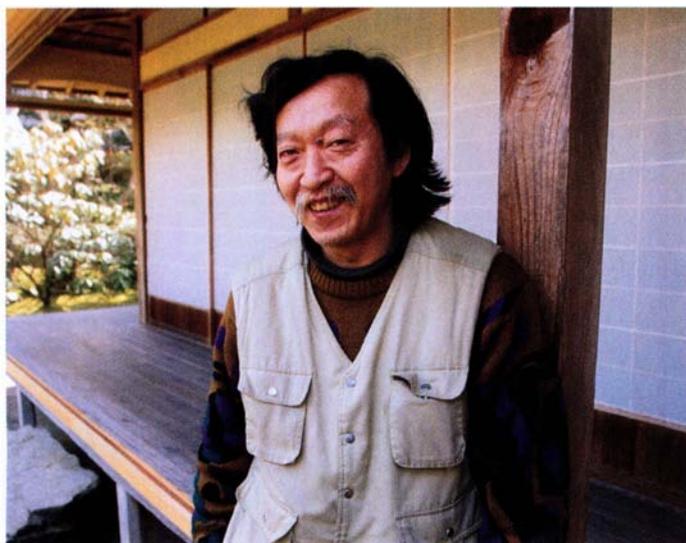


"Stigmata," 18 inches (46 centimeters) in height, handbuilt porcelain.

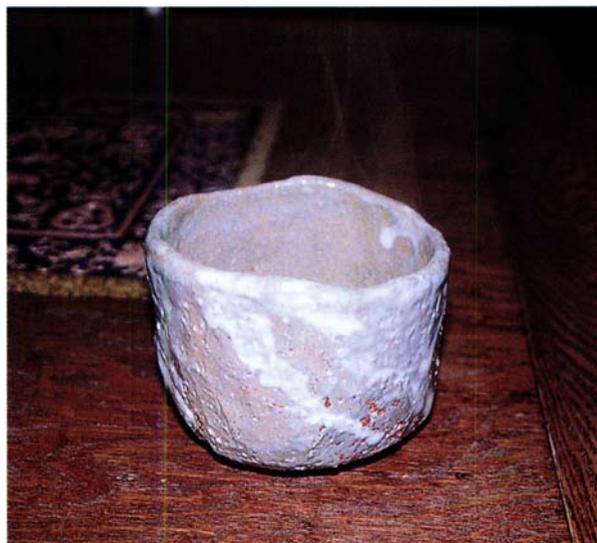


VISITING FOUR JAPANESE POTTERS

by Richard Busch



Saka Koraizaemon is a 12th-generation potter.



Teabowl by Saka Koraizaemon, Hagi, Japan.

Last year, I had the good fortune to visit Japan for several days on a self-imposed pottery mission. I went to important galleries and museum collections—all fascinating and inspirational for me because of my appreciation for Oriental ceramics, as well as my involvement as a potter—but the highlight of my trip was having the opportunity to meet four notable potters. The visits were arranged with the help of the Japan National Tourism Organization, 1 Rockefeller Plaza, Suite 1250, New York, New York 10020; telephone (212) 757-5640. It also helped me find translators (generally retired men and women) who, for no fee, will translate and help you get around. All they expect is that you will pick up their transportation costs to and from your hotel, plus lunch. It's a great deal.

The first of these visits was to Hagi, a three-hour ride on the bullet train west from Kyoto to the island coast. It's a pretty town, surrounded by a canal, with narrow streets, the remains of

a feudal lord's castle, and dozens of well-preserved samurai houses from the 1800s—all well worth a visit as well.

During the late 16th and early 17th centuries, Hagi became one of several coastal villages to benefit from the influence of Korean potters who had long been admired by Japanese tea-ceremony practitioners for their advanced skills and technical knowledge, particularly in the art of kilnbuilding, but also for their simple, unadorned vessels that the Japanese used for water jars and teabowls. In 1592 and again in 1597, Japanese samurai invaded Korea, and returned with potters—in some cases kidnapped them—to work in Hagi and elsewhere in Japan, for the local *daimyo*, feudal lords. These military actions became known as the "Pottery Wars."

The *daimyo* provided these potters with homes, workshops, facilities for building kilns, and stipends of rice—all in exchange for the work they produced, which became the exclusive property of the lord. In Hagi, the local *daimyo*,

Mori Terumoto, appropriated the services of a Korean potter named Ri-kei, and gave him the name Saka Koraizaemon. He also gave him three servants plus nine *koku* of rice per year. (A *koku* is 180 liters, approximately enough to feed one person for one year.)

Though he may have been brought to Japan against his will, it was certainly a good deal for Ri-kei; it speaks to the respect and value the Japanese attached to the skills of the Korean potters of the day. From that auspicious beginning, the Saka family has continually produced pottery in Hagi, especially teabowls, for almost 400 years.

I was fortunate to meet Saka Koraizaemon the 12th, current head of the Saka family, who was trained as a painter but took up pottery at age 33 to continue the family tradition. Saka's pots sell for steep prices, and he has even achieved celebrity status for having recently been featured in a TV special on his work. We sat on tatami mats on the floor of his home as he related the fam-

ily history, spoke of his love for both painting and pottery, and offered his views on the differences.

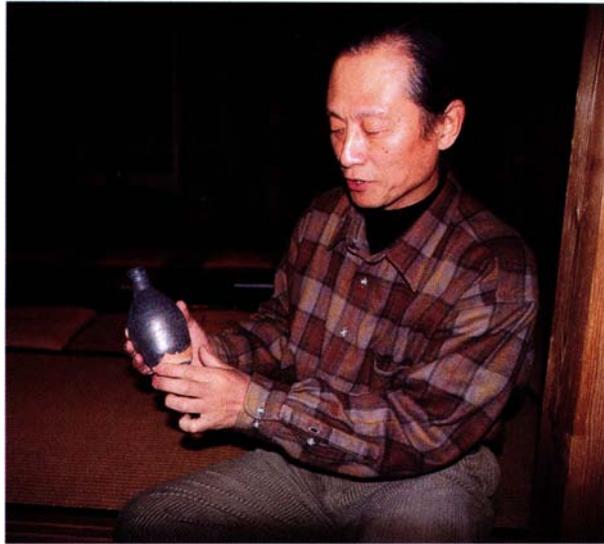
“I think that making ceramic work is much more difficult technically than painting. With painting, you have much more control. With pottery, you don’t know for certain what will come out of the kiln. I can fire 100 bowls and get only 10 good ones. That’s typical. But I feel that pottery is very high-level work. I believe it is worth doing.”

He then led me to a room on the second floor where he exhibits family teabowls from the 17th century to the present day. They were all different, though there were stylistic similarities throughout. He allowed me to hold a bowl made by the first Saka Korai-zaemon some 380 years ago. It was gray and roughly shaped, not beautiful by any conventional standards, and looked well used. I knelt on the floor, carefully cupped my hands around it, and felt a slight shiver at the thought of touching a pot that had been fashioned by the hands of that Korean immigrant such a long time ago.

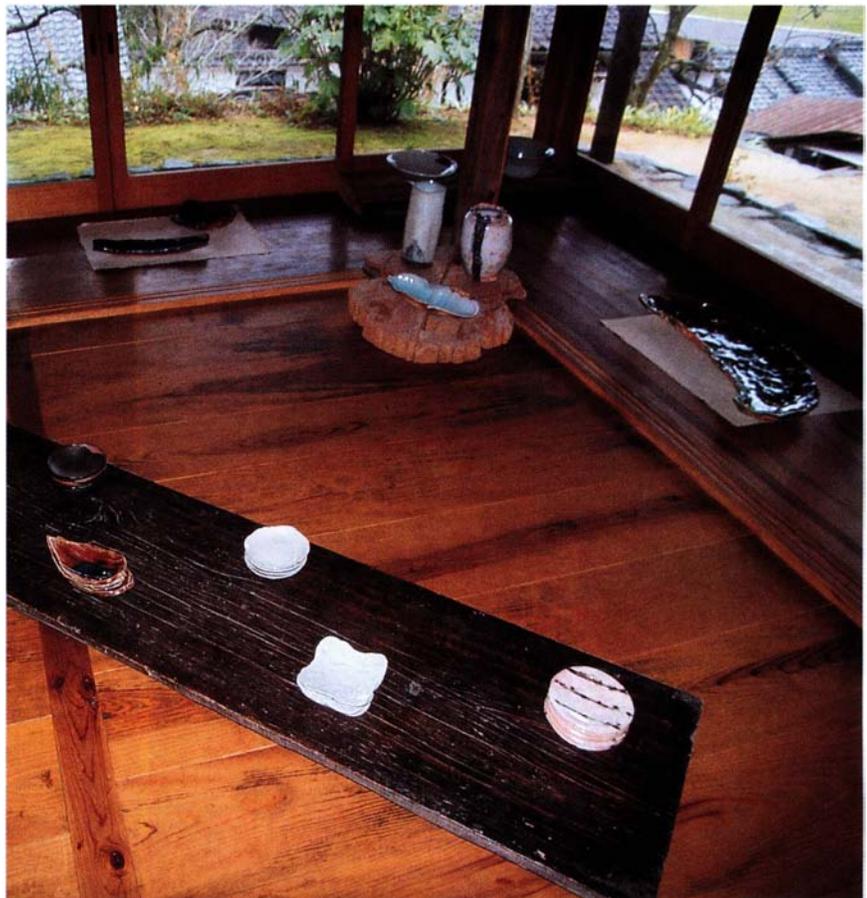
While in Hagi, I also met Hamanaka Gesson, whose pedigree as a potter/artist is much shorter (just 30 years, as he comes from a family of doctors), but whose work also reflects the tradition of earthiness and simplicity. As was done in the 16th century, he uses local clays and fires with wood, sometimes for as long as three days to get the colors and ash-glaze effects he wants.

“I learned by training with a master potter for seven years,” Hamanaka told me, “the way most potters here learn. It was hard work, and after a short period of time, I wanted to quit. But my mother wouldn’t let me. She told me I needed the discipline. When I reached age 25, I set up my own studio.”

His bowls, vases, jars and platters had the look of pots made with ease, with a feeling of spontaneity. In a way,



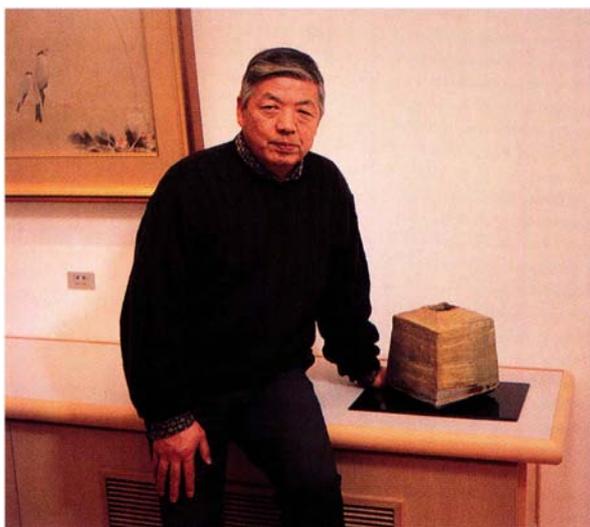
Hamanaka Gesson at his studio/showroom in Hagi.



Hamanaka's work is produced from local clay and wood fired.



Production ware to be fired in a gas kiln at the workshop of Ando Hidetaki.



Ando Hidetaki is a third-generation potter in Tajimi.

they reminded me of pots I had seen in Tokyo at the *Mingeikan*, Mingei Museum. Mingei is a word for folk art, which harks back to the simple, unpretentious pots that were made centuries ago by those Korean immigrants—anonymous craftsmen who made their ware without any pretense other than to make something efficiently, fashioned from local materials for a specific functional purpose.

On another day, I took a train to Tajimi, a small town north of Nagoya, between Kyoto and Tokyo, where the majority of residents are either potters or have something to do with pottery. As an example of how important pottery is to the community, there are two high schools—one regular high school, and one that specializes in teaching ceramics. While in Tajimi, I visited with

Ando Hidetaki, who is a third-generation potter. His grandfather set up a noborigama in the late 1800s to produce mainly *tokkuri* (sake bottles) and sake cups.

Ando, an intense but affable man in his late 50s, graduated from the ceramics high school in 1960. His work was soon noticed by Tokuro Kato, a famous potter from the nearby town of Seto, who encouraged the young man to pursue his craft. “In my mid 20s, I decided to be an artist potter,” Ando explained, “and I built my anagama, which I named Sentarogama; it is the name my grandfather gave his kiln.”

We were sitting around a table in his gallery, across the street from his home. Surrounding us were pots from a recent firing. There were handsome bowls and rugged, angular enclosed forms with a green ash glaze, some resembling small boulders. The glaze, he said, was made from 50% red pine ash and 50% feldspar, plus “a little red iron oxide.”

Ando digs his own clay from a deposit in the mountains, a few miles outside Hagi, with help from his son, Takumi, and one or two of his assistants. “I’m a perfectionist,” he said, “so I must oversee everything myself.”

He offered to show me his kiln, so we piled into his four-wheel-drive vehicle, and Takumi drove us up into the mountains, on narrow dirt roads, until

we turned onto an almost invisible driveway. As we approached the kiln, I could see huge piles of stacked wood—some 3000 bundles.

The kiln is quite small, perhaps 60 cubic feet, and holds about 200 pieces. “We fire twice a year,” Ando explained, “over a period of 6 days. We first take the temperature up to 950°C [1742°F], stoking every 30 to 40 minutes, and hold that temperature for 3 days. Then we go from 950°C to 1250°C [2282°F], stoking every 4 to 5 minutes. That takes another 3 days and nights. We go through approximately 1000 bundles of wood. Out of the 200 pieces in the kiln, perhaps 20 are acceptable.”

Not surprisingly, his pots sell for thousands of dollars, though he supplements his income with a line of production pots that he, his son and his assistants fire in a conventional gas kiln.

In Tajimi, I also met Wakao Toshisada, whose pottery ancestry goes back more than 700 years. Wakao is in his 60s and has been making pottery most of his life. Though trained as a production potter—turning out dinnerware and such for sale in stores—he developed into a highly acclaimed artist whose work, usually glazed with a reddish white Shino common to the region, has been exhibited at the Smithsonian, New York’s Museum of Modern Art, and the Royal Albert Museum in London, among oth-

ers. His teabowls sell for thousands of dollars, and larger pieces for much more.

Wakao is a soft-spoken man with a warm manner. “My father was also a potter. He made tokkuri, sake bottles, for which Tajimi is famous, and other functional ware. After the war, we were very poor, and I left school to help him make ends meet.”

But Wakao had other ambitions, “to make something special,” as he put it. “So at night, after working all day with my father, I went back and made things purely for artistic expression.”

He fires his pots for 120 hours in a kiln behind his house. He has been tinkering with the kiln design for more than 30 years now, and feels that he has finally “got it right—more or less.”

Though it has taken him much of his life to develop the skills to control what he is doing, he quickly admits that when it comes to making pottery, complete control is impossible. “In the end,” he said, “we must be humble, and realize that other forces are at work. Nature, clay, stone, fire and many other things help me do my job.”

In a book on his work, Wakao has written: “Peach and chestnut trees bear fruit in three years, persimmon trees in eight. Skill comes in a decade, and art in a lifetime. Pottery takes a lifetime and a half. I need half of my lifetime in my next existence.” ▲



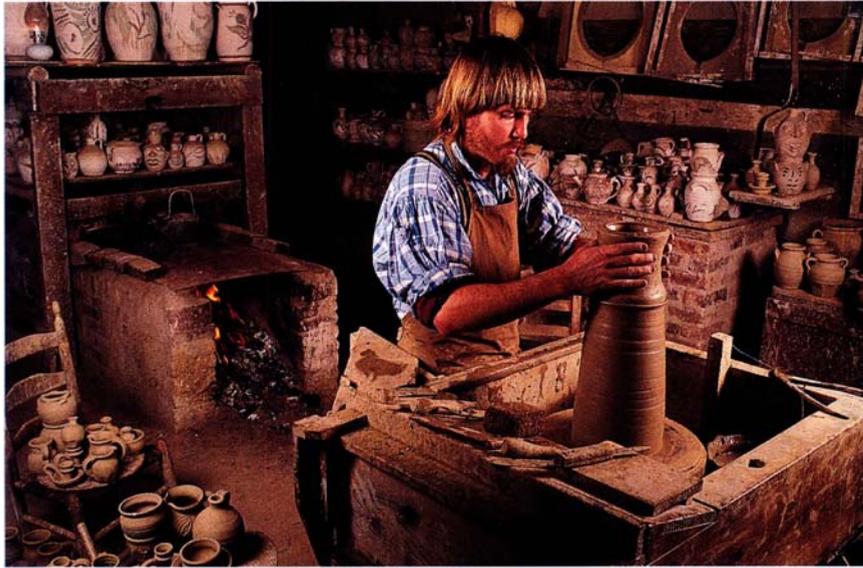
Wakao Toshisada, Tajimi, Japan



Much of Toshisada's work is glazed with a reddish white Shino.

In Historical Context

by Stephen Hawks



Stephen Hawks joining a collar to a large meat-salting jar.

While demonstrating at Westville Historic Village in rural southwest Georgia, I have noticed how people often ask questions about what I do, not always to hear my answer, but as a prelude to telling me something about themselves. They may have done some pottery or they know a potter. Sometimes, they just want to tell me about the pots they own or the clay near their homes. I listen and often learn something new. Even so, I also answer many questions, usually about how I came to work with clay.

I have been making pots for approximately 25 years. It is hard for me to remember when I first worked with clay. I grew up with art. At 3 and 4 years of age, I would go to the National Gallery with my father. At 5 or 6, I visited the Cole Pottery in North Carolina, and can still remember seeing the ware in the window-fronted showroom. It was about this time that my father built his first wheel with his students at Campbell College.

In the summer of 1969, we moved to a little college town in southern Georgia. At South Georgia College, my fa-

ther was the entire art department, as well as stage designer for many of the theater productions. That fall, I sold my first handmade craft item, a stuffed elephant, to my second-grade teacher. I was nine years old and got \$6 for it.



Wheel-thrown and carved stoneware plate, 9 inches (23 centimeters) in diameter, wood fired, \$125.

That was the year my father set up his pottery shop, and I began doing the arts-and-crafts show circuit with him. My father, along with my five sisters and me, did everything from leather, baskets and macrame to sand candles. Still, pottery was my father's main craft.

By the time I was in high school, I was making pots with him. One summer we called ourselves Sugar Creek Pottery, and I worked alongside two or three of his students. We made mostly glorified cylinders that were rapidly sold as spoon holders. Many of them were only marked "Sugar Creek Pottery." The joke was that Sugar Creek was a nearby drainage ditch. I was probably the least productive, but there was never really any pressure on me to produce.

I worked on and off with my father for nearly ten years. During this period, my daywork ran the gamut between functionalism and expressionism, between craft and art, and vice versa, spectacle and *shibui*. I canvassed the entire realm of ceramic arts through books, magazines and shows.

Before my father began making pottery, he did large abstract expressionist paintings. Over half the pottery we did together was splash glazed, one glaze or more over another. I learned to work quickly and intuitively.

Initially, I majored in theater at college, but after getting my fill of musical comedy one summer in New Jersey, I enrolled as an art student at the University of Georgia in Athens (UGA). My work-study job was to stock chemicals in the ceramics department. I only stayed one quarter, but I had Ron Meyers as a ceramics teacher; I remember him laughing more than talking.

During that quarter, Ron showed us the documentary film *The Potters of Onda*, which affected my whole ap-

proach to clay. For the final critique, he put my pots upside-down all over the studio. I took this as a way of saying the same thing my father had tried to tell me when he took one of my freshly made pots and threw it against the wall of the shop: "Don't be so attached."

The best wheel thrower at UGA at the time was Dewitt Smith. He had a graduate assistantship and would have been my teacher the next quarter had I stayed. He once said he was going to teach me to make pots 6 feet tall. As it happened, I didn't make a pot that big until I came to Westville and taught myself how.

The next fall, I enrolled at Valdosta State College (VSC); Don Penny was my teacher there for several years. My three main teachers—my father (George Hawks), Ron Meyers and Don Penny—all had art backgrounds. Ron was very loose and expressionistic. Don was very austere and precise. My father's style was somewhere in between the two.

At VSC, I worked with natural slips and traditional stoneware glazes. We also did salt glazing with stannous fluoride flashing. By my last quarter there, I had a good idea of how I wanted to work on my own. My brother-in-law and I talked about building a wood-burning kiln. I started, however, by trying to make single-fired earthenware in a small electric lain with one of the elements burned out. Being ignorant of the basic principles of slip glazing, I was unable to make this work well, and buyers were hard to find.

Then we built a 6-foot-tall, cast-cat-enary-arch gas kiln in Athens, Georgia. We made several major mistakes, so this too was a failure. For economic reasons, I started making field-fired pottery with earthenware clay from Gillsville. We had more success selling this, but when I decided to move to New Mexico, I sold my wheel and quit making pottery for a while. It was not long, however, before I tried to find a way to start working with clay again.

Following a move back to the Southeast, I got another wheel from my father a mile went back to the places he had taken me as a child. I saw the past traditions and the modern paradigm together in Washington, D.C., from Kenzan at the Freer, to Voukos at the Corcoran.

Using a brick clay from north of Washington, D.C., I fired my pots in a homemade, single-burner, trash-can kiln. Except for the museums, the Potomac and the food, I did not like city life. When I had the chance to relocate, I did.

The only pottery book I found worth checking out at the Gaithersburg library was Dennis Parks' *A Potter's Guide to Raw Glazing and Oil Firing*. When I took the job at Westville, I was already successfully single firing raw-glazed pots in a little fiber kiln.

A living history museum, Westville depicts village life in southwest Georgia in the 1850s. Here, I make wood-fired stoneware not much differently from what I had envisioned my final quarter in college. Although I have learned the southern pottery traditions, they do not bind me. My work is my own.

The Westville pottery was set up by Southern folk potter D. X. Gordy in the late 1960s and early '70s. He built three treadle wheels, a 130-cubic-foot groundhog-style kiln, a large drying vat capable of holding several tons of moist



Covered jar,
11 inches
(28 centi-
meters)
in height,
wheel-thrown
stoneware,
with cullet/
ash glaze,
\$190.

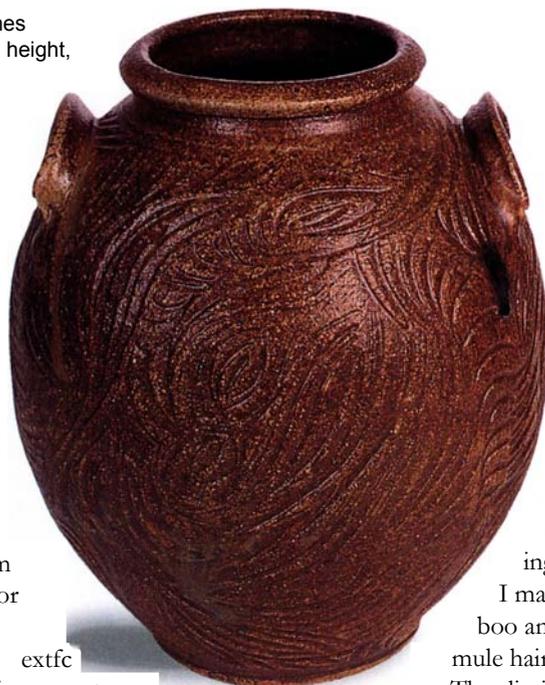
clay, and two animal-driven pug mills, not to mention a balance scale and many other tools of the trade.

I mix clay by hand in the vat or with a mule in the smaller mill. There is no local stoneware, but I dig a bauxitic clay locally and get a red clay from a nearby brick company. Otherwise, I mix a stoneware body from standard dry clays. For a Cone 6 clay, I mix the local clays with up to 50% stoneware. It can be fired in the wood kiln or in an electric kiln between wood firings.

Over the years, I have made several repairs and a few major modifications to Gordy's original design. Recently, after chiseling out the obstructed exit flues, I added about 6 feet to the chimney. This cut approximately five hours off the firing time and eliminated backdraft. Although the kiln is built similarly to the traditional groundhog kilns, it has more height and less length.

Learning to fire the Westville kiln is by far one of the hardest things I have ever done. When I arrived here, the kiln had no shelving or kiln furniture. For the first two firings, done on consecutive weekends, I was only able to put pots on the floor. There was nothing in the space above them. The heat continually accumulated but was mostly lost each time, for there was little in the chamber to hold the heat. After doing some research and talking with Gordy, I made enough saggars to fill

Carved jar, 12 inches (30 centimeters) in height, stoneware, fired to Cone 10-12, \$290.



the whole chamber. Later, I purchased fire-clay tiles to use as shelves; now, I have silicon carbide shelves that I bought used from a ceramic insulator company

Adding the extra height to the chimney cut the firing time from 20 or more hours to approximately 15, not including the prefire and cooling. The prefire involves mostly small fires to dry the ground out around the kiln and to start the draw; then logs are left overnight to smolder, leaving a bed of coals for the start of the firing. Cooling takes several days, with the kiln completely sealed.

When Gordy worked at Westville, Old Stourbridge Village had asked him to make salt-glazed ware, even though there were few potters who did salt glaze in preindustrial Georgia. Because he had done salt glazing at Westville, it was assumed I would also. I started by mixing salt with slip glazing, using a clay body mixed from 25-75% local brick clay, but even the 25% brick clay body turned all my glazes dark. Since then, I have experimented with several other local clays (sometimes to disastrous effect) and several types of clay in my glazes. I still experiment with local materials in both glaze and clay mixing, but I order about a ton of dry clay each year, most of which is fireclay.

I usually have two or three types of clay on hand: a gray stoneware with more than 50% fireclay; a porcelainous stoneware; and a dark stoneware using local clays. My glazes include several ash/slip glazes approximating traditional alkaline glazes, colored slip glazes using limestone and feldspar, and an opaque white glaze similar to a Bristol glaze. My Cone 6 glazes are

similar to my slip glazes, only with less clay and more flux. I also make up several slips for overpainting with brushes I make from bamboo and hair: dog or mule hair or my own.

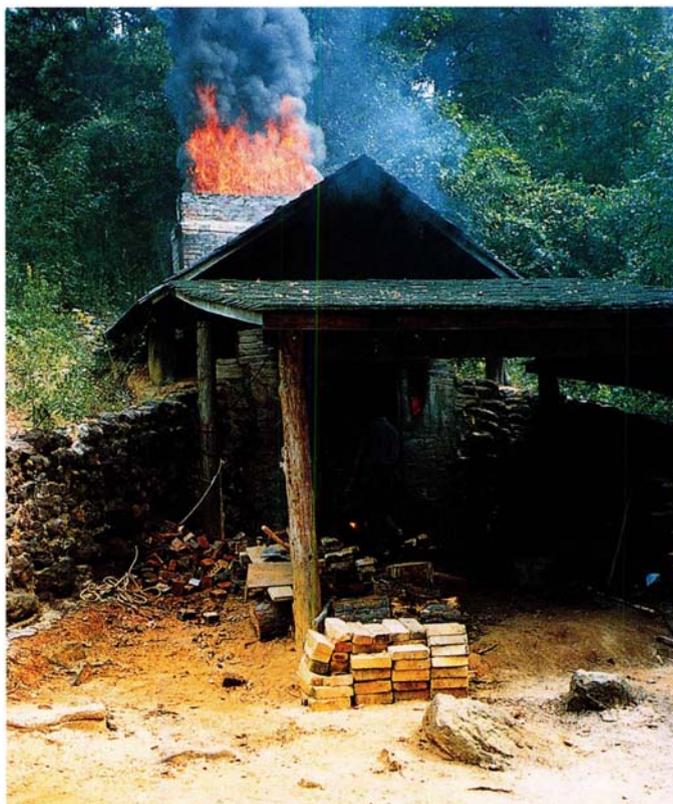
The slip is a little more fluid than the glaze (which is about the consistency of cream), but not too runny. The white is the only one I use under the glaze. On a darker clay, I often draw through the slip with a pointed knife.

Everything affects the final outcome: the clay and glazes that I continually

alter and experiment with; the setting in the kiln; the building of the door; the weather; the wood (which can be anything from rotting wood from torn-down buildings and pallet wood, to slabs from a sawmill and scraps from the mobile home plant); even who I get to help me fire.

There have been many helpers over the years, for the firing is the one thing I cannot do alone. They are drawn by the fire, just as I am.

Yet it is not only the fire. It is the whole process, even the most mundane parts. If I cannot perfect this process and its related tasks, at least I can become more mindful of each interchange, each ongoing and purposeful relationship, within the interconnectedness and continuity of it all, including the apparent contradictions, to achieve the completed form.



PHOTOS: STEPHEN HAWKS, GREG KNORLOCK, BETH MOSS

The flue opening and chimney of the groundhog-style kiln are the full width of the firing chamber.

Recipes

D. X. Gordy Stoneware

(Cone 10-12)

Whiting.....	11.25 parts
Potash Feldspar.....	225.00
Bentonite.....	11.25
Kaolin.....	375.50
Ball Clay.....	187.50
Flint.....	75.00
Sand (100 mesh).....	114.50

1000.00 parts

D. X. Gordy's body for salt glazing (used for Stourbridge Village order).

Porcelaneous Stoneware

(Cone 10-12)

Potash Feldspar.....	23 %
Bentonite	2
Kaolin.....	25
Fireclay.....	24
Flint.....	23
White Grog/Sand	3

100%

Gray Stoneware

(Cone 10-12)

Whiting.....	1%
Potash Feldspar.....	15
Bentonite	1
Fireclay.....	30
Kaolin.....	24
Local Brick Clay.....	9
Flint.....	15
Sand.....	5

100%

Mixed as liquid and passed through a wire-mesh screen. A 5-gallon bucket of

fermented liquid, including yeast and sour milk, is also added to mixture.

Dark Stoneware

(Cone 10-12)

Whiting.....	1%
Local Bauxitic Clay.....	25
Local Brick Clay.....	25
Stoneware Clay.....	49

100%

Saggar Clay

(Cone 10-12)

Talc.....	10%
Ball Clay.....	10
Fireclay or Kaolin.....	50
Sand or Grog.....	30

100%

Optional: add 1-1.5% bentonite for wheel-thrown saggars.

Liner Glaze

(Cone 10-12)

Gerstley Borate.....	47.38%
Albany Slip.....	26.31
Ball Clay.....	<u>26.31</u>

100.00%

Add: Red Iron Oxide..... 5.26%

Ash/Slip Glaze

(Cone 10-12)

Mixed Ashes.....	33.33%
Whiting.....	16.67
Albany Slip.....	33.33
Kaolin.....	<u>16.67</u>

100.00%

Add: Red Iron Oxide..... 3.33%

Alkaline Glaze

(Cone 10-12)

Mixed Ash.....	27.27%
Gerstley Borate.....	9.09
Whiting.....	9.09
Potash Feldspar.....	9.09
Cullet.....	9.09
Local Brick Clay.....	36.37

100.00%

PVC Glaze

(Cone 10-12)

Gerstley Borate.....	50%
Plastic Vitrox Clay.....	50

100%

For a cream-colored variation, add 5% Superpax and 2.5% rutile; for tan, add 5% rutile; and for blue, add 4.2% Superpax and 2.1% cobalt carbonate.

Cullet/Ash Glaze

(Cone 10-12)

Gerstley Borate.....	10 %
Unwashed Wood Ash (mostly pine and oak).....	40
Cullet.....	30
Ball Clay.....	15
Local Iron Rock (ground with mortar and pestle)	5

100%

Base White Glaze

(Cone 10-12)

Gerstley Borate.....	10.0%
Whiting.....	5.4
Zinc.....	12.6
Potash Feldspar.....	28.8
Kaolin.....	25.2
Flint.....	18.0

100.0%

For blue, add 1 % cobalt carbonate.

To make slips for onglaze brushwork, I put a pint of liquid glaze in a quart jar, then add 1 or 2 spoonfuls of kaolin and water. Color variations are equally casual: For blue, I add 1 or 2 spoonfuls cobalt carbonate. For brown/black, I add 1 spoonful each of iron oxide, copper carbonate and manganese dioxide. For gray/green, I add 1 spoonful nickel oxide and 1 spoonful Gerstley borate or borax. For green or pinkish brown, I add 1 spoonful chrome oxide and 1 spoonful Gerstley borate. And for white, I add 1 spoonful of titanium dioxide and 1 spoonful zinc or tin oxide.



Animal face jugs, to 6 inches (15 centimeters) in height, thrown and altered stoneware, \$200 each, by Stephen Hawks, Lumpkin, Georgia.

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*Application Deadlines for Exhibitions,
Fairs, Festivals and Sales*

International Exhibitions

November 15 entry deadline

Omaha, Nebraska "Spiritual Art IV" (December 4-26). Juried from slides. Fee: \$30 for up to 3 slides; \$5 each additional slide. For prospectus, send SASE to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; see website at www.periodgallery.com; telephone (402) 556-3218.

December 15 entry deadline

Omaha, Nebraska "Faces III" (January 3-24, 2002). Juried from slides. Entry fee: \$30 for up to 3 slides; \$5 each additional slide. For prospectus, send SASE to Period Gallery, 5174 Leavenworth, Omaha 68106; e-mail shows@periodgallery.com; see website at www.periodgallery.com; or telephone (402) 556-3218.

December 31 entry deadline

Koblenz, Germany "Salzbrand 2002" (September 2002), open to professional or student ceramists who salt fire. Juried from slides. Contact Handwerkskammer Koblenz, Galerie Handwerk Koblenz, Rizzastr. 24-26, 56068 Koblenz; telephone (49) 26 139 8271; fax (49) 26 139 8993; or e-mail galerie@hwk-koblenz.de.

January 15, 2002, entry deadline

Providence, Rhode Island "Vases," (March 29-April 21, 2002), open to utilitarian or sculptural works in clay, glass or metal by artists residing in the United States or Canada. Juried from slides. Juror: Jacquelyn Rice, ceramics chair, RISD. Entry fee: \$20 for up to 3 slides; each additional slide, \$5. For prospectus, send SASE to Peck Gallery, 424 Wickenden St., Providence 02903.

January 25, 2002, entry deadline

Pittsburg, Kansas "Plain Arts IV International Juried Exhibition" (April 17-May 8, 2002), open to artists over the age of 18, residing in the United States, Canada or Mexico. Juried from slides. Juror: Sandra Blain, ceramics professor, The University of Tennessee, Knoxville; director emeritus, Arrowmont School of Arts and Crafts, Gatlinburg. Entry fee: \$20. Awards. For prospectus, send SASE to Pittsburg State University, Plain Arts IV, Art Dept., Porter Hall, 1701 S. Broadway Ave., Pittsburg 66762; or, for further information, telephone (620) 235-4305, or e-mail StephanieBowman@showman@pittstate.edu.

February 16, 2002, entry deadline

Baldwin City, Kansas "The 2002 International Orton Cone Box Show" (March 26-April 30, 2002, then traveling for 2 years), open to works composed of more than 50% fired clay that will fit into a large Orton cone box (3x3x6 inches). Juried from actual works. Jurors: Willfredo Torres Alberne, Cuba; Mitsuo Shoji, Japan; and Patti Warashina, United States. Entry fee: \$30 (includes return shipment of piece). Awards: \$200,

For a free listing, please submit information on juried exhibitions, fairs, festivals and sales at least four months before the event's entry deadline (add one month for listings in July and two months for those in August). Regional exhibitions must be open to more than one state. Mail to Call for Entries, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102; e-mail to editorial@ceramicsmonthly.org; or fax to (614) 891-8960.

plus purchase awards. Commission: 10%. For prospectus, send business-size SASE to Inge Balch, Dept. of Art/Ceramics, Baker University, PO Box 65, Baldwin City 66006-0065.

February 28, 2002, entry deadline

Mino, Japan "The Sixth International Ceramics Competition Mino, Japan" (October 12-November 4, 2002), judging in two categories: ceramics design and ceramic arts. When application (with registration fees) is received by February 28, organizers will send applicant documents for return. Juried from actual works that must be delivered between June 3 and 14 by courier; or, if in person, on June 22 and 23. (Artists are responsible for all shipping fees; charges for return shipment from Japan are about three times higher than those to Japan.) Jurors, ceramics design: Nino Caruso, Alan Chan, Motomi Kawakami, Fumi Kimura, Shin Matsunaga, David Queensberry and Tapio Yli-Viikari. Jurors, ceramic arts: Carlos Carle, Sueharu Fukami, Paul Greenhalgh, Cai Guo-Qiang, Kenji Kaneko, Kozo Kato and Janet Mansfield. Fee: 1 entry, 4000 yen (approximately US\$33); 2, 7000 yen (US\$58); 3, 10,000 yen (US\$83); 4, 12,000 yen (US\$100); 5, 14,000 yen (US\$117); or 6 entries, 16,000 yen (US\$133).

Awards (identical for both categories): grand prize, 3 million yen (approximately US\$25,000); gold award, 1 million yen (US\$8000); 2 silver awards, 500,000 yen (US\$4000) each; 5 bronze awards, 300,000 yen (US\$2500); 7 judge's awards, 200,000 yen (US\$1600). For prospectus or further information, contact International Ceramics Festival '02 Mino, Japan, Executive Committee Office, 5-68-1 Ueno-cho, Tajimi City, Gifu Pref., 507-8708; e-mail icfmino@synnet.or.jp; see website at www.synnet.or.jp/festival.mino/; telephone (81) 572 25 4111; or fax (81) 572 25 4138.

United States Exhibitions

November 8 entry deadline

El Cajon, California "Viewpoint: Ceramics 2002" (January 28-February 14, 2002). Juried from slides. Juror: David McFadden, Museum of Contemporary Crafts, New York City. Fee: \$20 for up to 3 entries. Commission: 30%. Awards: \$1000, \$750 and \$500. For application, contact Grossmont College Hyde Art Gallery, 8800 Grossmont College Dr., El Cajon 92020-1799; or telephone (619) 644-7299.

November 23 entry deadline

Thibodaux, Louisiana "Utilitarian Ceramic National 2002" (February 4-28, 2002), open to artists 18 or older living in the United States or Canada. Work must be for sale; no commission. Juried from 3 slides per entry. Juror: Ron Meyers, professor emeritus, University of Georgia. Entry fee: \$25 for up to 3 entries. Awards: \$2000 in purchase; \$ 1000 in cash. Contact Dennis Sipiorski, Nicholls State University Dept. of Art, PO Box 2025, Thibodaux 70310; telephone (985) 448-4597; fax (985) 448-4596; or e-mail art-cld@nicholls.edu.

December 15 entry deadline

Detroit, Michigan "The Vase" (March 1-April 13, 2002), open to functional or sculptural ceramic vases. Juried from slides. Fee: \$10 for 3 entries. For prospectus, send SASE to The Vase, Pewabic Pottery, 10125 E. Jefferson, Detroit 48214; or telephone (313) 822-0954.

January 9, 2002, entry deadline

Wichita, Kansas "Art Show at the Dog Show" (three venues: February 26-March 30, 2002, February 26-April 3, 2002, and April 5-7, 2002), open to works depicting dogs. Juried from slides. Fee: \$30; up to 3 entries. Awards: \$10,000. For entry form or further information, contact Mrs. Pat Deshler, 7520 Oak Tree Ln., Kechi, KS 67067;

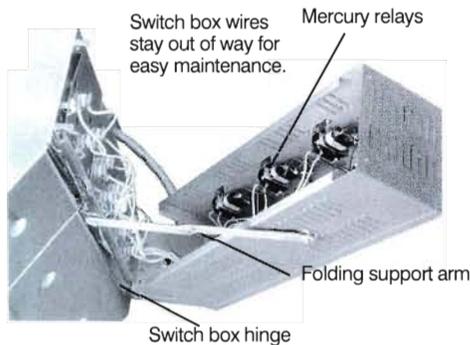
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opens forward. A folding support arm holds the box open for easier maintenance. Changing the thermocouple takes only minutes. The box opens without strain on the element wires. The box is designed for fast removal when separating the collars.

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cially for glazes with iron red, zinc and titanium. Enjoy exploring the full potential of your favorite glazes.

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A bank of high-amp, UL/CUL and NEC compliant fuses protects the electrical system. Dropped, recessed brick grooves seat the elements for long life. The top row of 2" high firebricks is blank for easy replacement.

The Viking-28 uses 3" thick firebrick throughout. For added block insulation behind the sidewalls, ask about our Viking II-27.

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Call for Entries

e-mail wichitapudel@aol.com; telephone (316) 744-0057; or fax (316) 744-0293.
January 11, 2002, entry deadline

St. Petersburg, Florida "Necessary Objects: Functional Pottery National Juried Exhibition" (March 8-April 26, 2002), open to artists 18 and over; works must not exceed \$600 per piece or set. Juried from slides of up to 3 works. For prospectus, contact Amanda Cooper, do The Arts Center, 719 Central Ave., St. Petersburg 33701; or e-mail amanda.cooper@theartscenter.org.

San Angelo, Texas "ART. VERSION 2.0" (March 6-31, 2002), open to works in all media. Juried from slides. Fee: \$25 for up to 4 slides; each

additional slide, \$5. For prospectus, send SASE to J Walker Gallery, 221 S. Chadbourne, San Angelo 76903; or e-mail marysofia@hotmail.com.
January 15, 2002, entry deadline

Overland Park, Kansas "Under the Chuppah" (April 14-June 1, 2002), open to objects in all media used in the Jewish wedding. Juried from slides. Jurors: Laura Kruger, curator, Hebrew Union College, New York City; and Sharyn Brooks Katzman, art historian/educator. For further information, send SAE to Kansas City Jewish Museum, 5500 W. 123rd St., Overland Park 66209; see website at www.kc-jewishmuseum.org; or telephone (913) 266-8413.

Lancaster, Pennsylvania "10th Annual Strictly Functional Pottery National" (April 26-May 27, 2002). Juried from up to 3 slides. Fee: \$20. Juror: Jack Troy. Awards: over \$3500 in cash and mer-

chandise. For prospectus, send business-size SASE to Jean B. Lehman, Director SFPN, Market House Craft Center, PO Box 204, East Petersburg, PA 17520; or download application from website at www.art-craftpa.com/sfpnapp.html.

January 18, 2002, entry deadline

Cambridge, Massachusetts "Cambridge Art Association, National Prize Show" (May 3-June 24, 2002), open to all media except video. Juried from slides. Juror: Lisa Dennison, deputy director and chief curator, Guggenheim Museum, New York. Awards: best of show, \$2000, and 10 others. For prospectus, send SASE to Cambridge Art Association, 25 Lowell St., Cambridge 02138; or see website at www.cambridgeart.org.

February 1, 2002, entry deadline

Chicago, Illinois "13th Annual Teapot Show: On the Road Again" (April 7-May 19, 2002), open to functional, fun or funky teapots in all media and dimensions. Juried from up to 2 slides (with SASE). Entry fee: \$20. For further information, contact A. Houberbocken, Inc., PO Box 196, Cudahy, WI 53110; or telephone/fax Joan Houlehen (414) 481-4000.

Galesburg, Illinois "GALEX 36" (March 16-April 13, 2002), open to works in all media. Juried from 4 slides. Juror: Fredrick Ortner, professor of art, Knox College, Galesburg. Entry fee: \$20. Awards: over \$2000. For prospectus/further information, contact Galesburg Civic Art Center, 114 E. Main St., Galesburg 61401; e-mail artcenter@gallatinriver.net; or telephone (309) 342-7415.

February 2, 2002, entry deadline

Lindsborg, Kansas "Aesthetics 2002" (May-June, 2002), open to works in all media. Juried from slides. Cash and merit awards. For prospectus, send business-size SASE to Aesthetics 2002, Dept. CM, PO Box 348, Lindsborg 67456.

February 22, 2002, entry deadline

Lincoln, California "Feats of Clay XV" (April 27-May 26, 2002), open to artists working in the United States and territories. Juried from slides. Juror: Warren MacKenzie. Fee: \$15 for 1 entry; \$25 for 2; \$30 for 3. Awards: approximately \$9000 in place, purchase and merit. For prospectus, send #10 SASE to Lincoln Arts, 540 F St., Lincoln 95568; or see website at www.lincolnararts.org.

March 1, 2002, entry deadline

Notre Dame, Indiana "i.d. a.d. 2003" (Fall 2003), open to works in all media exploring contemporary approaches to gender/identity. Juried from slides, curriculum vitae and artist's statement (with SASE). Contact Krista Hoefle, Gallery Director, Saint Mary's College, Notre Dame 46556.

Kent, Ohio "Second Annual National Juried Cup Show" (May 15-June 8, 2002). Juried from slides. Juror: Larry Bush, professor of art, Rhode Island School of Design. For further information, send SASE to Anderson Turner, Director, Gallery 138, 138 E. Main St., Kent 44240; or e-mail Gallery138@kent.edu.

Regional Exhibitions

November 5 entry deadline

Lexington, Massachusetts "The State of Clay" (March 3-30, 2002), open to former and current residents of Massachusetts. Juried from slides. Juror: Bill Daley. Entry fee: \$20. For application form, send SASE to Ceramics Guild, Lexington Arts and Crafts Society, 130 Waltham St., Lexington 02421; telephone (781) 862-9696.

November 13 entry deadline

Topeka, Kansas "Topeka Competition 24" (March 2-April 1, 2002), open to artists residing in Colorado, Iowa, Kansas, Missouri, Nebraska,

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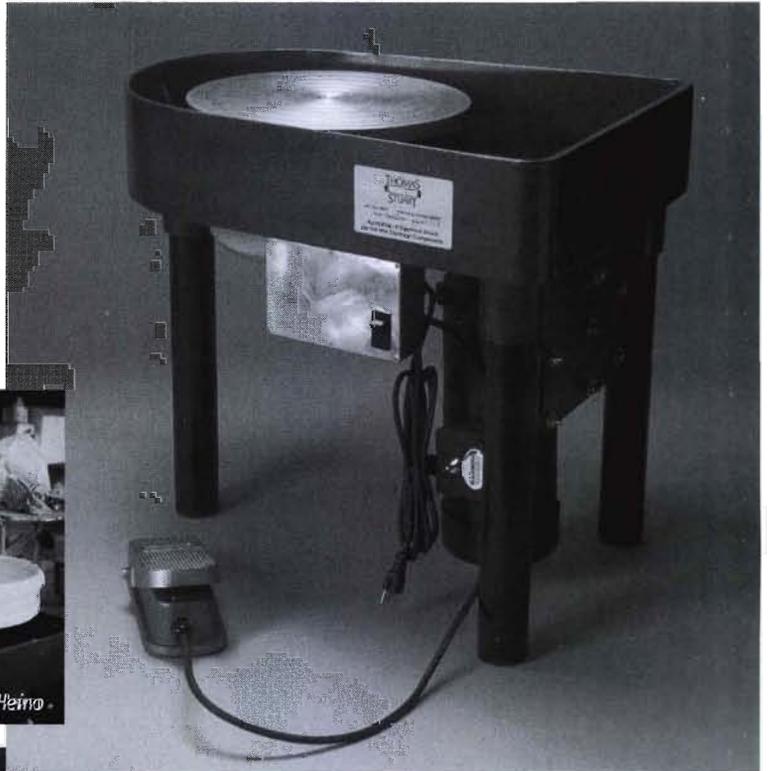
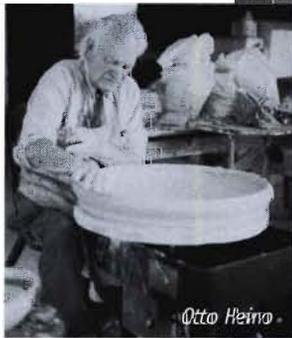
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Oklahoma or Wyoming. Juried from 1 slide per entry. Fee: \$25 for up to 3 entries. Juror: Victor Spinski, ceramist/educator, University of Delaware, Newark. Cash and purchase awards. For entry form, contact Topeka Competition 24, Topeka and Shawnee County Public Library, Alice C. Sabatini Gallery, 1515 S.W. 10th Ave., Topeka 66604-1374; or telephone (785) 580-4516.

December 1 entry deadline

Kansas City, Missouri "Reflections: Midwest Artists and Their Mentors" (March 8-23, 2002), open to artists residing in Arkansas, Iowa, Kansas, Missouri, Nebraska or Oklahoma. Juried from up to 3 slides and a paragraph describing skills/inspirations derived from a mentor. Juror: Clary Illian. Entry fee: \$25. Cash and purchase awards. For prospectus, contact KC Clay Guild, PO Box 140322, Kansas City 64114; e-mail jswhitaker@msn.com; or telephone (816) 363-7638.

February 1, 2002, entry deadline

Las Cruces, New Mexico "From the Ground Up XXI" (April 5-May 4, 2002), open to ceramists residing in Arizona, Colorado, New Mexico, Texas or northern Mexico. Juried from 3 slides. Juror: Doug Jeck, associate professor/chair of ceramic art, University of Washington, Seattle. For prospectus/further information, send SASE to Las Cruces Potters' Guild, c/o Michelle Arterburn, 105 Pecan Dr., Las Cruces 88001; e-mail mkarterburn14@aol.com; or telephone (505) 524-0773.

February 15, 2002, entry deadline

Hempstead, Long Island, New York "Tabletop 2002" (September 3-December 13, 2002), open to 2- and 3-dimensional art and craft by residents of Connecticut, New Jersey or New York. Juried from slides. For entry form and further information, send SASE to Long Island Craft Guild, c/o Lil Dodsen, 133 Crooked Hill Rd., Huntington, NY 11743.

March 18, 2002, entry deadline

Ft. Walton Beach, Florida "10th Annual Southeast Regional Juried Fine Arts Exhibition" (May 20-June 14, 2002), open to artists 18 years and older who reside in the Southeast region of the United States. Juried from up to 2 slides per entry. Fee: \$30 for first entry; each additional entry (up to 3), \$5. For prospectus, send SASE to M. A. Eady, Arts and Design Society, 17 First St., SE, Ft. Walton Beach 32548; or e-mail adso@cybertron.com.

Fairs, Festivals and Sales

November 16 entry deadline

Philadelphia, Pennsylvania "Eighth Annual Philadelphia Furniture and Furnishings Show" (April 19-21, 2002). Juried from slides. E-mail pffshow@erols.com; download application from www.pffshow.com; or telephone (215) 440-0718.

December 15 entry deadline

Guilford, Connecticut "Guilford Handcraft Expo 2002" (July 18-20, 2002). Juried from slides. Entry fee: \$30. Late application deadline: January 10, 2002, with entry fee of \$50. For prospectus, contact the Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford 06437; e-mail info@handcraftcenter.org; see website at www.handcraftcenter.org; or telephone (203) 453-5947.

January 4, 2002, entry deadline

Morristown, New Jersey "Spring Crafts at Morristown" (March 22-24, 2002) and "Holiday

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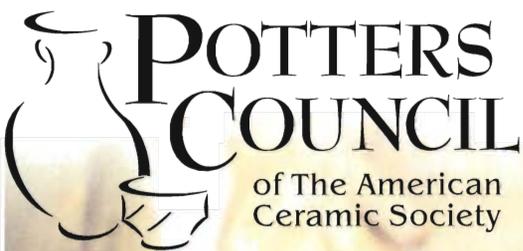
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Call for Entries

Crafts at the Morristown Armory" (December 20-22, 2002). Juried from 5 slides of work plus 1 of booth. Entry fee: \$20 for all 8 shows sponsored by Artrider. For further information, contact Artrider Productions, PO Box 28, Woodstock, NY 12498; e-mail crafts@artrider.com; telephone (845) 331-7900; or fax (845) 331-7484.

New York, New York "Spring Crafts Park Avenue" (April 5-7, 2002); "Fall Crafts Park Avenue" (October 4-6, 2002); "Holiday Crafts Park Avenue" (December 6-8, 2002); "Holiday Crafts New York" (December 13-15, 2002). Juried from 5 slides of work plus 1 of booth. Entry fee: \$20 for all 8 shows sponsored by Artrider. Contact Artrider Productions, PO Box 28, Woodstock, NY 12498; e-mail crafts@artrider.com; telephone (845) 331-7900; or fax (845) 331-7484.

Tarrytown, New York "Spring Crafts at Lyndhurst" (May 17-19, 2002) and "Fall Crafts at Lyndhurst" (September 20-22, 2002). Juried from 5 slides of work plus 1 of booth. Entry fee: \$20 for all 8 shows sponsored by Artrider. Contact Artrider Productions, PO Box 28, Woodstock, NY 12498; e-mail crafts@artrider.com; telephone (845) 331-7900; or fax (845) 331-7484.

January 15, 2002, entry deadline

Allentown, Pennsylvania "Mayfair Festival of the Arts" (May 23-27, 2002). Juried from 3 slides of work plus 1 of display. Entry fee: \$20. Booth fee: \$285 for a 10x10-foot space. For prospectus, contact Mayfair, 2020 W. Hamilton St., Allentown 18104; e-mail info@mayfairfestival.org; see website at www.mayfairfestival.org; or telephone (610) 437-6900.

January 18, 2002, entry deadline

Acworth, Georgia "Acworth Beach ArtFaire Spring Festival of Art" (April 27-28, 2002), open to fine art and craft. Juried from 3 photos of work plus 1 of display. For further information, e-mail ArtFaire at info@art-faire.net; or telephone (707) 966-1990.

January 20, 2002, entry deadline

Great Barrington, Massachusetts "The Berkshires Summer Art Festival" (July 5-7, 2002). Juried from slides. Location: Butternut Ski Resort. For further information, see website at www.berkshiresummerartfestival.com; or telephone (800) 834-9437.

January 31, 2002, entry deadline

Frederick, Maryland "The Frederick Festival of the Arts" (June 1-2, 2002). Juried from slides. Cash awards. For further information, contact Jasmine N. Sneed, Frederick Festival of the Arts, PO Box 3080, Frederick 21705; telephone (301) 694-9632; e-mail festarts@fred.net; or see website at www.frederickarts.org.

February 8, 2002, entry deadline

Ann Arbor, Michigan "43rd Annual Ann Arbor Street Art Fair" (July 17-20, 2002). Juried from 5 slides. Entry fee: \$25. Booth fee: \$550. Awards: \$3000. Contact Ann Arbor Street Art Fair, PO Box 1352, Ann Arbor 48104; e-mail AASAFair@aol.com; see website at www.artfair.org; telephone (734) 994-5260; fax (734) 994-0504.

March 15, 2002, entry deadline

New Brunswick, New Jersey "28th Annual New Jersey Folk Festival Juried Craft Market" (April 27, 2002). Juried from 4 slides. Entry fee: \$5. Booth fee: \$125. Location: Douglass campus of Rutgers, the State University. For application or further information, telephone Helene Grynberg at the American Studies Department, (732) 932-9174; or e-mail njff@rci.rutgers.edu; or see website at http://njfolkfest.rutgers.edu.

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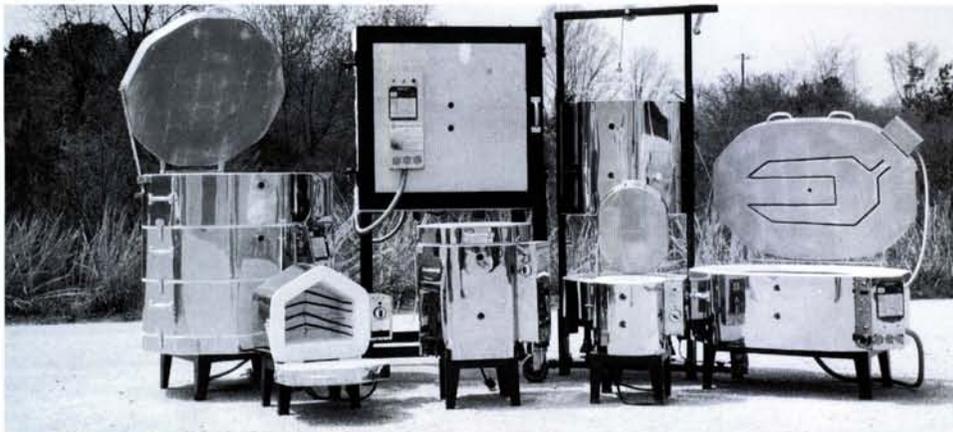
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Suggestions

From Readers

Marble Mixing Magic

When you rinse out old plastic hand lotion bottles to use them for slip decorating (because the hole in the screw-top cap is the perfect size), drop a marble into the bottle to keep the slip well mixed with just a few shakes.—*Jeri Schwerin, Duluth, Minn.*

Vertical Puging

After purchasing a pugmill for my very small studio, it was difficult to find space for it. I found a relatively unused corner and hung it vertically on the wall, with a shelf above it for the motor. I can clamp dies on the nozzle and use it as an extruder as well.—*Diane Heart, Brewster, Mass.*

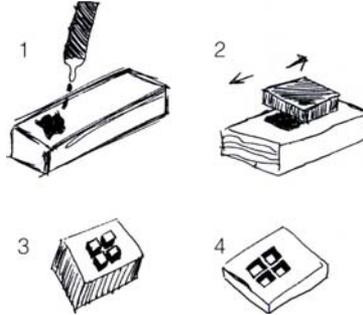
Radiant Heat

The best thing we ever did in our studio was to install radiant heating. It keeps clay and glazes warm, dries pots evenly, creates no dust and keeps me toasty. It costs more to install, but is well worth it. Radiant heating consists of tubing installed beneath a floor. The heat from the hot water running through

the tubing is transferred to the floor and radiates throughout the room.—*Susan Dimm-Fry, West Chatham, Mass.*

What a Relief

to make relief prints or stamps, carve into wood putty. It is easier, and can allow sharper details, than wood. Apply a thin layer of wood putty in the shape you want to a piece of wood (1). Allow it to harden for a day or two. Sand it flat (2) and carve it, according to



the image you want (3). Be sure to make this the exact reverse of the finished image. Raised surfaces on the stamp will be recessed in the clay (4).—*Moses Howard, Evans, Ga.*

Recycling Panty Hose

To get an extra few miles out of unwearable panty hose, cut across the leg to make

nonmarring support bands for wet handbuilt forms. Also, use the length of the leg to support taller pieces by “staking” them out like you would for a tomato plant. The tension will remain and will continually adjust to the shrinkage of the piece.—*Mary Pechacek, Duluth, Minn.*

Wheel Meal

Before you start to throw, put a plastic place mat on the table area of your wheel. This makes cleanup easy. You can get these place mats at discount stores for about a quarter each.—*Juliet Martin, Augusta, Ga.*

Spinning the Light Hits

Old vinyl records make excellent lightweight bats—especially nice when you need to turn a pot over. Removing the paper label is a good idea.—*Martha Legg, Roanoke, Va.*

Share your ideas with others. Previously unpublished suggestions are welcome individually or in quantity. *Ceramics Monthly* will pay \$10 for each one published. Include a drawing or photograph to illustrate your idea and we will add \$10 to the payment. Mail to *Ceramics Monthly*, PO Box 6102, Westerville, Ohio 43086-6102, e-mail to editorial @ceramicsmonthly.org or fax to (614) 891-8960.

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Calendar

Events to Attend—Conferences,
Exhibitions, Workshops, Fairs

Conferences

Missouri, Kansas City *March 13-16, 2002* "Riffs*Rhythm*Regeneration," National Council on Education for the Ceramic Arts' 36th annual conference. Contact Sandy Early, NCECA Office, PO Box 777, Erie, CO 80516-0777; telephone (866) 266-2322; fax (303) 828-0911; or e-mail office@NCECA.net.

Solo Exhibitions

Arizona, Scottsdale *November 14-December 31* Jun Kaneko; at Bentley Gallery, 4161 N. Marshall Way.
California, Sacramento *November 1-December 1* Jacqueline Hurlbert, figurative sculpture; at exploding head gallery, 924 12th St.

California, Santa Monica *through November 24* Ralph Bacerra; at Frank Lloyd Gallery, Bergamot Station, 2525 Michigan Ave.

D.C., Washington *through January 15, 2002* "Architectural Passages," collaborative archways, columns and freestanding sculptures by Xinya Marin and Peter King; at the Organization of American States, 17th St. and Constitution Ave., NW.

Illinois, Chicago *through November 24* Jun Kaneko, dangos, wall slabs and sculptural works made recently in Europe; at Klein Art Works, 400 N. Morgan.

Iowa, Iowa City *November 5-30* Elizabeth Maurland; at AKAR Architecture and Design, 4 S. Linn St.

Massachusetts, Boston *through November 27* "The Beauty of the Seen," vessels by Brother Thomas; at Pucker Gallery, 171 Newbury St.

November 30-January 2, 2002 Hanako Nakazato; at Genovese Sullivan, 47 Thayer St.

Massachusetts, Springfield *through January 6, 2002* "Reflections from the Fire: Ceramics of Brother Thomas"; at the Springfield Museum of Fine Arts, corner of State and Chestnut sts.

Massachusetts, Worcester *through November 17* Mikhail Zakin retrospective; at Worcester Center for Crafts, 25 Sagamore Rd.

Michigan, Ferndale *December 8-January 19, 2002* Jean-Pierre Laroque, recent work; at Revolution, 23257 Woodward Ave.

Minnesota, Rochester *November 17-December 30* Maren Kloppmann; at the Rochester Art Center, 320 E. Center St.

Missouri, Kansas City *November 9-24* Matt Long, "The Gesture of Porcelain: Functional Pottery"; at Red Star Studios, 821 W. 17th St.
New Jersey, Wayne *through November 30* Bill Stewart, sculpture; at Ben Shahn Galleries, William Paterson University, 300 Pompton Rd.

New Mexico, Santa Fe *November 9-30* Gretchen Wachs; at LewAllen Contemporary, 129 W. Palace Ave.

For a free listing, submit announcements of conferences, exhibitions, workshops and juried fairs at least two months before the month of opening. Add one month for listings in July; two months for those in August. Mail to Calendar, *Ceramics Monthly*, PO Box 6102, Westerville, OH 43086-6102; e-mail to editorial@ceramicsmonthly.org; or fax to (614)891-8960.

November 16-30 Liz Wolf, "Transitions," clay and mixed-media sculptures. *December 14-30* Beverly Magennis, "Good Fortune Dolls"; at the Munson Gallery, 225 Canyon Rd.

New York, New York *through November 3* "Around the Centerpiece," porcelain tableware by Andrew Brayman; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St.

through November 3 Bodil Manz. *November 6-December 1* "Beatrice Wood: Gilded Vessels." *December 4-January 5, 2002* Ron Nagle. John Pagliaro; at Garth Clark Gallery, 24 W. 57th St.
North Carolina, Charlotte *November 10-December 7* Virginia Scotchie, "Domestic Abstractions"; at Rowe Art Gallery, University of North Carolina-Charlotte.

North Carolina, Seagrove *November 1-30* Tara McGee, functional pottery. *December 1-31* Julie Olson, clay boxes; at Blue Moon Gallery, 1387 Hwy. 705, S.

Ohio, Canton *November 24-February 24, 2002* Paul Soldner, "The Last Ten Years," sculptures and monoprints; at the Canton Museum of Art, 1001 Market Ave., N.

Oregon, Portland *November 8-December 2* Kim Murton. *December 6-January 6, 2002* Jere Grimm; at Contemporary Crafts Gallery, 3934 S.W. Corbett Ave.

Pennsylvania, Philadelphia *through January 31, 2002* Installation of "Chaco Memory," a porcelain form by Paula Winokur; at the Philadelphia International Airport, US Airways terminal.

Pennsylvania, Pittsburgh *through November 7* Dale Huffman, wood-fired forms. *November 9-January 2, 2002* Bob Buncher, sculpture; at the Clay Place, Mineco Bldg., 5416 Walnut St.

South Carolina, Greenwood *through November 30* Stephen C. Cappelli, porcelain and stoneware platters and pouring vessels; at the Monsanto Gallery, Lander University, Stanley Ave.

Texas, Houston *November 2-December 6* Jeff Oestreich; at North Harris College, 2700 W. W. Thorne Dr.

Texas, Odessa *November 2-December 23* James Watkins, "A Meditation of Fire"; at Ellen Noel Art Museum, 4909 E. University Blvd.

Virginia, Herndon *through November 27* Sam Taylor, wood-fired pottery, "Big Handles, Small Cups"; at Earth and Fire Pottery, 775 Station St.
Washington, Kirkland *November 8-December 9* Carol Gouthro, "Hortus Vasa"; at Foster/White Gallery, 126 Central Way.

Wisconsin, Sheboygan *through December 2* Kukuli Velarde, "Cantares de Vida (The Ischappuitu Series)," *through January 13, 2002* M. Elisabeth Higgins-O'Connor, "Pure Magic"; at John Michael Kohler Arts Center, 608 New York Ave.

Group Ceramics Exhibitions

Colorado, Denver *through January 6, 2002* "Sunken Treasures: Ming Dynasty Ceramics from a Chinese Shipwreck." *through April 28, 2002* "China Meets the American Southwest: Pottery Designs and Traditions"; at Denver Art Museum, 100 W. 14th Ave. Pkwy.

D.C., Washington *through January 6, 2002* "Beautiful Bodies: Form and Decoration of African Pottery"; at the Smithsonian's National Museum of African Art, 950 Independence Ave., SW.

through January 15, 2002 "Artistic Imaginings in Clay," juried exhibition of tiles and architectural ceramics; at the Art Museum of the Americas, 201 18th St., NW.

through March 10, 2002 "Storage Jars of Asia," vessels from the second millennium B.C. to the

16th century. *December 9—October 27, 2002* "The Potter's Brush: The Kenzan Style in Japanese Ceramics"; at the Freer Gallery of Art, Smithsonian American Art Museum, Jefferson Dr. at 12th St., SW.

Georgia, Gainesville *November 29-January 6, 2002* "From Shoulder to Foot," curated exhibition of works by 28 functional potters from the Southeastern United States; at Quinlan Visual Arts Center, Historical District, Green St. and North Ave.

Georgia, Roswell *November 2—6* "Works in Clay" by instructors and artists at the Roswell Visual Arts Center; at the Roswell Visual Arts Center, 10495 Woodstock Rd.

Illinois, Chicago *through November 4* Functional ware by Xiaosheng Bi and Linda Sikora. *November 17—December 31* "16 Hands"; at Lill Street Art Center, 1021 W. Lill.

Indiana, Ft. Wayne *through December 8* Jeff and Tom Unzicker, wood-fired stoneware; at Charlie Cummings Clay Studio, 4130 S. Clinton St.

Iowa, Iowa City *through November 2* Chuck and Nancy Hindes; at AKAR Architecture and Design, 4 S. Linn St.

Kentucky, Lexington *November 4—December 31* "Handles and Spouts: Functional Contemporary Teapots"; at the Headley-Whitney Museum, 4435 Old Frankfort Pike.

Kentucky, Richmond *through November 1* "Traditional Pottery of Jatumpamba"; at Giles Gallery, Campbell Bldg., Eastern Kentucky University.

Louisiana, New Orleans *through January 13, 2002* "Belleek: Innovation, Form and Technique"; at the New Orleans Museum of Art, City Park, 1 Collins Diboll Circle.

Maryland, Baltimore *through November 10* "In the Spirit of the Ancients," curated exhibition of works by Jimmy Clark, Clara Couch, Patrick Crabb, Gerry Eskin, Susanna Espinosa, Rick Hirsch, Margaret Keelan, Jane Perryman, Beth Thomas, Jack Thompson, Thomas Werneke. *November 17-December 24* "Winterfest 2001," decorative and functional works by 30 artists; at Baltimore Clayworks, 5707 Smith Ave.

Maryland, Hagerstown *through January 6, 2002* "Creations in Clay: Twelve Baltimore Clayworks Artists," functional forms and sculpture by Jane Bialek, Jewell Gross Breneman, Ray Chen, Mary K. Cloonan, Ann M. Hazels, Matthew Hyleck, JoAnn Kandel, Lauren Levine, Leigh Taylor Mickelson, Jane G. Miller, Sonya Nell Meeker and Samuel Wallace; at the Washington County Museum of Fine Arts, 91 Key St., City Park.

Massachusetts, Worcester *through November 17* "Mikhail Zakin: The Artist as Teacher," works by Zakin and four of her former students: Joan Daub, Kevin Donahue, Susan Eisen and Robbie Lobell. *November 2—19* "Gone Bowling," juried exhibition of bowls; at the Worcester Center for Crafts, 25 Sagamore Rd.

Michigan, Livonia *December 1—31* "Four Women Four Directions," ceramics by Nancy Guido, Debbie Liberman, Margaret Nowak and Donna Williams; at the Civic Center Library Gallery, corner of 5-Mile and Farmington rds.

Minnesota, Minneapolis *through November 3* "Surface Tensions: The Art of Shino," works by Lynn Smiser Bowers, Tom Coleman, Malcolm Davis, John Glick, Mary Law and Jim Robinson. *November 18-December 29* "Holiday Invitational"; at the Northern Clay Center, 2424 Franklin Ave., E.

New Jersey, Closter *November 2—25* "Potters Gold," exhibition of sculpture and functional ceramics by Don Bradford, Jennie Chien, Sarah



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Calendar

Coble, Lenore Depace, Susan Eisen, Martha Krainin, Deborah Lebel, Nikki Lewis, Toby Rosenberg, Jim Shaughnessy and Yuji Yasui; at the Belskie Museum of Art and Science, adjacent to the Closter Library, 280 High St.

New Mexico, Santa Fe *through November 3* "Salt and Ash," national invitational of works by 25 artists. *November 9—December 7* "For the Table," dinnerware by 75 artists. *December 21—January 19, 2002* Ceramics by Wesley Anderegg, George Bowes and Kathy King; at Santa Fe Clay, 1615 Paseo de Peralta.

November 9-30 "A1₀, • 2SiO₂, • 2H₂O: New Works in Clay" by 19 New Mexico artists; at Governor's Gallery, State Capitol Bldg.

New York, New York *29—December 19* "Holiday Gift Shop"; at Jane Hartsook Gallery, Greenwich House Pottery, 16 High St.

North Carolina, Asheville *through November 4* "Fine and Functional: Early Buncombe County Pottery"; at Asheville Art Museum, 2 S. Pack Sq. at Pack PL

November 8—December 14 "The Hand Held Cup Show," juried exhibition of nearly 200 cups; at Odyssey Gallery, 242 Clingman Ave.

November 28—January 9, 2002 Large porcelain vessels by Gwen Heffner and wall relief murals by Lisa Tevia-Clark; at the Folk Art Center of the Southern Highland Craft Guild, Milepost 382, Blue Ridge Pkwy.

North Carolina, Charlotte *through November 18* "Salt Glaze from the Rhineland to Randolph County"; at the Mint Museum of Art, 2730 Randolph Rd.

North Carolina, Seagrove *through December 29* "North Carolina Clay: Past and Present," works by 44 contemporary artists plus historic work; at the North Carolina Pottery Center, 250 East Ave. Pennsylvania, Chester Springs *through November 10* "A View of Contemporary Ceramics"; at Chester Springs Studio, 1671 Art School Rd. Pennsylvania, Philadelphia *through November*

11 "Poetics of Clay: An International Perspective"; at Philadelphia Art Alliance, 251 S. 18th St. *November 2-11* "Le Grand Buffet." *November 30—December 23* "Holiday Exhibition"; at the Clay Studio, 139 N. Second St.

Utah, Blanding *through June 2002* "Transcending Boundaries; The Potters of Mata Ortiz," over 90 works; at the Edge of the Cedars State Park Museum, 660 W. 400 North.

Vermont, Waterbury Center *through November 15* "Emerging Artists of the U.S." *November 15—December 31* "Painted Pots: The Art of Majolica"; at the Vermont Clay Studio, Rte. 100/2802 Waterbury-Stowe Rd.

Washington, Kirkland *December 13—January 6, 2002* "From Paper to Form," ceramics by Margaret Ford, Carol Gouthro, Anne Hirondele, Jim Kraft, Katherine Mclean, Jeanne Quinn, Sandra Zeiset Richardson and Bridget Young; at Foster/White Gallery, 126 Central Way.

Ceramics in Multimedia Exhibitions

Arizona, Phoenix *November 3—March 3, 2002* "Hold Everything! Masterworks of Pottery and Basketry from the Heard Museum," over 120 works by Native American artists; at the Heard Museum, 2301 N. Central Ave.

November 10—April 7, 2002 "Secret World of the

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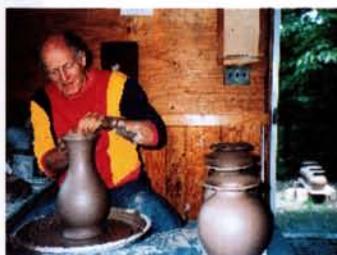
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- 5:30pm–7:00pm—Lecture/slide show

Saturday, November 17

- 9:00am–5:00pm—Workshop
- 12:00 noon–1:00pm—Lunch break

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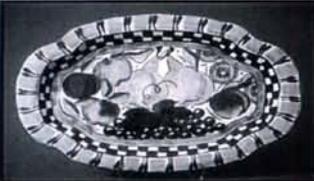
For registration information see us
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call Michael O'Toole at 614/794-
5824, or email motoole@acers.org



Jack Troy is well known as a potter, teacher and writer. Introduced to clay in 1962, and a potter ever since, he has taught more than 120 workshops for ceramists across the U.S. and Canada—as well as a dozen in New Zealand and Australia—and has been a visiting artist at more than 40 colleges and universities.

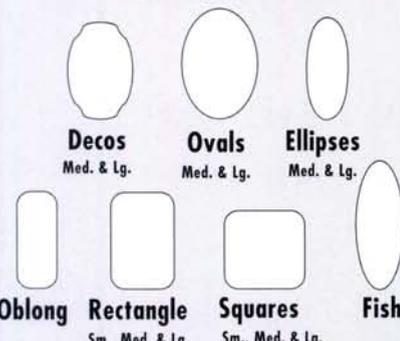
He is the author of *Salt-Glazed Ceramics*, the standard book on the subject, and has published exhibition catalogue essays, book reviews and more than 50 articles in *Ceramics Monthly*, *The Studio Potter*, *American Ceramics*, *Pottery in Australia*, and *Ceramics, Art and Perception*. His work has been featured in more than 35 one-man exhibitions, and dozens of regional and invitational shows, where it has received numerous awards. In 1982 and 1992 he received Crafts Fellowships from the Pennsylvania Council on the Arts. For his poetry, the Council awarded him a Fellowship in Literature in 1987.

Jack Troy is Assistant Professor of Art (part time) at Juniata College, in Huntingdon, Pa.; he established the college's ceramics program in 1968.



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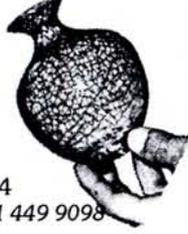


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Calendar

Forbidden City: Splendors from China's Imperial Palace"; at the Phoenix Art Museum, 1625 N. Central Ave.

Arizona, Tucson *through November 3* "Annual Dia de los Muertos Invitational Exhibition." *November 10-December 29* "Holiday Exhibition," including ceramic vessels by Randy O'Brien; at Obsidian Gallery, St. Philips Plaza, Ste. 90, 4340 N. Campbell Ave.

California, La Jolla *through December 17* "Festival of Lights," exhibition of menorahs. *November 17-December 31* "Holiday 2001"; at Gallery Alexander, 7925-A Girard Ave.

California, Mountain View *November 3-18* "Peninsula Open Studios Preview Exhibition"; at the Gallery at Mountain View City Hall, 500 Castro St.

California, San Francisco *November 30-December 2* "Ashes to Art," funerary art; at Firehouse, Ft. Mason Center.

December 1-30 "Second Annual Craft Showcase"; at the Museum of Craft and Folk Art, Ft. Mason Center, Bldg. A.

Connecticut, Greenwich *through January 27, 2002* "Empire of the Sultans: Ottoman Art from the Khalili Collection"; at the Bruce Museum, 1 Museum Dr.

Connecticut, Guilford *November 2-December 24* "Artistry 2001"; at the Shop at Guilford Handcraft Center, Rte. 77.

Connecticut, Westport *November 15-December 31* "Memories 2001," Christmas ornaments and Hanukah menorahs; at Signature, 48 Post Rd., E, at Main St.

Florida, Tampa *through December 30* "Craft Is a Verb: Selections from the Collection of the American Craft Museum"; at the Tampa Museum of Art, 600 N. Ashley Dr.

Florida, West Palm Beach *through November 21* "October International Competition"; at the Armory Art Center, 1703 Lake Ave.

Illinois, Chicago *through November 21* "Home and Hearth Exhibition," including pottery by Patricia Garrett; at Sawbridge Studios, 153 W. Ohio St.

Maryland, Ellicott City *through November 9* "Cacophony of Culture," four-person exhibition including ceramics by Rebecca Bafford and Nichole Hickey. "Shared Spirits and Sensibilities: Contemporary Asian Artists"; at the Howard County Center for the Arts, 8510 High Ridge Rd.

Massachusetts, Boston *November 10-January 6, 2002* "Animal Kingdom"; at the Society of Arts and Crafts, 175 Newbury St.

November 15-December 31 "Memories 2001," exhibition of Christmas ornaments and Hanukah menorahs; at Signature, Dock Sq., 24 North St.

Massachusetts, Chestnut Hill *November 15-December 31* "Memories 2001," exhibition of Christmas ornaments and Hanukah menorahs; at Signature, the Mall at Chestnut Hill.

Massachusetts, Mashpee *November 15-December 31* "Memories 2001"; at Signature, Mashpee Commons.

Massachusetts, Worcester *December 7-23* "Second Annual Faculty Show and Sale"; at the Worcester Center for Crafts, 25 Sagamore Rd.

Mississippi, Biloxi *through January 2, 2002* "Quill and Kiln: George Ohr Juried Exhibition"; at the Ohr-O'Keefe Museum of Art, 136 G. E. Ohr St.

Missouri, Springfield *through August 1, 2002* "Fifth Annual Juried Outdoor Sculpture Compe-

tion"; at the Open Air Sculpture Gallery, Federal Historic District.

New Jersey, Clinton *through November 4* "Compelled," including ceramic sculpture by Ruth Borgenicht; at the Hunterdon Museum of Art, 7 Lower Center St.

New Mexico, Albuquerque *through November 9* "Quiet Strength," three-person exhibition including pottery by Scott K. Roberts; at Weyrich Gallery, 2935D Louisiana Blvd., NE.

through November 9 "Ring of Fire," two-person exhibition including vessels by Elizabeth Fritsch; at Peter Eller Gallery, 206 Dartmouth, NE.

New York, Brooklyn *through January 6, 2002* "Vital Forms: American Art and Design in the Atomic Age, 1940-1960." *November 23-February 24, 2002* "Eternal Egypt: Masterworks of Ancient Art from the British Museum"; at the Brooklyn Museum of Art, 200 Eastern Pkwy.

New York, Corning *December 14-February 4, 2002* "Clay and Glass," including ceramics by John Britt, Lisa Ehrlich, Julia Galloway, Steve Hansen, Jay Jensen, Simon Levin, Suze Lindsay and Elmer Taylor; at the Atrium Gallery, Corning Community College.

New York, New York *through January 6, 2002* "Objects for Use: Handmade by Design"; at the American Craft Museum, 40 W. 53rd St.

through April 14, 2002 "Viewpoints: New Perspectives on the Mr. and Mrs. John D. Rockefeller Collection of the Asia Society"; at the Asia Society, 725 Park Ave.

New York, Troy *through November 16* "New York State Craft Biennial 2001"; at the Arts Center of the Capital Region, 265 River St.

North Carolina, Asheville *through November 27* Two-person exhibition with ceramics by Becky Gray; at the Folk Art Center, Milepost 382, Blue Ridge Pkwy.

North Carolina, Charlotte *through December 30* "The Sport of Life and Death: The MesoAmerican Ballgame"; at the Mint Museum of Art, 2730 Randolph Rd.

November 13-December 24 "The Last Christmas at Atherton Mill," works in all media; at gallery W.D.O., Ste. 610 at Atherton Mill, 2000 South Blvd.

North Carolina, Salisbury *through November 25* "Elemental," including stoneware pottery by Charles Tefft and Lisa Young; at Waterworks Visual Arts Center, 1 Water St.

North Carolina, Waynesville *through November 3* Three-person exhibition with ceramics by Kaaren Stoner; at Twigs and Leaves, 98 N. Main St.

Ohio, Columbus *through November 12* "Soul Cages," including clay figures by Richard Garriot-Stejskal; at A Muse Gallery, 996 W. Third Ave.

through January 6, 2002 "Coming of Age: Ohio Arts Council Fellowship Recipients," including ceramics by Jack Earl; at the Riffe Gallery, Vern Riffe Center for Government and the Arts, State and High sts.

November 11-December 23 "Gifts of the Craftsmen," holiday exhibition; at the Ohio Craft Museum, 1665 W. Fifth Ave.

Oregon, Portland *through November 4* "Wish List," desired additions to the permanent collection. *through January 7, 2002* "Pretty as a Pitcher," handmade functional objects dating back to the 1930s. *November 18-January 6, 2002* "Yew-tencils," juried exhibition of fanciful kitchenwares; at Contemporary Crafts Gallery, 3934 S.W. Corbett Ave.

Pennsylvania, Philadelphia *November 2-10* "Eighth Juried Art Show"; at William Penn Charter School, 3000 W. School House Ln.

Pennsylvania, Wayne *November 30-January 18,*

2002 "Craft Forms 2001"; at the Wayne Art Center, 413 Maplewood Ave.

Rhode Island, Providence November 23-December 23 "America's Cups; New England Edition," juried regional exhibition; at Peck Gallery, 242 Wickenden St.

Tennessee, Knoxville November 1-30 "The Container: The Vessel in Craft"; at Bennett Galleries, 5308 Kingston Pike.

Texas, Austin through December 30 "The Road to Aztlan; Art from a Mythical Land," ancient and contemporary works from the American Southwest and Mexico; at the Austin Museum of Art, 823 Congress St.

Virginia, Alexandria through November 18 "Tile: Out of the Box," juried exhibition; at Target Gallery, 105 N. Union St.

Fairs, Festivals and Sales

California, Berkeley November 24-25, December 1-2, 8-9, 15-16 "Berkeley Artisans Holiday Open Studios." For walking/driving directions, send SASE to Berkeley Artisans Map, 1250 Addison St. #214, Berkeley 94702; download map from www.berkeleyartisans.com; or for other distribution points, telephone (510) 845-2612.

California, Los Angeles November 3-4 "Eleventh Annual Intertribal Marketplace"; at the South-west Museum-Mt. Washington, 234 Museum Dr. California, San Diego November 10-11 Sale of works by San Diego Potters' Guild members; at Balboa Park's Spanish Village.

California, Santa Monica November 8-11 "Tribal, Folk and Textile Arts Show"; at the Santa Monica Civic Auditorium, 1855 Main St. Connecticut, East Hartford December 1-3 and 8-9 "Holiday Open Studio"; at Greenleaf Pottery Gallery, 686 Tolland St.

D.C., Washington November 16-18 "14th Annual Washington Craft Show"; at the Washington Convention Center, 900 Ninth St., NW, at Metro Center.

Florida, Gainesville November 10-11 "20th Annual Downtown Festival and Art Show"; in the historic district.

Florida, Sarasota November 30-December 2 "ACC Craft Show Sarasota"; at Robarts Arena, 3000 Ringling Blvd.

Hawaii, Maui, Makawao November 16-18 "All That Glitters," holiday sale of arts and crafts. November 18 "Ceramics Sale"; at Hui No'eau Visual Arts Center, 2841 Baldwin Ave.

Illinois, Evanston November 30-December 2 The 29th annual exhibition and sale of works by nine members of the Midwest Clay Guild; at the Midwest Clay Guild, 1236 Sherman Ave.

Indiana, Bloomington November 2-3 Annual show and sale of works by Potters Guild members; at St. Mark's United Methodist Church, 100 N S R 46 Bypass.

Massachusetts, Boston November 29-December 2 "Crafts at the Castle"; at the Castle at Park Plaza, Arlington St. and Columbus Ave.

Massachusetts, Worcester November 23-25 "19th Festival of Crafts"; at the Worcester Center for Crafts, 40 Sagamore Rd.

Michigan, East Lansing November 8-10 "Greater Lansing Potter's Guild Annual Fall Sale"; at All Saints Episcopal Church, 800 Abbott Rd.

Michigan, Plymouth November 30-December 2 Annual holiday sale of works by the Village Potters Guild members; at the Village Potters Guild Studio, 340 N. Main.

New York, New York November 29-December 2 "Made in Clay," benefit exhibition and sale of

works. November 29-December 19 "Holiday Gift Shop"; at Jane Hartsook Gallery, Greenwich House Pottery, 16 Jones St.

North Carolina, Charlotte December 7-9 "ACC Craft Show Charlotte"; at the Charlotte Convention Center, downtown.

North Carolina, Winston-Salem November 16-18 "38th Annual Piedmont Crafts Fair"; at the M. C. Benton Convention Center, downtown.

Ohio, Lewis Center November 16-18 Sale of functional pottery by Gail Russel and Tom Turner; at Peachblow Pottery, 2425 Peachblow Rd.

Pennsylvania, Philadelphia November 8-11 "Philadelphia Museum of Art 25th Annual Craft Show"; at the Pennsylvania Convention Center, 12th and Arch sts.

November 11 "Art for Table's Sake; The Clay

Studio's Annual Benefit Auction." Tickets: \$15; at the Clay Studio, 139 N. Second St.; telephone (215) 925-3453.

Rhode Island, Newport November 24-25 "Fifth Annual Holiday Show and Sale" of works by members of Potters of Newport County; at the Newport Elks Lodge, Bellevue Ave. and Pelham St.

Tennessee, Smithville November 23-25 "Annual Holiday Festival"; at the Appalachian Center for Crafts, 1560 Craft Center Dr.

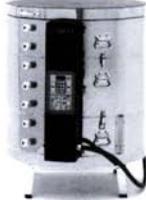
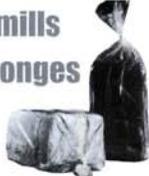
Texas, Dallas November 2-4 "Proton Road Arts Festival"; at the Craft Guild of Dallas, 14325 Proton Rd.

Washington, Spokane November 2-4 "Inland Craft Warnings," sale of crafts by artists from the Pacific Northwest; at the Spokane Convention Center, 334 Spokane Falls Blvd. *Continued*

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Calendar

Workshops

Arizona, Phoenix *November 10-11* A session with Linda Arbuckle. Fee: \$75; members, \$65. Location: Paradise Valley Community College. Contact Michelle Lowe, Arizona CLAY: e-mail mishlowe@amug.org; telephone (602) 690-6956. California, Concow *December 29—January 5, 2002*

A session with Nolan Babin, firing a 200-cubic-foot wood-burning kiln for 96 hours. Participants must bring bisqued objects in Cone 10 clay. Fee: \$400, includes lodging. For further information, contact Nolan Babin, 1006 Gateway Ln., Chico, CA 95926; e-mail nolankim@cin.butte.cc.ca.us; or telephone (530) 894-4091.

California, Cupertino *November 10* "Figurative Clay Forms" with Catherine Merrill, working from a live model. Fee: \$60; members, \$50. Location: De Anza College ceramics studio. Contact the Orchard Valley Ceramic Arts Guild, PO Box 71046, Sunnyvale, CA 94086-1046; e-mail workshops@ovcag.org; or telephone Irene Jenkins (408) 739-9435.

California, Penryn *November 10* "Wood-Fire Workshop" with Rodney Mott. Fee: \$275. Contact Penryn Workshop, 1394 Orange Hill Ln., Penryn 95663; or telephone (916) 663-2815.

Colorado, Carbondale *February 22-23, 2002* A session with Josh DeWeese. Fee: \$100. For further information, contact the Carbondale Clay Center: e-mail carbondaleclay@aspeninfo.com; or telephone (970) 963-2529.

Connecticut, Middletown *March 18-22, 2002* "Hands-On Plus Workshop" with Phil Rogers, will include lectures, demonstrations and glazing with local materials. Fee: \$425. Contact Wesleyan Potters, 350 S. Main St., Middletown 06457; e-mail wesleyan.potters@snet.net; or see website at www.wesleyanpotters.com.

Maryland, Baltimore *November 2—4* "Wood-Fire Workshop" with Janet Mansfield. Fee: \$160; members, \$1 *Aft. January 11, 2002* Slide lecture with Nick Joerling. *January 14-18, 2002* "Exploring the Expressive Qualities of Porcelain" with Matt Long. Fee: \$260; members, \$240. Contact Baltimore Clayworks, 5707 Smith Ave., Baltimore 21209; telephone (410) 578-1919, ext. 10.

Maryland, Frederick *November 2—4* "Sculptural Explorations," lecture and workshop with Gow Hwei Chen. Fee: \$145; lecture only: \$5 *January 3—6, 2002* "Masters Throwing" with Joyce Michaud. Fee: \$210. *January 10—13, 2002* "Masters Throwing II" with Joyce Michaud. Fee: \$210. *February 16-17, 2002* "Plates and Platters" with Joyce Michaud. Fee: \$130. *February 23—24, 2002* "Glaze Application" with Joyce Michaud. Fee: \$130. *March 2, 2002* "Brush Making" with Susan Nayfield. Fee: \$80. *April 26—28, 2002* "Out of the Heart, Into the Kiln," lecture and workshop with Kevin Crowe. Fee: \$145; lecture is free. Contact Joyce Michaud, Ceramics Program, Hood College, Art Dept., 401 Rosemont Ave., Frederick 21701-8575; see website at www.hood.edu/artdept/ceramics; telephone (301) 696-3456; or fax (301) 696-3531.

Massachusetts, Somerville *November 4* "Introductory Clay on the Wheel." Fee: \$30. *November 9* "Financial Planning for Artists Seminar." Free. Contact Mudflat, 149 Broadway, Somerville 02145; see website at www.mudflat.org; telephone (617) 628-0589; or fax (617) 628-2082.

Massachusetts, Worcester *November 3—4* "Extending the Boundaries" with Mikhail Zakin.

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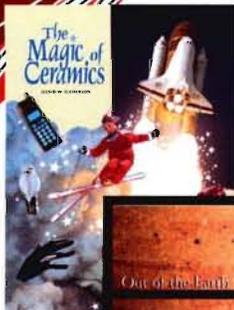
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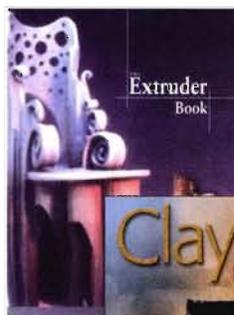
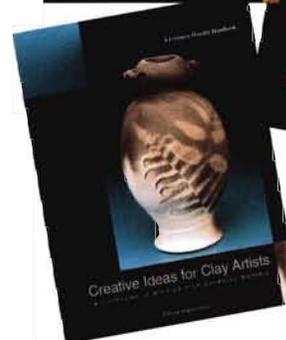
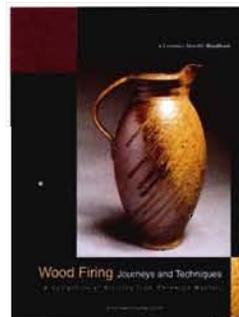
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November 10—11 "Pots and the Surface" with Ron Meyers. Contact the Worcester Center for Crafts, 25 Sagamore Rd., Worcester 01605; or telephone (508) 753-8183.

Missouri, Kansas City *November 8-11* "Soda-Fire Workshop," demonstration and firing with Matt Long. Fee: \$175 for entire workshop; \$100 for demonstration only. *March 9-11* A session with Suze Lindsay and Geoffrey Wheeler. Contact Red Star Studios, 821 W. 17th St., Kansas City 64108; telephone (816) 474-7316.

New Jersey, Lodi *November 3* "Level 2 From the Wheel" with Joan Walton. *November 17* "Forms Fit for Fire" with Peter Callas. *December 1* "Altered Forms" with Woody Hughes. Contact the Clay Education Center at Ceramic Supply of New York and New Jersey, 7 Rte. 46, W, Lodi 07644; or, for reservations, telephone (800) 723-7264.

New York, New York *November 2-4* "Certification to Teach Silver Clay." Fee: \$430, includes materials to complete 8 projects and firing. *November 3—4* "Beginner/Intermediate Techniques in Silver Clay." Fee: \$250, includes tools, silver and firing. Contact Vera Lightstone, 347 W. 39th St., New York 10018; e-mail vlightstone@aol.com; or telephone (212) 947-6879.

November 2—4 "Teapots and Other Pots That Pour" with Susan Beecher. Fee: \$180. Contact Chambers Pottery, 153 Chambers St., New York 10007; or telephone (212) 619-7302.

New York, Port Chester *November 4* Lecture on contemporary teapots with Leslie Ferrin. Fee: \$10. *December 11* "Tile Making" with Frank Giorgini. Fee: \$75. Contact Clay Art Center, 40 Beech St., Port Chester 10573; or telephone (914) 937-2047.

New York, White Plains *December 10* "Aesthetics of Simplicity," throwing workshop with Robert Briscoe. Contact the Westchester Art Workshop, Westchester County Center, 196 Central Ave., White Plains 10606; telephone (914) 684-0094. North Carolina, Bailey *November 3—4* A session with Elaine and Tom Coleman. Fee: \$135. For further information, contact Finch Pottery: see website at <http://danfinch.com>; or telephone (252) 235-4664.

North Carolina, Columbia *January 24—27, 2002* "Craft Retreat," including ceramics workshop with Ben Owen III. For further information, contact Pocosin Arts, PO Box 690, Columbia 27925; e-mail pocosinarts@beachlink.com; or telephone (252) 796-2787.

North Carolina, Penland *March 10-May 3, 2002* "Confabulation, Inspiration, Fabrication, Decoration" with Jenny Lou Sherburne and Janice Strawder. Fee: \$2685, plus \$45 processing fee (Full tuition due by January 15, 2002). Contact Penland School of Crafts, PO Box 37, Penland 28765-0037; e-mail office@penland.org; see website at www.penland.org; telephone (828) 765-2359; or fax (828) 765-7389.

Ohio, Canton *November 24—25* "Clay Sculpture with Paul Soldner," demonstration and slide lecture. Contact Canton Museum of Art, 1001 Market Ave., N, Canton 44702; see website at www.cantonart.org; or telephone (330) 453-7666.

Ohio, Westerville *November 16-17* A session with Jack Troy. Fee: \$125, includes lunch. Contact Michael O'Toole, The American Ceramic Society, 735 Ceramic PL, Westerville 43081; e-mail motoole@acers.org; see website at www.ceramics.org; or telephone (614) 794-5824.

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Pennsylvania, Philadelphia *November 7-8 and 12* "Wood/Salt Firing" with Janet Mansfield. Fee: \$265; members of Clay Studio or Chester Springs Studio, \$250. Location: Jasper Brinton's studio in cooperation with Chester Springs Studio. *November 9* "An International View of Ceramic Art—Its Expression and Purpose Today," lecture with Janet Mansfield. Fee: \$5. *January 31, 2002* Slide lecture with Josh DeWeese. Fee: \$5. *February 2-3, 2002* Demonstration of throwing and altering with Josh DeWeese. *April 4, 2002* Lecture with Robert Winokur. Fee: \$5. *April 21-22, 2002* Demonstration of throwing with Kris Nelson. Fee

per workshop (unless noted above): \$175; Clay Studio members, \$160. Contact the Clay Studio, 139 N. Second St., Philadelphia 19106; telephone (215) 925-3453; or fax (215) 925-7774. Texas, Dallas *November 16-18* Hands-on workshop with Sam Chung, presenting alternative solutions to constructing pouring vessels. Fee: \$275. Contact the Craft Guild of Dallas: see website at www.craftguildofdallas.com; or telephone (972) 490-0303.

Texas, Ft. Worth *November 3-4* Demonstration by Kathy Triplett; fee: \$75; members, \$50. Contact Texas Pottery and Sculpture Guild, PO Box 16436, Ft. Worth 76162; telephone (817) 366-2244; or e-mail ronhollister@msn.com.

Texas, Houston *November 3-4* A session with Jeff Oestreich. Fee: \$50. Contact Roy Hanscom,

Art Dept., North Harris College, 2700 W. W. Thorne Dr., Houston 77073; telephone (281) 618-5609.

Texas, San Antonio *November 10* "The Artist's Work," slide presentation with Ken Dixon. Free. *November 10-11* "Printing Imagery on Clay with Photo-Sensitive Emulsion" with Ken Dixon. Fee: \$180; members, \$162; includes lab fee. Contact the Southwest School of Art and Craft, 300 Augusta, San Antonio 78205-1296; see website at www.swschool.org; telephone (210) 224-1848; or fax (210) 224-9337.

Texas, Waco *November 8* Lecture with Stephen DeStaeber. Free. Contact Paul McCoy, Baylor University: e-mail Paul_McCoy@baylor.edu; or telephone (254) 710-4415.

Virginia, Richmond *November 10-11* "Eastern Coil Method" with Joyce Michaud. Fee: \$125. Contact Nga Nguyen Weaver, Richmond Pottery, 402 N. Robinson St., Richmond 23220; e-mail nguyenweaver@vcu.org; or telephone (804) 254-2094.

International Events

Australia, Sydney *November 1-12* "Sculpture by the Sea, Bondi 2001"; along Bondi to Tamarama coastal walk.

Belgium, Brasschaat (near Antwerp) *November 17* "Burnished and Sagger-Fired Vessels," demonstration with Tjok Dessauvage. Contact Atelier Cirkel, Patty Wouters, Miksebaan, 272, B-2930 Brasschaat; e-mail atelier.cirkel@pandora.be; or telephone (32) 36 33 05 89.

Belgium, Brussels *November 17-January 7, 2002* Deborah Rael-Buckley, "Re-Lations"; at Galerie 94, Chaussee de Roodebeek 94, Woluwe St. Lambert.

Belgium, Zulte *through November 18* "Frozen Moments," works by young designers. *November 26-January 20, 2002* Eirik Gjedrem, "Water"; at Centrum Goed Werk, Moerbeekstraat 86.

Canada, Ontario, Burlington *through November 11* "Potters Guild Juried Exhibition." *through December 16* "Recent Acquisitions." *through December 30* Exhibition of clay vessels and drawings by Harlan House; at the Burlington Art Centre, 1333 Lakeshore Rd.

Canada, Ontario, Scarborough *November 3* "Slip Casting" workshop with Ian Chung. *November 10* "Patterns for Curved Forms" with Carol Rossman. *November 17* "Handbuilt Forms" with Wendy Vervoort. *November 24* "Proper Handling for Clay Slabs" with Ken Gangbar. Contact Fusion, (416) 438-8946.

Canada, Ontario, Toronto *through January 20, 2002* "Harlequin Unmasked: Comedy Transformed"; at the Gardiner Museum of Ceramic Art, 111 Queen's Park.

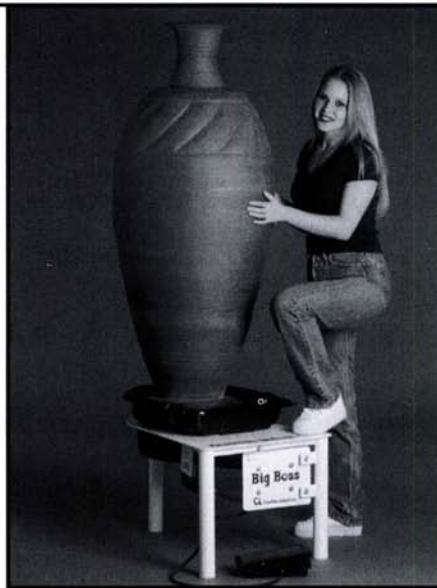
November 1-4 "Nineteenth Annual Winter Show and Sale" of works by 18 potters; at Woodlawn Pottery Studio, 80 Woodlawn Ave., E.

England, London *through November 4* "Figurative Ceramics," exhibition of works by Anthony Bennett, Christie Brown, Neil Brownsword, Jill Crowley, Claire Curneen, Stephen Dixon, Michael Flynn, Geoffrey Fuller and Mo Jupp. *November 8-December 23* "Ice," exhibition including ceramics by Victoria Bryan, Ali Murphy, Alison Stewart and Andrew Wicks; at the Crafts Council Shop at the V&A, Victoria and Albert Museum, South Kensington.

through November 7 Works by Nicholas Rena; at Barrett Marsden Gallery, 17-18 Great Sutton St. *November 8-30* "Chinese Ceramic Vessels 500-1000 AD"; at Eskenazi, 10 Clifford St.

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England, Southsea November 8-December 23 "Salt and Soda Glaze—Christmas Show 2001 at the Red Gallery, 98 Marmion Rd.

France, Allegre November 1 -, 2- or 3-week sessions on throwing, glazing, firing and raku with Simonot Michel. Fee: 3000 Fr (approximately US\$425) or 6000 Fr (approximately US\$855); includes materials, firing, lodging and meals. Contact Simonot Michel, Mas Cassac, F-30500 Allegre-Les Fumades; e-mail mas.cassac@online.fr; see website at www.ceramique.com/Mas-Cassac; telephone (33) 4 66 24 85 65; or fax (33) 4 66 24 80 55.

France, Nan^ay through December 16 Claude Champy; at Galerie Capazza, Grenier de Villatre. France, St. Quentin la Poterie through November 11 "Comedies," ceramics by Michel Wohlfahrt.

December 2—January 6, 2002 "Porcelaines" by Arnel Hede, Anne Krog Ovrebø and Mary Vigor; at Terra Viva Galerie, 5, rue de la Fontaine.

France, Sevres November 6—January 2002 Robert Deblander retrospective; at Musee National de Ceramique de Sevres, Place de la Manufacture.

Germany, Hamburg November 30—December 16 "Kunsthandwerk 2001"; at Museum für Kunst und Gewerbe, Steintorplatz.

Italy, Faenza through December 30 "52nd Faenza Prize: International Competition of Contemporary Ceramics." "Ceramic Art," exhibition of works by students of Italian art schools. "Faenza Prize for the Career: Giuseppe Spagnolo." Exhibition of ceramics by Torbjorn Kvasbo. "Ceramic Alternative"; at the International Museum of Ceramics.

Mexico, Cuajimalpa February 9-23, 2002 "Salt Kiln: Building and Firing" and "Salt Glazing: A New Look at an Old Technique" with Jack Troy; or "Sculpture and Spanish Handbuilding Technique," workshop on hollow-built forms with Louis Mendez. March 2-9, 2002 "A Bodacious Experience in Special Throwing and Firing Techniques, and Surface" with Randy Brodnax. March 9-16, 2002 "Mixing in a Touch of Latin," workshop on the diversity of the potter's wheel with Gustavo Perez. Contact Gina Palomino Buch, Jesus del Monte #67-12, Cuajimalpa, C. P. 05260; e-mail afuegolentomx@hotmail.com; or telephone (52) 5815-4009.

Mexico, Mexico City through November 18 "Of Rites and Gatherers," sculpture by Maribel Portela; at Galena de la Secretarfa de Hacienda y Credito Publico, Guatemala 8, Centro Historico.

Mexico, Monterrey through November 8 MariCarmen Bretzfelder, "Coatl, Third Millennium—Life and Death"; at the Museum of Mexican History.

Mexico, Oaxaca December 10—15 or March 18—23, 2002 Pre-Columbian pottery workshop in Zapotec village, dig clay, hand form pots, slip, burnish and wood fire. Contact Eric Mindling: e-mail rayeric@rnet.com.mx; or see website at www.manos-de-oaxaca.com.

Netherlands, Amsterdam November 3-February 3, 2002 "Rococo: A Riot of Ornament"; at the Rijksmuseum, Hobbemastraat 19.

November 10-December 8 Ceramic objects by Henk Wolvers; at Galerie Carla Koch, Prinsengracht 510. Netherlands, Delft through January 14, 2002 "Clay Boxes," works by Karen Bennicke, Noor Camstra, Philippe Dubuc, Netty Janssens, Daniel Levi, Marta Nagy, Leen Quist, Susanne Silvertant, Henriette Syatauw, Wietske van Leeuwen, Joan van Loon and Eko Yoshiya; at Museum Lambert van Meerten, Oude Delft 199.

Netherlands, Deventer through November 10 Ceramics by Ines de Booij, Netty Janssens and Petri Voet. November 18-December 29 Exhibition of porcelain by Xavier Duroselle, Mieke Everaet,

Horst Gobbels, Helene Lathoumetie, Judith de Vries; at Loes and Reinier, Korte Assenstraat 15.

Netherlands, Leeuwarden through November 26 "Art Nouveau from the Hague." November 4—January 6, 2002 Nick Renshaw ceramic sculptures, "Earthing Candyman." Harmen Brethouwer, chiniserie pieces, "Valuable Objects"; at the Princessehof, Grote Kerkstraat 11.

November 3—December 16 "New Crystalline Glazes," ceramics by Peter Frohlich, Ferenc Halmos, Peter Ilsley and Yves Lambeau; at St. Joseph Galerie, Fred. Ruyschstraat 10.

Netherlands, Noordhorn November 3-December 16 "New Crystalline Glazes," ceramics by Peter

Frohlich, Ferenc Halmos, Peter Ilsley and Yves Lambeau; at Galerie Mebius, Torenstraat 24.

Spain, Manises November 23-January 31, 2002

"Fifth Biennial Internacional de Ceramica Manises"; at Museu de Ceramica de Manises, Calle Sagrario, 22.

Spain, Seville and Andalusia February 27—March 6, 2002 "Art of Azuela: Ceramic Tiles" with Anita Griffith. For further information, contact Horizons to Go, PO Box 2206, Amherst MA 01004, USA; e-mail horizons@horizons-art.com; telephone (413) 549-2900; or fax (413) 549-5995.

Switzerland, Carouge through November 25 "Prix de la Ville de Carouge: Le Chandelier Ceramique"; at the Musee de Carouge, Mairie de Carouge.

Wales, Yanwath (near Penrith) through November 17 "Pure as Porcelain." November 24—January 6, 2002 "We Three Kings," ceramics by Charles Bray, Ian Gregory and Jim Malone; at Laburnum Ceramics Gallery.

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Questions

Answered by the CM Technical Staff

Q I made a bunch of large teapots. Unlike most other pots I make, I dipped these in a bucket of slip, rather than brushing the slip on. A couple of pots turned out okay. The rest had bad blisters on them which, when broken, revealed the bare clay underneath. I was able (lucky me) to easily pry off a large area of slip and glaze around the blisters. The bare spots are about 2 inches in diameter. There is nothing wrong with the clay underneath.

I have used the same clay, slip and glaze for many years. My transparent is based on frits, so I do not question whether there were changes in its makeup. I didn't have any firing problems either.

The pots may have been too dry, but then why were the blisters and bald spots only on one area of a few pots? The slip may have been too thick, but then why would this not have happened under the spout, where an excess of slip and glaze tends to accumulate?—L.K.

I think there are several things going on with your teapots. We will assume that these teapots were dipped as greenware into the slip. There is always the possibility that something in the clay body could have changed, but let us assume your recipes were correct, as were the mixing and firing procedures.

You mention that perhaps the pots were too dry, or the slip too thick. Dipping, as opposed to brushing, would surely give a much thicker coating, especially if the ware was bone dry. If the slip was applied to greenware, there would have been degradation of the surface caused by contact with the water in the slip, weakening the mechanical bond between the slip and the greenware. It is also possible that the problem was compounded, if glaze was applied over the raw slip. The water from the glaze will have degraded the slip in the same way that the water from the slip attacked the greenware beneath.

Subtle changes in procedure can usually be blamed. In this case, you dipped the ware into the slip, rather than brushing it. I would test this theory by making four test pieces. Brush the slip on two tests, then dip the other two. Bisque fire one of each of these, then glaze all four. This should show you which step, or combination of steps in the procedure, needs to be changed.

Jonathan Kaplan

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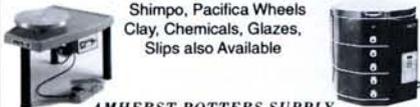
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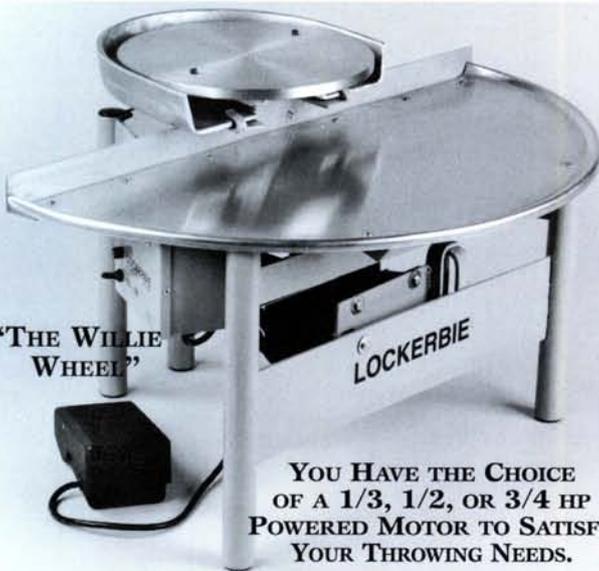


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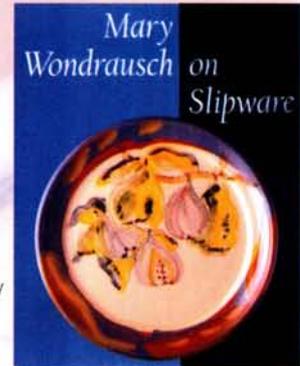
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Irma Starr, Burnap Collection, 1998
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Events

Josh DeWeese. Two-day workshop at the Carbondale Clay Center. Friday and Saturday, February 22–23, 2002. Cost: \$100. For more information, contact the Carbondale Clay Center at (970) 963-CLAY(2529); or e-mail carbondaleclay@aspeninfo.com.

Cabin fever reliever. Pocosin Arts, Columbia, North Carolina, is offering a four-day craft retreat January 24–27, 2002. Studios in pottery with Ben Owen III of Seagrove, fiber arts with Margaret Hluch, sculpture with Bill Nelson, blacksmithing with Randy Hodges, painting with Petie Brigham, folk music with Molasses Creek, marketing art and craft with Susan Inglis. Resident waterfront setting on Bulls Bay, near Outer Banks. Kayaking, birding, drumming and tai chi. Meals and lodging are included. Scholarships available for qualifying students. To inquire, e-mail pocosinarts@beachlink.com; call (252) 796-2787; or write PO Box 690, Columbia, NC 27925. Applications will be available November 1.

Pre-Columbian pottery workshop. Oaxaca, Mexico. Work in Zapotec village. Dig clay, hand form pots, slip, burnish and wood fire following 4000-year tradition. December 10–15, 2001 and March 18–23, 2002. For more information, contact Eric Mindling at rayeric@rnet.com.mx. Visit www.manos-de-oaxaca.com.

Tile slide data show: Artists/ceramists, send two good-quality 35mm slides from a tile or group of tiles, murals, etc., to Thimo Pimentel, Acromaxdom CPS 198, 1733 NW 79th Ave., Miami, FL 33126 before December 30, 2001. They will be shown at Museum of Modern Art, Dominican Republic, in conjunction with the Second Tile Triennial (elit-tile 2002). Send curriculum: thimop@elit-tile.net.

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Who Are You? by Alan Steinberg

"Who are you?" the director asked. The way he'd said it, I knew he meant, "Who the hell are you? We only hire famous people." Why did I think his organization should sponsor my clay workshop, and what made me think anyone would sign up?

It was clear what would convince him I was worthy of his time. He didn't want

to hear the story of the time just before a nine-day craft fair when I opened the kiln and found that 75% of the pots had melted into a barely recognizable mass, leaving me with inadequate stock for the show. The supplier had mistakenly thrown a bag of talc into my custom-mixed clay. The lesson learned was always to test a sample from each new batch of clay be-

fore committing myself to two months worth of production.

No, my listener was more interested in what awards I had won, what grants I had received, what books I had written. I doubt he would have been moved to hear about my first year, nearly 25 years ago, as a full-time craftsman: how, with no nest egg for support, I quit a safe, tenured teaching job on the strength of my acceptance into what was reputed to be a major wholesale show, only to come home with enough orders to feed my family for two short months, a long, cold winter looming ahead.

He wouldn't have been moved by the decision to have my land logged to tide me over while I found my way. Nor would he have been interested in how I spent much of my spare time that winter healing the pain of feeling both rapist and rapee, going out into the woods every day with my handsaw to clean up the leftover slash. He couldn't understand how that experience brought me, suddenly and unexpectedly, to an awareness of the relatedness of clay, art, nature and spirit.

Perhaps he might have been moved after all, but I suspect what he wanted to know was at what prestigious university did I earn an M.F.A. and with which famous people had I studied?

Please don't get me wrong. I think the kinds of experiences an M.F.A. can provide are great, but the school of hard knocks can provide them as well, and does so in a context that surrounds them with meaning. I feel grateful for the workshops I have attended over the years, many of them with famous people, but it wasn't their fame that made their offerings such gifts. It was how their wisdom, their ability to taste life, shone through their work or, in some cases, how they taught their students to focus on the questions that matter most.

When I think of all the experiences that brought me to where and who I am today as an artist and as a person, the year I spent making 100-gram test glazes in paper cups under the supervision of a famous potter (bless her soul) is way, way down the list. When I ask myself what it is I have to offer, the many hours

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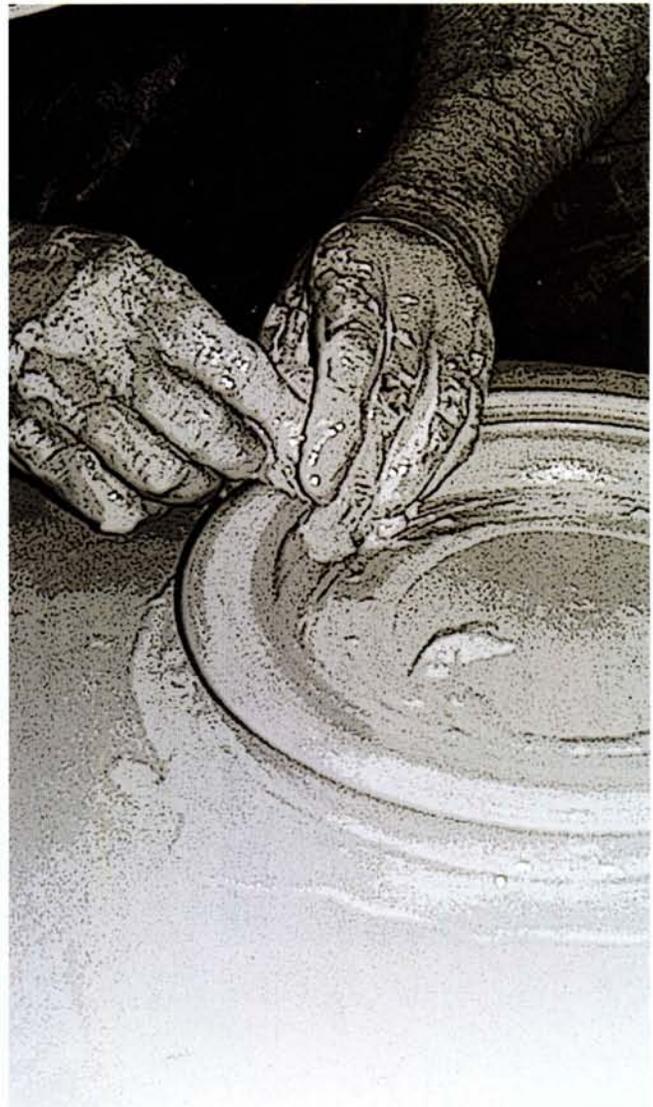
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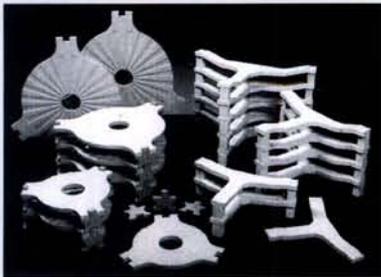
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I spent poring through texts on clay and glaze chemistry, trying to solve some technical problem or other, pale by comparison to the 30 seconds of an exercise from the Mythic Warrior Training in which I ran, blindfolded, toward a voice calling loudly to me from the far end of a field—a voice symbolizing all those life dreams from which I had shied out of fear, shame or guilt. I ran with every ounce of strength my body could muster, yelling to overcome the paralysis fear induces. And afterwards, I felt exhilarated, with a new sense of boundaries far wider than the ones I had lived by.

I asked myself what we need most to create the most important artworks of all—our lives, living them to the fullest. It isn't more information or, adding up all that information, the knowledge it equals. No, it's the sum of our life experiences (wisdom) that is most needed, yet hardest to acquire. Technique by itself, that which graduate schools excel in imparting, runs the risk of leading to boredom, followed by an unending search for new techniques. But wisdom leads to connection, to the power inherent in the materials, to our inner natures, to the natural world around us, and to our place in that world.

How does all this work? Here are two examples, much abbreviated, of clay as a wisdom catalyst in my life. Both are from workshops I attended with George Kokis, who likes to combine daywork with the study of mythology. In the first workshop, we explored myths of youth, then middle age, and finally elder myths. For the elder myth, he shared an Italian folk tale called "The Shining Fish," a story that made real the suffering the elderly experience from loss of loved ones, health and wealth.

Of the myriad images I could have chosen to depict in clay, I chose, for reasons I could not articulate and whose meaning I certainly did not grasp, to sculpt the large prehistoric fish that the old man (our protagonist) hung over the front door, where a bright beacon of light began to shine out of its eye, out over the cliffs and out to sea so that the young sailors lost at sea could find their way home. As we talked about

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Comment

our work, I realized the fish symbolized the role elders can play in society when they drop their quest for the gold, which is more appropriate to youths journey. This epiphany eventually steered me into the realm of teaching.

In the second, more recent workshop, we slowly worked our way through the Navajo emergence myth, a long, complicated, deeply allegorical tale. Kokis would read a short section, then we would set to work on whatever image struck us, periodically gathering together to share our discoveries. Each day, I noticed how my usual careful way of working was evolving into something more reckless.

When we arrived at the section that described the role of the twins who had taken on the job of ferrying the sun, moon and stars in an arc across the heavens, the cost for their service being that each day some creature must die, I

found myself tearing fistfuls of clay from a half-ton lump in the middle of the room and pounding them into a sculpture of the twins. I then ran outside to collect sticks and jabbed them into the clay to create a funeral pyre, upon which I laid an androgynous clay figure clasping a bouquet of flowers on its chest.

Standing back, exhausted, sensing I was finished, I felt a wave of grief bub-

*Art; and clay in particular; has the power to draw
the awareness of the collective unconscious
from archetypal experience up through the vehicle
of our bodies where these memories are stored
and bring them into the light of consciousness.*

bling up from somewhere deep inside and sat there, tears streaming down my face, mourning the recent deaths of several friends.

Art, and clay in particular, has the power to draw the awareness of the collective unconscious from archetypal experience up through the vehicle of our bodies where these memories are

stored and bring them into the light of consciousness. It is at this precise point that techniques and skills first become valuable—in service to the expression of a vision. What I intended to do through my workshop was to contribute to the process of putting the horse back in front of the cart.

My interview with the director illustrates a broader societal view, one that values style over substance, quick sound bytes over slower processes, credentials over experience, doing over being. Ironically, he had inadvertently asked me life's most important question: "Who are you?"

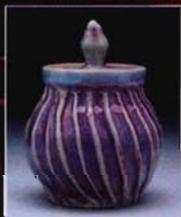
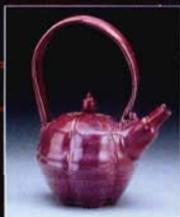
If we can let go of our need to perform, to measure up, clay can lead us down the trail—our trail, wherever our creative urges take us—down, deeper and deeper, into a bottomless well of awe.

The author *A full-time clay artist for 25 years, Alan Steinberg is a graduate of the Mythic Warrior training, and former staff member of the Mens Wisdom Council; he welcomes comments at Alans@sover.net.*

Index to Advertisers

2002 Elit-Tile.....101	Ceramic Supply of New England ..104	Jepson Pottery..... 25	Raku Hawaiian Style..... 88
A Fuego Lento 90	Ceramic Supply Chicago..... 110	K.D. Art Enterprises..... 107	Sapir Studio.....91
A.R.T. Studio..... 33	Chambers Pottery..... 104	Kickwheel Pottery..... 2	Scott Creek.....91
ACerS Books..... 99, 105	Classifieds 106	L & L Cover 3	Sheffield Pottery..... 30
ACerS Meetings..... 95	Clay Art Center..... 91, 110	Laguna Clay..... 21	Shimpo..... Cover 2
Aftosa 93	Clay Times..... 103	Lockerbie..... 105	Sierra Nevada College..... 88
Amaco/Brent/Genesis..... 34, 35	Clayworks Supplies 100	Manassas Clay..... 107	Skutt Ceramic Products..... Cover 4
Amherst Potters Supply..... 104	Contemporary Kiln..... 88	Manitou Arts (HBD Ceramics) 98	Smith-Sharpe Fire Brick Supply..... 94
Anderson Ranch..... 89	Continental Clay..... 108	Master Kiln Builders..... 88	Smoky Mountain Pottery..... 94
Annie's Mud Pie Shop..... 92	Corey Ceramic Supply..... 100	Max Wheel..... 98	Spectrum Glazes..... 10
Archie Bray Foundation 86	Cornell Studio..... 94	MBF Productions..... 107	Standard Ceramic Supply..... 84
Armory Art Center..... 101	Creative Industries..... 102	Miami Clay..... 32	Studio Potter..... 100
Art Clay USA..... 91	Cress Manufacturing..... 109	Mile Hi Ceramics..... 86	T-Shirts for Potters..... 107
Artrider Productions..... 101	Davens..... 8	Minnesota Clay..... 29	Tara Productions..... 31
Axner Pottery..... 19	Del Val..... 98	New Mexico Clay..... 88	Thomas-Stuart..... 85
Bailey Pottery..... 1, 9, 26, 27	Dolan Tools..... 94	North Star Equipment 11, 105	Trinity Ceramics Supply..... 32
Baker University..... 23	Dragonfly Journeys 94	Odyssey Video 110	Univ. of Ga./Studies Abroad..... 100
Bennett's Pottery..... 5	Duncan Enterprises..... 13	Olsen Kilns..... III	Univ. of Penn. Press..... 101
BigCeramicStore.com..... 104	Duralite..... 100	Olympic Kilns..... 89	U.S. Pigment 109
Bluebird Manufacturing..... 98	Euclid's..... 28	Paragon Industries..... 83	Ward Burner Systems..... 82
Bracker's Good Earth Clays ... 88, 104	Falcon Company..... 110	Peter Pugger..... 98	West Coast Kiln..... 104
Brickyard 86	Geil Kilns..... 6, 7	Potters Council..... 87	Westerwald..... 94
Brown Tool Co..... 104	Georgies..... 15	Potters Shop..... 96	Whistle Press..... 100
Buyers Market of Amer. Crafts..... 17	Great Lakes Clay..... 30	Pottery Making Illustrated..... 109	Wise Decal..... 94
Carolina Clay Connection..... 100	Handmade Lampshades 107	Pure & Simple..... 96	Wolfe, Jack D..... 98
Central Florida Ceramic Supply... III	Highwater Clays..... 97		Worcester Center..... 89
Ceramic Arts Library..... 98	Hydro-Bat..... 92		
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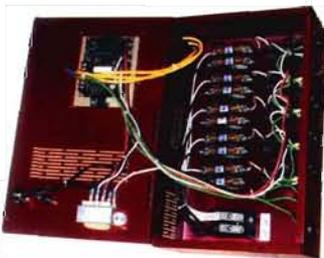
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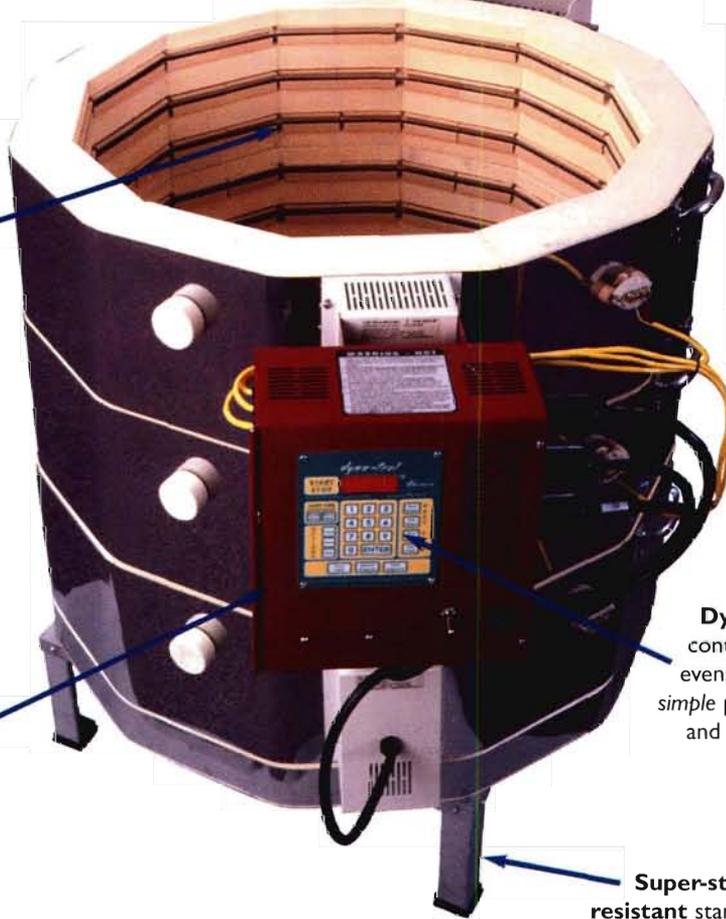
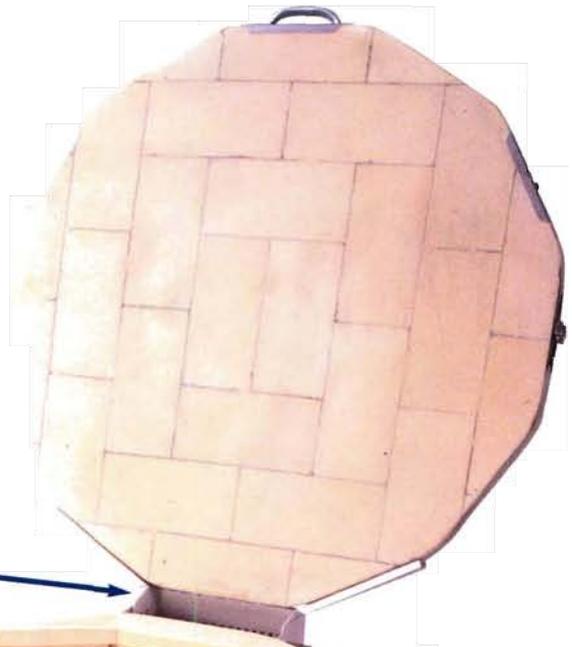


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