Mariko Isozaki’s larger-than-life flowers

focus | living life large

JANUARY 2011  $7.50 (Can$9)
www.ceramicsmonthly.org
Reduction Looks for Electric Kilns

Potter's Choice
30 Colors Cone 5-6

All glazes available in 25 lb. Dry Dipping Form.

www.amaco.com/learn-about-potters-choice-glazes
Bailey Kilns at Lillstreet

The Lillstreet Art Center is the premier ceramic art center in Chicago.

Lillstreet selected Bailey Kilns to meet the rigorous firing demands of their active program that serves 500 students per term. Their kiln room houses two Bailey 2-Car Trackless PRO 54 cu. ft. kilns. The Bailey Kilns are virtually always in use. One load is being fired while the next is being prepared on the mobile trackless car. As soon as the fired load is cool enough to withdraw, it goes the next load. Seamless efficiency.

Maximum fuel efficiency. Lillstreet appreciates all the fuel savings. Bailey Kilns fire on a fraction of the fuel compared to other kiln designs. They know they can rely on a constant stream of beautiful pots that come out of every firing.

You can depend on Bailey for beautiful firings and maximum fuel efficiency.

Look what’s new!
The Bailey Computerized Auto-Reduction System
Bailey has innovated a totally unique, dependable automated forced-air reduction system. Easy to use, economical, and a super convenient.

Call for Details.

Think Bailey for the Best in Downdraft Design

www.baileypottery.com

Bailey Pottery Equip. Corp. PO Box 1577 Kingston NY 12401
www.BaileyPottery.com TOLL FREE (800) 431-6067
Direct: (845) 339-3721 Fax: (845) 339-5530

Professionals Know the Difference.
Quality, Durability, and Proven Performance... Why Settle For Anything Less?

Dearing and Non-Deairing Models
Available in 120V or 220V, 60 or 50Hz

Sierra Nevada College’s “Pugposium” during Mattie Leeds’ workshop featuring Clay Planet and Peter Pugger Mfg Inc

“Sierra Nevada College loves Peter Pugger Pugmills”
-Sheri Leigh O’Connor | Fine Arts Program Chair

“We have a lot of enthusiastic students working in clay, and we put our Peter Pugger to good use daily! It works really well to reprocess the volume of clay that the students go through. It’s easy for all of them to use, and they turn their scraps and trimmings back into usable clay quickly, and easily. The de-airing feature creates clay that is as smooth as commercial clay. During the summer workshops we go through a lot of clay, and it really comes in handy. I don’t know how we’d manage without it!”

Peter Pugger Mfg Inc
3661 Christy Lane, Ukiah, CA 95482
Phone: (707)463-1333 Fax: (707)462-5578
www.peterpugger.com
Aspire...

Foot Pedal Now Available

Compact & portable...yet still packed with powerful features!

SHIMPO — All for dreams

NIDEC-SHIMPO AMERICA CORPORATION • Itasca, IL 60143 USA • Phone: (800) 237-7079 • (630) 924-7138 • Fax: (630) 924-0340
www.shimpo-ceramics.com • info@shimpo-ceramics.com
focus | living life large

32 Mariko Isozaki: Space, Depth, and Movement
Focusing on public art works and architectural commissions has allowed this sculptor to make a living in a very tough market. It helps that her work carries impact not only from scale, but from clear concept and clean execution.

36 Paul Day: Suspended Relief
Day devised an armature system that he builds right along with the work. It suspends the work from the ceiling, so it can hold a lot of weight without a lot of bulky structure, and it stays out of his way while he works.

40 Wouter Dam: Support in All of its Forms
Making thin, curved walls out of clay requires support throughout the process, so Dam uses foam supports during construction, and customized clay supports to get the pieces through the firing.

44 Wanxin Zhang: Wrong Reasons, Right Results
Taking inspiration from the monumental sculptors of Maoist China, Zhang has developed an approach to, and interpretation of, the monument that Mao certainly never would have intended.

features

48 Expanding Your Palette in Mid-range Firing
by Yoko Sekino-Bové
A research project that began as a personal exploration ended with a system for testing glazes that opened up a full view of the possibilities in color, surface, and texture at cone 6 using almost any base glaze recipe.

recipes Cone 5 transparent gloss, opaque gloss, semi-satin matte, satin matte

52 MFA Factor: Kansas State University
A program finds its center with a balanced mix of pots and sculpture at the geographic center of the United States.

54 Andrew Martin’s Aquatic Aesthetic
by Glen R. Brown
Through two successive bodies of work, a potter extends the same influences in decidedly different ways.

recipes Cone 10 Moveable Feast Glaze, with colorant variations

monthly method Using Simple Templates to Create Complex Forms

60 Residencies and Fellowships 2011
If you are looking for the next step in your career, the next studio, or maybe just a change of scenery to enliven your work, our comprehensive listing of professional development opportunities will set you in the right direction.

studio visit

28 Jennifer Mecca, York, South Carolina
It’s all about the work, and sometimes a porch and a shed will do just fine for a studio.

departments

8 from the editor

10 techno file Clay Mixology by Dave Finkelnburg

There is much more to mixing clay than simply getting the right proportions of materials in a bucket and applying brute force (though brute force does help). Mixing the right materials, in the right order, makes more difference to clay body density and performance than you may think.

12 suggestions from readers

tip of the month: foam trimming bat

14 upfront exhibitions

24 upfront reviews

“Figurative Associations,” at Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, reviewed by Kate Lydon

“John Benn’s Amerigama,” at Northwest Craft Center, Seattle, Washington, reviewed by Matthew Kangas

28 studio visit

Jennifer Mecca, York, South Carolina

80 comment

The Poetics of Analysis: Why It Is Important to Speak and Write About Your Work

by Stanton Hunter

listings

64 call for entries

64 International Exhibitions

65 United States Exhibitions

65 Regional Exhibitions

66 Fairs and Festivals

68 calendar

68 Conferences

68 Solo Exhibitions

70 Group Ceramics Exhibitions

71 Ceramics in Multimedia Exhibitions

72 Fairs, Festivals, and Sales

72 Workshops

78 classified advertising

79 index to advertisers

www.ceramicartsdaily.org

Digital Edition Now Online!

As many of you (75,000 of you, to be exact) know, we’ve been doing all sorts of exciting things online in recent years. One thing we have been exploring is presenting the magazine in digital format. Well, it has arrived, and it’s part of your regular subscription. All you need to do is go to www.ceramicsmonthly.org and click on “View the Current Issue” in the middle of the page. You will need to enter your subscriber number (on your mailing label) and your zip code, and then you’ll be able to access this full issue, including live links throughout all editorial and advertising. Enjoy!
Our Catalog is Now Online at BennettPottery.com

BENNETT POTTERY
WE WELCOME SCHOOL PURCHASE ORDERS

*SUPER PRICES*

KILNS
L&L, PARAGON, SKUTT, OLYMPIC, EXCEL

POTTERS WHEELS
BRENT, PACIFICA, SHIMPO

GLAZES & UNDERGLAZES
AMACO, LAGUNA

KEMPER TOOLS
AND MUCH MORE........

OLYMPIC KILNS
2327HE
ELECTRONIC CONTROL
240 VOLTS/1 PHASE
23 3/8" WIDE x 27" DEEP
CONE 10 - 3" BRICK

$1365
(LID LIFTER - OPTIONAL)

BRENT CLASSIC POTTERS WHEELS
MODEL B $862
MODEL C $944
MODEL CXC $1019

SKUTT
KM 1027
AUTOMATIC KILN
240 VOLTS/1 PHASE

$1620

PRICES SUBJECT TO CHANGE

CALL FOR FREE CATALOG

* NORTH STAR *
24" SLAB ROLLER PACKAGE
$673

* NORTH STAR *
STAINLESS STEEL EXTRUDER PACKAGE
$348

BENNETT POTTERY SUPPLY
431 ENTERPRISE STREET
OCOEE, FL 34761

MASTERCARD OR VISA ACCEPTED
(800) 432-0074
FAX: (407) 877-3559
Over the course of a few weeks this past fall, I spent several days digging a large stump out of my garden by hand. An old pear tree split during a storm several years ago and we had to take it down. It was really a shame, but it just wasn’t safe to leave half a tree there waiting to fall on our garage in the next storm. So we took it down limb by limb (one of which took our power line down in the process—sorry again, honey) and by the time we got to the stump, I just couldn’t lift the chainsaw one more time. I told myself (and the above-mentioned honey) that I’d get to it later. Well, later ended up being three years later. Part of the reason for the wait was that I knew I wanted to do it by hand, with a shovel and an axe, rather than renting a stump grinder and being done in an hour. Some of this has to do with respect; it took a long time for that tree to grow, and I heard that tree-hugger part of me making the argument that this tree “deserved” to be wrenched out of the ground through my sweat and time if it was going to be moved at all. I do believe this, and I’m glad I now know exactly what is necessary for a 40-year-old human to remove a 40-year-old tree, but I will think at least twice before doing it again. The other part of this project was a little more self-serving: I have learned that every time you dig in a backyard in Central Ohio, you hit clay—and boy did I hit clay.

As evidenced by the many 5-gallon buckets of mud in my studio, I am gearing up once again to make earthenware planters. There is a lovely symmetry to this, don’t you think? I dug up a big root ball to get to the clay so I could make planters in which to grow the roots of plants. Perhaps there is an element of absurdity to it as well, but that’s nice, too. Sometimes you just need to transform things. Sometimes it’s dirt or clay, and sometimes it’s a magazine.

So, with appropriately equal amounts of excitement and exhaustion, we are preparing to relaunch Ceramics Monthly with the March issue. “Relaunch?” you ask. “What is this, the space shuttle? I thought we were talking about clay and trees—heavy, earthy stuff!” In case some of you are not familiar with the term, or perhaps might confuse it with a redesign (where just the graphic presentation of a publication changes) I should explain that what we are talking about here is a cover-to-cover re-assessment of both content and appearance. The idea is to keep what is good, nudge what could be improved in the right direction, move what might be in the wrong place, and cut what is perhaps no longer the most useful or necessary. But how do you go about doing that? Well, you get out the shovel and start digging. Expose the roots and study how the tree’s branches grew into the shape the tree is today. This part is where you, gentle readers, enter the equation. Through our many discussions with a good number of you, we continually learn a lot about what you would like that direction to be.

Some of you are out on the pottery limb, and some of you are out on the sculpture limb—or the tile limb, the decal limb, the installation limb (pick your limb)—and many of us climb all over this tree depending on our mood. But all of the limbs are connected to the same central trunk, the roots of which are anchored in clay, which is to say that we are all makers of ceramic work. This is a clay tree, and will remain such.

So, armed with the fertilizer you all have supplied (and we got an earful of “organic fertilizer” from a few of you), we are going to respect the roots of CM and our 58-year history, but we’re not afraid to get a little dirt under our nails, either. CM is going to take on a new shape—a little pruning here, some more light over there—so that it more directly reflects the ceramic practice of today.

Of course, I’m going to make you wait for the March issue to find out exactly what this picture will look like, but I can tell you that we will have even more information that is practical in the studio, including techniques and glaze recipes. We’ll analyze and discuss the field of ceramics both inside and outside the studio. We’ll dip into science from time to time, explore the historical and cultural systems that shape our field, compare and contrast the state of ceramics in various geographical regions, and so on.

These are exciting times in ceramics. People are doing things that were not possible, or even dreamt of, when this magazine started. And at the same time, there are those digging clay and using it right out of the ground, just like people have been doing for thousands of years. It matters little where you are on the spectrum between these two extremes. What matters is that you are part of the exploration and discovery that is ceramics.
You name it, we’ve got it!

www.baileypottery.com is your source for the best selection, best quality products, best prices, and the best service for all your pottery needs. Bailey is New England’s premier location to experience pottery equipment and purchase ceramic supplies. Go to our website and enter your email address to get more info for upcoming workshops and events.

Bailey DRD/II Series Slab Rollers and DRD Original Series now have a lifetime warranty. Get the best quality and best buyer protection.

Recycle, Pug, Extrude! Bailey Mixer Pugmills are fast, versatile, efficient, and easy to use.

Bailey A Series Pugmills
Free Freight Contiguous US Only
From Only $2400

Free Freight*
Bailey Wheels
Shimpco C.I.
Brent ...and more

On Sale
World Famous Bailey Extruders
-go with the best!

World Famous Bailey Slab Rollers
Free Freight Specials

Glaze Tables Dust Solutions Rack Systems
Free Freight Specials

Best Prices!
Nitride Bonded High Alumina Shelves Advancar Shelves

Bailey has the largest selection of tools, stains, and glazes at super discounts!

22% off our Huge Selection of Books & 10% off Videos. No minimums!

ENERGY SAVER
Free Freight*

Bailey Energy-Saver Electric Kilns save you big time! From the new Value-Plus Series, the Double-Insulated Series, and the Commercial Duty Series, Bailey is the ultimate in quality and value.

Bailey Gas Kilns are energy-efficient, built to last, and deliver reliable reductions firings.

Bailey is the Professional’s Choice.

Bailey Ceramic Supply Toll Free 800 431-6067 PO 1577 Kingston, NY 12402
www.BaileyPottery.com e-mail: info@baileypottery.com

(845) 339-3721 Fax (845) 339-5530 *(In the Contiguous US Only)
For about 95% of ceramic history, nature did the mixing and potters simply mined the clay. If potters did anything, it was to screen out the trash and stones. “Designer” clay bodies are a very recent development, as is the knowledge of how to mix them properly.

**Defining the Terms**

**Slake**: To soak dry clay in water until the clay is fully wetted.

**Electrostatic attraction**: The relatively weak force between particles with opposite electrical charges that pulls the particles towards each other and, if they make contact, can hold them together.

**Temper**: An addition to clay bodies, such as sand or grog or natural fiber, which improves workability. These additions may affect the fired result but they are added essentially to assist in forming and drying.

**Grog**: Ground, fired clay body added to clay bodies, in either the wet or dry stage, to provide texture (both tactile and visual) along with tooth or bite for better control in forming. Grog opens a body up to aid in uniform drying and, because the grog is already fired, it proportionally cuts down on overall shrinkage and the tendency to crack or warp.

**Consistency is the Key**

Any clay body is fundamentally a mixture of clay, flux, and glass formers. Various forms of temper may be added to influence forming and firing properties, but these are mostly inert materials that essentially go along for the ride. In the case of porcelains, the clay is usually kaolin or ball clay. The glass former is typically ground quartz (silica). The flux is usually supplied by some type of feldspar, which is a naturally occurring mineral composed of alumina, silica, and fluxes.

Mixing these ingredients together would be simple except that feldspar particles tend to stick to each other like socks with static cling from the dryer. Tiny bits of feldspar attach to each other and resist being mixed into the clay body as individual particles. The force holding the feldspar particles together is weak electrostatic attraction but the force is strong enough to form feldspar clumps that, if mixed into the clay body, will melt into pockets of glass and contribute to bloating and slumping when the clay body is fired.

To prove that feldspar clumping causes these problems, a scientist at Rio Tinto Borax (formerly U.S. Borax) tested bars of a clay body made from exactly the same recipe, but mixed by different methods. The best mixed test bars fired perfectly straight while the poorly mixed samples slumped to varying degrees in identical firings in an industrial computer-controlled kiln (see graph at right).

The slumping occurred at about 180°F below peak firing temperature, and slumping corresponded with the conversion of clay to mullite and the melting of the feldspar bits into glass. Slumping is exacerbated when feldspar particles are clumped together rather than dispersed by proper mixing.

The traditional method of mixing clay in large quantities is to use a mixer that runs at very low speed. These devices do an excellent job of incorporating coarse materials into an already mixed clay body so they are useful for changing the amount of grog in a body. However, they do not prevent the issue of feldspar clumping. This can only be addressed by slurry mixing that coats the feldspar particles with clay, thus preventing feldspar clumps.

**Slake Mixing 101**

It is necessary to use a significant excess of water while mixing the batch to achieve optimum blending of clay body materials, according to Dr. William Carty of the New York State College of Ceramics at Alfred University.

Mixing should be accomplished with a high shear mixer—one with a top speed in the range of 3000 feet per minute. The precise amount of water is not critical but it should be on the order of three times as much as will remain in the clay when the body is dewatered to a workable consistency.

Any plasticizer such as bentonite or Veegum should be added to the water first and slaked and mixed thoroughly. This may take up to 24 hours. Then approximately 20% of the clay in the recipe should be added. After it is slaked and mixed well, a process that takes a few minutes, the feldspar should be mixed in. This process coats the feldspar particles with clay and prevents them from clumping.

The other non-plastic materials are then added, and finally the remaining clay is slaked and mixed in.

Since extra water has been used, the result is a slurry that must be dewatered to be usable. Industry typically accomplishes this with a filter press, but artists can pour the slurry into a plaster or bisque mold to pull out the water and achieve the same result. Using this process, Carty found, maximizes plasticity of the body, which is achieved within three days of mixing.

Have a technical topic you want explored further in Techno File? Send your ideas to editorial@ceramicsmonthly.org.
Angels are all around us ... experience a heavenly firing with an Olympic front-loader kiln ...

My signature vases are meant to exalt the art of the potter. Serafina Gaudio translates from Italian: “mithful angel,” thus the name of my studio. My workshop is my creative sanctuary where a lump of clay is transformed into a beautiful ceramic object, utilitarian or sculptural. I employ various hand building and wheel throwing techniques in order to lovingly create one-of-a-kind ceramic vessels. I strive to express an aesthetic quality of form, incorporate complementary glazes and exercise qualitative craftsmanship.

Inspired by classical design and the earthen/human vessel metaphor, each “bodily” aspect (lip, neck, shoulder, belly, foot) of my signature vases are articulated and in optimum proportion, with fit of surface (skin) and structural form (bones). A sense of order, wholeness and beauty is evoked by the harmonious relationship of the parts. The vessel is complete in itself, yet it remains open and receptive.

My pottery studio is my sanctuary where I seek to honor my vocation. I work chiefly in the medium of highly-fired glazed stoneware, and I am a proponent of the tenet “form is meaning.” I have been inspired by reflecting on ideas of the creative process as having three layers: the labor, the craft and the elevation. I know that visual arts communicate broad human values and assist in knowing one’s self.

By working in synchrony of hand/head/heart/breath and spirit, I aspire to create pieces that help to center the viewer and invite aesthetic experience.

Marlene Serafina Gaudio
www.mithfulangelpottery.wordpress.com

Recent firing in Marlene’s Olympic FL20E –
28” wide x 28” deep x 45” high, 20 cu. ft., fires to 2350°F/Cone 10

OLYMPIC KILNS
Phone 800-241-4400 • 770-967-4009 • Fax 770-967-1196 • www.greatkilns.com
Building the Finest Kilns for Your Creative Spirit!
A bat made of high-density foam makes trimming leather-hard ware easy. The foam grips the clay and, with slight pressure to stabilize, the foam won’t distort the work. Chair cushion foam, which can be found at craft, fabric, and upholstery shops, works well for making bats.

Use a standard bat as a template for the base and trim the foam to the same size. Apply a liberal amount of a thick, liquid, heavy-duty glue between the bat and the foam. Weigh the bat down with something heavy and let it cure overnight.

Thread a long bamboo skewer through the bat pin hole. Mark the spot where it comes out in the foam with a permanent marker. This will make lining up the bat easier when attaching it to the wheel head. Mark off intervals on the surface of the foam (1-inch intervals work well) and, with the bat mounted on your wheel head, spin the wheel and hold a permanent marking pen steady to make concentric circles.

The lines make centering the ware a breeze. The foam bat is easy on rims and feet and you no longer have to deal with removing anchoring clay.

Congratulations to Jeanette Harris of Poulsbo, Washington. Your subscription has been extended for one year!
AMOCA offers an extraordinary scientific exploration of the many interactive uses for clay. Ceramic artists and ceramic engineers share a spirit of experimentation and curiosity that is inspired by clay’s remarkable and unique characteristics, not found in any other scientifically known material. Whether to protect the environment or to safeguard resources, clay’s unprecedented capabilities hold great promise for solving many of mankind’s most pressing technical challenges. Discover for yourself, some of the great innovations that have been created in recent years. You will truly be amazed.

AMOCA Members Only Event: Ceramic Industry Night Mixer Saturday, January 29th, 6 pm – 9 pm
exhibitions

14 Sebastian Moh: Heritage
Crane House, The Asia Institute, Louisville, Kentucky

15 Asheville in Atlanta
Mudfire Clayworks and Gallery, Decatur, Georgia

16 Making Sense: Craft and the Mind

16 History in the Making V
Firehouse Gallery, Geneseo Pottery, Rochester, New York

16 Chikako Yoshikawa and Masamichi Yoshikawa
Loes and Reinier International Ceramics, Deventer, the Netherlands

17 2nd National Cup Show
Barrett Clayworks, Poughkeepsie, New York

17 C-Ram-X
Galerie Gismondi, Paris, France

17 Aage Birck
Galleri Jytte Møller, Fredericia, Denmark

18 Causing Chaos
St. Andrews Museum, St. Andrews, Scotland

18 Julia Galloway
Akar Design, Iowa City, Iowa

18 The Makings
Willock and Sax Gallery, Banff, Alberta, Canada

20 Clay Holiday
Clay Art Center, Port Chester, New York

20 Dynamic Structures: Painted Vessels by Elizabeth Fritsch
National Museum Cardiff, Cardiff, Wales

20 Craft Forms 2010
Wayne Art Center, Wayne, Pennsylvania

20 Wood Fire Teabowl Invitational
Roswell Art Center West Gallery, Roswell, Georgia

22 Crown
Maryland Institute College of Art, Pinkard Gallery: Bunting Center, Baltimore, Maryland

22 Sarah Lindley “Poppenhuizen”
cross mackenzie ceramic arts, Washington, DC

reviews

24 Figurative Association
by Kate Lydon
Main Gallery, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee

26 John Benn’s Amerigama
by Matthew Kangas
Northwest Craft Center, Seattle, Washington

Sebastian Moh: Heritage

A solo exhibition of works by Sebastian Moh is on view through February 11, 2011 at the Crane House, The Asia Institute (www.cranehouse.org) in Louisville, Kentucky.

Above: Sebastian Moh’s vase, 4 in. (10 cm) in height, porcelain, electric fired to cone 9, 2009.
Below: Sebastian Moh’s covered jar, 4½ in. (11 cm) in length, porcelain, electric fired to cone 9, then re-fired to cone 7, 2010. Photos: Bob Payne.
Asheville in Atlanta
An annual exhibition of works by Asheville, North Carolina, artists was recently on view at Mudfire Clayworks and Gallery (www.mudfire.com) in Decatur, Georgia.

1. Courtney Martin’s black and white vase, 8½ in. (22 cm) in width, stoneware, wood fired to cone 10.
2. Becky and Steve Lloyd’s bottle, porcelain, underglaze, sgraffito, liner glaze, fired to cone 10.
3. Kyle Carpenter’s teapot, 7½ in. (20 cm) in width, stoneware, flashing slips, underglaze, liner glaze, salt fired to cone 10.
4. Cynthia Bringle’s bottles, to 8½ in. (22 cm) in height, porcelain, fired to cone 10 reduction.
5. Keith Phillips’ medium bottle, 12½ in. (32 cm) in height, stoneware, wood fired to cone 10 with soda.
Making Sense: Craft and the Mind
A multimedia exhibition curated by Emma Crichton Miller and including work about the human mind is on view through January 8 at Flow Gallery (www.flowgallery.co.uk) in London, England.

“Over the last twenty years, science has transformed our understanding of the human brain, enabling us to delve further and deeper into our most fundamental processes of thought and action,” states Emma Crichton Miller, who curated the exhibition. “Many of what we once thought the most elusive characteristics of the human mind—mood, emotion, memory, personality, will—have come under the scrutiny of neuro-psychologists, while new imaging technologies have enabled us to peer into the human brain even in the process of thinking. For many years, small numbers of fine artists intrigued by these developments have been encouraged to work alongside scientists, producing art that has offered another way of understanding this great revolution in our ideas of what it means to be human.

“Craft makers, however, have on the whole, not had the same opportunities. And yet potters, textile artists, artist jewellers, glass makers, wood turners, metal workers, and others every day experience the intimate, mysterious marriage of mind and matter, of hand and thought, of sense and intellect and emotion that results in a satisfying piece of work. This exhibition began with an invitation to craft practitioners to ponder the mind that drives them and to produce an object or series of objects inspired in some way by this investigation.”

History in the Making V
A juried annual exhibition of utilitarian and sculptural contemporary ceramic works that incorporate historically based design elements, themes, materials or applications was recently on view at the Firehouse Gallery at Genesee Pottery, which is part of the Genesee Center for the Arts (www.geneseearts.org) in Rochester, New York.

Chikako Yoshikawa and Masamichi Yoshikawa
New works by both Chikako and Masamichi Yoshikawa were recently on view at Loes and Reinier International Ceramics (www.loes-reinier.com) in Deventer, the Netherlands.

1. Chikako Yoshikawa’s Bonsai, 12½ in. (32 cm) in height. 2. Masamichi Yoshikawa’s Kyoho, 10 in. (26 cm) in height. 3. Chikako Yoshikawa’s Bonsai (peanuts), 22 in. (56 cm) in length. 4. Masamichi Yoshikawa’s Kyoho, to 27½ in. (70 cm) in height.
2nd National Cup Show
A juried exhibition of handbuilt, wheel-thrown, and slip-cast cups by 28 artists from across the US was recently on view at Barrett Clay Works (www.barrettartcenter.org) in Poughkeepsie, New York.

Christopher Melia’s cup, 4 in. (10 cm) in height, cream stoneware and glaze.

C-Ram-X
A group exhibition organized by Galerie Helenbeck (www.helenbeckgalerie.com) was recently on view at Galerie Gismondi in Paris, France.

“Gilles Suffren’s sculptures are dense, powerful, and balanced,” states Ariane Grenon, who contributed to the exhibition catalog. “They always exist in relationship, which makes it seem like they are waiting, ready to move. They perch unstable on their domed bases, or in a helix arrangement of contrasted planes and curves. . . . Movement always seems possible, or at least planned. There is always the idea of motion.”

Gilles Suffren’s untitled, 22 in. (55 cm) handbuilt clay with slips, fired to 1150°C, iron rods, 2010.

Aage Birck
A solo exhibition of sculptural and utilitarian works by Aage Birck was recently on view at Galleri Jytte Møller (www.gallerijyttemoeller.dk) in Fredericia, Denmark.

Birck creates two bodies of sculptural works, along with functional vases in stoneware. Birck explains that with the one body of sculptural work, “I concentrate on sculptures with worked in ‘ready made’ items mostly in the form of craftsman’s tools. My aim is the perfect balance between the chosen object and the ceramic form, exploiting the special expression of the salt glaze.”

Left: Aage Birck’s lidded jar with spools (“New Life to Forgotten Tools” series), 15 in. (37 cm) in height, salt-glazed stoneware with found tools.
Right: Aage Birck’s sculpture with a knife (“New Life to Forgotten Tools” series), 13 in. (34 cm) in height, salt-glazed stoneware with found tools.
Causing Chaos

A group exhibition of sculptural objects, organized by Fife Contemporary Art (www.fcac.co.uk) and curated by Claire Barclay was recently on view at the St. Andrews Museum in St. Andrews, Scotland. Ceramics, jewelry, and sculpture by Claire Barclay, Siobhan Hapaska, Johannes Nagel, Susanne Petzold, Shari Pierce, Jane Simpson, Richard Slee, Hans Stofer, and Estela Saez Vilanova were featured.

“As a sculptor who makes objects from varied processes and materials, Claire Barclay has been interested for a long time in the complex relationship between thinking and making,” states Diana Sykes, director at Fife Contemporary Art and Crafts. “For ‘Causing Chaos’ she has selected work by makers from different artistic backgrounds, and different countries in order to show the interdisciplinary crossovers and the common concerns which inspire their work. All the sculptural objects included, regardless of whether they would usually be classified as craft or visual art, seem at first to suggest an everyday function. Looked at more closely, their use and meaning becomes more ambiguous. These subversive works should intrigue and provoke discussion.”

Julia Galloway

A solo exhibition of new work by Julia Galloway was recently on view at AKAR Design (www.akardesign.com) in Iowa City, Iowa.

The Makings

A group exhibition featuring senior gallery artists, as well as mid-career and emerging artists, was recently on view at Willock and Sax Gallery (www.willockandsaxgallery.com) in Banff, Alberta, Canada.
Categories for Entries
- Ceramics for Use
- Ceramics as Expression
- Traditional Folk Ceramics

* Works in collaboration with other genres can be submitted.
* One person or group may submit up to three entries, regardless of category.
* A single entry should be within 250cm in width & depth, and 300cm in height, when displayed.

Application Procedure
- Submission of Images for Preliminary Screening
  Online or delivery mail available
  * Period February 11 – April 1, 2011
    * Schedule has been delayed.
  - Submission
    ① Entry form, Description of the work
    ② Photo images in JPG format at 1100 pixels wide (up to three images for each entry)
    ③ Portrait photo in JPG format at 500 pixels wide
    * Mounted 35mm slides can be accepted.

- Submission of Actual Works for Final Selection
  - Period Korea : May 10 ~ May 24, 2011
    Overseas : May 10 ~ June 21, 2011
    * Schedule has been delayed.
  - Submission
    ① Selected artwork
    ② Display instruction

Awards
<table>
<thead>
<tr>
<th>Awards</th>
<th>No. of Awards</th>
<th>Prize</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramix Grand Prize</td>
<td>1</td>
<td>KRW 50,000,000</td>
</tr>
<tr>
<td>Gold Prize</td>
<td>3 (1 in each category)</td>
<td>KRW 20,000,000 ea</td>
</tr>
<tr>
<td>Silver Prize</td>
<td>6 (2 in each category)</td>
<td>KRW 10,000,000 ea</td>
</tr>
<tr>
<td>Bronze Prize</td>
<td>6 (2 in each category)</td>
<td>KRW 6,000,000 ea</td>
</tr>
<tr>
<td>Special Prize</td>
<td>6 (2 in each category)</td>
<td>KRW 2,000,000 ea</td>
</tr>
<tr>
<td>Juror's Choice</td>
<td>5</td>
<td>KRW 1,000,000 ea</td>
</tr>
<tr>
<td>Honorable Mention</td>
<td>Multiple</td>
<td></td>
</tr>
</tbody>
</table>

* All winning artworks that receive above Bronze Prize shall become the property of KOCEF.
* Winners of Grand Prize and Gold Prize will be invited to the awards ceremony and residency program during biennale.

Awards Ceremony & Exhibition
- Awards Ceremony | September 23, 2011
- Exhibition Period | September 24 ~ November 22, 2011
  * Biennale Period | September 24 ~ October 23, 2011

For Registration & Inquiries
Korea Ceramic Foundation, Biennale Secretariat
406 Gwang-o-dong, Icheon-si, Gyeonggi-do, 467-020, Rep. of Korea
Tel +82 (0)31 645 0682 / 0687 Fax +82 (0)31 631 1614
Webpage www.koccef.org E-mail gicb2011@gmail.com
facebook.com/GICBiennale

*Please notice that more details might be changed.
Craft Forms 2010

An annual juried exhibition of works in ceramics, fiber, glass, metal, mixed media, and wood is on view through January 22 at Wayne Art Center (www.wayneart.org) in Wayne, Pennsylvania.

Dynamic Structures: Painted Vessels by Elizabeth Fritsch

A retrospective exhibition of works by Elizabeth Fritsch is on view through January 2 at the National Museum Cardiff (www.museumwales.ac.uk/en/cardiff/) in Cardiff, Wales. The objects were selected and arranged thematically by the artist and reflect themes that have influenced her most: music, mathematics (topology), geology, mythology, and the history of art.


Woodfire Teabowl Invitational

An exhibition of teabowls, curated by James Davis, was recently on view at the Roswell Art Center West Gallery (www.roswellclaycollective.com) in Roswell, Georgia.

Rebecca Harvey and Steven Thurston’s In the Cups: A Tale of Adventure, 6 in. (15 cm) in height, slip-cast porcelain, clear glaze, decals.

1. Judith Duff’s teabowl, 4 in. (10 cm) in height, stoneware. 2. Tom Egan’s teabowl, 4½ in. (11 cm) in diameter, stoneware, multiple shino glazes, wood fired. 3. Ian Childers’ teabowl, 5 in. (13 cm) in diameter, white stoneware. 4. AJ Argentina’s teabowl, 5 in. (13 cm) in diameter, stoneware.

Kristina Stafford’s three cups with lighting, to 6 in. (15 cm) in height, red earthenware, white slip, and underglazes, fired to cone 6, 2009.
Dirty needs filled dirt cheap!

21 years of serving you. . .
We've never looked so good

C lazes & clay
R aw materials
E quipment
A maco
T ools

L iquids
A ir brushes
K ilns
E xperience
S ervice

GREAT LAKES
CLAY & SUPPLY COMPANY
927 N. State Street Elgin, Illinois 60123
800-258-8796 Fax 224-856-5419

CALL US FOR MORE INFORMATION
www.GreatClay.com
e-mail greatclay@greatclay.com
Crown

An exhibition featuring new installation-based works by David S. East, ceramics department chair at the Maryland Institute College of Art, was recently on view at the Institute’s Pinkard Gallery: Bunting Center (http://fyi.mica.edu/Pinkard) in Baltimore, Maryland.

Driven by generic real estate images, plebian architectural ornamentation, and utilizing search engine responses in image generation, the exhibition combined new fabrication technologies, ceramics, and mixed-media formats.

Seeking “the science of the mundane,” East explores the sources and by-products of “invented utopian promise” that form the duality of our monocultural, suburban landscape. “The suburbs have become a frame of mind rather than a geographic location,” he stated. His work juxtaposes suburban architecture and design with other systems of self-identification, including biology and genetics.

Sarah Lindley “Poppenhuizen”

An exhibition of ceramic sculptures by Sarah Lindley was recently on view at cross mackenzie ceramic arts (www.crossmackenzie.com) in Washington, DC.

“Lindley’s ceramic sculptures are based on 17th and 18th Century Dutch cabinet houses,” explains Rebecca Cross, the gallery’s co-owner. “A genre of Dutch furniture, poppenhuizen were exquisite, miniature houses appointed with all the comforts and luxuries of the Amsterdam homes they reproduced in every tiny detail. Lindley’s half-scale, skeletal renditions express her interest in the cabinets’ architectural structures, as well as their careful proportions and design flourishes.

“Though ostensibly a doll’s house, Petronella Oortman’s poppenhuis cost 30,000 guilders in 1670, almost enough to purchase a real house at that time; thus these follies were clearly not child’s play. Likewise, Lindley’s sculptures transcend their role as beautiful decorative objects, painting an imaginary yet informative picture of the elite interiors of this period of material and artistic abundance. Lindley creates more austere poppenhuizen but applies the same obsessive and confounding craftsmanship found in the originals by making them in clay. The results are exquisite contemporary sculpture full of rich, metaphorical content.”
Porcelain deteriorates aluminum. That’s a fact. It’s also a fact that the pH of porcelain is not why an aluminum barrel corrodes (although some manufacturers say that by changing the pH, you will solve the problem). It doesn’t. There is only one solution to prevent porcelain from corroding a pugmill, and that’s using stainless steel on both the barrel and auger. The MSV 25 series Mixer/Pugmill is simply the most versatile table top mixer/pugmill ever to be produced. Whether you need to recycle dry scrap, mix a batch, or just pug boxed clay, the MSV is a pleasure to use. The Bailey MSV is also an auto-feed pugmill. The MSV can extrude tiles, tubes and shapes. **Pugmill Output Capacity:** 850 lbs/hr. **Mix Capacity:** 25 lbs/batch  *Free Freight for the contiguous US only.
Figurative Association

by Kate Lydon

In the exhibition, “Figurative Association: The Human Form in Clay,” 37 works by nine internationally known contemporary sculptors and ten invited makers explored narratives in engaging and thought provoking ways. The exhibition was organized by Arrowmont School of Arts and Crafts (www.arrowmont.org) and presented at the school’s gallery in conjunction with a three-day national symposium that included artist/presenters Tom Bartel, Janis Mars Wunderlich, Robert Brady, Arthur Gonzalez, Debra Fritts, Tip Toland, Beth Cavener Stichter, Lisa Clague, and Anne Drew Potter. Selected for their knowledge of process and material, and their unique ability to capture expression, these artists shared personal visions and private stories about relationships, identities, dreams, and memories; and offered the figure as message.

A beautiful gallery installation gave import to placement. A stillness of presence was apparent—ceramic figures caught in frozen moments offered a springboard for reflection. Figures facing each other, and away, invited us to hear their voices and reflect upon the poetic narratives contained within (survival, acceptance, love). Moving through the gallery and looking at each of these forms—whole bodies and partial torsos—each figure offered an individual self and an individual reality. Meaning comes from form and context, and in their articulation of the figure these artists used gesture, scale, and expression as well as surface treatment to engage us in the presence beyond the physical.

The works of Janis Mars Wunderlich, Tom Bartel, Tip Toland, Anne Drew Potter, and Beth Cavener Stichter distinctly expressed contemporary narrative concerns interwoven with allusion. In Wunderlich’s pieces, Nesting and Birthimg, she captured the exhaustion and exhilaration of life. Her handheld, doll-size figures cast a watchful eye over the multitude of babies covering their surfaces—mouths open, crying, chatting, hungry—these babies convey neediness and reference the frenetic, animal-like energy of parenthood. For the artist no separation exists between the creative process and daily duties. Stressful situations, inherent nurturing, and protective instincts are translated into art that references humanity in all its diversities.

Like Wunderlich, Bartel works in smaller scale, and his out-of-proportion, fragmented figures are inherently psychological. A master of process and technique, with his use of multi-firing vitreous slips and underglazes, stencils, and transfer paint, Bartel creates rich patterned surfaces. At once humorous and disturbing, his pouting, childlike figures offered a multitude of sentiments.

Toland uses physical presence and a sense of intimacy to give voice to aspects of the human psyche. Contemplative and intimate, Toland’s hyper-realistic portrait piece, Grace Flirts—an adolescent girl standing on a diving board with her blossoming sexuality, flawless skin, and oversized red lips—at once portrayed the vulnerability and flirtatiousness of the figure, drawing us in to become Grace’s protector.

For Anne Drew Potter, the depth beyond the figure is suggested through ambiguity, vulnerable gesture, and subtle elements—budding nipples, clenched fists, curled toes, distended navels. Inspired by issues of globalization, Potter’s work is about communication and her forms are socially loaded. She challenges through confrontation, and emotional states are shown through visual deformity. Transgender is at the core. Using dark humor and opposing feelings, Potter creates an atmosphere of questioning.

Lounging on a large wooden crate, among the many human torsos, a large, fat figure scratched its belly in vulnerable repose. Loosely based on a wombat, the figure captured all that was soft, alluring, and
vulnerable about the feminine body, accentuating the emotional snare that she encompasses. Known for emotionally charged figures, all the animals that Stichter creates are closely modeled after the human form; she transforms her subjects into psychological portraits. On the surface the figures are suspended in time, but something knowing is captured through subliminal gesture—fear, apathy, violence. First sculpting solid masses of clay, often over 2000 pounds, she hollows each part of the sculpture down to the skin and reassembles it before firing. About the intimacy of process she comments, “the empty space inside becomes one of the most intense focal points for my thoughts about the conceptual image as well as my relationship with them.”

In keeping with Arrowmont’s mission and commitment in identifying and supporting the careers of the next generation of artists, symposium presenters were invited to recommend a figurative sculptor of their choice to participate in the exhibition. Selected for their talent and ability to represent the figure, the ten invited artists—some past students of the presenters, others contemporaries—included Amanda Bray, Andréa Keys Connell, Sarah Danforth, Thaddeus Erdahl, Edith Garcia, Magda Gluszek, James Hake, Meg Murch, Kelly Rathbone, and Robert Simon. Like their mentors, these makers explored the figure in clay and mixed media, refining forms and emergent expressions, addressing psychological states and emotions, and offering new voice. Of note were works by Robert Simon, Meg Murch and Thaddeus Erdahl, the most captivating of which was Imaginary Head by Simon. Roughly handled yet subtle in execution, this brooding bust in unglazed earthenware communicated a depressing solitude.

Working with slabs, Murch abstracts moderate- to life-size figures and faces and captures gesture, emotion, and anatomy with her strong use of texture and line. In Modernist Hoagie, clay takes on the appearance of wood, and Murch deftly captures the flesh and musculature of the figure, with different angles offering altered emotional perspectives. Erdahl’s technical skill is superb, with his use of glazes and patinas he creates grimy, rusty surfaces that evoke a sense of disintegration. Decaying surfaces (metaphors for emotion) reference the dualism between internal and external voice and failed attempts at communication. The emotive quality of his figures is what distinguished the work from other artistic statements.

Unlike the symposium presenters, several of the invited makers worked in installation format. In Andréa Keys Connell’s work, Un-Home-Like, three larger-than-life figures are depicted standing in a found wooden cabinet-cum-boat. As the three figures jostle to balance the imaginary vessel, others partially seen in the water below bob, tread water, and swim around the boat. Connell sees the cabinet as a collector of mementos and at the same time a survival raft. In the work she mixes metaphors of the home, the flood, and the subconscious, and explores traumatic memories and relationships within the home. The “Figurative Association” symposium provided an exchange of ideas among contemporary makers, educators, students, and collectors advancing narrative discourse. The assembled artists should be recognized for their contributions to the field of contemporary art, redefining the boundaries of figurative sculpture both technically and conceptually, to create challenging and thought provoking work.

the author Kate Lydon is director of exhibitions at the Society for Contemporary Craft in Pittsburgh, Pennsylvania and a member of the Board of Governors at Arrowmont School of Arts and Crafts.
reviews

John Benn’s Amerigama
by Matthew Kangas


Wheel-thrown forms included tapered, wide-base vases; cylindrical footed ones; flattened ovals; wide-mouth pots with torn lips; and fatter pieces with cut-in notches. The range of shapes was impressive.

No less compelling was the variety of firing effects attained partly by skillful shelf positioning within the kiln, chance effects, and careful composition of clay bodies that reveal an amazing range of colors as a result of interaction with heat, smoke, and air. Bearing in mind the rejection of glaze or other surface applications leads to a certain familiarity—the expectation of the unexpected.

Shaping and controlling nature yet appearing not to do so is at the heart of the Japanese aesthetic. Benn’s amerigama (American anagama) is just as ubiquitous in the Midwest as in the Pacific Northwest, western Canada, and northern California, but continuing to work in this manner raises many different sets of environmental concerns. Seattle’s top wood-firing potters were exiled for violating newly instituted urban air purity laws about 20 years ago. After three years in Seattle, Benn’s move to the evergreen enclave of Hartstine Island allowed him the space, time, and economy to maintain and develop his talent. Situated south of the Olympic National Forest, abundant lower-priced wood was also a crucial factor. A single firing of a studio-sized anagama kiln in Japan can run upwards of $8000; Benn pays closer to $2000 per firing.

Regardless of the survivability of anagama under such circumstances, the real critical questions Benn raises are, what is American about amerigama? Or, how Japanese is it for Benn, who has never traveled to Japan? Proximity to inspirational cultural sources is as important as proximity to low-cost firewood.

To answer the first question, the notched edges and clean cuts in T-Form, for example, might suggest Japanese woodworking as much as pottery. However, the serendipity of the blushes, searing, blasting, and blacking on the same pot, as in Firebox Vase, is only partly coincidence. Merce Cunningham, the choreographer, did not know in advance how many of his dances would look, but he knew that, with his training of his dancers, it would look well danced, original, and even innovative. So it is with many of the chance effects of Benn’s amerigama.

His satori—or moment of enlightenment—within each pot becomes an intense experience for the viewer. The unsinged, large pink dots surrounded by smoldering grays and browns are a good example. Paul Soldner has been here before, to be sure, but Benn is working on a smaller scale with a much more limited, self-imposed palette.

Instead of the deliberate ineptitude and piled-on construction of many contemporary abstract ceramic sculptural vessels (see Kathy Butterly and Jeffry Mitchell), Benn is creating abstract sculptures whose exteriors are more important than their empty volumes. Pooling and dripping are here, too, caused by tilting pieces on their sides on the kiln shelves, along with melted clay body elements that turn into mossy greens and colors of the ancient rain forest floor near where Benn lives.

As long as tradition is reinvigorated, it is worth continuing, whatever the given material, but painterly pottery is not Benn’s goal. No one would want to reinvent Betty Woodman’s pots just to make a point. Rather, regardless of his aims (and Benn is refreshingly unforthcoming on such issues), surface is tightly connected to contour and profile for the overall impact. Benn’s work, like Woodman’s, is still too “front-and-back,” “important” side versus afterthought. If sculptural status is not to cave into the painterly pot realm, all 360° need his full attention. It’s hard to imagine more unreasonable baggage for humble wood-fired ceramics to bear.

the author Matthew Kangas, a frequent contributor to CM, contributes to numerous publications, and has an anthology of his writings on clay available: Craft and Concept: The Rematerialization of the Art Object.

Studio Visit

Jennifer Mecca
York, South Carolina

My studio is in two locations. I have my main work area on the back porch of our home right behind our kitchen. This was supposed to be a temporary location, but after the birth of our twins and the ongoing struggle of trying to make ends meet, I am still on our back porch ten years later. It is screened, so in the summer, I have just a fan and the breeze from the outdoors to cool me off. In the winter, my husband and I put two layers of heavy-duty plastic around the walls to keep the cold somewhat at bay. I turn on two space heaters for a few hours before heading out to throw. At times, I share this space with toys, two cats, and various wild animals. I have to come inside for my water, and I have to devise various ways to dispose of my waste water. My kiln and glazes are in a detached shed in our backyard. I have electricity, but no running water, so I have to use the garden hose when making glazes.

The best part of my studio location, since I have little kids, is that on days when I have to finish up orders and they are entertaining themselves inside, I’m right there to see what’s going on or help out in at a moment’s notice if needed. I have two windows that look in on our kitchen so I’m able to help out without anyone having to come get me.

What I love about my studio is also what I dislike about it. My family is right there to interrupt my work or break my train of thought at a moment’s notice. Over the years I’ve become pretty good at going from my mom jobs back to my pottery jobs extremely quickly.

paying dues (and bills)

Before going back to school to become a potter, I managed a wonderful craft gallery called Cedar Creek in Durham, North Carolina. I learned a lot about the business of being a craftsperson while selling, buying, and interacting with the various craftspeople I came in contact with on
a daily basis. The best part about working at Cedar Creek was that it was owned and operated by craftspeople and there were folks on site working in the studio everyday. Lunchtime conversations about trying to market yourself and sell work amounted to a pretty good education in themselves.

I began throwing pots at a nearby craft center in the fall of 1991. In 1995, I went back to school and earned a BFA and MFA in ceramics from East Carolina University, and started teaching and selling pots right after graduate school. I have always taught part-time to supplement my family's income and I have learned a lot about myself and my work while teaching. I currently teach beginning ceramics at Winthrop University as well as online art history courses at a local technical college.

I spend about 30 hours per week in the studio, depending on what shows I have coming up or what "Mom" duties require me at home. I have many hats to wear throughout the day, and I try my best to spend as much time as I can with my children and husband, and also do what I love.

At an early time in my career, I began standing up while throwing. I think this allows me to move around more because I put my work table right behind my wheel and change activities a lot. I exercise as much as I can by walking and going to the gym, and have always tried to eat healthy. However, I have noticed in the last two years that my work habits, which usually center around late night studio visits, are getting to be a bit much for my body. My New Year's resolution was to get more sleep, so instead of working in my studio from 8pm to midnight every night, I try to stop working at 10pm. I have also noticed some aches and pains in my lower back and shoulders. At times when my back hurts, I'll wear a weight belt to help me stand up straight. My hands had begun to tingle as well, but this seemed to subside once I began using a pug mill.

I am lucky to have a husband with a decent job and health insurance. When I am at workshops and this topic comes up, I am amazed at how many potters do not have health insurance.

I read a lot of pottery blogs. I find that what other people are doing in their daily life and career really motivates me to move forward. I enjoy seeing the progress of various projects they are working on, as well as knowing how they schedule their day and work time. I also enjoy reading pottery magazines such as Ceramics Monthly, Clay Times, and Studio Potter. Books about historic fabric, glass, and pottery pique my interest when I need some inspiration. I am also in a non-pottery related book club.
To recharge, I take some time off from work, spend time with my other friends who are potters, and just surf the web for some sort of inspiration. At times, I read my old blog entries to see what sparked an idea a few years back. This has really come in handy over the last two years. If I get a chance to go to a workshop or conference, this is an added bonus, and I try to soak in as much as I can.

**marketing**

At this moment in my career, a majority of my sales are from retail shows. My second biggest money maker is gallery sales. I have just started selling my pieces on Etsy, so I’m hoping that will take off soon.

On the bottom of each of my pieces, I sign my name and also write what is going on in my life that day, or a thought that I just had. I think doing this gives my pieces just one more element that says it’s one-of-a-kind and handmade. Most phrases deal with my children or what I’m hearing in the background as I work.

I think because I’m a full-time mother and a full-time potter, I’m already at a disadvantage. I have to limit my shows and gallery orders because I have other people depending on me. Any more, I can’t attend as many workshops or take advantage of all the wonderful places such as Anderson Ranch, Watershed, or even Penland, because I just can’t be away from my family for more than a week at a time. I try my best to be on time for gallery orders, but when a family member gets sick or has school issues, my work comes second and the little people who depend on me come first.

I keep a pretty good mailing list and always have my book at every sales event. If acquaintances ask about my work, I’ll ask them to be on my mailing list, or I tell them about my blog. The Internet has really boosted my exposure and allows me to talk more with my customers.

I am amazed at how many people follow my blog. When I first started, I only thought my family and pottery friends would find what I do each day interesting. These days, I get emails from many young moms who are potters, and people come into my booth at shows and tell me how much they enjoy reading my blog. I’m extremely dyslexic and make many spelling and grammatical errors, so I am amazed that people enjoy reading it.

Getting my Etsy site up and going has been my most frustrating or disappointing online experience. I haven’t been on Etsy very long but I think I was under the impression that as soon as my pots went up, I’d have some interest and questions from folks buying work there. So far, I haven’t even had a nibble. I have read and heard from others that it takes times to learn how to re-post and to get yourself seen on Etsy, so maybe I’ll spend more time trying to promote my work.

**most valuable lesson**

It’s all about looking and really seeing what you are doing. Attend as many workshops and conferences as you can. Get together with other potters and talk about your work. Just make as much as you can and keep up with the current trends. Educate yourself about historical pottery and the different periods in art. Really look at different types of work in art galleries and museums. Keep an open mind about what others are making and why they enjoy what they do with clay.
Mariko Isozaki

Space, Depth, and Movement

translation by Naomi Tsukamoto

I started to work with clay because I liked the possibility of obtaining a form through touch. It was possible to give form to the material while having a tactile relationship with it. Over time, I liked clay so much that I made the decision to start to work in this field.

In the beginning, I taught ceramics courses (for ten years). I was working as a guest lecturer at the art institute I graduated from and for a private pottery school, while also making my own clay work. To be honest, juggling teaching with making was hard. Then I tried to make a living solely through my clay work and slowly left teaching. As I needed more time to create, the transition happened as a logical consequence. It’s not easy to make a living as a sculptor but it’s possible if you know that sculpture (for me not only ceramics, but also others materials) is your life and that you have to be totally into it.

I primarily make public art works and architectural commissions in Japan, and this has been my principal market for many years. I enter competitions organized by agencies that deal with public works or with architects in order to secure projects. My second avenue for showing my works is through gallery exhibitions, but it is currently very difficult to sell this way.

Although Japan is my primary market, I live in Italy. This move was a difficult decision for me, but one that was important for my work. As my clay works became gradually larger and larger, I became interested in placing them outside. I am also interested in the ways that placing an organic form in an inorganic, linear, architectural space creates both a situation that enhances a sense of depth and movement, and relationships between the artwork, the space, and its atmosphere or feel. I wish to create a lively space where people would want to breathe deeply or a space that heals and benefits people. That’s how I got involved in the making of public works. One day, a client asked me if I would be interested in creating an outdoor, permanent display using a material other than clay. I chose to use marble, as I had been interested in working with it for a while. Seeking marble, I moved to Cararra, Italy. Since I live in one country and sell most of my work in another, I create small-scale clay works in Italy and ship them to Japan. For larger commissions, I build the pieces in Japan. The logistics of where (and how) I build each piece depend on the project.

When starting new work, I begin with a rough maquette or a drawing. The actual handbuilding process varies based on my design. Handbuilding large forms is technically difficult. I do not necessarily create internal frameworks for my pieces, as the decision on how to build, and what type of support to use changes depending on the design of each piece I make. The decision to make an object in sections or as one piece depends on the scale and shape of each piece. It also depends on the sizes of the available kilns. During my residency at the European Ceramic Work Center (’s-Hertogenbosch, the Netherlands), I had access to a large kiln, and I thought that provided a rare opportunity for me to create a large scale piece, so I made Untitled-e1.

Another challenge is to use color on bisqueware without destroying the ceramic quality of the work. As for finishing, if I were to roughly divide my work into categories, there are three types: pieces with slip that I varnish, pieces with glaze, and pieces on which I apply a medium (a mix of terra cotta clay with sand), then color using acrylic paints. In order to integrate the surface color with the form, I imagine the finish, the colors and surface treatment, how it looks, and what it expresses, while making the form.
Untitled-1, 6 ft. 6 in. (2 m) in height, ceramic, 2001. Created at the European Ceramic Work Center.
Untitled-e2, 6 ft. 3 in. (1.9 m) in height, ceramic, 2001.
Over the past ten years, I have used a variety of materials, from clay, to bronze, to marble, and other materials. When working with materials other than clay, I work with other craftspeople. Perhaps due to my use of different materials, my stance as an artist changes depending on the location. In Italy, they see me as a three-dimensional artist or a sculptor, but in Japan, people ask me often, are you a ceramist, a sculptor or an object maker? It is harder for them to categorize my work.

My time is roughly divided in the following way: I spend about 70% of my time in the studio making the work, about 15% of my time on promotion and marketing—including entering competitions—and another 15% on bookkeeping and office work.

Our profession is very physically demanding and I have to go to a physiotherapist to deal with a strained back and shoulder pain. I also go to a massage therapist once or twice a month, and recently I began aerobics to help mitigate the stresses on my body caused by my daily studio routine.

The life of a sculptor has always been hard. I know that there are fewer possibilities at the moment due to the global economy. If you are interested in pursuing sculpture as a profession, my advice is that you must have passion and preserve it despite all of the obstacles and problems that may confront you.

Mariko Isozaki lives and works in Fosdinovo, Italy. You can see more of her work at www.marikoisozaki.com.
Before becoming an art student I spent two years as a bank manager trainee. This early taste of working life in the office was sufficient to inoculate me against further flushes of desire to penetrate the world of business and commerce. My one undeniable strength at school had been with art and so, was I to leave a “serious” employment to study art, there was no question that art would be the way for me to make a living and thus avoid a return to that other world of “serious” people.

I have made sculpture for a living practically from the day I left art school. My degree show sold well, which gave me some confidence in my ability to survive as an artist, and I had won a private commission while studying, which meant six months paid work to make a large relief sculpture. The client was so pleased with the result that she simply doubled my fee on delivery. The satisfaction of producing my first serious commission was only surpassed by my surprise at this act of deliberate generosity on the part of my client. The commission was followed by a local museum exhibition.
where my work again sold very well—at very low prices, of course. However, the museum sales were sufficient to enable my wife and I to buy a small house in France and start from scratch, but under our own roof. Twenty odd years later and I seem to be able to continue selling reasonably well, well enough in fact to pay a full-time employee who makes molds for me and does odd jobs.

There doesn’t seem to be a profile for my buyers. People sometimes buy because they stumble upon an exhibition or upon one of my public monuments. My galleries do not sell very well; in fact, I need to put together a group of galleries that will really work hard and will market the sculpture, actually tracking down potential buyers. Most galleries, it seems to me, just wait for people to walk in off the street and this is insufficient—particularly in the current climate. I have been immensely fortunate in being commissioned to work on large public and private sculpture projects that have kept my workshop alive for the last 12 years. Without these commissions, the gallery sales would have been insufficient and so I would have pursued other outlets.

While at art school, I believed in hard work and spending long hours in the studio. I knew that I only had a modest ability but felt that practice would make up for that weakness. I was lucky to find a direction for my art very early on in my career. Relief sculpture became my central interest 21 years ago and it remains my chief concern today. That has allowed me to make a name for myself in an artistic niche. I still work long hours and struggle to find inspiration for my modeling. I have never had difficulty in coming up with ideas for sculpture, it’s more the problem of lazy execution that bothers me most. I tend to rush things. My life as a sculptor has taken me to places I never dreamt of visiting, not so much distant places, but audiences with the Queen of England and banquets with Lords and politicians. Oddly enough, having started out a lackey at a bank, my first major commission was for the president of a bank. Being an artist has moved me into a bizarre social space where I am not really in any form of hierarchy at all. I can be grinding bronze on the foundry floor or sipping cocktails with the Prince of Wales and it’s simply all part of the same job.

The biggest challenge I have faced in my work was due to my own obstinacy and not the scale of the work itself. I had decided to fire all the original clay work for my Battle of Britain London Monument. This included a group of life size running pilots sculpted in the round and surging out of the relief surface. I could so easily have built a standard armature and then wasted the clays after casting but instead of this, I worked out a suspended system of wooden armature that could be dismantled during the hollowing out process, thus enabling me to support the figures during modeling and allowing me to saw up the armature during dismantling. The figures developed like puppets as I added limbs and suspended new sections of armature from the ceiling of my studio. The flaws in my system only became apparent when I started to remove the figures in bits for hollowing and firing.

Arms and legs posed no problem but bodies were a different matter all together. They required a great deal of cosmetic surgery
Top: The Battle of Britain London Monument, bronze cast from clay. Photo: Woodhouse.
Above: The Opera, 55 in. (140 cm) in width, terra cotta, resin, 2000.
after hollowing due to the inevitable distortion as they had their inards removed and after firing were still impossibly heavy to lift. Next time I will simply accept to destroy the originals. The trauma was too great to want to repeat.

After having suffered from a stiff neck and trapped nerves (quite painful) due to over working in a fixed position, I became aware of the necessity of moving and maintaining some other form of physical activity to keep up muscle strength and exercise those neglected parts of my body. To this end, I try and run or cycle several times a week. I now heat my studio during winter and generally look for comfort in what I do. I also manage several acres of countryside, which in turn keeps me exercised.

My advice to anyone interested in pursuing sculpture; don’t limit yourself to ceramics but consider editions in bronze and resin alongside the clay work. Ceramics has a limited appeal. I am not a ceramicist though. I trained in sculpture and I know nothing about glazing and firing etc. What I see is that many people do not want to spend money on an object as fragile as fired clay. If the image and idea is good, the material is practically irrelevant.

Paul Day lives and works in Sainte Sabine, France. To learn more about Paul and his work go to www.pauldaysculpture.com.
I grew up in Utrecht in the Netherlands in the late 1970s, in an atmosphere of freedom where you were encouraged to pursue your dream. Then in 1980, when I graduated in Amsterdam (Rietveld Academie), it was clear to me that I wanted to be a ceramic artist, and in spite of the difficult economic situation at that time, I set up a ceramic studio while also doing odd jobs to pay the bills and make ends meet.

From 1985 onward, I was able to make a steady income from creating and selling my work. I was fortunate enough to receive the occasional state grant for the arts, allowing me to spend more time in perfecting my technique.

In the 1990s I made the challenging and difficult decision to change my tried and successful format and identity and pursue the adventures and stimulating course of sculptural ceramics. This, at the time, was a major crossroads, but it felt like the natural direction to follow as my ideas were leading me away from more traditionally inspired pots and bowls and taking me into a new phase of my life.

Those who buy my work are mainly collectors and museums. I work with private art galleries in the Netherlands, Belgium, France, Germany, Japan, and the US, and occasionally I take part in group shows, the main benefit to me being that the general public is introduced to my work. The actual sale of my work is almost entirely via private art galleries.
Yellow sculpture, 12 in. (30 cm) in length, white stoneware and engobe, 2010.
Above: blue sculpture, 16 in. (41 cm) in length, white stoneware and engobe, 2010.
Below: purple sculpture, 14 in. (36 cm) in length, white stoneware and engobe, 2010.
The benefits of having a good gallery is that they promote your name and product, showing it in the best possible light, exhibiting it at major shows and art fairs, looking for and focusing on the right customers. The down side is that the customer database stays with the gallery, even if that gallery ceases to exist.

The main technical challenge I face in my work is keeping my vision for a sculpture true through the many changes and stages of its production, to make sure that it is, in my eye, perfect while still an example of hand-crafted workmanship. I have to stress how important it is to stay close to your original creative idea, and find ways to produce it. I have witnessed many times many brilliant ideas that have become stuck in a technical trick where the artist has forgotten what he or she originally wanted to achieve, thus not achieving it.

Another technical challenge during production is to find the right stage of “leather hard” that allows me to assemble the sculpture from the clay rings made on the potters wheel.

A major point that cannot be ignored is the importance in making the correct supports for the sculpture, as this is critical during the drying and firing process. This can be very labor intensive, but is critical for achieving good results. Sometimes more time is spent on making the supports than making the actual sculpture itself. Many years ago I used to use sponges to temporarily support the work in the wet state. Later I discovered that using parts of swimming pool floats gave me more freedom to construct more complicated shapes.

For many years, I used to rub dry oxides into the surface of my work by hand, but this technique proved to be unhealthy. I have since changed from using pure oxides to glaze/body stains. These are mixtures of oxides that are high fired and then ground again into a fine powder, and I spray these onto the surface.

My advice to those interested in becoming sculptors is to develop a highly personal style, and perfect your technique. This can take years.

Wouter Dam lives and works in Amsterdam, the Netherlands. You can see more of his work at www.wouterdam.com. His work is also available at Frank Lloyd Gallery (www.franklloyd.com) in Santa Monica, California; Galerie NeC (www.necdesign.fr) in Paris, France; Puls Contemporary Ceramics (www.pulseramics.com) in Brussels, Belgium; Carla Koch Gallery (www.carlakoch.nl) in Amsterdam, the Netherlands; and Mitochu Koeki Co. (Mr. Hayashi) in Tokyo, Japan.
Wrong reasons, right results

Now that I think back, it was actually the wrong reason that led me down the (supposed) right path as an artist. I was born and bred in China under the stringent communist policies that Chairman Mao established. Under the governmental influences at the time, every family, public space, office building, and school had multiple Mao portraits. Consequently, I began to admire the people who made these ubiquitous sculptures. Furthermore, although Mao was worshipped like a deity in that age, not just any creative soul could have made acceptable Mao portraits; only “artists” with a legitimate art education had the government’s permission to publicize their pieces. Thus, I began my road to becoming an artist.

When the Cultural Revolution ended soon after Mao’s passing in 1976, I was still a teenager. Although propaganda immediately began telling us to move on from the Mao regime and the Mao portraits began to disappear, I held on to my interest and passion in art. Thanks to Deng Xiaopeng’s westernization policies, young artists in China not only began learning about ancient Chinese art, we also began being educated about Western art. The first time I learned who Picasso was and saw his works, I was 18 years old. My dream to become an artist continued, but with a whole new perspective.

Left: Wanxin Zhang working on the surface of one of his large-scale figures.
Opposite, top: The figures are segmented, both for firing and for additional detail work.
Opposite, right: Warrior with a Color Face, 6 ft. 5 in (2 m) in height, fired clay, glaze, and metal, 2009.
My art education consisted of eight years of schooling at the Jilin Art School and the LuXun Art Institute in China. Our training was strict and disciplined and taught us the classical clay figures. When I finally graduated in 1985, I was bored with the realistic and perfectly proportioned pieces. I wanted to completely move on and become an abstract metal sculptor. In the Art in America magazines I found in the school library, I learned about Deborah Butterfield’s horses. I wrote a letter to her expressing my interest and wish to one day become an inspiring artist like her. Soon after, I received a package from her containing a response and a catalog. This particular interaction became one of the most significant reasons leading up to my move to the United States.

The moment I stepped onto the plane, I knew I had given up my hard earned contract for a tenure teaching position at my alma mater. I had given up all my professional achievements up to that point in order to enter a whole new world, both in lifestyle and in art.
“Don’t put all your eggs in one basket” is a common phrase heard from personal financial planners or investors everywhere. In my case, I have lived my life putting all my eggs in one basket. Although doing so exposes me to high risk in all aspects, I believe doing art in itself is a risk. My investment in art is my whole life’s investment. All along, I have constantly taken resources out of my retirement funds to invest into my studio and art. To me, my art is the best plan for my 401k.

In China, we have never heard of the phrase “starving artist.” As long as one had a formal education, a job was secure and the government paid all health expenses. When I got to the United States, I had to buy my own health insurance. Even then, I have luckily never had to use the insurance. My main health expense is buying Tylenol. Ultimately, I believe eating right and maintaining a healthy lifestyle is a priority for any artist, but especially for sculptors, whose works demand physical strength and endurance.

Since getting my MFA in 1996, I have never stopped teaching art at school and in private classes. I also sporadically take on commercial commissions to support my art. Regardless of how often I taught in school, I always tried to prioritize my work in my own studio. To maintain somewhat normal working hours, I put up a sign on the doors of my studio saying Monday to Friday, 8am to 5pm. Obviously, I have never been able to get in on time, or leave on time.

During my career in China, I had been written about as a “young, cutting edge artist” due to my work with metal, a rarely used medium at the time. However, after I changed my location to California, I changed my mind. I fell in love with clay once again after I saw the art of Viola Frey, Richard Shaw, and Stephen deStaebler. This love developed even further during a short period of working under Peter Voulkos. I discovered that clay is the best medium for me to express my thoughts and ideas. My current series of warriors is the product of a combination of my past experiences and this newfound love for clay. It combines my feelings from, and reactions to, visiting the tombs of Emperor Qin and seeing his Terra-cotta
Warriors, and the inspiration I received from the California Funk Art movement. My pieces are about finding my personal identity while sparking a contemporary dialog about social, historical, and political issues.

On a technical basis, my pieces are made using the coil and slab method. My large pieces are built from the ground up. A disadvantage to this process is that each piece must be kept upright at all times, and there can’t be too many spontaneous changes as I make each section because there is no armature to hold the figure up. Not only is making large pieces a physical challenge, it also tests my patience, as each piece takes a long time to complete. The basic process consists of hollowing out the clay and making the insides even, cutting the clay into sections, firing each section multiple times, gluing the sections back together, and building the base. Half the time I spend on each large piece is spent on the basic process. The rest of the process is creating the artistic side to the piece, be it the texture, the details, the accessories, and so forth. On the other hand, when I make my small and medium figures, I gain a lot of freedom in creating the composition and pose. Although the smaller figures are easier to sell, I prefer creating large pieces as it represents my ideas more clearly and is a challenge.

Right now, my primary income source is from sales through the galleries representing me. Other sources such as my teaching position, grants, and commissions also help. My collectors include private art collectors and public art institutions. Throughout the years, I have also established a friendly relationship with shippers and craters, so it is fairly easy to deal with the transportation side of my work. I deal with the logistical and administrative side “after hours” with some contracted help.

At times when I struggle in my career or face difficult situations, I suspect I might have chosen the wrong path. However, there is a saying in Chinese that claims, “When you make a mistake, follow it through.” And so far, it has worked out well for me.

Wanxin Zhang lives and works in San Francisco, California. You can see more of his work at www.wanxinzhang.com.
Expanding Your Palette
IN MID-RANGE FIRING
by Yoko Sekino-Bové

There are so many wonderful books, websites and even software that feature spectacular glaze formulas; so one may wonder why this article should be introduced to you. The focus of this research was to establish a comprehensive visual library for everyone. Rather than just providing the reader with a few promising glaze formulas, this reference is a guideline. Because it is a guide, there are some test tiles that do not provide immediate use other than the suggestion of what to avoid, or the percentages of certain chemicals that exceed the safe food-serving level, etc., but I believe that this research will be a good tool for those who wish to experiment with, and push the boundaries of, mid-range firing.

Many people may be thinking about switching their firing method from high-fire to mid-range. For instance, students who recently graduated and lost access to school gas kilns, people with a day job and those who work in their garage studios, or production potters who are concerned about fuel conservation and energy savings. This reference is intended as a tool for those people to start glaze experimentations at mid-range that can be accomplished with minimal resources.

There is no guarantee that this chart will work for everyone everywhere, since the variety between the different resources overwhelmingly affects the results, but by
examining a few glazes in this chart you can speculate and make informed adjustments with your materials. This is why all the base glazes for this research use only simple materials that are widely available in the US.

Five years ago, when I was forced to switch to mid-range oxidation firing with an electric kiln, from gas-fueled reduction firing at high temperatures, most of my hard-earned knowledge in high-fire glazes had to be re-examined. Much to my frustration, many earth metal colorants exhibited completely different behaviors in oxidation firing. Also, problems in adhesion were prominent compared to high-fire glazes.

The role of oxides and carbonates used for texturing and opacifying were different as well. But compiling the available glazes and analyzing them were not enough. I felt there should be a simple chart with visual results that explained how the oxides and carbonates behave within this firing range. This motivated me to write a proposal for glaze mid-range research to the McKnight Foundation, which generously sponsors a three-month artist-in-residence program at the Northern Clay Center in Minneapolis, Minnesota.

Most of the tests presented in these experiments were executed at the Northern Clay Center from October to December in 2009 using clay and dry materials available at Continental Clay Co. The rest of the tests were completed after my residency at my home studio in Washington, Pennsylvania. For those tests, I used dry materials available from Standard Ceramics Supply Co.

### Test Conditions

**Clay body:** Super White (cone 5–9) a white stoneware body for mid-range, commercially available from Continental Clay Co.

**Bisque firing temperatures:** Cone 05 (1910°F, 1043°C), fired in a manual electric kiln for approximately 10 hours.

**Glaze firing temperatures:** The coloring metals increment tests (page 50) were fired to cone 5 (2210°F, 1210°C) in a manual electric kiln for approximately 8 hours. The opacifier/texture metals increment tests (page 51) were fired to cone 5 in an automatic electric kiln for 8 hours.

### recipes

<table>
<thead>
<tr>
<th>N501 TRANSPARENT, GLOSSY, AND CRACKLES</th>
<th>N504 SEMI-OPAQUE, SEMI-SATIN WITH TEXTURES</th>
<th>N505 SATIN, OPAQUE WITH TEXTURES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cone 5</strong></td>
<td><strong>Cone 5</strong></td>
<td><strong>Cone 5</strong></td>
</tr>
<tr>
<td>Ferro Frit 3110 ........................... 90 %</td>
<td>Whiting ....................................... 9.5 %</td>
<td>Dolomite ............................. 12 %</td>
</tr>
<tr>
<td>EPK Kaolin ................................. 10</td>
<td>Ferro Frit 3124 ................................ 44.5</td>
<td>Gillespie Borate ...................... 14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>F-4 Feldspar ............................ 20.0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Zinc Oxide ................................ 5.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bentonite* ................................ 7.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>EPK Kaolin ................................ 5.0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Silica .................................... 8.0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>100.0 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Add: Zircopax ........................ 9.0 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>See chart on page 50 for test results.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>N502 TRANSPARENT AND GLOSSY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cone 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gillespie Borate .......................... 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F-4 Feldspar .............................. 46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPK Kaolin ................................ 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silica ..................................... 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100 %</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>N503 OPAQUE, GLOSSY, AND TEXTURED</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cone 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gillespie Borate .......................... 52.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPK Kaolin ................................ 21.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silica ..................................... 26.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100.0 %</td>
<td></td>
</tr>
<tr>
<td>Add: Zircopax .............................. 10.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

While the test results with all colorant options are shown for two recipes in this article, charts showing all of the test results for all of the recipes listed here are available at www.ceramicsmonthly.org. Click the “CM Master Class” link on the right side of the page to see the “Expanding your Palette” post and all of the research.
Glaze base N502 with coloring oxides and carbonates

<table>
<thead>
<tr>
<th></th>
<th>0.1%</th>
<th>0.5%</th>
<th>1.0%</th>
<th>5.0%</th>
<th>10.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copper Carbonate</td>
<td><img src="N502CC05" alt="Image" /></td>
<td><img src="N502CC10" alt="Image" /></td>
<td><img src="N502CC50" alt="Image" /></td>
<td><img src="N502CC100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Red Iron Oxide (regular)</td>
<td><img src="N502ROI05" alt="Image" /></td>
<td><img src="N502ROI10" alt="Image" /></td>
<td><img src="N502ROI50" alt="Image" /></td>
<td><img src="N502ROI100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Cobalt Oxide</td>
<td><img src="N502COX0" alt="Image" /></td>
<td><img src="N502COX05" alt="Image" /></td>
<td><img src="N502COX10" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chrome Oxide</td>
<td><img src="N502CH01" alt="Image" /></td>
<td><img src="N502CH05" alt="Image" /></td>
<td><img src="N502CH10" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manganese Dioxide</td>
<td><img src="N502MD05" alt="Image" /></td>
<td><img src="N502MD10" alt="Image" /></td>
<td><img src="N502MD50" alt="Image" /></td>
<td><img src="N502MD100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Black Nickel Oxide</td>
<td><img src="N502BN05" alt="Image" /></td>
<td><img src="N502BN10" alt="Image" /></td>
<td><img src="N502BN50" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iron Chromate</td>
<td><img src="N502IC05" alt="Image" /></td>
<td><img src="N502IC10" alt="Image" /></td>
<td><img src="N502IC50" alt="Image" /></td>
<td><img src="N502IC100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Rutile (powder)</td>
<td><img src="N502R05" alt="Image" /></td>
<td><img src="N502R10" alt="Image" /></td>
<td><img src="N502R5" alt="Image" /></td>
<td><img src="N502R100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Yellow Ochre</td>
<td><img src="N502Y05" alt="Image" /></td>
<td><img src="N502Y10" alt="Image" /></td>
<td><img src="N502Y50" alt="Image" /></td>
<td><img src="N502Y100" alt="Image" /></td>
<td></td>
</tr>
</tbody>
</table>

The full chart of glazes and colorant combinations tested is available at www.ceramicsmonthly.org. Just click on the “CM Master Class” link on the right-hand side.

Glaze base N504 with coloring oxides and carbonates

<table>
<thead>
<tr>
<th></th>
<th>0.1%</th>
<th>0.5%</th>
<th>1.0%</th>
<th>5.0%</th>
<th>10.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copper Carbonate</td>
<td><img src="N504CC05" alt="Image" /></td>
<td><img src="N504CC10" alt="Image" /></td>
<td><img src="N504CC50" alt="Image" /></td>
<td><img src="N504CC100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Red Iron Oxide (regular)</td>
<td><img src="N504ROI05" alt="Image" /></td>
<td><img src="N504ROI10" alt="Image" /></td>
<td><img src="N504ROI50" alt="Image" /></td>
<td><img src="N504ROI100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Cobalt Oxide</td>
<td><img src="N504COX01" alt="Image" /></td>
<td><img src="N504COX05" alt="Image" /></td>
<td><img src="N504COX10" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chrome Oxide</td>
<td><img src="N504CH01" alt="Image" /></td>
<td><img src="N504CH05" alt="Image" /></td>
<td><img src="N504CH10" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manganese Dioxide</td>
<td><img src="N504MD05" alt="Image" /></td>
<td><img src="N504MD10" alt="Image" /></td>
<td><img src="N504MD50" alt="Image" /></td>
<td><img src="N504MD100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Black Nickel Oxide</td>
<td><img src="N504BN05" alt="Image" /></td>
<td><img src="N504BN10" alt="Image" /></td>
<td><img src="N504BN50" alt="Image" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Iron Chromate</td>
<td><img src="N504IC05" alt="Image" /></td>
<td><img src="N504IC10" alt="Image" /></td>
<td><img src="N504IC50" alt="Image" /></td>
<td><img src="N504IC100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Rutile (powder)</td>
<td><img src="N504R05" alt="Image" /></td>
<td><img src="N504R10" alt="Image" /></td>
<td><img src="N504R5" alt="Image" /></td>
<td><img src="N504R100" alt="Image" /></td>
<td></td>
</tr>
<tr>
<td>Yellow Ochre</td>
<td><img src="N504Y05" alt="Image" /></td>
<td><img src="N504Y10" alt="Image" /></td>
<td><img src="N504Y50" alt="Image" /></td>
<td><img src="N504Y100" alt="Image" /></td>
<td></td>
</tr>
</tbody>
</table>
**Glaze batch:** Each test was 300g, with a tablespoon of epsom salts added as a flocculant.

**Glazing method:** Hand dipping. First dip (bottom half): 3 seconds. Second dip (top half) additional 4 seconds on top of the first layer, total 7 seconds.

**Coloring Metals Increment Chart**

The following colorants were tested: black nickel oxide, cobalt oxide, copper carbonate, chrome oxide, iron chromate, manganese dioxide, red iron oxide, rutile, and yellow ochre. You should note that tests with cobalt oxide and chrome oxide in high percentages were not executed due to the color predictability. Other blank tiles on the chart are because either the predictability or the percentages of oxides are too insignificant to affect the base glazes.

Depending on firing atmospheres, manganese dioxide exhibits a wide variety of colors. When fired in a tightly sealed electric kiln with small peepholes, the glaze color tends toward brown, compared to purple when fired in a kiln with many and/or large peepholes.

Please note that some of the oxides and carbonates in this test exceed the safety standard for use as tableware that comes in contact with food. Check safety standards before applying a glaze with a high percentage of metal oxides to food ware and test the finished ware for leaching.

**Test tile numbering system:** The glaze name is the first part of the identification number, followed by an abbreviation or code that stands for the colorant name. The last part is a two or three digit number referring to the percentage of colorant added.

So, for example if a test was mixed with glaze base N501, to which 1 percent cobalt oxide was added, the test tile marking would be: N501COX10.

**Conclusion**

This group of tests has been a great opportunity for me to study the characteristics of oxides and carbonates and how they behave at mid-range temperatures. There are scientific methods for calculating glazes and proven theories, but there are many small pieces of information that can only be picked up when you actually go through the physical experiments. It is important for us to become familiar with a glaze’s behavior so that we can better utilize it. Key to that is learning both the theory and application. It is my hope that these tests will benefit many potters by helping them to expand their palette and inspire them to test the possibilities.

**the author** Yoko Sekino-Bové is an artist living in Washington, Pennsylvania. She would like to thank the McKnight Foundation and the Northern Clay Center and its supporting staff for making this research possible.
Program Details:
• Years to complete/graduation requirements: 3 year program
• Applicants/year: 15–25
• Positions available/year: 2
• Teaching assistantships and/or fellowships available:
  All grad students receive Graduate Teaching Assistantships, covers all tuition and fees
  Donahue scholarship
• Cost (tuition and fees): $6,572 (resident); $13,464 (non-resident)
• 20th Century Contemporary Art History and History of Ceramics taught by Professor Glen R. Brown, Ph.D.

Facilities Highlights
• 15 electric kilns
• 4 gas kilns: 1 down draft, 1 updraft, 1 car, 1 soda
• wood kiln and raku facility under construction
• 7 electric wheels, 9 kick wheels
• 2 extruders
• slab roller
• mold-making area with Slip-O-Matic, 2 casting tables, 1000 commercial molds
• 3-D printer and 53-inch vinyl plotter
• spray booth
• ball mill
• sand blasting booth
• air compressor
• 2 Soldner clay mixers
• 4 semi-private and 2 private grad studios, 1 visiting artist studio
• ceramic installation gallery
• glaze lab
• outdoor project space
• clay mixing room

2. Jarred Pfeiffer’s Oasis, 12 in. (30 cm) in diameter, wheel thrown with added slip, glaze, fired to cone 6 in an electric kiln, 2009.

3. Chanda Glendinning’s Tight II, 21 in. (53 cm) in width, extruded and altered porcelain, burnished and fired to cone 04, 2010.

4. Ashley Padgett’s Orbicularis Oiris, 53 in. (1.3 m) in height, handbuilt earthenware, low-fire glaze, 2010.

5. Steve Belz’s Restrained #1, 9 in. (23 cm) in height, slab and coil-built clay, fired to cone 06–03, rubber cord and copper wire, 2010.

6. Chris Graber’s vase, 14 in. (36 cm) in height, wheel-thrown white stoneware, high-fire glazes, fired in reduction to cone 10, 2010.

7. David Gallagher’s Feeding Time for No One, 6 ft. (1.8 m) in height, press-molded earthenware, fired to cone 06, enamel, plywood, and iron, 2010.
Andrew Martin's

AQUATIC AESTHETIC

by Glen R. Brown

Rotunda (bowl), 12 in. (30 cm) in diameter, marbleized, slip-cast porcelain with glaze, fired to cone 10.
Beneath surfaces slick and glassy, tide pool worlds teem with mossy bryozoans, undulating branches of rockweed, and ribbons of sea algae that lift and swirl in a slow and stately motion. Bits of bright color flash in piscine fashion among the more shadowy forms. Rays of light shift and sparkle across the smooth depths as waters swell then begin their inevitable retreat, drawing the leaves and tendrils of a fragile plant life into unctuous streaks across gleaming surfaces. Over walls like polished marble, splotches of color ooze and disperse in inky trailings amid the loops and spirals of dissolving cursive lines. All seems caught in a syrupy current that flows in lazy accordance with gravity or under the slow but irresistible influence of a tide. Here, in the service of ceramist Andrew Martin’s aquatic aesthetic, glaze achieves the epitome of that viscous dripping, pooling, flowing, and glistening attraction that has few rivals in any medium.

From how distant a past can an artist’s sources of influence continue to exert their subtle persuasions over practice? If twenty-five years have not extinguished the spark that was Martin’s first epiphany as a ceramist, then his newest works can trace their bloodline all the way back to the Mediterranean, and specifically to the sun-splashed island of Crete, where a young MFA student eagerly peered at Minoan pottery in museum vitrines. After a first semester at Alfred University in the fall of 1982—a period of starts and stops that left him in quest of a more personal direction—Martin decided to pass the winter break by escaping to Greece. He also recalls that while an undergraduate at the Kansas City Art Institute, he had wrestled with Ken Ferguson’s pointed questions about inspiration and how to maintain it. Crete finally provided answers. Minoan Kamares ware, sarcophagi, Floral Style ware, and Marine Style ware—with their sea-derived imagery, their fluid, linear motifs, and their tendency to carry these evenly across panels or whole surfaces—established an aspect of Martin’s aesthetic sensibility that has persisted into the present.

The second essential element of Martin’s formative experiences came with the extension of his trip to include a visit to Turkey. In the mosques and museums of Istanbul, he fell under the spell of Iznik plates and tiles: Ottoman fritwares that worked their vibrant palettes of green, purple, black, turquoise, cobalt blue, and red-orange into flowing lines of opulent decoration. Just as influential as the floral arabesques on these wares was the effect of the primarily cool, liquid colors against the pure white of the slipped...
fritware body. Iznik glazes, particularly the warm red accents that are composed of iron-rich Armenian bole (a native red clay) applied thickly as an enamel, often exhibit tonal graduations that instill visual depth in the surfaces. Most captivating for Martin, however, was the brightness of the characteristic Islamic turquoise, which immediately recalled to his mind the experience of standing on a cliff in Crete overlooking the sparkling azure of the Mediterranean and soda-glazed bowls he had made at the Archie Bray Foundation.

Upon completion of his graduate studies in 1984, Martin—who describes his work at the time as still “pretty rough,” albeit poised for development—moved to New York City, where he secured a position in the reproductions department of the Metropolitan Museum of Art. Although his job of glazing copies of the Met’s famous Egyptian faience hippopotamus for the shelves of the museum’s gift shop offered little stimulation to his creativity, the tedium was more than compensated for by frequent opportunities to peruse the historic ceramics in the museum’s galleries. One piece in particular, a fourteen-sided scalloped Islamic bowl, captivated his attention (and like a magnet, has drawn him back over the years since he first beheld it). Describing his time in the museum as a “visual education,” he extracts new lessons about form and decoration from this collection each time that he visits the Met.
Since his days at the Met, Martin's career has passed through varied phases, embracing everything from fairly high-volume production work to pursuit of unique aesthetic compositions in one-of-a-kind pieces. For six and a half years he operated a production studio that generated over 18,000 pieces of pottery. In that environment of repetition and sometimes “rote decoration,” and realizing he was stuck in an “idea” about being a potter, he resolved to determine patterning and color schemes on a piece-by-piece basis. He continues this practice today, producing small quantities of vessels then varying the decoration on each as he goes along. At other times, when the work was not growing, a more drastic solution was employed—essentially walking away from ceramics for a substantial period of time, a measure to which Martin has resorted more than once. “What happened during those times,” he explains, “was that I would give the work a rest, then I would come back to the work, it would be better without having done anything objective. The most important things got distilled. Stepping away has been an important aspect to how the work has unfolded.”

A more concrete part of Martin's process is slip casting: a technique on which he relies extensively and about which he has authored a definitive text, *The Essential Guide to Mold Making and Slip Casting*. Disputing the notion that anything issuing from a mold necessarily suffers the sterility of mass-produced factory products, he emphasizes the part of the mold making process that permits exercise of creativity (see sidebar on page 59). His own practice involves producing randomly cut paper shapes and manipulating them through further cutting and reassembly. Each step provokes aesthetic decision. When a viable shape eventually emerges, he duplicates it in Masonite templates that are used to form a prototype for the mold. In this process both serendipity and artistic discrimination have a hand, and this is reflected in the results. “There’s a notion about slip casting that, because of its roots in industry and design, it is inherently reductive and minimalistic,” he observes, “but when you look around my studio you won’t find many of the forms to be that sterile. This is because of my background working at the wheel and understanding the relationships of line, shape, profile, volume, mass, and weight as the fundamentals of pottery form.”

This is noteworthy, since Martin’s work derives so much of its aesthetic effectiveness from the painterly treatment of surfaces. He does not, however, conceive of his vessels merely as neutral sites conducive to the more important activity of decoration. No doubt one of the lessons he has gleaned from the Met's Islamic bowl has been that perfect consonance between form and surface articulation raises both to a higher level of visual completeness than is possible.

*Intergalactic Peas*, 9 in. (23 cm) in width, marbleized, slip-cast porcelain with glaze, fired to cone 10.
**recipe**

**MARTIN’S MOVEABLE FEAST**  
(UPDATED VERSION OF SHOW SAVER)

Cone 10 Oxidation

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barium Carbonate</td>
<td>9.0 %</td>
</tr>
<tr>
<td>Gerstley Borate</td>
<td>2.5 %</td>
</tr>
<tr>
<td>Lithium Carbonate</td>
<td>2.5 %</td>
</tr>
<tr>
<td>Strontium Carbonate</td>
<td>9.5 %</td>
</tr>
<tr>
<td>Wollastonite (calcium silicate)</td>
<td>1.0 %</td>
</tr>
<tr>
<td>Ferro Frit 3110</td>
<td>13.0 %</td>
</tr>
<tr>
<td>Nepheline Syenite</td>
<td>14.0 %</td>
</tr>
<tr>
<td>Grolleg</td>
<td>11.5 %</td>
</tr>
<tr>
<td>Silica</td>
<td>37.0 %</td>
</tr>
</tbody>
</table>

100.0%

Add: Bentonite                       | 2.0 %      |

**French Chartreuse**  
Add: Chrome Oxide                     | 0.5 %      |  

**Victoria Green**  
Add: Chrome Oxide                     | 0.50 %     |
Add: Copper Carbonate                 | 0.75 %     |

**Brazilian Green**  
Add: Chrome Oxide                     | 0.50 %     |
Add: Copper Carbonate                 | 1.75 %     |

**Turkish Green**  
Add: Copper Carbonate                 | 2.0 %      |

**Aegean Blue**  
Add: Copper Carbonate                 | 2.0 %      |
Add: Cobalt Carbonate                 | 0.1 %      |

**Maroon**  
Add: Manganese Carbonate              | 2.0 %      |

**Orchard Purple**  
Add: Manganese Carbonate              | 2.0 %      |
Add: Cobalt Carbonate                 | 2.0 %      |

**Persian Blue**  
Add: Cobalt Carbonate                 | 1.0 %      |
Add: Manganese Carbonate              | 0.5 %      |

**Clear Black-Gray**  
Add: Black Nickel Oxide               | 1.00 %     |
Add: Cobalt Carbonate                 | 0.25 %     |

---

**Marbleized tumbler, approximately 6 in. (15 cm) in height, slip-cast porcelain with glaze, fired to cone 10.**

**Tang Persian Tango** (tulip vase), approximately 9 in. (23 cm) in height, slip-cast porcelain with glaze, fired to cone 10.
Simple Templates for Complex Forms

Martin has devised a template system for designing forms for mold making. A series of templates that define the various sections of a given shape are glued together, filled with clay, and scraped to the appropriate profile with a custom-made rib. With this system, the form can be altered in several ways at every step in the design process. Complex forms can be made from simple templates, and variations on a theme can be explored by altering the templates, the relationship between the templates, or the rib profile used to finish the contours. Other elements, such as handles and spouts can be cast separately and added as needed, but it is a good idea to “fit” the models before making the molds.

These images were excerpted from Martin’s book The Essential Guide to Mold Making and Slip Casting (Lark, 2006).


the author a frequent contributor to CM, Glen R. Brown is professor of art history at Kansas State University in Manhattan, Kansas.
This annual guide lists opportunities in alphabetical order by US state, then by country. To ensure complete understanding of application requirements and what the experience entails, please contact the individual sponsor.

Connecticut
Creamery Gallery, Canton Clay Works ILC.
Contact: Tim Scull, 150 Cherry Brook Rd.,
Canton, CT 06019; 860-693-1000;
cantonclayworks@yahoo.com;
Residency
Duration: 1 year minimum
Application Deadline: ongoing
Eligibility Requirements: MFA or equivalent in ceramics is required
Stipend includes: studio space, firing, solo exhibition, and teaching opportunities
Opportunities and Responsibilities: 10–15 hours per week maintaining studio and wood kilns.

Florida
St. Petersburg Clay Company
Contact: Adam Yungbluth, 420 22nd St. S.,
St. Petersburg, FL 33712; 727-896-2529;
speteclay@gmail.com; www.stpeteclay.com.
Artist-in-Residence
Duration: 1 year
Application Deadline: March 1, 2011
Application Fee: $20
Eligibility Requirements: BFA or equivalent
Residency Fees: no fee
Opportunities and Responsibilities: working 12 hours per week; studio space, firing discounts, gallery space, teaching opportunities, workshops, and participating in anagama firings.

Armony Art Center
Contact: Helen Otterson, 1700 Parker Ave.,
West Palm Beach, FL 33401; 561-832-1776;
helen@armoryart.org; www.armoryart.org.
Figurative Sculpture Artist-in-Residence
Duration: 8 months
Application Deadline: April 16, 2011
Application Fee: no fee
Eligibility Requirements: MFA
Includes: 24-hour access to studio space and use of sculpture facilities
Stipend: yes
Opportunities and Responsibilities: teaching and exhibition opportunities.

Hickory Flat Pottery
Contact: Cindy Angliss, 13664 Hwy 197 N.,
Clarkeville, GA 30523; 706-947-0030;
cindy@hickoryflaptoptery.com;
Artist-in-Residence
Duration: 1 year minimum
Application Deadline: April 1, 2011
Eligibility Requirements: BA or equivalent experience in ceramics
Stipend includes: $800 per month, furnished apartment, utilities, and Internet
Opportunities and Responsibilities: 40 hours per week; learn wheel and slab production techniques; fire gas, salt, and raku kilns.

The Hambidge Center for Creative Arts and Sciences
Contact: Debra Sanders, PO Box 339,
Rabun Gap, GA 30568; 706-746-7324;
center@hambidge.org; www.hambidge.org.
Hambidge Residency Program
Duration: 2 weeks–2 months
Application Deadline: January 15 for May–August; April 15 for September–December; September 15 for February–April
Application Fee: $30
Eligibility Requirements: emerging and established artists working on a professional level
Residency Fees: $150 per week
Includes: studio, lodging, and some meals.

Illinois
Lillstreet Art Center
Contact: Residency Director, 4401 N. Raven-
swood, Chicago, IL 60640; 773-769-4226;
residency@lillstreet.com; lillstreet.com.
Artist-in-Residence
Duration: 1 year
Application Deadline: October 31, 2011
Eligibility Requirements: BFA or equivalent
Includes: workspace, 24-hour access, free classes, teaching opportunities, and group exhibition
Stipend includes: materials
Opportunities and Responsibilities: 20 hours per week assisting and monitoring students.

Ox-Bow School of Art
Contact: Amy Stibich, 36 S. Wabash, 12th
Fl., Chicago, IL 60603; 312-545-5361;
ox-bow@saic.edu; www.ox-bow.org.
The Fellowship Program
Duration: June 1–September 1
Application Deadline: March 5, 2011
Eligibility Requirements: degree seeking student
Stipend: yes
Fall Residency
Duration: 2–5 weeks; September 5–October 9
Application Deadline: July 2
Residency Fees: $250 per week
Includes: room and board; use of studios
Opportunities and Responsibilities: financial aid opportunities available.

Terra Incognito Studios and Gallery
Contact: David Toan, 246 Chicago Ave.,
Oak Park, IL 60602; 708-383-6282;
terraincognit@mail@yahoo.com;
Resident Intern
Duration: 1–2 years
Application Deadline: May 15, 2011
Eligibility Requirements: hard working, self-directed
Includes: 24 hour access to the building, work fired for free, and clay at cost
Stipend includes: stipends available to resident interns to whom we are unable to provide a teaching opportunity
Opportunities and Responsibilities: 15 hours per week maintaining classrooms, mixing glazes, reclaiming clay, loading and firing kilns.

Iowa
The Ceramics Center
Contact: Ben Jensen, 329 10th Ave. SE,
Ste. 117, Cedar Rapids, IA 52401;
319-365-9644; info@theceramicscenter.org;
www.theceramicscenter.org.
Artist-in-Residence
Duration: 1 year
Application Deadline: November 30, 2011
Application Fee: no fee
Eligibility Requirements: significant ceramics experience and knowledge
Residency Fees: no fee
Includes: Private workspace, 24/7 access, discounted materials and firings, and teaching opportunities
Opportunities and Responsibilities: 12 hours per week in the studio/office as well as teaching classes and workshops.

Kansas
Lawrence Arts Center
Contact: Laurie McLane-Higginson, 940 New Hampshire St., Lawrence, KS 66044;
785-843-2787; laurie@lawrenceartscenter.org;
www.lawrenceartscenter.org.
Artist-in-Residence
Duration: August 1, 2011–July 31, 2012
Application Deadline: April 24, 2011
Application Fee: $25
Eligibility Requirements: BFA (MFA preferred); pre-professional artists
Includes: studio space, firings, solo exhibition, and teaching and sales opportunities
Stipend includes: $300 per month, unlimited studio access; exhibition at the end of residency term
Opportunities and Responsibilities: 12 hours per week studio maintenance; assistance with annual fundraiser; teaching opportunities.

The Wichita Center for the Arts
Contact: Kathy Sweeney, 9112 E. Central,
Wichita, KS 67206; 316-634-2787;
school@wcfts.com; www.wcfts.com.
Artist in Residency Program
Duration: September 1–August 31, 2011
Application Deadline: October 1, 2011
Eligibility Requirements: BA, BFA, or MFA; working knowledge of the ceramic medium
Opportunities and Responsibilities: 15 hours per week teaching classes and camps, loading and unloading kilns, firing kilns, and other maintenance responsibilities.
Maine
Haystack Mountain School of Crafts
Contact: Candy Haskell, Registrar, PO Box 518, Deer Isle, ME 04627; 207-348-2306; registrar@haystack-mtn.org; www.haystack-mtn.org.

Technical Assistant Scholarship
Duration: 1–6 weeks
Application Deadline: March 1, 2011
Eligibility Requirements: One year of graduate specialization or the equivalent
Residency Fees: application fee, materials, travel
Includes: tuition, room and board, shop fees
Opportunities and Responsibilities: assisting the instructor and shop management.

Work Study Scholarship
Duration: 1–2 weeks
Application Deadline: March 1, 2011
Eligibility Requirements: showing high promise in the field
Residency Fees: application fee, shop fees, materials, and travel
Includes: tuition, room and board
Opportunities and Responsibilities: various tasks for up to three hours per day.

Minority Scholarship
Duration: 1–2 weeks
Application Deadline: March 1, 2011
Eligibility Requirements: minority students who show high promise in their field
Residency Fees: application fee, shop fees, materials, and travel
Includes: tuition, room and board
Opportunities and Responsibilities: various tasks for up to three hours per day.

Watershed Center for the Ceramic Arts
Contact: Reeder Fahnstock, 19 Brick Hill Rd., Newcastle, ME 04553; 207-882-6075; programs@watershedceramics.org; www.watershedceramics.org.

Summer Residency
Duration: 2 weeks; June–August
Application Deadline: April 5, 2011
Application Fee: $25
Residency Fees: $1,375
Includes: 3 meals per day, 24 hour studio, triple or quad housing
Opportunities and Responsibilities: fully funded or partially funded residency awards; assistantship; participation in Watershed exhibitions and sales.

Fall Residency
Duration: 6 weeks; September 1–October 15
Application Deadline: May 1, 2011
Application Fee: $25
Residency Fees: $2,200
Includes: 24 hour studio, clay, shared cabin with private room
Opportunities and Responsibilities: participation in exhibitions and activities.

Maryland
Baltimore Clayworks
Contact: Jim Dugan, 5706 Smith Ave., Baltimore, MD 21209; 410-578-1919; jim.dugan@baltimoreclayworks.org; www.baltimoreclayworks.org.

Lormina Salter Fellowship
Duration: 1 year
Application Deadline: April 15, 2011
Eligibility Requirements: clay artists
Includes: use of kilns and equipment
Stipend includes: $100 per month, materials, firing, and studio
Opportunities and Responsibilities: solo exhibition in main gallery, teaching, gallery sales, and special event opportunities.

Resident Artist
Duration: up to 5 years
Application Deadline: April 15, 2011
Eligibility Requirements: clay artists
Residency Fees: $185 per month
Includes: 100 sq. ft. private studio space, discounted firing rates, and use of studio equipment
Opportunities and Responsibilities: 24 hours per week in studio, gallery sales, teaching and special event opportunities.

Short Term Residency
Duration: 1–3 months
Application Deadline: ongoing
Eligibility Requirements: clay artists who are working on a specific project or body of work
Residency Fees: $25
Includes: $200 per month studio rent, $100 per month for housing, 100 sq. ft. private studio space, discounted firing rates, and equipment use
Opportunities and Responsibilities: teaching and special event opportunities.

Massachusetts
Mudflat Pottery School and Studios
Contact: Lynn Gervens, 149 Broadway, Somerville, MA 02145; 617-628-0589; lynng@mudflat.org; www.mudflat.org.

Residency
Duration: 1 year
Application Deadline: April 1, 2011
Eligibility Requirements: BFA or equivalent studio experience is required
Includes: private studio
Stipend includes: $50 per month towards materials and firing costs
Opportunities and Responsibilities: 5 hours per week technical work, 3 presentations, teaching opportunities and sales.

Minnesota
Northern Clay Center
Contact: Sarah Millfelt, 2424 Franklin Ave. E. Minneapolis, MN 55406; 612-339-8007; sarahmillfelt@northernclaycenter.org; www.northernclaycenter.org.

Fogelberg Studio Fellowship Program
Duration: 1 year
Application Deadline: April 22, 2011
Eligibility Requirements: clay artists with an undergraduate degree who are not currently enrolled full- or part-time in a degree-granting institution, and who are not employed full-time as a ceramics teacher at the college level
Residency Fees: varies
Stipend includes: studio space, $200 for materials and firing
Opportunities and Responsibilities: group exhibition in January 2012; artists are required to create 100 bowls for annual fundraiser.

Anonymous Potter Studio Fellowship
Duration: 1 year
Application Deadline: April 22, 2011
Eligibility Requirements: potter with undergraduate degree who is not currently enrolled full- or part-time in a degree-granting institution, and who is not employed full-time as a ceramics teacher at the college level
Residency Fees: varies
Includes: private studio
Opportunities and Responsibilities: two grants of $2,500 each awarded annually; group exhibition in January 2013.

McKnight Artist Residencies for Ceramic Artists
Duration: 3 months; January 1–December 31, 2012
Application Deadline: April 22, 2011
Eligibility Requirements: professional functional or sculptural ceramic artist who is not a resident of MN
Stipend includes: $5,000 award, studio space, and a glaze and firing allowance.
Opportunities and Responsibilities: group exhibition, workshop teaching opportunity, and $300 honorarium opportunity.

Missouri
Red Star Studios, Belger Arts Center
Contact: Tara Dawley, Studio Manager, 2100 Walnut St., Kansas City, MO 64108; 816-474-7316; tdawley@redstardstudios.org; www.redstardstudios.org.

Resident Artist
Duration: 1 year
Application Deadline: July 1, 2011
Eligibility Requirements: BFA or equivalent
Includes: private studio space with 24-hour access, clay, glaze materials, and mentoring
Opportunities and Responsibilities: 20 hours per week studio work, kiln management and assistance during workshops; paid teaching and exhibition opportunities are available.

Montana
Montana Artists Refuge
Contact: Debbie Sheehan, PO Box 8, Basin, MT 59631; 406-396-0210; mar@mt.net; www.montanaruge.org.

Spring 2012 Residencies
Duration: 2 weeks–12 months
Application Deadline: November 30, 2011.

Archie Bray Foundation for the Ceramic Arts
Contact: Rachel Hicks, 2915 Country Club Ave., Helena, MT 59602; 406-443-3502; archiebray@archiebray.org; www.archiebray.org.

Artist-in-Residence
Duration: 1–2 years
Application Deadline: March 1, 2011
Eligibility Requirements: 20 digital images with slide list, application form, résumé, artist statement, letter of intent, and list of 3 references
Residency Fees: $35
Stipend includes: $200 per month, semi-private studio space with 24 hour access, discount on materials and firings, access to firing, facilities, and equipment
Opportunities and Responsibilities: 4 hours per week, donation of one major piece to the permanent collection; teaching, exhibition, and sales opportunities.

Lilian Fellowship, Lincoln Fellowship, Matsutani Fellowship, MUD Fellowship or Taunt Fellowship
Duration: 1 year
Application Deadline: March 1, 2011
Eligibility Requirements: 20 digital images with slide list, application form, résumé, artist statement, letter of intent, and list of 3 references
Residency Fees: $35
Stipend includes: $5000, semi-private studio space with 24 hour access, discount on materials and firings, access to firing, facilities, and equipment
Opportunities and Responsibilities: 4 hours per week, donation of one major piece to the permanent collection; teaching, exhibition, and sales opportunities.

Short-term Artist-in-Residence
Duration: 1–3 months
Application Deadline: March 1, 2011
Application Fee: $35
Eligibility Requirements: 20 digital images with slide list, application form, résumé, artist statement, letter of intent and list of 3 references
Includes: private studio space with 24 hour access, discount on materials and firings, access to firing, facilities, and equipment
Opportunities and Responsibilities: 4 hours per week, donation of one major piece to the permanent collection; teaching, exhibition, and sales opportunities.

The Clay Studio of Missoula
Contact: Executive Director, 1106 A Hawthorne St., Missoula, MT 59802; 406-543-0590; director@theclaystudioofmissoula.org; www.theclaystudioofmissoula.org.

www.ceramicsmonthly.org  january 2011 61
**Resident Artist**

Duration: 2 months–1 year, with the possibility of a 1 year extension
Application Deadline: April 7, 2011
Eligibility Requirements: BFA, MFA or equivalent experience in ceramics
Includes: private studio space with 24/7 access, materials and firings up to $200 per month
Opportunities and Responsibilities: 10–15 hours per week Olympiad studio assistance, at least 15 hours per week personal studio use; exhibition, sales, and teaching opportunities.

**Rochester Folk Art Guild**

Contact: Annie Schliffer, 1445 Upper Hill Rd., Middlesex, NY 14507; 585-554-5463; aschliffer@gmail.com; www.rfag.org.

**Residency in Pottery**

Duration: 6 months–1 year
Application Deadline: April 15, 2011
Eligibility Requirements: functional potter
Residency Fees: $600 per month for lodging
Includes: materials, studio space, and firings
Stipend includes: $250 per month
Opportunities and Responsibilities: working 15 hours per week.

**Greenwich House Pottery**

Contact: Adam Welch, 16 Jones St., New York, NY 10014; 212-242-4106; awelch@greenwichhouse.org; www.greenwichhouse.org.

**Resident Artist Program**

Duration: 2 years
Application Deadline: May 1, 2011
Eligibility Requirements: 18 years old, US citizen
Includes: 24-hour studio access, shared studio space, materials, and firings
Opportunities and Responsibilities: work 15 hours per week, assist with production of fundraising events; free enrollment in classes and workshops.

**Geneseo Pottery**

Contact: Kate Whorton, 713 Monroe Ave., Rochester, NY 14607; 585-271-5183; pottery@geneseoarts.org; www.geneseoarts.org.

**Artist-in-Residence Program**

Duration: 1 year; September 1–August 31
Application Deadline: May 1, 2011
Eligibility Requirements: BFA or MFA preferred
Includes: private studio space, glazes, and firing
Opportunities and Responsibilities: gallery help, teaching, and studio responsibilities including glaze mixing and clay reclaim; production of a cohesive body of work for exhibition in the Firehouse Gallery.

**Woodstock Byrdcliffe**

**Artist-in-Residence Program**

Contact: Rich Coni, 34 Tinker St., Woodstock, NY 12498; 845-679-2079; air@woodstockguild.org; www.woodstockguild.org/artist-in_residence/index.html.

**Byrdcliffe Artist-in-Residence Program**

Duration: 1–5 months; May–October
Application Deadline: March 1, 2011.

**North Carolina**

**McColl Center for Visual Arts**

Contact: Susan Jedzejewski, 721 N. Tryon St., Charlotte, NC 28202; 704-332-5535; susan@mccollcenter.org; www.mccollcenter.org.

**McColl Center for Visual Arts Artist-in-Residence Program**

Duration: September 4–November 20, 2012 or January 7–March 26, 2013
Application Deadline: May 2, 2011
Eligibility Requirements: open to emerging, mid-career, and senior level artists
Includes: access to media lab, wood, blacksmith, sculpture, ceramic, darkroom, and printmaking studio facilities
Stipend includes: $3300 general stipend and $1500 for materials.

**Wildacres Retreat**

Contact: Mike House, PO Box 280, Little Switzerland, NC 28749; 828-756-4573; wildacres@wildacres.org; www.wildacres.org.

**Wildacres Residency Program**

Duration: 1 week
Application Deadline: January 15, 2011
Eligibility Requirements: experienced potter
Includes: lodging, shop use, and studio access.

**Oregon**

**Sitka Center for Art and Ecology**

Contact: Jelene Case, Box 65, Otis, OR 97368; 503-994-5485; info@sitkacenter.org; www.sitkacenter.org.

**Artist-in-Residence Program**

Duration: Spring; January 31, 2011–May 20, 2011; Fall: October 5–January 14
Application Deadline: April 23, 2011
Includes: residence and studio.

**Pennsylvania**

**The Clay Studio**

Contact: Jeff Guido, 139 N. Second St., Philadelphia, PA 19106; 215-925-3453; info@theclaystudio.org; www.theclaystudio.org.

**The Evelyn Shapiro Foundation Fellowship**

Duration: one year; September 1–August 31
Application Deadline: March 26, 2011
Application Fee: no fee
Includes: studio space maintenance and a small amount of volunteered time
Stipend includes: $500 per month, living and working expenses, 180 sq. ft. studio space, materials, and firing allowance
Opportunities and Responsibilities: teaching and exhibition opportunities.

**The Resident Artist Program**

Duration: up to 5 years
Application Deadline: March 26, 2011
Application Fee: no fee
Includes: studio space
Opportunities and Responsibilities: teaching and exhibition opportunities; $250 refundable security deposit and a yearly membership fee of $50 are required.

**Texas**

**Houston Center for Contemporary Craft**

Contact: Carol Klahn, 4848 Main St., Houston, TX 77002; 713-529-4848 x112; cklahn@crafthoustong.org; www.crafthoustong.org.

**Artist-in-Residence Program**

Duration: 3, 6, 9, or 12 months
Application Deadline: March 15, 2011
Eligibility Requirements: resumes, digital images, statement of intent, and 3 letters of reference
Stipend includes: $500 per month, personal studio space, and additional quarterly materials and living allowance
Opportunities and Responsibilities: 24 hours per week in studio during public hours; professional development opportunities.

**Virginia**

**The Art League**

Contact: Blair Meierfeld, 105 N. Union St., Alexandria, VA 22314; 703-683-5358; blaimfer@theartleague.org; www.theartleague.org.

**Ceramics Artist Associate**

Duration: 1 year, renewable up to 5 years
Application Deadline: March 30, 2011
Eligibility Requirements: must be an emerging ceramic artist
Residency Fees: $500 per quarter
Includes: studio equipment and kiln access, one free annual wood firing, membership and jurorsing privileges are included
Opportunities and Responsibilities: studio maintenance, volunteer and outreach assignments; teaching, exhibition, and assistantship opportunities.
Cub Creek Foundation  
Contact: John Jessiman, 4871 Wheeler Spring Rd., Appomattox, VA 24522-9505; 434-248-5074; jessiman@ceva.net; www.cubcreek.org.  
**Resident Artist**  
Duration: up to 1 year  
Application Deadline: ongoing  
Eligibility Requirements: BFA or equivalent  
Residency Fees: $475  
Includes: lodging, studio space, and access to kilns and equipment  
Opportunities and Responsibilities: completion of community project.

Workhouse Arts Center  
Contact: Dale Marhanka, 9517 Workhouse Way, Lorton, VA 22079; 703-584-2982; dalemarhanka@lortonarts.org; www.workhousearts.org.  
**Workhouse Ceramics Residency**  
Duration: 1–3 years  
Application Deadline: ongoing  
Eligibility Requirements: BFA or MFA; pre-professional, professional, emerging, or self-taught ceramic artists  
Residency Fees: $350  
Includes: 220 square ft. private studio, access to gallery, all equipment, and facilities  
Opportunities and Responsibilities: 25 hours per week in the studio, gallery watching, instructing, assisting, and mentoring; teaching, assistantship, exhibition, and retail sales opportunities.

Jentel Foundation  
Contact: Mary Jane Edwards, 130 Lower Piney Rd., Banner, WY 82832; 307-737-2311; jentel@jentelarts.org; www.jentelarts.org.  
**Jentel Artist Residency Program**  
Duration: 1 month  
Application Deadline: January 15 for Summer/Fall; September 15 for Winter/Spring  
Eligibility Requirements: 25 years in age or older, US citizen or international artist residing in the United States  
Stipend includes: $400 per month, private studio space, and lodging.

FAAP Artists Residency  
Contact: Suelen Rodrigues, Praca do Patriarca, 78-Se, 01002-010, Sao Paulo; 55(11)3101-9492; resartist@faap.info@faap.br; www.faap.br/residenciaartistica.  
**Artist Residencies**  
Duration: 2–6 months; August–December  
Application Deadline: January 31, 2011  
Application Fee: $50  
Eligibility Requirements: visual artists working in the area may submit curriculum vitae, artist portfolio, professional letter of recommendation, and project proposal.

**Canada**  
Fogo Island Arts Corporation  
Contact: Fogo Island Arts Corporation, Hwy 334, Ste. 100, Fogo Island, NL, A0G 2X0; 709-270-0011; www.artscorpiofogoisland.ca.  
**Residency Program**  
Duration: 3–6 months  
Application Deadline: July 31, 2011  
Eligibility Requirements: curriculum vitae, 10 digital images, 2 letters of recommendation, and a brief project description.

Gushul Studio Residency Program  
Contact: Rebecca Gray, 4401 University Dr., Lethbridge, AB, T1K 3M4, 403-394-3997; rebeccagay2@uleth.ca; www.uleth.ca.  
Southern Alberta Art Gallery Gushul Residency  
Application Deadline: ongoing  
Eligibility Requirements: application form, cover letter, proposal statement, curriculum vitae, and 10 digital images.

TrapDoor Artist Run Centre Gushul Studio Residency  
Application Deadline: ongoing  
Eligibility Requirements: application form, cover letter, proposal statement, curriculum vitae, 10 digital images.

Ted Harrison Artist Retreat Society  
Contact: Ted Harrison Artist Retreat Society, PO Box 31544, Whitehorse, YT, Y1A 6L2; www.thars.ca.  
**Residency**  
Duration: January 7–February 21; February 24–April 11; April 15–May 30, 2011  
Application Deadline: July 12, 2011  
Eligibility Requirements: residency proposal.

Medalta International Artist-in-Residence Program  
Contact: Aaron Nolson, Artistic Director, 713 Medalta Ave. SE, Medicine Hat, Alberta T1A 3K9; 403-529-1070; miar@medalta.org; www.medalta.org.  
**Summer Residency**  
Duration: June 1–30  
Application Deadline: April 15, 2011  
Application Fee: $25  
Eligibility Requirements: self-directed artist  
Residency Fees: $550  
Includes: studio and firings  
Opportunities and Responsibilities: teaching and exhibition opportunities.

**Fall Residency**  
Duration: September 1–December 18  
Application Deadline: April 15, 2011  
Application Fee: $25  
Eligibility Requirements: self-directed artist  
Residency Fees: $1700  
Includes: studio space, firings, and sales gallery  
Opportunities and Responsibilities: teaching and exhibition opportunities.

**Full Year Residency**  
Duration: September 1–August 31, 2011  
Application Deadline: April 15, 2011  
Application Fee: $25  
Eligibility Requirements: self-directed artist  
Residency Fees: $400 per month  
Includes: studio and firings  
Opportunities and Responsibilities: teaching and exhibition opportunities.

Harbourfront Centre Craft Department  
Contact: Melanie Egan, 255 Queens Quay West, Toronto, Ontario M5J 2G8; 416-973-4963; mee@harbourfrontcentre.com; www.harbourfrontcentre.com.  
**Artist-in-Residence**  
Duration: 1 year  
Application Deadline: March 11, 2011  
Eligibility Requirements: degree or diploma  
Residency Fees: $90–160 per month for studio rent  
Includes: studio, kiln, equipment, and library access  
Opportunities and Responsibilities: work 3 days per week; class, lecture, and exhibition opportunities.

**Denmark**  
International Ceramic Research Center - Gulddaggaard  
Contact: Ane Fabricius Christiansen, Project Director, H. Helmannsvej 31A, Skælskor, 4320; 45 5819 0016; ceramic@ceramic.dk; www.ceramic.dk.  
**Artist-in-Residence**  
Duration: 1–6 months; January–December  
Application Deadline: February 15, May 15, August 15, November 15  
Application Fee: $30  
Eligibility Requirements: international professional and emerging artists, craftsmen, designers, art historians, and art teachers  
Includes: studio and shared living accommodations  
Opportunities and Responsibilities: work independently and collaborate in using the common studio areas.

**France**  
A.I.R. Vallauris  
Contact: Dale Dorosh, Place Lissard, 1 Boulevard des Deux Vallons, Vallauris, 06220; 33 616 58 39 56; contact@air-vallauris.com; www.air-vallauris.com.  
**Residency**  
Duration: 1–2 months  
Application Deadline: January 15, April 15, July 15, October 15  
Residency Fees: $2846  
Includes: private room and 24-hour studio access  
Opportunities and Responsibilities: exhibition opportunities available.

**Greece**  
The Skopelos Foundation for the Arts  
Contact: Jill Somer, Associate Director, PO Box 56, Skopelos, Magnesias 37003; 30 24240 24143; info@skopart.org; www.skoparfoundation.org.  
**The Skopelos Foundation for the Arts Residency**  
Duration: 2 weeks  
Application Deadline: ongoing  
Application Fee: $200  
Residency Fees: $420  
Includes: studio rental and some supplies.

**Italy**  
La Meridiana  
Contact: Claudia Bruhin, Loc Bagnano, 135, Certaldo, Firenze 50052; 39 0571 660084; claudia@lameridiana.it; www.lameridiana.it.  
**Residency in Tuscany**  
Duration: 1 week–2 months  
Application Deadline: ongoing  
Application Fee: $200  
Eligibility Requirements: must be advanced or a professional artist  
Residency Fees: $410  
Includes: lodging and studio space.

**PR China**  
The Pottery Workshop Jingdezhen  
Contact: Eric Kao, Deputy Director, PO Box 688, Jingdezhen, Jiangxi, 333001; 867984 0582; eric@potteryworkshop.com.cn; www.potteryworkshop.com.cn.  
**Resident Artist**  
Duration: 6 months maximum  
Application Deadline: ongoing  
Residency Fees: $390 per week  
Includes: studio space, room and board.
call for entries
international exhibitions

January 1, 2011 entry deadline
Japan, Sendai “International Artist Competition and Exhibition” (February 5–April 2, 2011) open to artists not currently residing in Japan or who have not resided there in the past for longer than 2 years. Juried from digital. Fee: $30. Contact Sakuraba Gallery, 45 Kawauchi, Aoba-ku, Sendai, 980-8576 Japan; sakuraba.gallery@gmail.com; www.sakurabagallery.info.

January 10, 2011 entry deadline
Japan, Tajimi City “The 9th International Ceramics Competition Mino, Japan” open to work created in the last three years. Juried from digital or photographs. No fee. Contact Executive Committee Office, International Ceramics Festival Mino, Ceramics Park Mino, 4-2-5 Higashi-machi, Tajimi City, Gifu Prefecture 507-0801 Japan; info@icf.mino.com; www.icfmino.com; 81-572-22-4111.

January 15, 2011 entry deadline
Brazil, Rio de Janeiro “Hybridization” open to work relating to one or more cultures. Juried from digital. Submit up to five entries. Contact Anne-Bridget Gary, University of Wisconsin, 1800 Portage St., Stevens Point, WI 54481; ABGConference@aol.com; www.uwsp.edu/art-design; 715-346-4064.

January 17, 2011 entry deadline
Nevada, Las Vegas “Ceramic Tiles of Italy Design Competition 2011” open to commercial, residential, or institutional new construction or renovation tile projects completed within the last 5 years by North American artists. Juried from digital. No fee. Contact Ceramic Tiles of Italy Design Competition, Las Vegas, NV; info@noviaptm.com; www.tilecompetition.com; 718-857-4806.

February 1, 2011 entry deadline

February 5, 2011 entry deadline

February 14, 2011 entry deadline
Florida, Tallahassee “The 26th Annual Tallahassee International Competition” (August 21–September 24, 2011) open to US and international artists over the age of 18. Juried from digital or slides. Fee: $20 for two entries. Contact Jean Young, Florida State University, Museum of Fine Arts, 530 W. Call St., 250 Fine Arts Bldg., Tallahassee, FL 32306-1140; jdyoung@fsu.edu; www.mofa.fsu.edu/pages/participate/tallahasseeinternational.shtml; 850-644-3906.

February 15, 2011 entry deadline

February 15, 2011 entry deadline
New York, New York “The Charlatan Ink Art Prize” open to all media. Juried from digital. Contact Charlatan Ink, 1133 Broadway, Ste. 708, New York, NY 10010; info@charlatanink.com; www.charlatanink.com; 212-330-8214.

March 1, 2011 entry deadline
Pennsylvania, Pittsburgh “Humor in Craft” open to all media. Juried from digital. Contact Crafthaus, 461 Cochran Rd. #103, Pittsburgh, PA 15228; humorincraft@yahoo.com; http://crafthaus ning.com.

March 18, 2011 entry deadline
Spain, Toledo “5th International Biennial of Ceramics: Ciudad de Talavera” (April 5–25, 2011) open to ceramic work. Juried from digital or slides. Contact Organismo Autónomo Local de Cultura de Talavera, Plaza del Pan nº 5, 45600 Talavera de la Reina, Toledo, Spain; cultura@aytotalaveradelareina.es; http://cultura.talavera.org.

March 31, 2011 entry deadline
Hungary, Kecskemét “3rd International Triennial of Silicate Arts” (August 2011) open to work no larger than 50 kilograms in weight or 1 meter in any direction. Juried from digital. Fee: $55.73 for one entry. Contact International Triennial of Silicate Arts, International Ceramics Studio, Kapolna u.11, Kecskemét, Bacs-Kiskun H-6000 Hungary; info@kissa.org; www.kissa.org.

April 15, 2011 entry deadline
Taiwan, PR China, Yinge “The 2012 Taiwan Ceramics Biennale” (July–November 2012) open to ceramic work no larger than 150 cm per side and no larger than 250 cm in height. Juried from digital or slides. No fee. Contact Ms. Chiuh, Taipei County Yinge Ceramics Museum, 200 Wunhua Rd., Yinge, Taipei 23942 Taiwan, PR China; tpc60502@tpc.gov.tw; www.ceramics.tpc.gov.tw; 886 2 8677 2727 4104.

June 1, 2011 entry deadline
Turkey, Eskisehir “2nd International Symposium of Overglaze-Underglaze Paintings 2011” (June 20–July 1, 2011) Juried from digital. No fee for up to three entries. Contact S. Sibel Sevim, Anadolu University, Ceramics
March 18, 2011 entry deadline
Austria, Kapfenberg “7th International Kapfenberg Biannual of Ceramics” (September 30–November 6, 2011). Juried from digital. No fee for three entries. Contact KulturZentrum Kapfenberg, Mürzgasse 3, Kapfenberg, A – 8605 Austria, kuz@kapfenberg.at; www.keramik-biennale-kapfenberg.at.

United States Exhibitions

January 28, 2011 entry deadline

January 30, 2011 entry deadline
New Mexico, Taos “Penetration” (February 12–28, 2011) open to all media. Juried from digital. Fee: $15 for up to five entries. Jurors: Jason Murtha, Alex Schoenfeld, and Analise Stukenborg. Contact Jason Murtha, Future Town Gallery, 133 Paseo del Pueblo Norte, Taos, NM 87571; futuretowngallery@gmail.com; www.futuretowngallery.com; 505-990-0348.

January 31, 2011 entry deadline

February 1, 2011 entry deadline
Texas, Laredo “Call for Solo Exhibition Proposals for 2011–2012 Exhibition Schedule” open to all media exhibitions including ceramics. Juried from digital. No fee. Jurors: David Bogus and Nicole Forran. Contact David Bogus, Texas A&M International University, 5201 University Blvd., Laredo, TX 78041; david.bogus@tamiam.edu; www.tamiam.edu/coas/fpa; 956-326-3079.

February 4, 2011 entry deadline
California, Lincoln “Feats of Clay XXIV” (April 23–May 29, 2011) open to work comprised of at least 70 percent clay. Juried from digital or slides. Fee: $30 for three entries; $25 for two entries; $20 for one entry. Contact Claudia Renati, Executive Director, Lincoln Arts and Culture Foundation, 580 6th St., Lincoln, CA 95648; info@lincolarts.org; www.lincolarts.org; 916-645-9713.

February 5, 2011 entry deadline

February 21, 2011 entry deadline

March 18, 2011 entry deadline

March 25, 2011 entry deadline

August 6, 2011 entry deadline

Regional Exhibitions

January 4, 2011 entry deadline
Illinois, La Grange “Facades” (April 5–28, 2011) open to IA, IL, IN, MI, and WI artists working in all media. Juried from digital. Fee: $40 for three entries. Juror: John Fraser. Contact La Grange Art League, 122 Calendar Ave., La Grange, IL 60525; info@lagrangeartleague.org; www.lagrangeartleague.org; 708-352-3101.


New York, Rochester “College Clay Collective” (April 23–May 29, 2011) open to work comprised of at least 70 percent clay. Juried from digital or slides. Fee: $30 for three entries; $25 for two entries; $20 for one entry. Contact Claudia Renati, Executive Director, Lincoln Arts and Culture Foundation, 580 6th St., Lincoln, CA 95648; info@lincolarts.org; www.lincolarts.org; 916-645-9713.


call for entries

February 4, 2011 entry deadline

February 14, 2011 entry deadline

February 15, 2011 entry deadline

May 16, 2011 entry deadline
Colorado, La Veta "Clay Continuum 6" (July 19–August 20, 2011) open to CO, NM, and WY clay artists. Juried from digital. Fee: $25 for five entries; $20 students. Juror: Nancy Utterback. Contact Nicole Copel, Spanish Peaks Arts Council, PO Box 713, La Veta, CO 81055; nicolecopel@yahoo.com; www-spanishpeaksarts.org; 719-742-0213.

fairs and festivals

January 15, 2011 entry deadline
Kansas, Topeka "19th Annual Mountain/Plains Art Fair" (June 4–5, 2011). Juried from digital. Fee: $25 for three entries. Contact Cindi Morrison, Mulvane Art Museum, 1700 SW College Ave., Topeka, KS 66621; mulvane.info@washburn.edu; www.washburn.edu/mulvane; 785-670-1124.

January 15, 2011 entry deadline
Texas, Houston "Clay Houston Festival" (June 11–12, 2011) open to TX artists. Juried from digital or slides. Fee: $25. Juror: Mike Jabbur. Contact Roy Hanscom, Clay Houston, PO Box 66701, Houston, TX 77266; info@clayhouston.org; www.clayhouston.org; 281-618-5609.

January 26, 2011 entry deadline

March 1, 2011 entry deadline

March 18, 2011 entry deadline
New York, Syracuse "41st Annual Syracuse Arts and Crafts Festival" (July 29–31, 2011) open to all fine art media including ceramics. Juried from digital. Fee: $25. Contact Laurie Reed, Downtown Committee of Syracuse, Inc., 572 S. Salina St., Syracuse, NY 13202; mail@downtownsyracuse.com; www.syracuseartsandcraftsfestival.com; 315-422-8284.

April 16, 2011 entry deadline
North Carolina, Hillsborough "The Hillsborough Downtown Arts & Crafts Show" (April 16, 2011). Contact Hillsborough Arts Council & Gallery, PO Box 625, Hillsborough, NC 27278; info@hillsboroughartsCouncil.org; www.hillsboroughartsCouncil.org; 919-643-2500.
U.S. Pigment

10 POUND SPECIALS:

Cobalt Oxide $34  Cobalt Carbonate $24
Tin Oxide $17  Copper Carbonate $5.50

Check out these great prices:
Bismuth Subnitrate $40  Tungsten Chloride $100 per 100g
Copper Oxide $6  Silver Chloride $40 per 25g
Erbium Oxide $35  Silver Oxide $50 per 25g
Yellow Chrome $20  Silver Nitrate $25 per 25g
Black Stannous Oxide $40  Silver Nitrate $300
Silicon Carbide $4  Stannous Chloride $25

*All prices listed are per pound unless otherwise noted.

Try our BOLD Inclusion Stains- all $25/lb!

*Strawberry Red  *Tangerine
*Bright Red  *Lemon Yellow
*Fire Engine Red  *Violet

815 Schneider Drive, South Elgin, IL 60177
Tel: 1-800-472-9500  www.uspigment.com
Fax: (630) 339-2644  info@uspigment.com

Anderson Ranch arts center
Workshops · Artists' Residencies · Community Outreach · Public Events

2011 SUMMER FACULTY
Christa Assad, Mark Burleson, Doug Casebeer, Victoria Christen, Cristina Cordova, Marc Digeros, Arthur Gonzalez, Sam Harvey, Simon Leach, Suze Lindsay, Takashi Nakazato, Andrew Martin, Kent McLaughlin, Brad Miller, David Pinto, Ralph Scala, Michael Sherrill, Stacy Snyder, Bradley Walters, Sunkoo Yuh

JAMAICA FIELD EXPEDITION
April 22-30, 2011 with Mark Shapiro
and guest artists David Pinto & Doug Casebeer

P 970/923-3181  F 970/923-3871  AndersonRanch.org
Post Office Box 5598, Snowmass Village, CO 81615

Chinese Clay Art
Since 1999
Email: ChineseClayArt@hotmail.com

Guangzhou “Pe” Zhou · A Sculptor, Writer, Educator, Curator and Clay Tools Expert
coyote cone six
electric glazes

Rich Clear Colors!

Triangle Vase by Suzanne Vitti using Frank’s Celadons. (CoyoteClay.com has details)

866-344-2250
www.coyoteclay.com

calendar

conferences

Arizona, Yuma February 24–26 “32nd Annual Yuma Art Symposium.” Contact Yuma Art Center, 254 S Main St., Yuma, AZ 85364; www.yumasymposium.org; 928-373-5202.

Montana, Helena June 23–25 “2011: From the Center to the Edge.” Contact Rachel Hicks, Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave., Helena, MT 59602; archiebray@archiebray.org; 406-443-3502.


Texas, Houston February 12 “Rolling in Mud: 40 Years of Ceramics,” with Peter Held. Contact MFAH Glassell School of Art, 5101 Montrose Blvd., Houston, Texas. 77002; jeff@jeffforster.com; 618-910-9229.

Belgium, Mons through January 23 “The European Triennial for Ceramics and Glass.” Contact WCC-BF, Rue de la Trouille, 170/2, Mons, 8-7000 Belgium; www.wcc-bf.org.

Turkey, Eskisehir June 20–July 1 “2nd International Symposium of Overglaze-Underglaze Paintings 2011.” Contact S. Sibel Sevim, Anadolu University, Ceramics Dep’t., 26470 Tepebasi, Eskisehir, 26470 Turkey; seramik@anadolu.edu.tr; http://seramik.anadolu.edu.tr; 90 222 335 1290.

solo exhibitions

Arizona, Scottsdale January 20–27 “Howl at the Moon,” works by Joseph Lonewolf; at King Galleries of Scottsdale, 7100 Main St., #1.

Arizona, Scottsdale February 17–24 “Natural Elements,” works by Jennifer Moquin; at King Galleries of Scottsdale, 7100 Main St., #1.

Arizona, Tempe through January 11 “A Chosen Path,” works by Karen Karnes; at ASU Art Museum Ceramics Research Center, Arizona State University, Mill Ave. and Tenth St.

California, Hanford March 26–July 30 “Purity of Form,” works by Fukumi Suetani, at Clark Center for Japanese Art and Culture, 15770 Tenth Ave.

District of Columbia, Washington January 21–March 1 “Paisley Monuments,” works by Tamara Laird; at cross mackenzie ceramics art, 1054 31st St.


Kentucky, Louisville through February 11 “Heritage,” works by Sebastian Moh; at Crane House, The Asian Institute, 1244 S. Third St.

Missouri, Kansas City through January 15 “Un- father,” works by Jesse Small, at Belger Arts Center, 2100 Walnut St.


Montana, Red Lodge February April–27 “Featured Artist,” works by Bede Clarke; at Red Lodge Clay Center, 123 S. Broadway.


New York, Jackson Heights, Queens through June 17 “Sleeping Beauty,” works by Kenjiro Kitade; at The West Harlem Art Fund, 39th and Roosevelt Ave.

New York, New York through January 22 “He + She,” works by Sergeï Isoupov; at Barry Friedman Ltd, 515 W. 26th St.

New York, New York through January 22 “Reflections,” works by Takahiro Kondo; at Barry Friedman Ltd, 515 W. 26th St.

New York, New York January 20–February 17 “Folly,” works by Beth Katleman; at Jane Hartsook Gallery, 16 Jones St.

North Carolina, Charlotte through January 14 “A Day in the Life,” works by Alyssa Wood; at Central Piedmont Community College, Overcash Bldg.

Pennsylvania, Erie through January 2 “Art of the Spirit,” works by Brother Thomas; at Cummings Art Gallery, Mercyhurst College, 501 W. 38th St.


Virginia, Lorton March 2–27 “New Work,” works by Pete Pinnell; at Workhouse Arts Center Ceramics Program, 9504 Workhouse Way, Bldg. 8 Ceramics.

Washington, Seattle through January 7 “Peaceable Kingdom,” works by Cathie Pilkington; at Marlborough Fine Art, 6 Albemarle St.
Spectrum Glazes
Continuing to lead the Way

**NEW: Electric Ash Glazes.**

1421 / 1183
Pear

1422 / 1522
Fig

1423 / 1522
Coffee Bean

1424 / 1175
Cactus

1425 / 1115
Kiwi

1426 / 1181
Blueberry

Would you like to create the effects of a wood-firing in your electric kiln? Our newest line of cone 4/6 glazes has 6 exciting colors designed to replicate the effects generated using ash as a glaze in wood-fired kilns. All the glazes in this series are designed to “gather and run” like traditional ash glazes. The colors are inspired by the different effects often achieved using different woods as a source of ash in reduction. They are oxide based and will create fascinating new colors when layered with other glazes.

94 Fenmar Dr. P.O. Box 874
Toronto, ON
Canada M9L 1M5
Phone: (800) 970-1970
Fax: (416) 747-8320
www.spectrumglazes.com
info@spectrumglazes.com

**Florida, Tampa**
March 30–April 30
“Storytellers,” works by Angela Dicsoia, Maria De Castro, Nuala Creed, Misty Gamble, Magda Gluszek, Gent Grimm, Priscilla Hollingsworth, Cynthia Seigel, Ceil Sturdevant, and Cheryl Tall; at Clayton Galleries, 4105 S. MacDill Ave.

**Georgia, Sautee Nacoochee**
through September 6
“Arie Meaders Pottery Exhibition,” at Folk Pottery Museum of Northeast Georgia, Georgia Hwy 255, Sautee Nacoochee Center.

**Illinois, Chicago**
January 28–February 27
“Chromatic,” works by Hiroe Hanazono and Mikey Walsh; at Lillstreet Art Center, 4401 N. Ravenswood Ave.

**Illinois, Elmhurst**
through January 2
“Stoked: Five Artists of Fire and Clay,” works by Richard Bresnaham, Stephen Earp, Kevin Flicker, Sam Johnson, and Anne Meyer; at Elmhurst Art Museum, 150 Cottage Hill Ave.

**Indiana, Fort Wayne**
through January 7
“National Ceramics Invitational,” works by Dan Anderson, Tom Bartel, Rebekah Bogard, Martha Grover, Jennifer McCurdy, Richard Notkin, Lisa Orr, Joseph Pintz, Brad Schweizer, and James Tisdale; at John P. Weatherhead Gallery, University of Saint Francis, 2701 Spring St.

**Iowa, Dubuque**
through March 6
“Biennial Juried Exhibition”; at Dubuque Museum of Art, 701 Locust St.

**Louisiana, New Orleans**
through January 2
“Art of the Cup: Functional Comfort”; at Ogden Museum of Southern Art, 925 Camp St.

**Minnesota, Bloomington**
February 25–April 8
“BTAC Invitational Ceramic Exhibition,” works by Allison Bohike, Kate Christopher, Marko Fields, Norman Helan, Peter Jaddou, Laurie Landry, Deb Lear, Robin Murphy, and Lazare Rottach; at Bloomington Theatre and Art Center, 1800 W. Old Shakopee Rd.

**Minnesota, Minneapolis**
through January 2
“Tis a Gift: 20th Annual Holiday Exhibition and Sale”; at Northern Clay Center, 2424 Franklin Ave. E.

**Missouri, Kansas City**
through January 15
“From the Melting Pot and into the Fire: Contemporary Ceramics in Ireland”; at Belger Arts Center, 2100 Walnut St.

**Missouri, Kansas City**
through January 15
“From the Melting Pot into the Fire: Contemporary Ceramics in Israel”; at Belger Arts Center, 2100 Walnut St.

**Montana, Helena**
through April 2
“Beyond the Brickyard: Third Annual Juried Exhibition”; at Archie Bray Foundation for the Ceramic Arts, 2915 Country Club Ave.

**Montana, Red Lodge**
January 7–30
“Intimations of Candor and Culpability,” works by Pavel Amromin and Pattie Chalmers; at Red Lodge Clay Center, 123 S. Broadway.

**Nevada, Las Vegas**
through January 31
“Annual Porcelain Cup Show”; at Pottery West, 5026 N. Pioneer Way.

**New Mexico, Santa Fe**
through January 15
“La Mesa”; at Santa Fe Clay, 545 Camino de la Familia.

**North Carolina, Charlotte**
through March 13
“Contemporary British Studio Ceramics: The Grainer Collection”; at Mint Museum Uptown, 500 South Tryon St.

**North Carolina, Charlotte**
through April 17
“New Visions: Contemporary Masterworks from the Bank of America Collection”; at Mint Museum Uptown, 500 South Tryon St.

**Ohio, Cincinnati**
through January 30
“Surface + Form: Traditions and Innovations,” works by Meredith Host, Tammy Marinuzzi, Rene Murray, Jeremy Randall, Ellen Shankin, and Gwendolyn Yoppolo; at Funke Fired Arts, 3120 Wasson Rd.

**Ohio, Zanesville**
through January 8
“Form, Figure, and Function: Contemporary Ohio Ceramics”; at Zanesville Museum of Art, 620 Military Road.

**Pennsylvania, Philadelphia**
through January 2
“Gifted: The Clay Studio’s Annual Holiday Exhibition”; at The Clay Studio, 139 N. Second St.

**Pennsylvania, Philadelphia**
January 7–30
“The Clay Studio’s Members Exhibition”; at The Clay Studio, 137–139 N. Second St.
Pennsylvania, Philadelphia March 4–April 10 “For the Table: Dinnerware”; at The Clay Studio, 137–139 N. Second St.
Pennsylvania, Wayne January 22 “Craft Forms 2010”; at Wayne Art Center, 413 Maplewood Ave.
South Carolina, Aiken January 6–27 “Clay in a Can,” works by Joe Bova, Anna Calluori Holcombe, Val Cushing, Sylvia Hyman, Don Keitz, Nancy Selvin, Richard Shaw, Victor Dipski, Jack Troy, and Bill Van Gilder; at Clay Artists of the Southeast (CASE), Aiken Center for the Arts, 2 Laurens St. SW.
Texas, Irving January 21–March 4 “University of Dallas 2011 Regional Juried Ceramic Competition”; at University of Dallas, 1845 E. Northgate Dr.
Virginia, Norfolk January 15–February 20 “Magic Dirt”; at The Baron and Ellin Gordon Art Galleries, Old Dominion University, 4509 Monarch Way.
Virginia, Williamsburg through January 2 “Pottery with a Past: Stoneware in Early America”; at DeWitt Wallace Decorative Arts Museum, 325 W. Francis St.
Washington, Bellingham January 1–31 “Winter Warmers”; at Good Earth Pottery, 1000 Harris Ave.
Washington, Bellingham February 1–28 “Tea for Two: Teapot Show”; at Good Earth Pottery, 1000 Harris Ave.
Belgium, Mons through January 23 “The European Triennial for Ceramics and Glass”; at The Great Hall of the Anciens Abattoirs, Rue de la Trouille, 1702.
England, Bovey Tracey through January 2 “Make: Contemporary Crafts for Christmas”; at The Devon Guild of Craftsmen, Riverside Mill.
France, Paris through January 29 “Fables Contemporaines”; at Galerie Jean-Jacques Dutko, Ile Saint Louis, 4 Rue de Bretonvilliers.
Germany, Frechen through January 9 “Rainbow”; at Keramion Foundation, Bonnstraße 12.
Germany, Leipzig through January 6 “Internationaler Porzellanworkshop KAHLA kreativ”; at Grassi Museum für Angewandte Kunst, Johannisplatz 5-11.
Spain, Barcelona through March 27 “Zoomania”; at Museu de Ceramica, Palau Reial de Pedralbes, Av Diagonal 686.
Switzerland, Genève through February 5 “Sgraffo vs Fat Lava: Ceramics and Porcelaines Made in West Germany, 1960-1980”; at Centre d’éditio contemporaine, 18 rue St-Leu.
The Netherlands, Deventer February 27–April 2 “New Work,” works by Pascal Geoffroy and Sonnong Marcks; at Loes & Reinier International Ceramics, Korte Assenstraat 15.

multimedia exhibitions including ceramics
California, Brea January 22–March 4 “ACGA Clay and Glass National Juried Competition”; at City of Brea Art Gallery, 1 Civic Center Cir.
California, Santa Barbara through January 28 “Ceramics Rediscovered: Science Shapes Understanding of Hispanic Life in Early California”; at El Presidio of Santa Barbara State Historic Park, 123 E. Canon Perdido St.
Delaware, Wilmington through January 2 “In Canon,” including ceramic works by Jane Irish; at Delaware Center for the Contemporary Arts, 200 S. Madison St.
Kentucky, Berea through February 26 “The Horse: Interpretations by Kentucky Artisans”; at Kentucky Artisan Center at Berea, 975 Walnut Meadow Road.
Massachusetts, Brockton through February 6 “The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft”; at Fuller Craft Museum, 455 Oak St.
Missouri, Kansas City through January 15 “KCAI in 3D”; at Belger Arts Center, 2100 Walnut St.
New York, New York through May 15 “The Global Africa Project”; at Museum of Arts and Design, 2 Columbus Cir.
Vermont, Randolph January 8–February 20 “Haptikos,” including ceramic works by Holly Walker; at Chandler Art Gallery, 73 Main St.
Vermont, Randolph January 8–February 20 “Continuum,” including ceramic works by Bhakti Ziek; at Chandler Art Gallery, 73 Main St.
Wisconsin, Sheboygan through June 5 “Animal Instinct”; at John Michael Kohler Arts Center, 608 New York Ave.
England, Brighton through January 8 “Air at Bel-lis,” including ceramic works by Banu Bal and Jackie Denham; at Bellis Gallery, 8-9 Kings Rd., South Lanes.

Hercules.

The Hercules is the potter’s dream come true. When you compare the many built-in durability and performance features to the competition you will appreciate its true value. And all of this extra value doesn’t cost that much.

Arched roof made of K25 extra-strong firebrick, 5” of multi-layered insulation, Door Elements, Hard Ceramic element Holders, DynaTrol with Dynamic Zone Control, Door Safety Switch, Integrated Stand, Thick (1/8”) Welded Steel Powder-Coated Case, Three-Year Limited Warranty, and much more...

All for a surprising $7375 hotkilns.com/hercules

L&L Kiln’s patented hard ceramic element holders protect your kiln.

505 Sharptown Rd, Swedesboro NJ 08085
Toll Free: 877.468.5456 Fax: 856.294.0070 sales@hotkilns.com

www.ceramicsmonthly.org january 2011 71
calendar  multimedia exhibitions including ceramics

fairs, festivals, and sales

Arizona, Tempe February 26–27 “10th Annual Self-Guided Ceramic Studio Tour”; at ASU Art Museum, 1331 1st St.

fairs, workshops, and sales

California, Marina del Ray February 26–27 “Marin Show: Art of the Americas”; at 578 Washington Blvd. #555.

Connecticut, Guilford through January 9 “Artistry”; at Guilford Art Center, 411 Church St.

Florida, Bradenton Beach March 9–10 “4th Coquina Beach Fine Arts and Crafts 1”; at Community Affair, 1506 Gulf Dr. S.

Florida, Bradenton Beach March 30–31 “Coquina Beach Fine Arts and Crafts 3”; at Community Affair, 1506 Gulf Dr. S.


Florida, Longboat Key January 19–20 “Longboat Key 1 at Joan Durante Park”; at 5550 Gulf of Mexico Dr.

Florida, Longboat Key March 16–17 “Longboat Key 2 at Joan Durante Park”; at Community Affair, 5550 Gulf of Mexico Dr.


Florida, Marco Island March 21–22 “Marco Island Fine Arts and Crafts”; at Community Affair, 403 Elckam Cir.

Florida, Nokomis March 2–3 “Casey Key Fine Arts at the Plaza 2”; at Community Affair, 100 Casey Key Rd.

Florida, Punta Gorda February 16–17 “3rd Annual Gilchrist Art in the Park”; at Community Affair, 400 W. Retta Esplanade.

Florida, Sarasota January 5–6 “13th Annual Siesta Key Fine Arts & Crafts”; at Community Affair, 948 Beach Rd.

Florida, Sarasota January 26–27 “13th Annual Lido Key Art at the Beach”; at Community Affair, 400 Ben Franklin Dr.

Florida, Sarasota March 12–13 “6th Annual Sarasota Five Points Park Fine Arts and Fine Crafts”; at Community Affair, 1331 1st St.

Hawaii, Honolulu March 18 “2011 Empty Bowl Hawaii”; at Hawaii Potters Guild, 1159 Nuuanu Ave.

New Jersey, Morris County March 18–20 “Craft Morsitow”; at Morristown Armoxy, Western Ave.


Ohio, Columbus January 29–30 “Art Studio Clearance Sale”; at Ohio Designer Craftsmen, 717 E. 17th Ave.


Wales, Aberystwyth July 1–3 “International Ceramics Festival”; at Aberystwyth Arts Centre, Aberystwyth University, Penglas Campus.

workshops

Alabama, Fairhope March 21–26 “Cone 6 Soda Firing,” with Ronan Peterson. Fee: $350. Contact Susie Bowman, The Kiln Studio and Gallery, 60 N. Section St., Fairhope, AL 36532; bowmanx5@yahoo.com; thekinstudio.com; 251-517-5460.

California, San Diego March 5–6 “Transformations,” with Adrian Arleo. Fee: $175; members $150. Contact Clay Artists of San Diego, P.O. Box 22524, San Diego, CA 92192; info@clayartistsofsandiego.org; www.clayartistsofsandiego.org; 619-462-0045.


Connecticut, South Kent February 5–6 “Sam Taylor Workshop,” with Alison Palmer. Fee: $200. Contact Alison Palmer, Alison Palmer Studio, 48 Stone Fences Ln., South Kent, CT 06785; spoonrest@earthlink.net; www.alisonpalmer.com; 860-927-5262.

Florida, West Palm Beach January 3–7 “Atmospheric Effects for Electric Firing,” with Stephen Hill. Fee: $775. Contact Helen Otterson, Artmyy Art Center, 1700 Parker Ave., West Palm Beach, FL 33401; helen@artmyyart.org; www.artmyyart.org; 561-832-1776.

Massachusetts, Stockbridge: March 12 “Basic Glaze Formulation and Application.” Fee: $76. Contact Hope Sullivan, IS183 Art School, PO Box 1400, Stockbridge, MA 01262; info@is183.org; www.is183.org; 413-298-5252.

Michigan, Jackson: March 18–20 “3 Days of Clay,” with Liana Wilson. Fee: $165; students, 80. Contact Jackson Potterry and Clay Guild, PO Box 1922, Jackson, MI 49204; 3daysofclay@jacksonpotteryguild.com; www.jacksonpotteryguild.com; 517-782-7898.

Nevada, Incline Village: January 3–7 “Pots as Expression,” with Josh DeWeese. Fee: $550. Contact Shari Leigh O’Connor, Sierra Nevada College, 999 Tahoe Blvd., Incline Village, NV 89451; sleigh@sierranevada.edu; www.sierranevada.edu/clay; 775-881-7588.


North Carolina, Brasso: January 7–9 “Constructing Your Own Raku Kiln,” with Harry Heereman. Fee: $308. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.


Ohio, Columbus: January 13–16 “Elegant and Intimate,” with Liz Zlot Summerfield. Fee: $250. Contact Nancy Green, Wolf Creek Pottery, 1500 Tappan Spur Rd., Watkinsville, GA 30677; astadizzy@yahoo.com; 706-410-5200.

Ohio, Columbus: February 5–6 “Form/Fun,” with Joe Singewald. Fee: $135. Contact Lillstreet Art Center, 4401 N. Ravenswood Ave., Chicago, IL 60640; gallery@lillstreet.com; www.lillstreet.com; 773-769-4226.

Iowa, Ames: January 28–30 “Decal Workshop, ” with Justin Rothshank. Fee: $45. Contact Creative Artists Studios of Ames, 130 Sheldon #107, Ames, IA 50014; info@creativeartists.org; creativeartists.org; 515-292-3448.


Maryland, Frederick: January 8–9 “Electric Kiln,” with Phil Berneburg. Fee: $175. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Maryland, Frederick: January 3–7 “Masters Throwing,” with Joyce Michaud. Fee: $300. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Maryland, Frederick: January 22–23 “Eastern and Western Techniques in Trimming,” with Joyce Michaud and Kristin Muller. Fee: $175. Contact Joyce Michaud, Hood College, 401 Rosemont Ave., Frederick, MD 21701; jmichaud@hood.edu; www.hood.edu/academic/art/hodson; 301-696-3526.

Massachusetts, Stockbridge: January 29–30 “Introduction to Handbuilt Tableware.” Fee: $172. Contact Hope Sullivan, IS183 Art School, PO Box 1400, Stockbridge, MA 01262; info@is183.org; www.is183.org; 413-298-5252.

Massachusetts, Stockbridge: February 12–13 “Introduction to Colored Clay.” Fee: $167. Contact Hope Sullivan, IS183 Art School, PO Box 1400, Stockbridge, MA 01262; info@is183.org; www.is183.org; 413-298-5252.
North Carolina, Brasstown January 9–15 “Expressive Figure Sculpture,” with Debra Fritts. Fee: $596. Contact John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902; info@folkschool.org; www.folkschool.org; 800-365-5724.


North Carolina, Greenville January 29–30 “Making Lively Pots: Altering on the Wheel with Soft Clay,” with Gay Smith. Fee: $150. Contact 18 Hands Gallery, 249 W. 19th St., Ste. 8, Houston, TX 77008; info@18handsgallery.com; www.18handsgallery.com; (210) 224-3099.

Ohio, Wooster April 14–16 “Functional Ceramics Workshop,” with Charity Davis-Woodard, Marty Fielding, and Jan McKeachie Johnston. Fee: $180; students $90. Contact Functional Ceramics Workshop, Millersburg, OH 44654; patricia@functionalworkshop.com; www.functionalworkshop.com; 330-763-0474.

Rhode Island, Kingston April 17 “Earthworks Workshop.” Fee: $55. Contact South County Art Association, 2587 Kingston Rd., Kingston, RI 02881; 401-783-2195; socart@verizon.net; www.southcountyart.org.

Texas, Houston February 19–20 “Throwing, Altering, and Decorating Porcelain,” with Lorna Meaden. Fee: $150. Contact 18 Hands Gallery, 249 W. 19th St., Ste. 8, Houston, TX 77008; info@18handsgallery.com; www.18handsgallery.com; (210) 224-3099.

Virginia, Floyd March 5 “Understanding Glazes,” with John Britt. Fee: $100; members $81. Contact The Jacksonville Center for the Arts, 220 Parkway Ln., Floyd, VA 24091; educationinfo@jacksonvillecenter.org; www.jacksonvillecenter.org; 540-745-2784.

Virginia, Floyd March 26–27 “Exploring the Surface,” with Ben Carter. Fee: $100; members $81. Contact The Jacksonville Center for the Arts, 220 Parkway Ln., Floyd, VA 24091; educationinfo@jacksonvillecenter.org; www.jacksonvillecenter.org; 540-745-2784.


West Virginia, Huntington February 11–13 “Exploring the Domestic Landscape: Form and Meaning in Pottery,” with Alleghany Meadows. Fee: $225; members $195; teachers $165; students $120. Contact Huntington Museum of Art, 2033 McCoy Rd., Huntington, WV 25701; info@hmoa.org; www.hmoa.org/pages/aa-classes.html; 304-529-2701.

England, West Sussex January 7–9 “Handbuilt Decorated Teapots,” with Carolyn Genders. Fee: £269.11. Contact Ellen Cheshire, West Dean College, Chichester, West Sussex, PO18 0QZ England; ellen.cheshire@westdean.org.uk; www.westdean.org.uk; 44 (0) 1243 818 280.

England, West Sussex January 14–16 “Wheel Throwing and Turning,” with Duncan Hooson. Fee: £277.15. Contact Ellen Cheshire, West Dean College, Chichester, West Sussex, PO18 0QZ England; ellen.cheshire@westdean.org.uk; www.westdean.org.uk; 44 (0) 1243 818 280.

England, West Sussex January 23–27 “Ceramic Sculpture: Using Paperclay and Armatures,” with lan Gregory. Fee: £543.58. Contact Ellen Cheshire, West Dean College, Chichester, West Sussex, PO18 0QZ England; ellen.cheshire@westdean.org.uk; www.westdean.org.uk; 44 (0) 1243 818 280.

England, West Sussex February 4–7 “Pottery: Basic Techniques for Handbuilding and Throwing,” with Ian Gregory. Fee: £543.58. Contact Ellen Cheshire, West Dean College, Chichester, West Sussex, PO18 0QZ England; ellen.cheshire@westdean.org.uk; www.westdean.org.uk; 44 (0) 1243 818 280.
27th Annual
SUMMER ART
WORKSHOPS

2011 CERAMICS
ALLEGHENY MEADOWS
LORNA MEADEN
6/6-10
LORNA MEADEN
6/13-17
MEIA MATHISON
6/20-24
SUJIU ISEDA
6/25-26
DOUG BROWNE
6/27-7/1
SKEFF THOMAS
7/1-15
DANA FAIT
7/16-22
JOHN TEK
7/23-24
JOE BOVA
7/25-29
Randy Bresnahan & Don Ellis
8/1-5

Other Art Workshops also Offered
CREDIT/MON-CREDIT, INCLUDES LUNCH. HOUSING AVAILABLE.
999 TAHOE BOULEVARD, INCLINE VILLAGE, NEVADA 89451

775.881.7588 | sierranevada.edu/workshops

Haystack Mountain School of Crafts
P.O. Box 518, Deer Isle, Maine 04627
(207) 348-2306 • www.haystack-mtn.org

2011 APPLICATION DEADLINES
Scholarship: March 1 • Regular Application: April 1

Kiln Safety 1-2-3
Portable Safety Screen

Adjustable Overhead Kiln Vent
• Captures fumes at their source and lowers kiln room temperature by 10° to 25°
• Protects kiln and controls from corrosive fumes
• Proven results thru thousands of kiln installations since 1982

3 Year Warranty

Vent-A-Kiln®
Toll Free: 877-876-8368
Fax: 716-876-4383
E-mail: info@ventakiln.com
Visit us at www.ventakiln.com

Scott Creek Extruders
2636 Pioneer Way East
Tacoma WA 98404
800-939-8783
Fax 253-922-5349
www.scottcreekpottery.com

www.ceramicartsdaily.org
Put your work of art on a work of art.

Sapir acrylic stands and solid riser blocks.

Exclusive retail distributor of gallery quality Sapir acrylic stands and solid risers, black or clear.

Heavy gauge, built strong. All stands can be used free standing or wall mount. All risers 1-1/2 inches high. Over 30 sizes available, we have the right size to enhance your work of art.

Call us for information on quantity discounts. We are proud to say 100% made in the USA.
In May 2011, *Ceramics Monthly* will feature the works of emerging clay artists. Those actively pursuing a career in ceramics for less than ten years are eligible.

To be considered submit the following:

- Up to five professional-quality digital images (300 ppi resolution on CD, plus a full-size color print of each image), with complete descriptions of works.
- Full contact information including e-mail, artist’s statement and résumé.

**Mail to:**
Emerging Artist, Ceramics Monthly, 600 N. Cleveland Ave., Suite 210, Westerville, OH 43082.

Do not submit materials in binders or folders. Emailed submissions and submissions of more than five images will not be considered. Submitted materials will not be returned. Due to the volume of entries, no phone calls, please.

**Arrival deadline: February 25, 2011**

Do you know an emerging artist? Do they need a nudge? Pass this along and help them get the recognition they deserve.
**buy/sell**

**Albany Slip. It's the real thing!** The last load from the original mine. Make those great Albany slip glazes again, from cone 6 to 11. At cone 10-11, it fires a deep glossy brown. For further information, contact the Great American Wheel Works, in New York, at (518) 756-2368; e-mail flitto@msn.com.

Your dream come true business for sale. Gallery/studio steps from the beach in paradise established 23+ years on busy funky street in the sweetest Florida town. For more info visit www.buybusiness.com/ Businesses/18063.

**employment**

Baltimore Clayworks seeks a visionary, entrepreneurial individual to serve as the next executive director for our lively, vital and respected ceramic art center. The right candidate will have knowledge and understanding of the field of ceramics both nationally and internationally, and will possess a genuine understanding of the technical and artistic concerns of studio practice in clay. The executive director needs demonstrated management ability, preferably in the nonprofit sector, writing ability, and a positive, outgoing personality. To apply, please send resume, three references and a writing sample to clayworks.edsearch@gmail.com.

**events**


Tim Ludwig Workshop on Florida’s gorgeous Gulf Coast. Renowned artist Tim Ludwig will demonstrate the loose and spontaneous yet controlled construction of his vessels and the use of slaps and mason stains to paint on their surfaces, while exploring the relationships between content, form, context and process. January 14-16, 2011; $250 before 12/15 or $300 after 12/15. (941) 359-2773; www.carlasclay.com.

Tom Turner’s Pottery School. For details, see www.tomturnerpottery.com; or call (828) 689-9430.

**opportunities**

Emmanuel College Summer Artist Residency Program in Boston, MA. Up to $2000 stipend for travel and residency costs. 24-hour access to studios, on campus living quarters. For complete application information visit: emmanuel.edu/Departments/Art/Artists_Residency_Program.html.

**classified advertising**

Ceramics Monthly welcomes classifieds in the following categories: Buy/Sell, Employment, Events, Opportunities, Personal, Publications/Videos, Real Estate, Rentals, Services, Travel. Accepted advertisements will be inserted into the first available print issue, and posted on our website (www.ceramicsmonthly.org) for 30 days at no additional charge! See www.ceramicsmonthly.org for details.

**buy/sell**

**real estate**

1850 sq.ft., 3 bedroom/ 2 bath. This home has a fully functioning detached studio with a total work area of 1300 sq.ft. The Studio includes a potters wheel, gas kiln, work prep area and 220 power. You can create pottery, bronze casting, metal working and painting. Conveniently located near I-4, accessible for deliveries and has street traffic. Only 30 miles from Daytona Beach and Orlando. Sturdy block construction with 2-car garage. The Florida climate is suited for year round productivity. $149,500. Please email smcjfreeland@gmail.com for more information.

**services**

Ceramics Consulting Services offers technical information and practical advice on clay/glaze/kiln faults and corrections, slip casting, clay body/glaze formulas, salt glazing, product design. Call or write for details. Jeff Zamek, 6 Glendale Woods Dr., Southampton, MA 01073; (413) 527-7337; e-mail fhpots@aol.com; or www.jeffzamek.com.

Master Kiln Builders. 26+ years experience designing and building beautiful, safe, custom kilns for universities, colleges, high schools, art centers and private clients. Soda/salt kilns, wood kilns, raku kilns, stone ware kilns, sculpture burnout kilns, car kilns and specialty electric kilns. Competitive prices. Donovan. Phone/fax (612) 250-6208.

Custom Mold Making—Increase your productivity and profits with quality slip-casting molds of your popular designs! Petro Mold Co. offers a complete range of mold-making services, including sculpting and 3-D models, master and case molds, and production mold manufacturing to thousands of satisfied customers. Visit www.custommolds.net; or call (800) 404-5521 to get started.


**travel**


Craft & Folk Art Tours. Chiapas (Mexico), Romaania, Bhutan, Christmas in Oaxaca, Southern India. Small, personalized groups. CRAFT WORLD TOURS, 6776CM Warboys, Byron, NY 14422; (585) 548-2667; www.craftworldtours.com.

Discovery Art Travel Overseas Ceramic Workshops & Tours Small (Max. 12) culturally sensitive groups using local interpreters and experts. Denys James, Canada; (250) 537-4908; www.denysjames.com; denys@discoveryarttravel.com.

## Index to Advertisers

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aardvark Clay &amp; Supplies</td>
<td>31</td>
</tr>
<tr>
<td>ACerS Books</td>
<td>79</td>
</tr>
<tr>
<td>Amaco and Brent</td>
<td>Cover 2, 64, 65</td>
</tr>
<tr>
<td>American Museum of Ceramic Art (AMOCA)</td>
<td>13</td>
</tr>
<tr>
<td>Anderson Ranch Arts Center</td>
<td>67</td>
</tr>
<tr>
<td>Archie Bray Foundation</td>
<td>69</td>
</tr>
<tr>
<td>Art New England/MA</td>
<td>74</td>
</tr>
<tr>
<td>College of Art</td>
<td>74</td>
</tr>
<tr>
<td>Artrider Productions</td>
<td>66</td>
</tr>
<tr>
<td>Bailey Pottery</td>
<td>1, 9, 23</td>
</tr>
<tr>
<td>Bascom, The</td>
<td>31</td>
</tr>
<tr>
<td>Bennett Pottery</td>
<td>7</td>
</tr>
<tr>
<td>Bracker’s Good Earth Clays</td>
<td>66</td>
</tr>
<tr>
<td>Carolina Clay Connection</td>
<td>75</td>
</tr>
<tr>
<td>Chinese Clay Art</td>
<td>67</td>
</tr>
<tr>
<td>Classifieds</td>
<td>78</td>
</tr>
<tr>
<td>Clay Art Center/Scott Creek</td>
<td>75</td>
</tr>
<tr>
<td>Continental Clay</td>
<td>76</td>
</tr>
<tr>
<td>Coyote Clay &amp; Color</td>
<td>68</td>
</tr>
<tr>
<td>Cress Mfg</td>
<td>12</td>
</tr>
<tr>
<td>Davens Ceramic Center</td>
<td>27</td>
</tr>
<tr>
<td>Dolan Tools</td>
<td>74</td>
</tr>
<tr>
<td>Georgies Ceramic &amp; Clay</td>
<td>27</td>
</tr>
<tr>
<td>Giffin Tec</td>
<td>2</td>
</tr>
<tr>
<td>Great Lakes Clay</td>
<td>21</td>
</tr>
<tr>
<td>Haystack Mountain School of Crafts</td>
<td>75</td>
</tr>
<tr>
<td>Herring Designs/SlabMat</td>
<td>74</td>
</tr>
<tr>
<td>Kentucky Mudworks</td>
<td>74</td>
</tr>
<tr>
<td>Korea Ceramic Foundation</td>
<td>19</td>
</tr>
<tr>
<td>L &amp; L Kiln Mfg</td>
<td>71</td>
</tr>
<tr>
<td>La Meridiana</td>
<td>74</td>
</tr>
<tr>
<td>Larkin Refractory</td>
<td>69</td>
</tr>
<tr>
<td>Master Kiln Builders</td>
<td>76</td>
</tr>
<tr>
<td>Metchosin Intl School of the Arts</td>
<td>76</td>
</tr>
<tr>
<td>MKM Pottery Tools</td>
<td>74</td>
</tr>
<tr>
<td>Mudtools</td>
<td>27</td>
</tr>
<tr>
<td>North Star Equipment</td>
<td>Cover 3</td>
</tr>
<tr>
<td>Odyssey Center</td>
<td>72</td>
</tr>
<tr>
<td>Olympic Kilns</td>
<td>11</td>
</tr>
<tr>
<td>Ox-Bow Summer School of Art</td>
<td>66</td>
</tr>
<tr>
<td>PCF Studios</td>
<td>76</td>
</tr>
<tr>
<td>Penland School of Crafts</td>
<td>69</td>
</tr>
<tr>
<td>Peter Pugger Mfg</td>
<td>3</td>
</tr>
<tr>
<td>Portion Master</td>
<td>75</td>
</tr>
<tr>
<td>Peter Pugger Mfg</td>
<td>3</td>
</tr>
<tr>
<td>Porterfield's Pottery</td>
<td>31</td>
</tr>
<tr>
<td>Potters Council</td>
<td>69, 79</td>
</tr>
<tr>
<td>Potters Shop</td>
<td>79</td>
</tr>
<tr>
<td>Santa Fe Clay</td>
<td>76</td>
</tr>
<tr>
<td>Santa Fe Clay Tools</td>
<td>74</td>
</tr>
<tr>
<td>Sheffield Pottery</td>
<td>67</td>
</tr>
<tr>
<td>Shino</td>
<td>4</td>
</tr>
<tr>
<td>Sierra Nevada College</td>
<td>75</td>
</tr>
<tr>
<td>Skult Ceramic Products</td>
<td>Cover 4</td>
</tr>
<tr>
<td>Smith-Sharpe Fire Brick Supply</td>
<td>27</td>
</tr>
<tr>
<td>Spectrum Glazes</td>
<td>70</td>
</tr>
<tr>
<td>Trinity Ceramic Supply</td>
<td>31</td>
</tr>
<tr>
<td>Tucker’s Pottery</td>
<td>73</td>
</tr>
<tr>
<td>U.S. Pigment</td>
<td>67</td>
</tr>
<tr>
<td>Vent-A-Kin</td>
<td>75</td>
</tr>
<tr>
<td>Ward Burner Systems</td>
<td>31</td>
</tr>
</tbody>
</table>
There is a misconception that analyzing art somehow kills the experience of art. There are many instances where analysis does indeed kill experience by taking you out of the experience in order to measure, think or speak about it—a painful, ugly, self-conscious act that separates you from total abandonment and enjoyment. It’s good to know when to keep quiet.

For a while there was a school of thought in ceramic art that embraced a kind of willful ignorance. The act of art making belonged to the realm of mysterious intuition, and analysis was dubbed the spoiler of wild fun and spontaneity. As much as many artists of this ilk attracted attention to the field because of their work and charisma, this allergy towards analysis in my opinion kept the field static, while the rest of the art world kept evolving.

Mind you, I am not advocating art speak drivel. As a person with a short attention span, if it doesn’t readily lead to discovery or a deeper appreciation, I’m not equipped to be interested. So please bear with me.

The big problem with not being able or willing to dissect what is you find interesting is that you are bound to imitation. Let’s say I really like the shirt you have on. How come? “I don’t know, it’s just cool [i.e. leave me alone]”. Well, then I’m stuck having to buy the same shirt. I should say try to buy the same shirt, because without knowing the brand, I didn’t take the time to notice exactly what the shirt looked like, other than it looked cool. Believe me, I have purchased some pretty doggie shirts trying to capture that “cool” look, and I bet you have also.

Let’s back up and take a closer look at this shirt. By noticing exactly what appeals to me, perhaps I find what I like is that it has a very tight geometric design that contrasts with the organic and soft material it was printed on—makes the design seem like it’s almost floating on the surface. Now, all of a sudden, I don’t even have to buy a shirt. I just like that kind of contrast, and I can look for other kinds of tight geometric patterns on a more organic surface (or vice-versa, organic designs on tight geometric forms), and I might end up with a bedspread, or curtains, or even perhaps a wallet or a table or lamp shade that really don’t look anything like the original shirt. Or I might introduce this contrast in my artwork. Just by looking closer and figuring out why something interests me visually and/or conceptually, my world has opened up. I’m no longer a slave to imitation.

An example of the discoveries that come through analysis from my own art practice: One late afternoon during my grad school days I was walking around the concrete urban jungle surrounding the University of Southern California, and a crack in the sidewalk jumped out at me. It was stunning, stopped me in my tracks. It was imperative for me to figure out why the huge reaction to such a mundane thing.

First was the recognition of the crack looking like an aerial view of a river or fault line

“The big problem with not being able or willing to dissect what it is you find interesting is that you are bound to imitation.”

from 30,000 feet—this disorienting change in scale was the result of late afternoon sunlight raking across the surface and exposing the depth and texture of the crack. Upon further reflection, I found visual connections between the gesture of the crack and lightning streaks, tree limb growth, and the path of blood vessels.

Through writing, speaking with faculty and fellow students, other insights came to the fore. The gesture of the crack as a line drawing is almost impossible to contrive, it has its own beautiful fractal way of fissuring. Cracks in clay are to be expected as clay shrinks. That is its nature. But cement is man’s attempt at permanence, and as such, cracks are considered a blemish or a failure of the material. So a crack in cement takes on far more vulnerability than it does in clay, pointing not only to the settling of buildings, but to the unsettling nature of the ground in earthquake country.

For me, floor became vessel. Rather than patch the cracks up, I cleaned them out, then filled them with sands, pigments, and metals—not unlike the old Japanese raku potters who stuffed gold leaf into the cracks of their vessels, making the work more precious than if it had made it through the firing unscathed. The qualities of these meandering lines in the floor did indeed become those of rivers, fault lines, lacerations, or lightning (depending on the material used), and the work exposed the natural process of entropy occurring in man-made air-conditioned environments.

A few delightful insights came from the making itself, as well as from the writing. The work was subtle (you had to look down in order to see the work, not the first place you expect to find work in a gallery) and many people missed it. But for those who saw it, it was a discovery. This to me was as much a part of the creative act as anything I did. Another insight and outgrowth was that the rather meticulous activity of cleaning out a crack and then filling it in became its own sort of bizarre and poignant performance piece in exhibitions a few years later. The crack that stands out most to me was the one beautified with gold leaf during a one night show in a space scheduled to be demolished the following day.

I began making latex molds of especially gorgeous sections of cracks, making concrete slabs from the molds. So the crack would repeat over and over, except that I cast each slab at a different angle. These were arranged end to end to form a new crack, a line drawing that could have spelled out my name had I wanted it to. I also found conceptually interesting the idea of displacement—of a crack in the art studio floor becoming an overlay on the gallery floor. Many strange stories and further work may grow out of this kind of transposition and overlay from one place to another. So this is the very good news, that analysis can deepen appreciation.

Sometimes when students truly look closer, I can tell from their journal entries that acts of discovery are occurring. I see what they see: the slow motion explosion of cream being poured in coffee, the white shirt on the floor taking on ten different shades of white and whose folds look like sand dunes, the frozen flow of wood grain, the feeling of history when looking at the ghost-like erasing on a chalk board, constellations and other patterns emerging from popcorn ceilings (though these are mostly visual examples, they become poetically slippery, mixing seamlessly with concepts and content). The world opens up because of their seeing, their analysis, and this is the power of art and of analysis—of seeing more than what you thought was there, that things are not what they seem at first blush. This kind of closer noticing is its own reward, but also can be a doorway to content-driven work, as well as to tapping your own aesthetic and your own voice.

the author Stanton Hunter is an associate professor of art at Chaffey College in Rancho Cucamonga, California. To learn more about him and to see his work, go to www.stantonhunter.com.
**Sirus Star-30 Roller**

*The Ultimate Convenient Full Size 30" Slab Roller*

**NEW!**
Includes slab roller, table top, canvas, crank handle & instructions

**799.95**

- Dual Side Thickness Adjustment for Trouble Free Use
- Rolls 30" Wide, Super Thin to 2 1/2" Thick, & Makes Tapered Slabs
- Optional Wagon Wheel Handle
- Instant (No Tool) Set Up on Any Work Surface
- Maintenance Free
- Quality Made in USA
- Lifetime Warranty

**Free Book!**
with Sirius Purchase

To Purchase Visit Your Local Dealer or Call: **1-800-231-7896**
NORTH STAR EQUIPMENT, INC.
1341 W. First St. ★ Cheney, WA 99004
1-509-235-9200  FAX: 1-509-235-9203 or 1-800-447-3293
www.northstarequipment.com

---

**What can’t you do with a Big Blue?**

<table>
<thead>
<tr>
<th>NORTH STAR EQUIPMENT, INC.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Holds 25# Pug of Clay</strong></td>
</tr>
<tr>
<td><strong>Easy Reloading &amp; Die Changes</strong></td>
</tr>
<tr>
<td><strong>Full Line of Optional Dies</strong></td>
</tr>
<tr>
<td><strong>6” Aluminum Barrel also accepts 4” Dies</strong> (with optional adapter)</td>
</tr>
<tr>
<td><strong>Quality Made in USA</strong></td>
</tr>
<tr>
<td><strong>975.00</strong></td>
</tr>
</tbody>
</table>

BIG BLUE EXTRUDER includes large hollow die set & center brace plus mounting hardware

---

**QUALITY THROWING BATS**

- **Universal Bat System**
  - Saves time, space & money
  - Comes with (9) Duron inserts
  - Fits most 12” wheelheads
  - **49.95**

- **Duron (Masonite), Matte Plastic & Medex**
  - Drilled to fit most wheelheads
  - Available in many sizes

- **Studio Bat Pack**
  - Includes: (2) 13” Duron Bats, (1) 13” Blue Plastic Bat, (1) 13” Medex Bat & (2) Handy Handle Bats
  - **24.99**

To Purchase Visit Your Local Dealer or Call: **1-800-231-7896**

www.northstarequipment.com
SKUTT

NOW PLAYING

IN CONE 6

We were amazed by the electric fired cone 10 results Steven Hill achieved in his Skutt Kiln. Now check out what he's doing in cone 6 with the very same kiln.

Steven Hill Workshops
Georgies Ceramic & Clay Company
Portland, OR
February 4th & 5th, 2011

Jeffcoat Pottery
Calabash, NC
February 18th-20th, 2011

visit stevenhillpottery.com for more information on these incredible cone 6 results and Steven Hill's workshops.

for more information on Skutt Kilns or to find a local distributor, visit us at www.skutt.com or call us directly at 503.774.6000