



# FRIENDS OF CONTEMPORARY CERAMICS

FALL & WINTER 2008 - 2009

Dear Friends

By Linda Schlenger

This year has been extremely challenging for the entire world...including the art world. Museums and Galleries have to re-think their plans. One reads about museums that have attempted to sell art in order to raise money for operating expenses. As a collector, my first reaction was "Ouch." Good art is forever, financial problems, hopefully, are not.

I guess many of us have been affected by the falling stock market. I find it very depressing to listen to the news. The thing that boosts my spirits these days, besides Donald and Chocolate (the kind you eat as well as my little brown toy poodle named Chocolate who is the love of my life) is walking around my house and looking at all my wonderful Ceramics. I hope you all feel the same way.

As I write this letter, I am looking forward to our annual Friends of Contemporary Ceramics dinner which will be held on April 17. Betty Woodman will be the 2009 recipient of the CLAY Award. That in itself will make this dinner special. However, this year will also be special because it will

probably be the last year that we are at The Rainbow Room of Rockefeller Center. The Cipriani Restaurant chain, which operates the Rainbow Room, has lost its lease; and, right now, we don't know if that magnificent room will continue to be operated as an event space. We can only hope so. The pictures of the dinner will appear in our next issue.

Many of you have inquired about the grants that Friends of Contemporary Ceramics has given out over the years. These grants are made solely from our dues. I am proud to include, in this issue, a complete listing of all the grants FCC has made.

And, as always, a special thanks to Arthur Williams, our editor, for his wonderful work.

Fondly,

*Linda Schlenger*  
Linda Schlenger

## *FCC Museum Grants*

Metropolitan Museum of Art	~	"Contemporary Ceramics: From the Collection..."
Los Angeles County Museum of Art	~	"Color and Fire"
The Newark Museum	~	"Great Pots"
Fitchburg Art Museum	~	"From the Kilns of Denmark"
Traveling Exhibition	~	"Ruth Duckworth: Modernist Sculpture"
Elvehjem Museum of Wisconsin	~	"Don Reitz: Clay, Fire, Salt and Wood"
Arizona State U. Art Museum	~	"Between Clouds and Memory: Akio Takamori"
The Chinati Foundation	~	"Ken Price"
Museum of Fine Arts Boston	~	"Contemporary Clay: Japanese Ceramics for the New Century"
Racine Art Museum	~	"Toshiko Takaezu: Heaven and Earth"
Crocker Museum	~	"Craters and Fire: Ceramics by James Lovera"
Holter Museum of Art	~	"Rudy Autio: The Infinite Figure"
Arizona State U. Art Museum	~	"The Ceramic Art of David Shaner"
Arizona State U. Art Museum	~	"Viola Frey"
Sacramento U. Library Gallery	~	"Contemporary Studio Ceramics"

## *Editor's Note*

Dear FCC Members,

Welcome to a new and important year. Change is in the air and a lot is already happening. The 'Stimulus Package' is new and it seems to be working. I tried to speak with President Barack Obama, but couldn't reach him. Instead, I did talk with Michelle Obama who was very gracious in every way. She did say that FCC's latest newsletter was a great "Stimulus Package", and that it might persuade its members to get off their \*#+< ^:~ feet, see what's new in the ceramic community and then buy a work of art! To say the least, I agreed with her. So..., hopefully the latest articles will move you.

Susan Tunick, a great ceramic artist from NYC talks about a wonderful "preservation" society she started. Joy Brown, another great ceramic sculptor from Connecticut tells us about a ceramic workshop that she helped found. Jeff Shapiro, from up-state NY, who leads tours and workshops in Japan, tells us about "the Elusive Tea Bowl." Mark Erroll, a ceramic teacher and emerging artist in Florida, will engage your mind about the male figure in ceramics. And last but not least, Cindy Strauss, of the Houston Museum of Fine Arts gives a splendid read on the donation of the Garth Clark & Mark Del Vecchio ceramic collection to the museum.

And if the above isn't enough, one of the great "Stimulus Packages" is a review in the NY Times by Roberta Smith on the show, "Dirt on Delight - Impulses That Form Clay," at the Institute of Contemporary Art, Philadelphia. To offer a few quotes: "Dirt on Delight argues for ceramics as a more than worthy subject"; "It reminds us that the art form...has one of the richest histories of any medium on the planet"; "It can't be said enough that the art-craft divide is a bogus concept..."; "It also suggests that while ceramics is just another art medium, there is no art medium quite like ceramics". Let me know if you would like a copy.

*Best,*

*ajw*

*arthurjw@bellsouth.net*

## **ARTICLES WANTED FOR NEWSLETTER**

We would like the Friends of Contemporary Ceramics newsletter to be the bulletin board of the Ceramics community. We would love to publish your pertinent articles and comments, including reviews of Ceramic exhibitions, news of the Ceramics community and news of your local ceramics events.

Please send articles to: Friends of Contemporary Ceramics  
Arthur J. Williams  
615 Third Key Drive  
Ft. Lauderdale, Florida 33304  
*E-mail to: arthurjw@bellsouth.net*

# THE ELUSIVE TEABOWL

By Jeff Shapiro

What is the validity of being an American working in America making a form that is essentially Japanese? Why is there such interest, almost a need, for so many American potters to make tea bowls? What makes a tea bowl a tea bowl and sets it apart from other forms?

I do make tea bowls now, and I have spent a long time wrestling with the question of why I should make them. Up until recently I would make bowls and occasionally the clay, forming process and firing would fit the tea bowl format and I would be satisfied, but it was hit and miss to arrive at the occasional successful tea bowl. Sometimes it was my Japanese wife Hinako who would help with the selection process.

Historically, the tea bowl has been a symbol for the aesthetic that pervades the tea ceremony. Tea bowls are in a realm of their own. There are many technical and aesthetic conditions to be met, including a key characteristic of a tea bowl that is especially important to connoisseurs: the foot of the bowl.

To address these conditions, I changed the clay I was using to a much more open body. This greatly affected the throwing and, more so, the trimming of the form. I work the clay as loosely as possible and trim very loosely. That allows the forms to be more sculptural. I also began using a limited palette of slip and glaze. Up to that point, I was working solely with natural ash deposit in a wood-fired kiln. I





Foot of a tea bowl, 4½ in. (11 cm) in height, wood fired with oribe glaze, 2007.



Tea bowl, 3½ in. (9 cm) in height, wood fired with natural ash deposit, 2007.

now approach making and surface decoration as abstract painting on three-dimensional form.

I give a lot of attention and consideration to the foot. For me, looking at the foot, quickly carved with areas partially covered with glaze, is like looking at an abstract painting. It has taken me over 30 years to get to the point where I feel that my recent tea bowl forms are formidable objects that fit within the tea ceremony but also stand on their own as works of art.

In Japan there are many great potters and many great tea bowls; wood-fired bowls from Bizen or Shigaraki, as well as Shino and Oribe styles to name a few. And then there are the Momoyama (16th century) and Muromachi (15th century) period tea bowls that are asymmetric, full of character and so gutsy they could walk into a bar room brawl and clear the place out! Japanese potters have an innate way of understanding tea because they have grown up with it. It is a part of their cultural fabric. But, for Americans, it is different. We do not have tea ceremony as part of our historical background and reference.

In 2006 there was a symposium in Boston that was connected with a wonderful cross-generational exhibition at Lacoste Gallery in Concord, Massachusetts. Isezaki Koichiro; the son of Living National Treasure Isezaki Jun, gave a demonstration on handforming a tea bowl. One young student/potter in the audience was taking notes and bent upon leaving the symposium with the exact method of making the perfect tea bowl. I explained that I have come to believe that, in fact, it is easy to make a facsimile of a tea bowl, something that appears

to be a tea bowl, but that does not take into consideration all the aspects that a great tea bowl should possess. I said that it is fairly easy to make a tea bowl that is perhaps 50%, 80% or even 98% close to that perfect state, but that those differences in percentage don't really matter because it is only the last 2% that makes the difference of it being a great tea bowl or not. The student in the audience then came over with his notebook and demanded to know how to complete the last 2%! Of course, this is the portion that is intuitive, not an intellectual or pragmatic means to an end.

Another experience I had years ago expresses this sentiment quite well. While visiting with a friend in the Mino valley, his teacher, Toyoba Seiya san told us that we could rise early the next morning and walk to the studio of his master, and Living National Treasure, Arakawa Toyozo. This was a rare opportunity, so the next morning we walked to his studio and saw the anagama tunnel kiln and water wheel, as well as the studio where Arakawa san made his famous tea bowls. Satisfied and satiated with images and inspiration, we started on our way out the dirt road (we were under strict orders to waste no time—we needed to get back to work). As we were leaving, Arakawa san's daughter stepped onto the veranda and beckoned, "Don't rush off. If you wait a few minutes, my father will have tea with you!" This was not in our plan, and we were not to delay, but after four customary, but difficult, offers and refusals, we could not resist the opportunity to have tea with a Living National Treasure.

Arakawa san met us at the teahouse, and we enjoyed conversation about which side of the mountain the trees for wood firing should



be cut from, and spoke about clay deposits. Suddenly, we realized that it had become quite late and that there would be hell to pay for our tardiness. We decided, regretfully, to head back. We excused ourselves and were in the middle of saying goodbye when two men in suits came around the corner of the house. One of the fellows said, "Wow! You guys are so lucky. We are producing the definitive book on Arakawa san's life and work. He isn't throwing on the wheel anymore, but for the book, we have asked him to come back into the studio and make tea bowls. Since you are here, you are both welcome to join us!" What could we do? This was certainly an opportunity not to be missed. We looked at each other and agreed. We could not turn this down. So, off we went to the studio.

I had been looking at Arakawa san's tea bowls since I arrived in Japan. They were an enigma and they were gorgeous. As Arakawa san put the stick in the hole and began to spin the wheel, it was obvious that this wheel had been used for many years. It was lopsided, undulating up and down as it turned. Arakawa san was in perfect sync, his head moving up and down in harmony with the wheel. My own head started moving up and down as I watched. I was only a few feet from this Living National Treasure as he was about to make one of his magnificent tea bowls, and I was determined to learn the steps in making a truly great tea bowl. He patted the lump of clay down on the wheel, wet his hands, centered the clay, and as he stuck his fingers in the middle of the mound, I was ready to take note; step one, step two, etc. He stuck in his thumbs and made some simple gesture with his hands—and stopped the wheel. It was a tea bowl! Wait a minute, I thought. I must have blinked or been distracted. Getting even closer to Arakawa san, I was all the more determined to catch the different steps in the making of the next tea bowl, but to my astonishment, the same thing happened. He went right from step one to step ten, with no steps in between!

It was a mini epiphany that making a truly great tea bowl was not a pure technical exercise, but rather an exercise in harmony.

In the end I believe there is no one way to make the "perfect" tea bowl. Trial and error through constant practice, coupled with serious critical evaluation is a good place to begin—and drinking lots of powdered tea can't hurt either!

**the author** *Jeff Shapiro lives in upstate New York. He will be leading two trips for ceramics; one to Australia in November 2008 and one to Japan in October 2009. For more information, visit [www.jeffshapiroceramics.com](http://www.jeffshapiroceramics.com).*

## Susan Harnly Peterson (1925 – 2009)

*Susan Harnly Peterson, ceramic artist, writer, and professor passed away at home in Scottsdale, AZ on March 26, 2009 after a long illness. She was surrounded by her family and dear friends.*

*Born in 1925 in McPherson, Kansas she was the daughter of Iva, a painter and Paul Harnly, an educator. She was the valedictorian of 1943 senior class of Grand Island, (Nebraska) Senior High School. She graduated from Mills College in Oakland, CA in 1946, taught at Punahou School in Honolulu and then went to the New York State College of Ceramics at Alfred University, Alfred, NY to complete her MFA in Ceramics. She met and married her husband Jack L. Peterson, a ceramic engineer, while there.*

*She began teaching ceramics first at Whittier Union High School in California and later at Chouinard Art Institute (1952-5) and then for 23 years at the University of Southern California. Throughout that time she lived in South Pasadena, CA. From 1956 -1985 Professor Peterson taught at Idyllwild School of Music and the Arts (ISOMATA) each summer. She continued her life as an educator at Hunter College in New York City, finally retiring from teaching in 1994.*

*Professor Peterson traveled extensively throughout her lifetime. She became an advocate for ceramic arts throughout the United States and the world. In 1964 she attended the first World Craft Conference held at Columbia University and met many international artists. She did workshops and gave lectures over many years in countries as diverse as Japan, Australia, India, China, Sweden, England, and throughout the United States. She brought well known foreign ceramic artists to work and teach in the United States.*

*She produced 54 half hours of television programs called *Wheels, Kilns, and Clay* for CBS-KNXT. She helped establish many studios and programs to assist artists including ceramic departments at Chouinard, USC and Hunter, ISOMATA, Clayworks Studio Workshop in NYC, and the Appalachian Center for Crafts. In 1997 she curated "Legacy of Generations, Pottery by American Indian Women" for the National Museum of Women in the Arts in Washington, DC.*

*She began her writing career in 1974 with a book on potter Shoji Hamada, a living treasure of Japan. Next came books on two important American Indian potters, Maria Martinez and Lucy Lewis. The Maria book was the best selling art book of 1978 and*

*Continued on page 13.*

# STILL MOUNTAIN CENTER OF KENT, CT

*Still Mountain Center is a nonprofit 501(c)(3) arts organization whose purpose is to support, promote and celebrate artistic exchange between East and West, United States and Asia. We provide opportunities for cross-cultural appreciation, education, collaboration and innovation in the arts.*

*Located on a wooded mountaintop in rural Kent, Connecticut we are a community of people from around the world - artists, musicians, collectors, gallery owners, craftspeople, lovers and supporters of the arts - for whom art is an integral part of our lives. There is an intimate and challenging exchange of creative ideas in our peer-mentoring group.*

*Joy Brown and Denis Cooper founded Still Mountain Center in 1998. For decades Joy Brown, a ceramic artist in Kent, CT had been a catalyst and inspiration for many in the arts in gatherings at Joy's home, studio, and kiln. Denis Cooper, a visionary, entrepreneur and advisor to Joy, envisioned Still Mountain Center to encompass and expand the activities of sharing experiences and expertise that were taking place. Denis comes from a family tradition of music, art, and entrepreneurship, and is dedicated to empowering the community through music.*



*Joy Brown, loading kiln  
Photo by Richard Wanderman*

## **From Joy Brown:**

Clay is one of the loves of my life! Working with it for the past 35 years challenges and nurtures, enriches and transforms my life, taking me to places inside and outside of myself that I never could have imagined. My work in clay has led me, with Denis Cooper, to form Still Mountain Center.

Denny, my colleague and mentor of many years suggested we start this nonprofit arts organization. It was a challenging idea for me. I had never been a part of an organization, much less started one and, at first, all I could imagine was meetings and paperwork pulling me away from my clay.

Eventually I realized Still Mountain Center could be a forum in which to communicate the values I had learned about clay, work, community and life during my childhood in Japan and apprenticeship in traditional Japanese ceramics. My teachers had shared with me an intimate connection to their creative process and allowed me to be a part of and experience how they lived their values. Through Still Mountain Center we do the same with others, demonstrating how clay and art are a way of life.

We are developing a vibrant community of people who love and live art - those who appreciate art as well as professional artists. It takes an individual and a community to make and sustain art. My experience as an apprentice in Tamba, Japan taught me this. Making pottery involved the whole village - digging the clay, making and firing the pots, selling, buying and using the pots.

The relationship between artist and collector can be inspiring and enriching. Sharing one's work with others is one of the most rewarding elements of being an artist. When another person sees, understands, and appreciates what we make, when another person buys a piece of our work, we learn and grow from the collaboration. Through this exchange we communicate on an intuitive level. The connection between collectors and artists adds excitement, energy and inspiration to our everyday world and nourishes our lives. Still Mountain Center creates opportunities for us to come together to develop meaningful relationships through our love of art.

One of our main gatherings is the Celebration Dinner held every fall. Intimate and elegant, the event is a forum for people involved in the



*A finished collaboration mural made by  
a corporate staff on their retreat day.*

*Photo by Richard Wanderman*

arts to give presentations on the evolution and process of their work. This gathering provides an opportunity for people in the arts to meet and connect with each other. Our guest presenters have included outstanding creative people: jazz and classical musicians performing innovative works, painters, chefs, fabric artists, organic farmers and ceramic artists Paul Chaleff, Jeff Shapiro, Elizabeth MacDonald and Romig Streeter. Join us this fall for a magical evening at our Celebration Dinner on Saturday, November 7th, 2009.



*Anagama kiln, Japanese-style wood-firing kiln  
Photo by Richard Wanderman*

The firing of the anagama kiln (10-meter-long Japanese-style wood-firing kiln) is in microcosm what Still Mountain Center represents, and an example of what we can achieve together. It is a collaboration of professional artist/potters who have pieces in the kiln and who work the 24-hour-a-day firing shifts. In the intense day-and-night week-long firing we learn about the process, each other and ourselves. This is always a community event, with many people visiting during the two weeks of loading and firing. Those who come for an hour, a day, or two weeks feel the power and experience the hard work and the joy of the process.

We have featured many people involved in the arts in our brochures, at our dinner celebrations, sculpture garden parties and other gatherings. It is with pride and enthusiasm that Still Mountain Center cosponsored the making of

the major 55-minute film, "Don't Know, We'll See" about the renowned contemporary American potter Karen Karnes. Her quiet, powerful presence and her work have influenced many ceramic artists. A friend of Still Mountain Center, Karen fires much of her work in our anagama. She is one of our living national treasures!

We are creating a sculpture garden in the woods to feature artists' work compatible with our aesthetic. Every summer we have a sculpture garden party; friends come with tools, work gloves and a picnic. We work in the garden in the morning and then enjoy together the potluck lunch, followed by a presentation by a poet, musician, artist or tea ceremony master. Join us this year on Saturday, June 20 for this special day of friends, food and art!

Playing with clay resonates deep within our psyche. The simple direct experience of hands in clay has a subtle and powerful grounding effect. We remember that we are part of the earth and nature, part of this world of harmony, optimism and beauty. Getting in touch with that playful place in ourselves is the source of our own creativity in whatever we do.



*Unloading the kiln crew  
Photo by Kazio Sosnowski*

We give hands-on workshops in clay for all ages - students from kindergarten through university as well as adult groups. A day with clay for art teachers in the public schools or for corporate and professional groups is always a lively team-building and creative experience.



*A day in clay with a group of psychologists working on a collaborative mural.*

As we gather the resources, we are renovating our barn here in Kent, Connecticut. Still a work in progress, it is already a beautiful, warm space for these workshops and gatherings. When people come together in the arts it is magic! We inspire each other, pushing the edges, exploring new territory in work and life. We support each other to live more fully out of that creative place in ourselves, that exciting place where we are most alive, connected and fulfilled.

Come visit us here in Kent and at our web site [www.stillmountaincenter.org](http://www.stillmountaincenter.org)

**Contact: Joy Brown, [joy@artwithin.net](mailto:joy@artwithin.net)**

*Clay workshop with students from public schools in Bedford County, VA.*



*Continued on next page.*



# THE SCHOLAR'S EYE

## Modern and Contemporary Ceramics from the Garth Clark & Mark Del Vecchio Collection at the Museum of Fine Arts, Houston

In 2007, the Museum of Fine Arts, Houston announced the acquisition of the Garth Clark and Mark Del Vecchio Collection of modern and contemporary ceramics. One of the finest collections of studio ceramics in private hands, the collection was assembled by Garth Clark and Mark Del Vecchio, two of the world's leading gallerists in the field of ceramic art. As founders of the Garth Clark Gallery in 1981, first in Los Angeles and later in Kansas City and New York, Clark and Del Vecchio presented exhibitions of established and emerging ceramic artists from all over the world. They have also been instrumental in furthering scholarship on the ceramic arts by authoring numerous monographs and exhibition catalogues as well as organizing symposia and presenting lectures at museums, universities, and conferences.



Anne Kraus,  
"Chinese Pilgrim" Bottle, 1996, porcelain,  
The Museum of Fine Arts, Houston;  
Garth Clark and Mark Del Vecchio Collection,  
gift of Garth Clark and Mark Del Vecchio,  
2007.923.A.,B  
© Anne Kraus

The Garth Clark and Mark Del Vecchio Collection contain approximately four hundred objects dating from 1940 to the present. Installations, prints, drawings, and photographs by many of the artists as well as a group of objects whose roots are in industrial design are important subsets to the overall collection. In addition, works by artists such as Arman and Claes Oldenburg, whose practice incorporated but perhaps did not focus solely on clay, are included in the collection, thereby broadening the overall definition of the ceramic arts.

Ceramics by Western and Eastern European and American artists form the core of the collection, however, Asian and Latin American works are also well represented. The collection provides many remarkable opportunities to study a particular artist's work in depth. Clark and Del Vecchio's holdings of Ralph Bacerra, Marek Cecula, Ruth Duckworth, Ken Ferguson, Anne Kraus, Ron Nagle, Richard Notkin, Adrian Saxe, Peter Voukos, and Beatrice Wood include individual objects spanning the entirety of their careers. Artists such as Laszlo Fekete, Nakamura Kohei, Geert Lap, Jean-Pierre Larocque, Lawson Oyekan, Richard Slee, and Akio Takamori are also thoroughly represented.

From May to September 2008, the Museum of Fine Arts, Houston held the first exhibition from this extraordinary collection. Entitled *The Scholar's Eye*:

*Contemporary Ceramics from the Garth Clark and Mark Del Vecchio Collection*, the exhibition celebrates this important acquisition by highlighting approximately thirty examples that demonstrate the experimentation and unbridled creativity of internationally-based post-war artists. A diverse range of aesthetics including functional vessels, abstract and sculptural forms, and narrative works were shown.

The show begins with early works by pioneering American ceramists Beatrice Wood, Peter Voukos, Ruth Duckworth, Warren McKenzie, and Viola Frey. Representing the diverging pathways for ceramic artists from the 1950s to 1970s, these works demonstrate the functional, representational, and sculptural trends prevalent during the period. Two vessels dating from the 1950s and a Vase/Stack from 1969-1971 by Peter Voukos embody the changing nature of the field at this time. Voukos' ultimate deconstruction of the vessel form and his commitment to the sculptural qualities of clay launched a completely new direction for ceramic artists. His students, including Ron Nagle and John Mason who are represented in the exhibition, disseminated his ideas and established their own dialogue of innovation and experimentation.

These second generation American artists such as Richard DeVore, Adrian Saxe, Ralph Bacerra, Richard Notkin, Akio Takamori, and Betty Woodman are also



Peter Voukos,  
Untitled Vase/Stack, 1969-1971, stoneware,  
The Museum of Fine Arts, Houston;  
Garth Clark and Mark Del Vecchio Collection,  
gift of the Morgan Foundation, 2007.1095  
© Estate of Peter Voukos



featured in the exhibition. As artists, as well as in many cases as university professors, they have had a tremendous impact on the field. The diversity of expression found in their pieces — ranging from treating clay as a canvas for complex pattern and color to sculpting figurative forms — highlights the many approaches artists who diverged from focusing on the functional vessel have taken in recent years. Humor, social commentary, historical and cultural references are imbued in these works thereby further underscoring their break from traditional ceramics.

Adrian Saxe's *Parisienne Chainsaw Murder* is one such example. Saxe interprets and critiques social and cultural conventions through his ornate vessels which often feature unexpected embellishments. *Parisienne Chainsaw Massacre*, a parody referencing the *Texas Chainsaw Massacre* film, juxtaposes traditional eighteenth-century Sevres porcelain glazes and courtly forms with the grotesque humor of the film's subject.

Jean-Pierre Larocque's *Untitled [Head]* is another sculptural form in the exhibition that exemplifies the field's movement away from functionality. By manipulating clay by hand and adding and subtracting material as he sculpts, Larocque creates powerful and visceral forms. The aesthetic of his portrait heads reference both the ancient and the new. They seem to have been excavated from the earth yet have the presence of the here and now.



*Jean-Pierre Larocque, Untitled Head, 1996, stoneware, The Museum of Fine Arts, Houston; Garth Clark and Mark Del Vecchio Collection, gift of Garth Clark and Mark Del Vecchio, 2007.931 © Jean-Pierre Larocque*

One section of the exhibition highlights examples from the collection by artists who generally work outside the traditional boundaries of the field. In addition to an installation by Arman, two *Concetto Spaziale* (Spatial Concept) by Lucio Fontana, and a series of plates designed by Roy Lichtenstein, works by Andrew Lord and Sir Anthony Caro complete this section. Lord's sculptural background is readily apparent in his monumental still-life arrangements of vessels and stands. His Mexican-inspired pots are purposefully misshapen to exaggerate the role of the artist's hands in their creation. The gold enamel decoration speaks to a Japanese tradition of mending cracks in pottery with gold lacquer, to symbolize the value of the vessel over that of the precious metal.

Caro, one of the most influential figures in post-war British art, was also not trained as a ceramist. However, since participating in the *New Works in Clay Project* at Syracuse University in 1975, clay has played an important role in his oeuvre. The Clark Del Vecchio Collection contains two outstanding works by Caro, however only *Xanthos*, from *The Trojan War* series is in the exhibition. It bears all of the hallmarks of the best of Caro's sculpture — linear steel elements; earthy, primitive forms; and a poetic power to the composition.

*The Scholar's Eye: Contemporary Ceramics from the Garth Clark and Mark Del Vecchio Collection* represents the first time that works from this collection have been on view. The Museum of Fine Arts, Houston has also become the repository for Clark and Del Vecchio's research library, artist and photo files. It is the hope that along with the works of art, these materials will encourage scholars and collectors of modern and contemporary ceramics to add Houston to their list of destinations.

*Cindi Strauss, Curator, Modern and Contemporary Decorative Arts and Design The Museum of Fine Arts, Houston*



*Adrian Saxe, Parisienne Chainsaw Massacre, 1982, stoneware, porcelain, and Raku, The Museum of Fine Arts, Houston; Garth Clark and Mark Del Vecchio Collection, gift of Garth Clark and Mark Del Vecchio, 2007.1049.A-C © Adrian Saxe*



*Sir Anthony Caro, The Achaians-Xanthos from the series Trojan War, 1993-1994, stoneware and steel, The Museum of Fine Arts, Houston; Garth Clark and Mark del Vecchio Collection, 2007.793 © Sir Anthony Caro*

# THE MALE NUDE IN CERAMICS YESTERDAY AND TODAY

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When was the first time you remember that naughty feeling of seeing a nude figure? Was it in a movie, magazine or was it when you glanced at a National Geographic for the first time? It might have been the first time you went to a museum and saw the collections of artifacts, some looking like they could have been made yesterday. For most of us it probably was that trip to the museum, and it might have been that naked man, flat and muscular, with a boy and it might have been the only thing you remembered and ran home and told your friends about. No matter when or how, one thing to remember is that the figure has been a part of our consciousness in the realm of art making since the first depictions of man. In this case we are choosing to follow the male nude and his journey from the earliest civilizations to today, a still vital and often used aspect of decoration.

I once read, "Clay is like flesh", a material from the earth, being compared to the very thing all of us have in common. It is not a statement light on truth; both vary in tones, textures, and decorations and have varying purposes to others.

The male nudes of the Roman and Greek civilizations might have been your first foray into the nude and ceramics at the same time as it was for me. Roman and Greeks used the vessel forms as canvases to tell the stories of men and boys in what would have been considered everyday situations. Maybe not the situations we consider everyday types of scenarios but nonetheless, the men and boys, naked and often together, were shown as equals, whether as warriors back from battle or as bathing in the masculinity they shared. Their relationships were often complicated but there on the forms they adorn, we are given a glimpse of their bodies, their roles, and status. The vessels were used in the same everyday situations they depicted, they were not made for show but for the purposes they were designated to. The sexual, non-sexual aspects of these works are both obvious and subdued but are done for the purpose of story telling.

German born, Canadian artist Matthias Ostermann has taken the tradition of the male nude, the use of myths and of surface decoration on functional forms and reinterpreted them to a contemporary and yet nostalgic level. Though references of Roman and Greek works are not unfounded, they are often not as unique to stand on their own and let the viewer later realize the influences without the distraction of history. Matthias does not try to hide his research but he does reinvigorate it through his use of colors and forms not necessarily found in the Roman and Greek forms of his interest.

We know that civilizations of all kinds have produced ceramic works for different purposes. Clay is a material that stretches across borders and time to exist in most cultures in one way or another. Another such culture would be that of the Moche people from Peru. Countless artists have referenced this civilization's works, works that at first were thought to only showcase the female form. But upon further investigation we see the male form exposed in both male and female combinations but also male and male combinations. Moche pots may have depicted a female in form but the spouts were strikingly male, phallic and used in the release of the contents of the pot but yet not made to be exceptionally functional.

Clay artist Ovidio Giberga clearly uses these spout forms from the Moche culture in his figurative works as well. He states that the use of these male forms help to reference the "figure as vessel." His use of similar clay body tones to that of the Moche help us to equally identify it as a cross pollination of time and function but at the same time see it as unique to our times and situations.

One final area of historical reference I wish to showcase is that of the Mimbres. It is a culture that ran from between 500 AD and 1000 AD and is from the southwestern part of the United States. Used as part of rituals, the Mimbres vessels are stark in contrast to that of the Romans and Greeks in both color and decorations. Often black and white, sometimes geometrically rendered figures drawn onto the surfaces are engaged in sexualized situations. Often the artists did not graphically highlight sex acts as much highlight sexuality. The male form, though obvious through his manhood's presence, are organically depicted, these works serve as a catalyst for many contemporary artists.

Judy Chartrand and Diego Romero are two artists whose work clearly shows the signs of influence from the work of the Mimbres culture. Judy Chartrand's work titled *Homosexual Seduction Scene 1999* is a reinterpretation of a Mimbres Bowl from around 950 –1150 AD, in which a male nude is about to sexually penetrate another figure, in the reinterpretation, Judy does not allow the viewer to suggest the sex of the second figure, she removes the mystery and designates the second figure as male. Does she do this to make a political statement? Is it done for shock value or is that just our reaction to today's way more censored and prudish environment. Did the Romans, Greeks, Moche and Mimbres worry what the world would think of their works of art in the sense of political correctness? Did they have to deal with censorship in the arts

the way we have? Another artist using the Mimbres culture as inspiration for his work is Diego Romero. Diego uses the same black and white color schemes of the Mimbres works and references sexuality in the male form as well as depicts the world we live in today. Diego also uses a more homosexual reference point in his male dominated works but yet allows the viewer a chance to engage in the totality of the work while being titillated at is almost naughty sub-context.

The male nude in ceramics yesterday and today can be looked at in two ways. Artists are inspired by the lust, love and desire to capture our attention and to create objects of desire, or two, to help us in today's overtly sexualized media frenzy realize more than ever, times change, peoples desires do not. Either way, we are assured one thing, the male form and clay are engaged in a timeless love affair we all get to witness.

Mark Erroll

marksmud@hotmail.com | www.marksmud.com

# THE LAST OF THE HANDMADE BUILDINGS

By Susan Tunick

Architectural terra cotta became an integral part of the buildings in New York City well over one hundred years ago. During much of the last century, however, this exceptional material has received little attention, escaping the notice of most city dwellers. It was not until 1980, when my husband and I moved into our fifth Manhattan residence, The Gramercy at 34 Gramercy Park East, that I discovered terra cotta. I found myself drawn to the ornamental brick walls of the building's light court, which were as clearly visible from our windows as Gramercy Park's beautiful trees and flower beds. Bands of simple geometric patterns were inset into the lower and upper floors, while vigorously sculpted Indian heads, eagles, and figures enlivened the center of the facade. It seemed logical that this decoration, deep red in color and used in combination with red clay bricks, might also be clay.

My long-standing love of clay and a desire to know more about The Gramercy (New York's oldest surviving cooperative apartment house completed in 1883 by George DeCunha) piqued my curiosity. I began by attempting to locate publications in the field of architectural ceramics, tiles and terra cotta. Unfortunately, it soon became clear that there was a paucity of material on the subject. The more time I spent consulting literature in libraries, the greater my desire to explore the streets and to study the city's wealth of historic buildings firsthand.

Late in 1981, I began to conduct a systematic survey with the help of a grant from the Educational Facilities Laboratory, a division of the Academy for Educational Development. This funding supported preliminary research and photo documentation of significant terra-cotta buildings in New York. My efforts began with bicycle trips, frequently with my toddler strapped into her safety helmet and bike seat.

A neighborhood-by-neighborhood review made it obvious that hundreds of structures using terra cotta could be found in the city. Many of these dated back to the early twentieth century, confirming a startling statistic reported in a 1911 *New York Times* article titled "Architectural Terra Cotta a Big Factor in New Buildings." It stated that "the New York skyline — which, without exaggeration, is the most wonderful building district in the world — is more than half architectural terra cotta... And yet — not more than one lay mind in a thousand appreciates the fact, and even to some architects and builders, this truth will come as a surprise."



*The facade of Daniel Burnham's Flatiron Building from 1903, combines brick and terra-cotta ornamentation. (175 Fifth Avenue, NYC)*

The idea that New York was a "clay jungle" rather than the more familiar image of a "concrete jungle" tantalized me. Throughout my training in the arts, there was a pervasive attitude that the fine arts of painting and sculpture were really paramount, while the decorative arts, including the crafts of ceramics and pottery, were





*This overview shows the richly colored terra-cotta ornament on the upper stories of the Fred F. French Building completed in 1927 by H. Douglas Ives; Sloan & Robertson. (551 Fifth Avenue, NYC)*

considered to be less significant. It therefore amazed me to discover that a monumental clay legacy existed. This heritage of vast ceramic skyscrapers stood in stark contrast to the treatment that the crafts received from the world of fine arts. Clay had never entered into the picture when artists described the personal impact of New York's buildings. Even Peter Voulkos, one of America's most important ceramic artists, was unaware of the role terra cotta played in shaping these structures. His vivid description of the city's architecture lacks any reference to clay: "My scale comes out of what I see. I always liked large things. Take New York skyscrapers. Those are more awesome to me than mountains. You take a mountain for granted, but a skyscraper just blows my mind...Manmade is a different trip — like even those spaces between buildings in New York —they're fantastic."<sup>ii</sup>

While investigating the widespread use of clay in architecture, I learned about the Friends of Terra Cotta. The original members of this preservation organization were inspired by a tour of Gladding, McBean & Company, the manufacturer of clay pipe and architectural terra cotta in Lincoln, California. Founded in 1875, it is the oldest surviving terra cotta company in the United States. From all accounts, that visit to the factory in April 1981, was a remarkable



*A view of the Gladding McBean & Company plaster shop where molds, used in the manufacture of terra cotta, are produced.*

experience, revealing the versatility and early popularity of this material. Original company photographs and archives (since donated to the California State Library), along with many early plaster molds and ornamental glazed pieces, provided evidence of the powerful impact that terra cotta had on American architecture.

Following the tour, the Friends of Terra Cotta was founded as an organization that would help preserve architectural terra cotta. Its goals included raising awareness of the use of architectural terra cotta among the general public as well as building professionals; providing information and resources for those seeking to learn about terra-cotta buildings and the history of the material; and sharing information concerning maintenance, restoration, and replacement techniques. Through advocacy activities, seminars, workshops, walking tours, exhibitions, publications, and lectures, the Friends of Terra Cotta has been able to reach a very wide audience. During the twenty-eight years it has been active, a new respect for the craft of ceramics and an increased awareness of the impact of terra cotta — still visible on Main Streets across America — have grown steadily.

A renewed interest in terra cotta can be attributed to several factors. One major development has been the recognition of our architectural heritage through the field of historic preservation. This has led to a great increase in the carefully executed restoration and maintenance of older buildings. A focus on preservation has resulted in the founding of many local and worldwide preservation organizations, each with a range of specific concerns.

The reintroduction of ornament, color, and surface pattern into contemporary architecture has also been a contributing factor to the increased interest in terra cotta. After many years of steel-and-glass structures,



*This round building, which uses unglazed terra cotta units, was designed by Mario Botta for the Leeum, Samsang Museum of Art. (Seoul, Korea)*

architects are now using a wider range of materials and incorporating more rich and varied elements into their buildings. The architectural firm of Venturi, Scott Brown and Associates, for example, has taken a bold stand in favor of ceramic ornament in both the *Medical Research Laboratories* at UCLA in Los Angeles and the *Seattle Art Museum*. Other

recent projects of note include Mario Botta's building for the *Leeum, Samsung Museum of Art* (Seoul, Korea); Renzo Piano's *New York Times Building*; and the redesign of 2 Columbus Circle for the *Museum of Arts and Design* by Allied Works Architecture (both in New York City).



*Individual carved brick units create a wall piece, "Jazzy Bricks," by Susan Tunick.*

Contemporary terra cotta manufacturers have been receptive to developing original designs, thereby reestablishing the collaborative relationships once commonplace in the industry among craftsmen, artists, and architects. These positive signs suggest that the prophecy published in an article from 1909, one hundred years ago, may still come true: "We predict that terra cotta will rear its head once again as an artistic ornament and rightly take its place as an interpreter of the architect's pencil."<sup>iii</sup>

As an artist working in clay, I have found these years of a shared focus on both the studio and on the preservation of architectural ceramics to be invaluable. They have led to an interest in site-specific installations, collaborations and commissions as well as more personal pieces using ceramic mosaic, tile and carved brick. I see the world through "clay-colored glasses" and continually find new and interesting examples of architectural ceramics in New York and in all my travels. I invite those who love clay, in its many guises, to join the Friends of Terra Cotta and discover yet another amazing aspect of this very special material.

*Susan Tunick* received her BA from Bennington College in 1967 studying ceramics with Stanley Rosen. In 1968, she completed the first year of her MFA in ceramics at the University of Massachusetts, Amherst studying with Lyle and Dorothy Perkins. She received her MFA from Bennington College in 1969. She has shown widely, executed public and private commissions and has written extensively on architectural ceramics including *Terra-Cotta Skyline*, published by Princeton Architectural Press in 1997.

**For information on Friends of Terra Cotta membership and publications contact: [susan@susantunick.com](mailto:susan@susantunick.com) or [www.preserve.org/fotc](http://www.preserve.org/fotc)**

<sup>i</sup> "Architectural Terra Cotta A Big Factor In New Building," *New York Times*, 14 May 1911, sec. 8,1.  
<sup>ii</sup> Rose Slivka and Karen Tsujimoto, *The Art of Peter Voulkos* (Japan: Kodansha International, 1995), 60.  
<sup>iii</sup> "Adoption of Victorian Gothic," *Real Estate Record and Builders Guide* (3 April 1909):646.

*Continued from page 5.*

*won the Cowboy Hall of Fame award for the best Western Art Book of the year. The Craft and Art of Clay (published in 5 languages) was published in 1990 and was followed by several other college texts on ceramics. Jun Kaneko was published in 2001. She was in the process of completing the 5th edition of Craft and Art of Clay at her death.*

*In 1969 she received Knight of Order of the Lion of Finland, followed by becoming a Fellow of the American Craft Council in 1983, and in 1985 she received the Hunter College President's Award for Creativity from Dr. Donna Shalala. In 1996 the National Council on Education in the Ceramic Arts gave her its Lifetime Achievement Award and the same year she received the New York State Governor's Award. The Charles Fergus Binns medal was awarded by the School of Art and Design, New York State College of Ceramics at Alfred University in 1998. In 1999 The College of Fine Arts of Arizona State University gave her The Distinguished Achievement Award. She was to be honored in April for her work with the National Council on Education for the Ceramic Arts.*

*Professor Peterson influenced the lives of countless students and artists throughout the world and leaves a legacy of ceramic education and passion for the arts. She recently opened the Susan Harnly Peterson Archives and Study Collection at the ASU Art Museum Ceramics Research Center of Arizona State University where much of her expansive personal collection of books, slides, lecture notes, and pottery will allow future artists to study. Donations to honor Professor Peterson may be made to the Susan Harnly Peterson Archives at Arizona State University, PO Box 872911, Tempe, AZ 86287, attention Peter Held, Curator of Ceramics.*

*She is survived by her children Jill Hoddick, Jan Peterson and Taag Peterson, and 7 grandchildren.*

Written by  
 John Held, Curator of Ceramics, ASU  
 Ceramic Research Center

# CALENDAR OF EVENTS

## CALIFORNIA

### FRANK LLOYD GALLERY

**April 4 - May 2, 2009**

*Recent Work*

Jennifer Lee

2525 Michigan Ave., B5B

Santa Monica, CA 90404

Tel: 310-264-3866

## COLORADO

### CARBONDALE CLAY CENTER

**Gallery Schedule 2009**

*All Openings are on the First Friday of the month*

**April 1 - 30, 2009**

*Opening April 3rd*

Resident Artists - Mark Harro,

Lauren Mabry, Alex Watson

**May 1 - 29, 2009**

*Opening May 1st*

*Platters for Italian Feast – Invitational*

**June 3 - 30, 2009**

*Opening June 5th*

Resident Artist Kelly

McKibben

**July 1 - 30, 2009**

*Opening July 3rd*

*Vase Show – Invitational*

**August 4 - 31, 2009**

*Opening August 7th*

Ginny Simms

**Sept. 2 - Oct 29, 2009**

*Opening September 4th*

*and October 2nd*

*Clay National*

**Nov. 3 - Dec. 30, 2009**

*Opening November 6th*

*Holiday Show*

**December 4, 2009**

*December - Cup Auction*

135 Main Street

Carbondale, CO 81623

Tel: 970-963-2529

## FLORIDA

### ELAINE BAKER GALLERY

**April 2 - May 4, 2009**

*Important Small Works*

Group Show - includes works

by Michael Lucero & Jerry

Dersh

608 Banyan Trail

Boca Raton, FL 33431

Tel: 561-241-3050

## MASSACHUSETTS

### FERRIN GALLERY

**May 16 - June 13, 2009**

*Michael Kline -*

*Wood-fired Pottery*

**August 1 - Sept. 12, 2009**

*Chris Aritlemann - Solo Show*

*Jason Walker - Solo Show*

54 Main St.

Cumington, MA

### LACOSTE GALLERY

**March 21 - April 12, 2009**

*Three Points to Abstraction:*

*Borgenicht, Currier,*

*Heinemann*

Ruth Borgenicht, Anne

Currier, Steve Heinemann

**April 15 - 19, 2009**

*SOFA NY*

Barbro Åberg, Ruth Borgenicht,

Anne Currier, Chris Gustin,

Steve Heinemann, Ani Kasten,

Margaret Keelan, Warren

MacKenzie, Malene Mullertz,

Don Reitz, Jane Reumert, Tim

Rowan, SunKoo Yuh

**May 1 - 26, 2009**

*Five Contemporary Voices*

*in Clay*

Suzuki Goro, Kakurezaki

Ryuichi, Kohyama Yasuhisa,

Jeff Shapiro, Yoshikawa

Masamichi

**June 1-23, 2009**

*Salon Exhibition*

Åberg, Mullertz, SunKoo

Yuh, Margaret Keelan, Ani

Kasten, Warren MacKenzie,

Chris Gustin

**July 10 - July 30, 2009**

*Tim Rowan: Large-scale,*

*Outdoor Sculpture*

*Deborah Shwartzkopf:*

*Highlights of her Mudflat*

*Residency*

**August 22 - Sept. 15, 2009**

*Mark Pharis Solo*

25 Main Street

Concord, MA 01742

Tel: 978-369-0278

## MISSOURI

### DUANE REED GALLERY

**March 27 - May 2, 2009**

*Margaret Keelan - "Old*

*Stories - New Dreams"*

*"Home Grown" - Group*

*show of local ceramic artists*

**June 2009**

*"Four Fired"*

Works by Cynthia

Consentino, Misty Gamble,

Beverly Mayeri, Tip Toland

7513 Forsyth Blvd.

St. Louis, MO

## NEW MEXICO

### SANTA FE CLAY

**April 24 - May 30, 2009**

*"In House"*

30 teachers from the SFC

2008-2009 class programs

**June 12 - July 18, 2009**

*"Curiosities"*

Four-person show of work

with a focus on the natural

world: Lindsay Feuer, Kate

MacDowell, Andy Rogers,

Kathleen Royster Lamb

**June 12 - July 18, 2009**

*"The Way I See It"*

Gina Bobrowski & James

Tisdale, Figurative/ Narrative

sculpture from two established

artists

**July 24 - August 19, 2009**

TBA

**Sept. 25 - Oct. 24, 2009**

Chuck Aydlette & Ted Saupe

**Oct. 30 - Nov. 28, 2009**

Chris Staley

**Dec. 4, 2009 - Jan. 2, 2010**

Peter Beasecker and

Edward Eberle

1615 Paseo de Peralta

Santa Fe, NM 87501

Tel: 510-984-1706

## NEW YORK

### EVERSON MUSEUM OF ART

**February 7 - April 26, 2009**

*Anne Cofer: Concealed Objects*

**February 7 - May 3, 2009**

*Nancy Jurs: 50 /50*

**February 7 - April 26, 2009**

*Charles Vives: Ceramic*

*Sculpture*

401 Harrison St.

Syracuse, NY 13202

### BARRY FRIEDMAN LTD

**Sept. 10 - Oct. 24, 2009**

*Akio Takamorie: one man show*

*Alice - Venus*

515 West 26th St., 2nd Floor

New York, NY 10001

### MUSEUM OF ARTS & DESIGN

**May 6 - August 23, 2009**

*The Art of Industrial*

*Ceramics: Collaborations*

*between Artists, Designers &*

*Industry*

40 West 53rd St.

New York, NY 10019



# CALENDAR OF EVENTS

## PHILLIPS DE PURY & COMPANY AUCTIONEERS

**April 30, 2009**

*Design, London*

2 p.m. Auction

Viewing begins April 24  
Various artists: Lucie Rie,  
Hans Coper, Edmund de  
Waal, Axel Salto, Wouter  
Dam, Ewen Henderson

**June 3, 2009**

*Design, New York*

2 p.m. Auction

Viewing begins May 26  
Various artists: Including  
a collection of American  
Contemporary Ceramics and  
a collection of Lucie Rie

**September 2009**

*Design, London*

Date to be confirmed

450 West 15th St.

New York, NY 10011

## SCHEIN-JOSEPH INTERNATIONAL MUSEUM OF CERAMIC ART

**Through - April 17, 2009**

*From the Permanent  
Collection*

Han Dynasty, 19th century  
English Staffordshire Ware,  
Maria and Julian Martinez,  
Ursula Scheid, Rosanjin  
Kitaoji, Paul Soldner, Lucy  
Lewis, Silvie Granatelli,  
Kris Nelson, Glen Lukens,  
Yukiko Ito, Ka-Kwong  
Hui, Ken Ferguson, Shuji  
Kawai, Chuck Hindes, Jan  
Hoag, Frank Ozereko, Peter  
Beasecker, Larry Elsner,  
Frank Martin, Harrison  
McIntosh, Karen Karnes,  
Charles Harder and Charles  
Fergus Binns

**April 25 – 28, 2009**

*(Saturday - Tuesday)*

*Mat Karas, Ceramics, MFA  
Thesis Exhibition*

Public Reception: Saturday,

April 25, 7-9 pm;

Sunday, April 26, 12-3;

Monday, April 27, 11-4;

Tuesday, April 28, 11-4

**May 2 - 5, 2009**

*(Saturday - Tuesday)*

*Kala Stein, Ceramic, MFA  
Thesis Exhibition*

Public Reception: Saturday,

May 2, 7-9 pm;

Sunday, May 3, 12-3;

Monday, May 4, 11-4;

Tuesday, May 5, 11-4

**May 8 – 11, 2009**

*(Friday - Monday)*

*Seth Payne, Ceramic, MFA  
Thesis Exhibition*

Public Reception: Friday,

May 8, 7-9 pm;

Saturday, May 9, 12-5;

Sunday, May 10, 12-3;

Monday, May 11, 11-4

Top Floor Binns-Merrill Hall  
Alfred University  
Alfred, NY 14802  
Tel: 607-871-2615

## PENNSYLVANIA

### THE CLAY STUDIO

**March 27 - April 28, 2009**

*A Passionate Observer: A  
Tribute to Helen Drutt*

47 artists including Robert  
Arneson, Jill Bonovitz, Nancy  
Carman, Val Cushing, Will  
Daley, Richard DeVore, Ken  
Ferguson, Wayne Higby,  
Karen Karnes, Michael  
Lucero, James Makins, Judy  
Moonelis, Toshiko Takaazu,  
Robert Turner and Peter  
Voulkos

**May 1 - 31, 2009**

*Small Favors IV - A group  
exhibition of the work of over  
200 artists*

*Julia Galloway - Quiescent*

**June 5 - 28, 2009**

*Melissa Mytty: Pickles  
and Pop*

*The Clay Studio Resident  
Artist Solo Exhibition*

**July 3 - August 2, 2009**

*The Sixth Annual Marge  
Brown Kalodner Graduate  
Student Exhibition*

**August 7 - 30, 2009**

*Made at The Clay Studio:  
Work from The Clay Studio's  
Guest Artist Program*

Artists in Made at TCS:

Anne Gibbs, Danni Sollesta,  
Julie York, Morten Esperson,  
Malene Paderson

**September 4 - 27, 2009**

*Hiroe Hanazono: Evelyn  
Shapiro Foundation  
Fellowship Exhibition*

*John Williams: New York, The  
Clay Studio Resident Artist  
Solo Exhibition*

137-139 North Second St.

Philadelphia, PA 19106

Tel: 215-925-3453

## ENGLAND

### GALERIE BESSON

**April 16 - 19, 2009**

*SOFA New York*

**April 29 - May 27, 2009**

*Pots For Light: New  
International Porcelain*

Ryoji Koie (Japan),  
Masamichi Yoshikawa  
(Japan), Helen Felcey  
(UK), Prue Venables  
(Australia), Gwyn Hanssen  
Pigott (Australia), Trevor

Corser (UK), Bodil Manz  
(Denmark), Dan Kelly (UK),  
Daniel Smith (UK), Howard  
Smith (America/Finland)

**June 3 - July 1, 2009**

*Peter Collingwood & Hans  
Coper*

An exhibition in memory of  
Peter Collingwood (1922-  
2008), also marking the 40th  
anniversary of his major  
exhibition with Hans Coper  
(1920-1981) at the Victoria &  
Albert Museum in 1969.

**July 8 - August 5, 2009**

*Shozo Michikawa: From  
Nature into Art*

Our third solo exhibition of  
this popular Japanese potter.

**August 12 - Sept. 2, 2009**

*Summer Exhibition*

Mixed show of gallery  
ceramics. See website for  
details.

**September 9 - 30, 2009**

*Ceramics From Finland*

Kirsi Kivivirta, Pekka  
Paikkari, Kristina Riska, Kati  
Tuominen-Niitlya

15 Royal Arcade

28 Old Bond Street

London UK

Tel: +44 (0) 20 7491 1706

www.galeriebesson.co.uk

# GALLERY ARTISTS

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## CALIFORNIA

### BRAUNSTEIN/QUAY GALLERY

Ron Meyers  
Dan Anderson  
Chris Gustin  
Lindsay Feuer  
Ruth Borginicht  
Doug Herron  
Jury Smith  
John Glick

## FLORIDA

### ELAINE BAKER GALLERY

Michael Lucero  
Johan Creten  
Jerry Dersh  
Jun Kaneko  
Bruce Barry  
Glen Takai

## MISSOURI

### DUANE REED GALLERY

Rudio Autio  
Paul Dressang  
Margaret Keelan  
Curt LaCross  
Beth Lo  
Michael Lucero  
Laurel Lukaszewski  
Bonnie Seeman

## NEW MEXICO

### SANTA FE CLAY

Peter Beasecker  
Lisa Clague  
Richard Cleaver  
Linda Cordell  
Chris Gustin  
Andy Nasisse  
Mark Pharis  
Don Reitz  
Chris Staley  
James Tisdale  
Sunkoo Yuh

## NEW YORK

### EVERSON MUSEUM OF ART

Anne Cofer  
Charles Vives  
Nancy Jurs

### BARRY FRIEDMAN LTD

Takahiro Kondo  
Alev Ebuzziya Siesbye  
David Regan  
Akio Takamori  
Kukuli Velarde

### LOVEED FINE ARTS

Beril Anilanmert  
Rudy Autio  
Charles Birnbaum  
Thom Bohnert  
Regis Brodie  
Christie Brown  
Susan Budge  
Veronica Juyoun Byun  
Peter Callas  
Mary Carroll  
Anne Currier  
Paul Chaleff  
Gary Erickson  
Tom Folino  
Marian Heyerdahl  
Margie Hughto  
Barry Hood  
Yih-Wen Kuo  
Pat Lay  
Marc Leuthold  
Ole Lislerud  
Nancy Lovendahl  
Louis Mendez  
Jeffrey Mongrain  
Steven Montgomery  
Sylvia Nagy  
Gilda Oliver  
Alena Ort  
Maria Rudavska  
Shin Sangho  
Robert Sperry  
Dong Hee Suh  
Neil Tetkowski  
Xavier Toubes  
Rouska Valkova

Patti Warashina  
Betty Woodman  
Yiannes

## PENNSYLVANIA

### THE CLAY STUDIO

Myung Jin Choi  
Heather Mae Erickson  
Hiroe Hanazono  
Ryan Kelly  
Melissa Mytty  
Nathan Prouty  
Amy Santoferraro  
Shawn Spangler  
Munemitsu Taguchi  
Colleen Toledano  
Joanie Turbek  
John Williams

## ENGLAND

### GALERIE BESSON

Hans Coper  
Lucie Rie  
Ian Godfrey  
Ewen Henderson  
Claudi Casanovas  
Bernard Dejonghe  
Elizabeth Fritsch  
Karen Karnes  
Ryoji Koie  
Yasuhisa Kohyama  
Jennifer Lee  
Jacqueline Lerat  
John Maltby  
Bodil Manz  
Shozo Michikawa  
Colin Pearson  
Gwyn Hanssen Pigott  
Elizabeth Raeburn  
Inger Rokkjaer  
Tatsuzo Shimaoka  
Alev Siesbye