

CERAMICS

AT THE SAN ANGELO MUSEUM OF FINE ARTS



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EDITED BY PETER HELD



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INTRODUCTION

THIS CATALOG, FOCUSED ON THE CERAMICS COLLECTION at the San Angelo Museum of Fine Arts, represents a significant milestone in the development of the museum and its permanent collection. Since the first ceramic acquisition in 1988, there are now nearly eight hundred objects ranging from traditional functional wares to cutting-edge sculpture. Even as I write, additional acquisitions are being made which, unfortunately, will not be documented in this publication.

Our nascent collection possesses significant value for our museum and community, as well as growing significance in the broader national art world. San Angelo is a true West Texas city, where its one hundred thousand residents have a unique tie to the land. There are no suburbs, and the countryside begins right at the city's boundaries. The large Hispanic population and proximity to Mexico give the local culture a distinctive Tex-Mex flavor evident in the food, celebrations, and place names. Ceramics, being of the earth and so powerfully expressive, seem to have a natural affinity with our community, who celebrate and love the medium.

This publication marks the first meaningful overview of the current collection and signals our intention to showcase its value to other audiences and art institutions. Museum staff and our passionate supporters derive an immense sense of satisfaction from the opportunities that arise from sharing our collections.

Curiously, the roots of our ceramics collection go back to the late 1950s, when I was in my early teens and my family moved to Syracuse, New York. In the aftermath of World War II, the center of the art world shifted from Europe to New York City, and it was an exuberant era that gave rise to abstract expressionism followed by a tidal wave of other art movements. Although Syracuse is in New York State, it can reasonably be said that it was far from the center of the action. At least it seemed that way to me until I encountered the Ceramic Nationals at the Everson Museum of Art. From those groundbreaking exhibitions I derived a sense of the excitement and exuberance building around the potential of ceramic art during that era.

Decades later, in 1984, I assumed the position of director at the soon-to-be-opened San Angelo Museum of Fine Arts. Recalling my experience in Syracuse, I proposed we host a National Ceramic Competition. At that time, other than the Everson Museum and Scripps College, few American art museums were looking at the medium of ceramics in a serious or critical manner. The new museum in San Angelo was founded without a collection or clear direction. To me the venerable medium of clay was a natural fit for us due to its

extraordinary malleability. By highlighting ceramics I felt the museum could bring an identity to our small community in West Texas, offering a broad, relatable overview of how artists engage materials, aesthetics, and ideas that are meaningful to the public.

I soon discovered several resources in our community that helped propel this idea forward. The ceramics instructor at Angelo State University, Martha Wittstruck, had already undertaken a small regional competition, and she eagerly endorsed my desire to present a national event. I immediately recruited her to guide us and serve as our curator in the early years of the competition. Fortunately, I convinced the university administration to provide a modest sponsorship, which allowed us to host a symposium on the school campus alongside each competition. After Martha's departure, ceramics professor Esteban Apodaca came on board, and he has worked closely with us for more than two decades.

I was also pleasantly surprised to discover Monarch Tile, a ceramics manufacturing company in our community that became our primary financial sponsor for six years until the company departed San Angelo. Topping it all was encountering the well-known, beloved potter Roger Allen, who owned the Chicken Farm Art Center, a space with studios, galleries, and a cadre of working artists. The colorful compound was indeed a former chicken farm, and it became a site for social events and workshops by leading ceramic artists held in conjunction with our competition. Sadly, Roger passed away in 2019, but his wife, Pam Bladine, and friends Jerry and Susan Warnell have continued to support our vision.

In the beginning we didn't have the resources nor the intention of purchasing works from the show. It was only in the third year of the competition, during a classic director-patron conversation over cocktails, that Mike and Becky Cornell and Joel and Suzanne Sugg were convinced to purchase our first object, an enigmatic piece titled *Bobbing in the Red Sea* by Fred Babb. This gift provided the momentum to start building a collection featuring many other figurative, thought-provoking ceramics. Shortly after that acquisition we established a Collectors Society that has purchased a significant number of works over the years for the museum.

Most objects in the collection came to us as gifts from people around the country. After we lost the sponsorship of Monarch Tile, John and Darlene Williams, who owned Trinity Ceramic Supply in Dallas, assumed the sponsorship of the competition. Later they established an endowment that has enabled us to continue the competition, which went from an annual to biennial format in 1998. John and Darlene have also underwritten many purchases and donated over sixty works from their astonishing personal collection.

Irene and Bob Sinclair walked into my office unannounced one day, explaining they were from Washington, D.C., and admired what we were doing. They have since made significant gifts from their collection as well as financial contributions. Irene and Bob are contemporaries and now friends with John and Darlene, but the two couples and their tastes are a counterpoint to one another. The Williams have a fascination with provocative,



SAMFA loan objects on display in the official residence of the Ambassador of the European Union to the United States, Washington, D.C.

often amusing or satirical figurative works, which they at times commission from artists they admire. The Sinclairs have focused on vessel forms of extraordinary elegance, in both form and surface, acquired through leading galleries worldwide.

Nearly twenty years ago, a couple from New York City, Dan and Edith Ehrlich, came to visit me. They said they had visited ceramic collecting institutions across the country and had a strong affinity for our museum. They were looking for a future home for a ceramic collection they had started in the 1970s, as they acquired works directly from artists that they knew and in some cases that

Edith, a ceramicist herself, had studied with. When Dan passed away, he left a generous financial gift to the museum. Edith later decided that she wanted to contribute the entire collection to the museum while she was still living. With representation from artists such as Peter Voulkos and Robert Arneson, this marvelous gift has added a deep historical context to our collection and greatly enhanced its scope and importance.

We are also incredibly grateful to the remarkable Garth Clark. Garth stands out as one of the most knowledgeable art dealers, scholars, and astute writers and speakers worldwide on the subject of contemporary ceramics. Working with his partner, Mark Del Vecchio,

he now has a powerful online presence in the form of the CFile Foundation. Garth and Mark served as co-jurors of the 19th San Angelo National Ceramic Competition, and they, too, have made significant gifts to our collection over the years.



Stavros Lambrinidis, Ambassador of the European Union to the United States, chats with SAMFA patron Irene Sinclair during the reception at his home in June of 2019

There are too many other contributors to enumerate here, but their names appear in this catalog alongside their magnanimous gifts. We intend to continue building the San Angelo collection and share it with other institutions across the country. More than twenty institutions have already borrowed a significant number of objects to date, and it is fascinating to see the different ways these works can be installed, viewed, and interpreted.

Currently, twenty-one works from the museum's ceramic collection are on display in Washington, D.C., at the official residence of the Ambassador of the European Union to the United States. Officials and dignitaries from around the world see these works on a daily basis. This is truly a living collection that will inform and engage people for generations.

Our museum is fortunate to have the extraordinarily talented Assistant Director and Collections Manager Laura Huckaby. Her skills encompass scholarly research, writing and interpretation, presenting engaging lectures, and designing and overseeing visually

stunning gallery installations. She has done substantial work in helping to bring this publication to fruition.

We are especially pleased to have Peter Held as the editor of this book. Peter is a widely recognized curator and scholar and is internationally known as an expert on modern and contemporary ceramic art. He has received the highest accolades possible within the field, including the Ceramic Lifetime Achievement Award from the Friends of Contemporary Ceramics; the Smithsonian's James Renwick Alliance Distinguished Educator Award; and the National Council on Education for the Ceramic Arts (NCECA) Honorary Member Award. Peter was the juror for our 22nd San Angelo National Ceramic Competition in 2018. From that experience we learned that not only does Peter possess a vast knowledge of the subject but he is also a delightful person to work with. His energy, writing, and insight have kept us on deadline, ensured the quality of this publication, and made this arduous undertaking a pleasant experience.

Finally, I wish to express our deepest gratitude to the Still Water Foundation of Austin, Texas, for underwriting this endeavor. The foundation does not accept proposals but rather initiates projects that it determines will have value for the community, state, and nation. It is our hope that this will be the first of more publications that will allow us to champion our collection and share it with the wider world.

HOWARD TAYLOR

President and CEO of the San Angelo Museum of Fine Arts

FOREWORD

IF HOWARD TAYLOR ASKS YOU TO DO SOMETHING for the San Angelo Museum of Fine Arts and you want to refuse, good luck. Sooner or later, you will agree. Just say yes and save time. He'll get your support not because of his legendary charm—though that plays a role—nor because he pressures or nags. His hook is his contagious love and enthusiasm for the museum and its projects. The potter Charles Counts once said of Michael Cardew that he had an infectious humanism. The same is true of Howard.

That was our experience when Howard turned up at our New York 57th Street ceramic art gallery around 2002. “Our” refers to myself and my partner, Mark Del Vecchio. We founded our first gallery in Los Angeles in 1981, and the Manhattan space followed in 1983. I know this will harm our credibility and only add to the notion—sometimes correct—that New York dealers are provincial and know little about art outside the Big Apple. But we had never heard of San Angelo.

It probably took about fifteen minutes for Howard to hook us and another thirty minutes to reel us in. He was thrilled with the new museum building, completed in 1999. We did know the architects, Hardy Holzman Pfeiffer Associates, as the firm had just completed the most prestigious renovation in New York City, the Radio City Music Hall. This was our first taste of Howard's ambition for his institution, always reaching for the best.

The original home of the museum was the Quartermaster Building at Fort Concho. A quick anecdote about the handsome new building: A few weeks after it opened, Howard was walking outside when he spotted a man sketching. Glancing over his shoulder, he was shocked—the man had added wagon wheels to a drawing of the museum. Howard realized the architecture resembled a covered wagon. No one had noticed until then. The architects had incorporated locally sourced materials in the building, so why not acknowledge—intentionally or not—the early history of San Angelo as well?

The catalyst for San Angelo, which became known as the “Oasis of West Texas,” was Fort Concho, a frontier military base established in 1867. Wagon trains rolled in practically every day to equip the fort and the growing city. The symbolism of the museum's architecture was perfect, representing the journey from rugged pioneer city to the evolved cultural center of West Texas.

This wagon connection certainly did not affect the museum's critical acclaim, as it won the National Service Award from the American Institute of Architects and the National Museum Service Award from the Institute of Museum and Library Services.

Let's return to Howard's visit. The clincher was when he spoke about the San Angelo National Ceramic Competition. His excitement and pride were palpable. This event was his baby (actually, one of many), founded two years after he became the museum director. At a time when competitions for ceramics were a disappearing breed, his event grew in size and national reputation.

Howard established the competition with the local potter Roger Allen (1943–2019), who opened the multipurpose Chicken Farm Art Center on the outskirts of town in 1971. Allen was a gifted potter whose stylish tableware was exhibited and sold nationally. The Chicken Farm became a center for ceramics and crafts for the region. It hosts courses, provides studio space to emerging ceramists, holds sales, and supports the field in a number of ways.

The parties the Chicken Farm throws the night after the competition exhibition opening are legendary, a joyful celebration with the best pulled pork (I know the "best" pulled pork is fighting talk in San Angelo) and other local specialties, live music, dancing, and attendees from every corner of West Texas and across the United States.

If "Chicken Farm" sounds a little like "Chicken Ranch," a place with a raunchy history, the association with San Angelo is appropriate. The city did have a well-known house of ill repute, the inspiration for the 1982 film *The Best Little Whorehouse in Texas*, starring Dolly Parton and Burt Reynolds. The movie was a huge hit, a romp through middle-class morality and a taste of small town "good ole boy" politics.

Many towns could not handle that kind of infamy, but San Angelo is surprising. It's ornery and independent. Alongside a conservative community runs a bohemian edge. Attending a party requires a designated driver for when you inevitably leave cross-eyed at three in the morning.

After Howard's visit, our gallery team met and discussed how to assist and promote SAMFA. It's been almost two decades since. I was hornswoggled into becoming a juror for the competition, directed gifts to the museum, and Mark and I began a cup collection for SAMFA. That collection has continued to grow, and indeed there are twenty drinking vessels ready to ship right now.

The ceramic competition has grown in importance and prestige. It also has a unique character. Perhaps because it is a small city, or perhaps because of Howard's warmth, enthusiasm, and persistent promotion of the event when he travels, the competition draws a surprisingly mixed group of applicants.

Alongside major artists there are young potters who feel there is room for them too, and they do win awards and get boosts to their nascent careers. This book with its insightful scholarly essays shows the diversity, on every level, of SAMFA's ceramic collection, largely garnered from the competition over the years.

The San Angelo National Ceramic Competition sells more work than other competitions, and the exhibition of the ceramics that make the juror's cut—encompassing 102 artists for the twenty-third edition this year—is hugely popular, drawing fifteen thousand to twenty thousand visitors, a big achievement for a small town.

This year, given the pandemic, the exhibition was presented virtually with an outstanding group of work. I suggest visiting the museum website to watch two excellent videos: one of the juror Jo Lauria discussing some of the ceramics, and the other about the work of the invited artist Ginger Geyer.

You have been warned. Should Howard appear in front of you unannounced and suggest you participate in a project, say yes. You *will* eventually say yes anyways—and if you don't, you will regret it, because you will miss out on the joy and camaraderie that Howard brings to his events. Like Mark and me, you will consider it one of the best decisions you have made.

The confluence of so much eclectic talent by both skilled traditional potters and experimental artists, coupled with the hospitality of this oddball city (that is a compliment, by the way), is part of the excitement of Howard's never-ending, transformative vision. "If I am not building something," he says, "I become fidgety." No doubt a truthful comment, but my guess is he has not had a moment to fidget since the day more than thirty years ago when he joined the museum as director.

GARTH CLARK

Ceramic historian, writer, and art dealer

Garth Clark and Mark Del Vecchio (at left), Jurors of the 19th San Angelo National Ceramic Competition, talking with SAMFA patrons at the exhibit opening.



HIGHLIGHTS
FROM THE COLLECTION

DAVID LEACH, OBE English (1911–2005)

Untitled Jar, n.d.
Glazed stoneware,
brushed decoration,
8¼ x 8¾ x 8¾ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.35

DAVID LEACH, ELDEST SON OF THE RENOWNED POTTER Sir Bernard Leach (1887–1979), is recognized in his own right as one of Britain’s greatest studio potters and educators. He was born in Japan in 1911, the year his father was first introduced to clay. The family returned to England in 1920 with Shoji Hamada and established Leach Pottery, the birthplace of modern British studio ceramics. Leach followed in his father’s footsteps and began an apprenticeship with him in 1930. His exceptional technical and managerial skills quickly became apparent. After taking the pottery managers’ course at North Staffordshire Technical College, Leach developed innovations—such as installing an oil-fired kiln and creating a stoneware clay body for everyday tableware—that ensured the survival of the family enterprise and the realization of his father’s vision. In early 1946, after serving in World War II, Leach entered into full partnership with Bernard.

In 1955, Leach established his own workshop, Lowerdown Pottery, in Devon, which enabled him to develop his own artistic voice. Leach is known for his technical precision, experimentation with porcelain, and beautiful use of iron-rich glazes. His “quiet meditative approach” was drawn from his faith and inspired his work.¹ His operation at Lowerdown was small, but he was a prolific teacher, mentoring other potters, lecturing, and conducting workshops around the world throughout his long career. Leach focused on the foundational instruction of wheel-throwing techniques and the importance of passing down the craft tradition, as he believed “the continuation of handwork essential to the human condition.”²

This elegant jar, with its sturdy form and lively, repetitive surface motif, illustrates how Leach valued the directness of a potter’s interaction with his or her creation. The visible impressions of Leach’s fingers, the drip of the glaze, and the vivid strokes of the brush are evidence of this work being made “with very little interruption between the mind, heart and hand.”³

LRH

1 David Leach, quoted in Gary C. Hatcher, “A Conversation with David Leach,” unabridged version, Pine Mills Pottery, accessed June 7, 2018, <https://www.pinemills.com/Articles/davidleachCM.html>.

2 Victor Margrie, David Leach Obituary, *The Guardian*, February 25, 2005, <https://www.theguardian.com/news/2005/feb/26/guardianobituaries.artsobituaries>.

3 David Leach, quoted in Gary C. Hatcher, “A Conversation with David Leach,” *Ceramics Monthly* 45, no. 1 (January 1997): 38.



LADI KWALI, OBE Nigerian (circa 1925–1984)

Plate with Bug, circa 1960s
Glazed stoneware with
incised decoration,
2 x 10³/₄ x 10³/₄ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.33

LADI KWALI LEARNED TO MAKE HAND-COILED POTTERY from her aunt when she was a small child in the Gwari region of Nigeria. Following the indigenous ceramic tradition that served the utilitarian and religious needs of their village, women potters shaped and smoothed coils of clay using centuries-old practices. They often incised their works with geometric and zoomorphic figures, including stylized reptiles, fish, and birds. Fellow villagers soon recognized Kwali's superior building skills and instinctive grasp of balance and design.

Ladi Kwali (Ladi, meaning “born on Sunday,” and Kwali being the name of her village) saw her mode of living transformed when the complex, irascible British potter Michael Cardew traveled to Abuja, Nigeria, to establish the government-funded Pottery Training Centre in 1952. His directive was to develop a ceramic industry in Nigeria, building a sustainable economy using the methods of British studio pottery. The stoneware produced at Abuja was intended for the Nigerian market as inexpensive, utilitarian merchandise, an idealistic colonial enterprise that never achieved its financial goal.

Seeing superior examples of her pottery, Cardew invited Kwali to join the Training Centre as its first female potter in 1954. At the Training Centre, Kwali continued making traditional pots, but under Cardew's guidance she began to incorporate the potter's wheel using high-fired stoneware and glazes. This dish's interior central motif is a winged insect surrounded by leafy sprigs. The exterior features two rows of rippling lines, perhaps signifying water. Kwali's tableware and large traditional water pots both embrace her ancestral heritage and engage in the discourse of twentieth-century ceramics. Kwali is best known in the West for her association with Cardew, but her works stand on their own merit in testimony to her exceptional skill and adaptability to contemporary practice.

PH



Wood-Fired Bowl, 1993
Glazed porcelain,
5 x 9½ x 9½ in.
Gift of Linda and Donald
Schlenger 2008.8

GWYN HANSSEN PIGOTT WAS A FINE ART AND ENGLISH LITERATURE STUDENT at the University of Melbourne when she first saw Chinese and Korean ceramics on display at the National Gallery of Victoria. The purity and refined beauty of these ceramics, especially those of the Song dynasty, kindled her passion for clay. Required to write about an element of Australian art for her honors thesis, she began researching contemporary Australian ceramics and met the eminent studio potter and collector of Song dynasty ceramics Ivan McMeekin. Hanssen Pigott abandoned her thesis project and graduated without an honors degree in order to begin an apprenticeship with McMeekin in 1955.

In 1958, Hanssen Pigott went to England, where she studied and worked with some of the greatest names in British studio ceramics, including McMeekin's mentors, Sir Bernard Leach and Michael Cardew, and Dame Lucie Rie. She set up and operated her own studios in London and Achères, France, before returning to Australia in 1973. Hanssen Pigott is recognized as one of Australia's most important ceramicists and educators, and she played a major role in advancing the studio ceramic movement worldwide.

Over the course of Hanssen Pigott's sixty-year career she gave herself wholeheartedly to every object she made. Sensitivity, harmony, and precision characterize her works. There is a Zen-like quiet and solace in them, enabling the viewer to get lost in contemplation of the subtlety of the surface and the purity of the form. In this exquisite bowl from 1993, the nuanced wood-fired surface patina and expert application of glaze give the exterior the appearance of a fine coating of caramelized sugar on a crème brûlée, contrasted with the darker, more opaque, but no less subtle interior. Balanced by the fine white porcelain at the rim, the light enhances the overall form. "My pots are meant as much for contemplation as for use," Hanssen Pigott said. "I have to make them because sometimes they are beautiful, and worth the trouble."¹

LRH

1 Gwyn Hanssen Pigott, statement in reference to the 1987 exhibition *Maker's Choice*, Crafts Council of South Australia, quoted in Jason Smith, "Knowledge, Form, Usefulness and the Unknown: The Art of Gwyn Hanssen Pigott," in *Gwyn Hanssen Pigott: A Survey 1955–2005* (Melbourne: National Gallery of Victoria, 2005), 32.



Basalt Genesis, 1998
Porcelain, 11 x 13 x 13 in.
Gift of Irene and Robert
Sinclair 2019.1.6

PIPPIN DRYSDALE'S CERAMICS are celebrated as some of the greatest artistic interpretations of the Australian landscape. Having lived most of her life in Western Australia, she takes inspiration from the varied, unique panoramas of that province. Drysdale was first introduced to ceramics in Perth, earning a diploma in advanced ceramics from the Western Australian School of Art and Design in 1982. After studying in the United States at Anderson Ranch Arts Center with Daniel Rhodes and Toshiko Takaezu, she returned home and pursued her BFA at Curtin University of Technology. She followed her studies with several international residencies, which informed her work and technique, but ultimately it is her home country that inspires her.

Basalt Genesis is part of Drysdale's *Eastern Goldfields II* series and a work she describes as her "most special piece" from a time when she was working heavily with layers of lusters, resins, and marbleizing fluid.¹ The *Goldfields* series eminently captures the striations in the rocks, cracking of the dry ground, and dramatic colors of the soils—blue, black, red, orange, ochre—in its namesake region in Western Australia. The stunning beauty of the surface, in combination with the perfection of the shape, captivated both the artist and the collectors who purchased this piece.² The tension between the size of the foot and the body, the curvature and proportion, and the masterful surface decoration make *Basalt Genesis* a magnificent example of Drysdale's work from this series.

Drysdale's *Tanami Traces* series, an example of which resides in the SAMFA collection, shows the direction of her more recent work, with heightened subtlety of color and design. The artist continually finds new sources of inspiration in the vivid landscapes of Australia, a seemingly inexhaustible wellspring of visual interest. To Drysdale, distilling the essence of her experience with the beauty that inspires her is key: "I find that the more I am able to reduce the essence of my feelings into simplicity of form and depth of colour, the stronger the message I am able to convey."³

LRH

¹ Pippin Drysdale, letter from the artist to Irene and Robert Sinclair, April 15, 1998.

² Fax correspondence between Pippin Drysdale and Irene and Robert Sinclair, April 14–15, 1998.

³ Pippin Drysdale, *Eastern Goldfields I* statement, Makers Mark Gallery, Melbourne, 1997.



Untitled Dish, 1986
Porcelain, rutile slip, flame
glaze, 2 x 6³/₄ x 6³/₄ in.
Gift of the artist 1996.1.2

SELF-TAUGHT SAN ANTONIO POTTER Harding Black worked seven days a week for more than sixty years, and over the course of his decades-long career, he influenced multiple generations of studio potters in the United States. Known primarily as a master of glazes, he spent his career experimenting and discovering, formulating new glazes and resurrecting old ones, such as an ancient Chinese copper red thought to be lost to human knowledge. Most importantly, Black did not keep his discoveries to himself. He was a dedicated educator whose studio, with its thousands of test samples, was open to anyone. In 1995, he donated his research notes and glaze formulas to Baylor University, which has since digitized the materials and published them online.

Black's early interest in archaeology exposed him to the beauty of Native American pottery, which inspired him to work with clay. In the early 1930s, he joined the Witte Museum Archaeological Society in San Antonio, participating in digs in the Big Bend region and researching works in the museum's collections. The forms of the Native American pots inspired him, but their intricate, colorful surfaces inspired him even more. He began making coil pots on his own, then learned wheel throwing from his friend Rudolf Staffel, never looking back.

His method was one of trial and error and ceaseless experimentation, in building kilns, in firing, and especially in glazing. "That's the name of the game: Discovery," Black said, and it was a game he played well.¹ The luscious surfaces of his ceramics range from rich and earthy to dazzlingly jewel-toned. Black's use of colors in masterful combinations and patterns drew on his skills as a painter, a pursuit he followed prior to discovering ceramics. He experimented to make the firing process into a tool, like a paintbrush in his hands, to perfect glazes like the flame glaze on this 1986 porcelain dish, a pattern created by the fire of the kiln itself.

LRH

1 Harding Black, "Sixty Years of Discovery," *Ceramics Monthly* 39, no. 10 (December 1991): 40.



GERTRUD NATZLER (1908–1971) and OTTO NATZLER (1908–2007) Austrian, active in the United States

Blue Bowl, circa 1965
Glazed ceramic,
4 x 7³/₄ x 7³/₄ in.
Gift of Bill M. Womack
1998.6

DRIVEN BY AN INFLUX of widespread industrial activity and artisans practicing their craft in studios, Southern California became a hotbed of ceramic production in the 1930s. It was an era marked by interactions among a diverse alliance of artists, designers, architects, and craftsmen. From this conflation of overlapping interests encompassing both industrial design and fine art, the terms “designer craftsmen” and “artist craftsmen” emerged in the 1950s to describe this new cross-disciplinary mode.

Both Gertrud and Otto Natzler were born in Vienna, Austria. Gertrud graduated from the Vienna Handelsakademie in 1926 and later took classes in drawing, painting, and ceramics. Otto graduated from the Bundeslehranstalt für Textile-Industrie in 1927 and began working as a textile designer. They started training in ceramics with Franz Iskra in Vienna in 1934 before organizing their own workshop the following year. They received early recognition, winning the silver medal at the World Exposition in Paris in 1937. Married the next year, the Natzlers fled Nazi-occupied Austria and immigrated to the United States, settling in Los Angeles.

The Natzlers worked collaboratively for thirty-six years. Their partnership, much like other potter couples such as Edwin and Mary Scheier and Vivika and Otto Heino, drew on their individual strengths to their mutual benefit. Gertrud was in charge of the wheel, forming immaculate bowls and vases. Otto developed their surface glazes, over the years creating more than 2,500 formulas, each adapted to carefully chosen clay. The Natzler legacy was a product of classical European training giving birth to a truly American voice.

Graceful and perfectly proportioned, saturated with a luscious blue glaze, *Blue Bowl* would be at home in any midcentury abode, sitting at ease alongside an Eames chair or a Nakashima table. The brilliant sheen of a dappled glaze with blushes of rose applied to a wide flared rim helps define the shape of the earthenware clay body. It epitomizes a modernist sensibility by displaying a frugality of means in achieving purity of form.

PH



Untitled Bowl, n.d.
Glazed stoneware,
4 $\frac{1}{8}$ x 9 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.44

THE RENOWNED PHYSICIST Albert Einstein once opined, “It takes a touch of genius—and a lot of courage—to move in the opposite direction.” His words can comfortably be applied to potter Dame Lucie Rie. Unlike her English ceramic contemporaries Sir Bernard Leach and William Staite Murray, who were influenced by Japanese and Asian ceramic traditions, she deplored followers of dogma, finding her inspiration in the natural world, antiquities, and architecture, and creating a new vocabulary of form and design to further her own and modernist ideals.

Born in Austria to a prominent Jewish family, Rie began her studies at age twenty under the tutelage of Michael Powolny and Josef Hoffmann at the Kunstgewerbeschule. There she learned to throw on the potter’s wheel, working on simple austere stoneware forms glazed in earthen hues. At the onset of World War II, she fled to England and established a studio at Albion Mews in London, which she maintained until her passing. As with many European-trained ceramic artists escaping the war, such as Otto and Gertrud Natzler and Marguerite and Frans Wildenhain, the rupture from her native home echoed her departure from classic ceramic forms into unfamiliar territories.

Leaving the tumult of her native Austria, she found an oasis of beauty and harmony through partnership with clay. Finding a new voice in a new land, she constantly refined forms and glazes, devising a body of work that elevated her stature internationally. Rie’s pots embody the spirit of twentieth-century modernism. While modest in scale, her fluted vases, bowls, and service ware achieved a balance of volume, heft, and form. With a confident hand, Rie produced an impressive array of glazed works with textures amplifying her personal visual vocabulary.

This Untitled Bowl demonstrates Rie’s design prowess. With its flared profile and razor thin lip, the work is embellished by a sgraffito lined and banded motif. The exterior’s contrast of light and dark glaze rests on a narrow base upending gravity. The vertical lined midsection continues throughout the interior, effortlessly shifting the gaze of the viewer.

PH



Untitled Vessel, n.d.
Stoneware with oxides,
6¼ x 4½ x 4½ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.39

THE ARTS IN ALL THEIR MYRIAD FORMS stimulate our intellectual curiosity, eliciting a range of emotional responses and provoking meaning. In the contemplation of past and contemporary cultures and societies, Jennifer Lee makes timeless ceramic vessels, primarily in bowl and vase forms. Her work has thoughtfully evolved over the course of three decades, earning her an admirable reputation built on years of studied execution.

Lee has developed her work within the vessel form as a sculptural format, now limiting her output to a dozen or so works per year. She crafts each one meticulously, drawing on a variety of clays and mineral oxides, which she pinches and coils with precision and clarity. Although there are commonalities in her works—such as the employment of narrow bases lifting the pots upward, balanced proportions, and rhythmic stratifications of colored oxides coaxed, rubbed, melded, and burnished to a stone-like finish—each individual object rests on its own merits.

While drawing inspiration from past ceramic cultures yet being beholden to none, Lee endows her vessels with authority by going beyond established norms. Classical in form and wrought by knowing hands, Lee's ceramics embody an austere beauty. Her symmetrical and asymmetrical vessels are constructed by stratified layers coiled upward. Implicitly suggestive, they are also quietly and confidently self-contained.

Lee's *Untitled Vessel* exemplifies the pared down reductive process the artist deems essential for a perfectly balanced work. A diagonal golden inlay running from rim to midsection interrupts the dark flecked stoneware body. Migrating and bleeding into the clay, the halo effect was produced by chemical reactions during firing. Banded oxides created through layering with earthen hues reference geologic striations. The work does not mirror a specific landscape, but rather aims to capture the allure of earth's essence.

PH



Black on Black Bowl with Avanyu (Water Serpent) Design, circa 1943–1956
Native clay, burnished and polished, 4³/₄ x 7 x 7 in.
Gift of Margaret Mallard
2012.4

THE NAME MARIA is eponymous with twentieth-century Pueblo pottery, due to the stunning black wares made by Maria Martinez, a Tewa Indian of San Ildefonso Pueblo, New Mexico. She is largely credited with reviving the ancient tradition of black-on-black pottery, garnering her and her family members legendary status. Encouraged by Dr. Edgar Lee Hewett, an archaeologist who conducted excavations in San Ildefonso from 1908 to 1909, Martinez emulated freshly excavated pottery styles from the culture's past. Martinez and her family guided a revival of this ancient pottery among Pueblo artisans.

Martinez lived during a transitional period, witnessing the evolution of Pueblo pottery from classical anthropological study to contemporaneous creation. Honored for their work produced over a century, the Martinez family charted a path for other Native American potters eager to uncover their own culture's past and forge a new way forward.

Pueblo pottery production has always been a family affair, and the collaborative generational efforts of the Martinez family were no exception. From 1919 to 1943, Martinez shaped the pots, and her husband, Julian (1887–1943), decorated and fired them. After her husband died, her oldest son, Adam (1903–2000), inherited his father's role, while his wife, Santana (1909–2002), became the expert illustrator. *Black on Black Bowl with Avanyu Design* is signed by Maria and Santana, who worked collaboratively from 1943 to 1956.

Black on Black Bowl with Avanyu Design displays the classic swelled midsection format the pottery family employed for over eight decades. Coil-built and burnished to a smooth sheen with a river stone, the central motif is an avanyu, a water serpent whom Tewas worship as a deity of water and lightning who provides sustenance to Rio Grande crops. This avanyu, with its gloss surface contrasted against the matte background of floral designs, wraps around the entire neck area of the bowl, with curves suggesting flowing water or the zigzag of lightning.

PH



DAMIÁN QUEZADA

Mexican (b. unknown)

Untitled Olla with 5-Part
Design, 2001
Painted earthenware,
10½ x 8¼ x 8¼ in.
Gift of Jack and Marian
Bleakley 2002.2.4

DAMIÁN QUEZADA IS ONE OF MANY TALENTED POTTERS who have lived and worked in and around the village of Mata Ortiz in the Mexican state of Chihuahua, making the area a mecca for ceramic connoisseurs and collectors. Quezada's uncle Juan Quezada Celado is credited with initiating the Mata Ortiz pottery revival movement, improvising on the patterns he found on pottery shards from the Casas Grandes culture (a subset of the Mogollon), which had inhabited the area and reached its height around 1400. Juan Quezada taught family members and friends—who in turn taught others—the techniques he had taught himself, using the same local materials that the Casas Grandes people had used, but with each potter creating his or her own unique, innovative designs. By the 1980s, Mata Ortiz pottery was flourishing and had gained international attention.

Damián Quezada is part of the second generation of Mata Ortiz potters. He learned the craft from his cousin Oscar and his uncle Nicolás in the early 1990s. Within Mata Ortiz potteries, Quezada's work is considered among the best. The complex geometric surface designs, which are divided into five or more sections of dynamic repeating elements, and traditional red and black palette are the distinctive characteristics of his work. Quezada's wife, Elvira Antillón de Quezada, forms the vessels, sometimes shaping the pots according to a design he envisions. Other times Quezada plans the decoration around the shape of her pots. "The whole design grows out of a single line," he says.¹

This classic olla of white clay, decorated with red and black mineral oxides, shows Quezada's reverence for ancient forms and visual traditions while lovingly departing from them. "I am a potter by tradition—and for pleasure," he explains. "It's a special mixture of the old and the new."²

LRH

1 Damián Quezada, quoted in Susan Lowell, *The Many Faces of Mata Ortiz* (Tucson, Arizona: Rio Nuevo Publishers, 1999), 39.

2 Quezada, quoted in Lowell, *Many Faces*, 39–40.



Untitled Vase, 2007
Incised and glazed
porcelain, 13 x 7 x 7 in.
Gift of Irene and Robert
Sinclair 2019.1.43

ELAINE COLEMAN AND HER HUSBAND, TOM COLEMAN, have worked together making their living as potters since the 1960s, first in Oregon, then in Henderson, Nevada, outside of Las Vegas. They studied ceramics at the Pacific Northwest College of Art in Portland, Oregon, and established their studio in nearby Canby. Early on, Coleman created elegant hand-built porcelain boxes, which she then incised and carved with dental tools and finished with celadon glaze. Her surface designs have always prominently featured the elements of the natural world—leaves, flowers, birds, insects, and frogs.

Widely recognized as a preeminent carver of porcelain, Coleman has stuck to what she does best and loves most—surface decoration—and has carefully refined her techniques and celadon glaze formulas over the years. Instead of decorating her own vessels, Coleman now starts with pieces thrown by Tom. She draws directly on the clay with a pencil, taking inspiration from the form of the pot itself. She believes her strongest attribute is the “ability to make drawings fit the form.”¹ The surface designs and the shape of the pot become a well-integrated whole, greater than the sum of its parts. Coleman’s low-relief carvings were originally sharply defined, but she later began rounding and smoothing the edges, eventually adding porcelain to the surface in relief, as well as incising and carving the design. The blue and green celadon glazes then pool into the recessed areas, bringing greater dimension and definition to the design.

Classic in profile, this footed bottle vase from 2007 is decorated with leaves, calla lilies, and a hummingbird. All tend toward an upward motion, culminating in a dainty half turn at the top, which gently directs the viewer’s eye over and around the vase. With its head turned to the sky, the hummingbird mirrors the shape of the vase itself, a beautiful feat of visual synecdoche that reveals a successful marriage between form and surface, and between two artistic collaborators.

LRH

1 John Nance, *The Mud Pie Dilemma: A Master Potter’s Struggle to Make Art and Ends Meet*, 2nd edition (Westerville, Ohio: The American Ceramic Society, 2003), 122.



Untitled Vase, n.d.
Glazed wood-fired
porcelain, 20 x 10 x 10 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.10

ALWAYS INQUISITIVE and drawing from a deep well of personal and situational experiences, Frank Boyden remains an active presence in the world of ceramics. Study, travel, and residencies abroad have enhanced his thirst for knowledge. Traversing multiple disciplines in science, literature, art history, and folklore, the artist brings a wealth of Western and Eastern ideas to his artistic practice. Born and raised in the Pacific Northwest, he resides in a home and studio perched above the Salmon River estuary, atop the high promontory of Cascade Head, Oregon, overlooking the Pacific Ocean.

Boyden originally headed east for his studies, training as an art historian and painter at Yale University. His introduction to ceramics came late, but once engaged, he embraced the medium with passion. Even with a classical education, he approaches life with child-like awe, alive to new potentials and pathways.

Boyden prefers the sensuous beauty of Limoges porcelain in his wood-fired ceramics. The porcelain becomes a tour de force softened by the fire's fury, which he accentuates by enlarging the walls of the vessel while it's still malleable. Bulging and cracked surfaces make the imagery more dimensional and alive. A dedicated environmentalist and avid fisherman, the artist freezes images of birds and fish in the firing process, imparting movement, action, drama, and intrigue. In this Untitled Vase, the honeyed blushes of peach variegated by the fire's path flecked by ash deposits recall moss-covered river boulders. His adeptness as a master printer is revealed by deft drawings on the clay's soft undulating canvas.

Boyden is an artist with a deep understanding of himself, his materials, and his world. In the elusive goal of bridging the gap between art and life—an aim to which many aspire—Boyden conducts his life with intelligence and unwavering clarity in his work. The studio remains a laboratory for wonder, and the artist's imagination fuses with skillfulness developed over years of training and self-discovery.

PH



TOM COLEMAN

American (b. 1945)

Untitled Large Vase, 2002
Porcelain, slip, and glaze,
19 x 14 x 14 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
2003.2

TOM COLEMAN STUDIED AT THE PACIFIC NORTHWEST COLLEGE OF ART in Portland, where he learned the Japanese ceramic techniques that influenced his glazing and surface decoration. He and his wife, Elaine Coleman, set up their studio in Canby, Oregon, soon after graduating in 1968. Coleman was known among Oregon potters for his ability to throw impossibly large porcelain vessels on the wheel, and between teaching positions and raising a family, he and Elaine established a successful studio practice. In 1987, the couple moved to Henderson, Nevada, where Coleman taught ceramics at the University of Nevada, Las Vegas, for several years and where they still operate their studio.

The beauty inherent in the desolate Nevada landscape gradually transformed Coleman's approach to color and glaze. His career-long experimentation with glazes, which led to the publication of two books, enabled him to reproduce the colors and textures he found in the arid desert. He began to spray and layer the glaze, focusing on color rather than drawing, allowing the glazes and the process to create line or texture.¹

This monumental vase from 2002 is an early example of Coleman's Crystal Matte glaze, which he was developing at the time and for which he is now known. The surface decoration reflects Coleman's fascination with the subtlety and depth of desert colors and scenes, like a sunset over the desert fading into a starry night sky, turned upside down.

Coleman's more recent work tends to be smaller, and he is revisiting calligraphic designs, superimposing them on fresh, bold, color-block backgrounds. In all the variations of his work, however, the artist's love for his vocation shines through. "I would just like someone viewing my work to feel the overwhelming love I have for clay and the process of working with it after all these years," he says.²

LR

1 John Nance, *The Mud Pie Dilemma: A Master Potter's Struggle to Make Art and Ends Meet*, 2nd edition (Westerville, Ohio: The American Ceramic Society, 2003), 110–11.

2 Tom Coleman, artist's statement submitted for the 14th San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 2002. Coleman was the invited artist.



Pair of Matching Yunomis,
2002

Glazed stoneware,
variable, each

3½ x 3½ x 3½ in.

Gift of Garth Clark and
Mark Del Vecchio 2013.12.8

IMAGINE A COLD WINTER'S DAY in rural Minnesota with snow piling up on rooftops, the bracing air nearing crystallization. Inside a studio founded in 1953, Warren MacKenzie kicks at his treadle wheel, bent over a lump of clay. Here he has devoted his life to producing unpretentious handmade pottery evoking studied casualness.

It was during his student years at the Art Institute of Chicago, where he first enrolled as a painter, that he began taking ceramics classes. He soon realized the malleable, tactile qualities of clay better suited his temperament. Sir Bernard Leach's *A Potter's Book* was published in 1940, and MacKenzie and other aspiring American potters came to regard it as their bible, which armed them with new technical skills. But it was Leach's espoused philosophy, melding Eastern and Western approaches to pottery, that led MacKenzie and his then wife, Alix, to apprentice with Leach beginning in 1949 for two and a half years in Cornwall, England.

MacKenzie's pots were intended for everyday consumption and sold at modest prices. He followed the ideals championed by the Japanese philosopher Soetsu Yanagi, founder of the *mingei* folk art movement. MacKenzie became a role model for others throughout his career, including scores of students he taught at the University of Minnesota from 1953 to 1990. The *Mingei-sota* aesthetic he founded has rippled outward and influenced many in the clay community. Although he held fast to his conception of an ideal potter, MacKenzie gave free rein to his students and admiring potters to find their own voices.

His high-fired tea bowls, teapots, drop rim bowls, and platters incorporate a range of glazes and brushwork. *Pair of Matching Yunomis* demonstrates a surety of skill, characterized by a casual refinement infused with enlivened kaki-trailed Mashiko slip with daubs of green leaf-like motifs. The rims are slightly wobbly with a variance in scale and volume, yet an all-encompassing love of his chosen materials and processes invests the work with continuity. Possessing a compassionate, open mind, neither dogmatic nor zealous, MacKenzie became the perfect emissary for communicating Eastern and Western pottery traditions to the United States.

PH



Untitled Lidded
Casserole, circa 1975
Glazed porcelain with
overglaze, 6 x 16½ x 15 in.
Gift of Susan and Charles
Edson 2008.9

RALPH BACERRA'S CERAMICS ARE EYE DAZZLERS, notable for integrating historical motifs with masterful craftsmanship and stunning surface design—creating a singular vocabulary. On study trips abroad, he admired diverse works, from the illusionary geometric patterning of Dutch artist M.C. Escher to Imari and Kutani Japanese pottery and textiles.

Bacerra was among the second-generation post-World War II California artists who challenged the prevailing conservatism of functional ceramics espoused in then predominant Asian and Scandinavian design. A mainstay in the Los Angeles ceramic scene from the 1960s onward, the artist was an influential educator, teaching from 1963 to 1972 at the Chouinard Art Institute, which later merged with the California Institute of the Arts. After working as a studio artist, Bacerra returned to teaching at the Otis College of Art and Design in 1983, retiring in 1996. His students affectionately nicknamed him “Mr. Perfection,” a nod to his high standards that influenced several generations of aspiring artists.

Working in porcelain with celadon, lusters, and enameled glazes, Bacerra achieved a brilliant color palette unheard of at the time, which exploited the curves of a vessel to their fullest potential. His Untitled Lidded Casserole with its domed lid perfectly demonstrates his virtuosity. Geometric grids of squares and diamond shapes interlock with white borders, contrasting with blue and white. The tightly woven pattern is offset with larger squares in vivid hues of yellow, green, and red, breaking the symmetry of the underlying pattern. Bacerra was a consummate cook, and one can only imagine dining with the artist, eating from a full dinnerware service as sumptuous as the food served upon it.

Bacerra was committed to beauty for beauty's sake, rather than being a follower of a prevailing fad or fashion. He stated, “My pieces are based on traditional ideas and engage in certain cultural appropriations—in form, in design, in glaze choices. However, my work is not postmodern in the sense that I am not making any statements—social, political, conceptual, or even intellectual. There is no meaning or metaphor. I am committed more to the idea of pure beauty. When it is finished, the piece should be like an ornament, exquisitely beautiful.”¹

PH

1 Ralph Bacerra, quoted in “Ralph Bacerra,” Frank Lloyd Gallery, accessed October 18, 2020, www.franklloyd.com/dynamic/artist_bio.asp?ArtistID=1.



JULIA GALLOWAY

American (b. 1966)

Water Ewer with Cup, 2011
Soda-fired glazed
porcelain, 6 x 5 x 4½ in.
Museum purchase with a
grant from Art of the Pot
2011.28

JULIA GALLOWAY'S POTS CAPTURE THE SPIRIT OF THEIR CREATOR. The artist not only imbues her work with her effervescence, directness, intelligence, and grace but also carries these qualities forth into her relationship with the wider clay community. Fully committed to her craft, she has served in innumerable capacities as a mentor, role model, educator, workshop leader, and advocate par excellence. Galloway remains a ceramic crusader with a giving heart.

Beginning her ceramic education in high school, Galloway continued her studies at the New York State College of Ceramics at Alfred University, followed by graduate school at the University of Colorado, Boulder. A residency from 1997 to 1999 at the renowned Archie Bray Foundation for the Ceramic Arts in Helena, Montana, proved pivotal in the development of her stylistic repertoire. The vast Montana land and skylines became inspiration for future works. A decade later, she returned to the state to teach at the University of Montana, Missoula, where she still resides.

Her porcelain pots catch the viewer's eye with luscious glazing, decoration, and ornamentation, providing both visual and tactile engagement. Her line of wares—pitchers, tumblers, cream and sugar sets—are soda-fired, which softens the edges of her decorative surfaces and sumptuous forms. *Water Ewer with Cup* captures an intimate dialogue with the coupling of a pierced cup placed atop the ewer.

Writing about her work, Glen R. Brown stated, "Perhaps the most complex blending of architectural and landscape elements in the *Searching for Skyline* and *Dreaming from Garden to Sky* series can be found in the water ewers: handle-less vessels with curving gutter spouts reminiscent of those on Islamic coffee pots and semi-spherical lids that serve as cups. These cups—inspired by the clerestory windows at the base of such domes as those of St. Peter's Basilica in Rome and Hagia Sophia, the colossal Byzantine basilica-turned-mosque, in Istanbul—are pierced with rows of tiny holes filled, as in *plique-à-jour* cloisonné enamel, with transparent glaze."¹

PH

1 Glen R. Brown, "Julia Galloway: Vessel, Vault, and Sky," *Ceramics Monthly* 63, no. 3 (March 2015): 40.



Mi Madre, 2009
Glazed stoneware, photo
transfer, manipulated
image, 18 x 18 x 3 in.
Gift of the artist 2015.16.1

JUAN GRANADOS WAS BORN IN A SMALL TOWN in the Texas Panhandle, and his family spent his early years traveling around the southern United States, working as migrant farm laborers. After completing his MA at the Ohio State University and teaching for a few years in Washington State, Granados returned to the Panhandle, where he is professor of art at Texas Tech University in Lubbock.

Granados's loving family and a life living close to the soil have informed his work in dramatic ways. Memories and associations, nature, and growth and cultivation are major themes, and for Granados, working in ceramic naturally lends itself to these motifs. "My reasons for using clay are simple and basic," he writes. "Clay allows me the total freedom to create work that shares its connections to my background and my experiences of working with the land."¹

Mi Madre is part of a series of platter-form wall pieces in which Granados reflects on interconnectedness and the importance of family. In a sense, these works are devotional, calling to mind the tradition of the Renaissance tondo. Granados uses ceramic surface techniques and photo transfer to masterful effect—the slight iridescence of the finish and ghostly images invite a contemplative mood in the viewer. In this sweetly haunting portrait of the artist's mother, the palmetto leaves give her the appearance of having angel or butterfly wings, softly fluttering. The blur of the black-and-white image adds to the sense of ethereality and reminds us of the fleeting nature of memory. The rim of the platter creates a frame around the image that is rough and lumpy yet also rich and velvety, like a newly plowed field, another essential element of Granados's experience, made as lovely here as the fruit and flowers that surround a Luca della Robbia Madonna.

LRH

¹ Juan Granados, artist's statement submitted for *Portraits of the Earth: Margaret Boozer and Juan Granados*, San Angelo Museum of Fine Arts, April 17–June 21, 2015.



MATTHEW METZ

American (b. 1961)

Untitled Set of Four
Plates, circa 2000
Glazed porcelain, each
1 x 8 x 8 in.
Gift of Irene and Robert
Sinclair 2017.5.18

A COLLEGE APPRENTICESHIP with Alan Patrick at his Bethel Pike Pottery gave Matthew Metz insight into the practicalities of running a business, as well as the necessary skills and discipline required to produce a consistent line of wares. After graduate school, he became a resident artist at the Archie Bray Foundation for the Ceramic Arts, where he met his future wife, Linda Sikora, and acquired the confidence to make his living as a potter.

Metz resides in Alfred Station, New York, where he has maintained a studio since 2006. Growing up in the rural Midwest, he draws on the quietude of country life, the breadth of ceramic history, and personal experience in the creation of pottery that is both utilitarian and satisfying to the eye.

What drives people to buy handmade pottery, especially when there are more affordable options at big-box stores? For those desiring a mug or bowl with a tangible human touch, the art of the potter satisfies an inner need to connect on a more personal level. Metz produces such wares.

During his residency at Archie Bray, Metz began working in porcelain covered in terra sigillata, carving the surface in a reductive process similar to woodblock printmaking. He decorates his pots with floral patterning, birds, and faces in sparse detail, with the design working in consort with the structure. His work is informed by repetitive imagery rather than narrated stories, letting viewers conjure their own storylines.

Metz's Untitled Set of Four Plates, organized in defined panels and circular motifs of varying densities, creates a dialogue about man's place in nature. On three plates, the figures are breathing, exhaling, or obscuring nature, calling into question our tenuous, often unsettling relationship with the natural world. Metz's generation asserted that functional pottery could integrate surface drawing with contemporary visual, psychological, and conceptual appeal. Throughout his career as a ceramicist, Metz has helped redefine functional pottery on his own terms, producing vessels imbued with optical delight.

PH



Untitled Covered Jar with
Cat/Rat Design, 1990s
Earthenware, 8 x 8 x 8 in.
Gift of Mr. Dennis
Trombatore 2015.2.2

RON MEYERS BEGAN HIS CAREER as a potter and educator in 1967 when he completed his second master's degree, but it was a trip to the British Isles, where he encountered nineteenth-century English slip-decorated earthenware, that shaped the direction of his work. He was especially charmed by a tankard with an image of two men drinking at a table and the inscription "You three loggerheads." The third loggerhead, of course, was the person holding the tankard. The unpolished decoration of the slipware and its homely, lively themes set Meyers on his decades-long path of creating his signature work. "It started simple," he says, "then it evolved and took over from there."¹

Meyers enjoys humor and contrast in the subjects of his work, and both are found in this piece from the 1990s, which features a grinning cat chasing a rat—or vice versa—around the surface of the jar. The decoration, loosely applied to a background of white slip, is gestural and expressive. After more than forty years of working in this style, Meyers retains the freshness and vitality that have always been his goal, achieved through his intentionally spontaneous approach to the material and the decoration.

Meyers has never felt the need to break away from functional forms, finding that the utility of the object adds to its possibilities. He favors a red earthenware clay body, and for many years he sourced the material from an old brickyard near his home in Athens, Georgia. "I strive to have the end product reflect my own sensitivity and awareness to the material itself and its traditions," he explains. "The pieces that I'm most pleased with are those that come closest to best integrating the form and surface, the spontaneity and fluidity of the clay along with the object's use."²

LRH

¹ Ron Meyers, conversation between the artist and the author, May 14, 2020.

² Ron Meyers, "Statement," Red Lodge Clay Center, accessed June 30, 2020, <https://www.redlodgeclay-center.com/artist/ron-meyers/>.



*Three Homage to Artist
Cups for Garth Clark,*

2004

Porcelain, soda ash wash,
each 4¼ x 3¾ x 3¾ in.

Gift of Garth Clark
and Mark Del Vecchio

2006.1.22

VINCE PALACIOS EARNED HIS MFA from New York State College of Ceramics at Alfred University, and he has been a practicing ceramic artist and educator ever since. He taught for ten years at California State University, Long Beach, where he earned his BFA, and also at Western Illinois University. In 2011, he returned to California, where he is professor of ceramics at El Camino College in Torrance.

Palacios's work, both functional and sculptural, often begins with wheel-thrown forms, which he then embellishes with imagery created from line drawings or collages of decals. "The challenge is bringing surface, storytelling, and form together in a way that works," he writes. "I began with very simple cylinder forms. I love the reference to science and alchemy. Getting lost on one of these blank, dimensional surfaces is intoxicating."¹

Humor is a recurring element in Palacios's work, and one that he sees as essential for engaging the viewer. In his more serious pieces, such as the sometimes dark and disturbing sculptures in the *Alchemy* series, Palacios uses humor as a disarming tool to draw the viewer past the outer layers into the discovery and exploration of deeper meanings.

The artist's use of humor is more obvious, yet no less essential, in lighthearted tribute pieces like this trio of porcelain cups, which he created for a benefit auction in 2004. Palacios used the opportunity to honor—and playfully taunt—some of his friends in the lively line drawings that flow across the surface of each cup. Ceramic historian Garth Clark, at work on a book, daydreams and makes paper airplanes, as ceramicist Beatrice Wood pops in for tea. Jean-Pierre Laroque is dressed as a French mime, and Palacios himself waves as he walks past artist Tony Marsh's window.² Drawing from his experiences and relationships, Palacios brings us into his world with his work, inviting us to get lost with him in finding new perspectives to explore.

LRH

1 Vince Palacios, "Artist Statement," Belger Arts Center, accessed May 16, 2020, <https://belgerarts.org/vince-palacios>.

2 Correspondence between the artist and the author, May 16, 2020.



Untitled Cup, 2018
Glazed porcelain,
4½ x 3¼ x 3¼ in.
Museum purchase with a
grant from Art of the Pot
2018.19.1

BETH LO'S ARTISTIC VOYAGE spans the visual, musical, and literary arts, ranging from creating studio ceramics, to playing bass in one of Montana's much beloved swing bands, to illustrating children's books in collaboration with her sister. Lo's renderings of family life draw heavily from her cultural heritage as a first-generation Chinese American. Pictorial themes of childhood, family, Asian culture, and language pervade the surfaces of her plates, bowls, vases, and figurative sculptures, representing both personal history and the universality of familial life.

Born of parents who had recently emigrated from China, Lo received a BA in general studies from the University of Michigan in 1971. She then relocated to the University of Montana, studying ceramics with Rudy Autio and receiving her MFA in 1974. When Autio retired in 1985, Lo assumed his job as professor of ceramics.

Chinese family values reflect the importance of filial piety, bestowing respect upon parents and grandparents. Lo strives to make her ceramics comprehensible and accessible, prompting viewers to ponder their own family roots and values, summoning memories of youth, motherhood, and obedience.

This cup is part of the ongoing *Good Children* series based on Lo's childhood and that of her son, Tai. His birth gave her a new perspective on motherhood and family. The Chinese red color employed on the cup is traditionally associated with celebratory occasions, such as weddings, while the black patterns and shapes are taken from traditional Chinese decoration and funerary papers. The children on either side—one with eyes open, the other with eyes closed—represent the artist's statement that "children have a kind of stillness and inner thoughtfulness, or even self-absorption."¹

Seemingly dwelling outside the real world, the children rendered in a cartoony, innocent style serve as symbols of innocence and vulnerability in the depiction of common domestic activities. The intimacy of holding the cup enables one to embrace the full range of Lo's humanistic cosmology.

PH

1 Beth Lo, email statement to the author, April 16, 2020.



Dat's Dubious, 2009
Glazed porcelain,
5½ x 7³/₈ x 8³/₄ in.
Museum purchase with a
grant from Art of the Pot
2009.4

OVER TIME Kevin Snipes has digested and integrated his interests and talents into a mature style, making his ceramic art instantly recognizable. Growing up in Shaker Heights, Ohio, he found joy and a sense of discovery building structures and imaginary environments in his sandbox. In middle school he was fascinated with drawing and cartooning, and he proceeded to study painting and black-and-white photography in college before finding his vocation in clay.

The artist's assimilation of two- and three-dimensional art is evident in his porcelain works. His autobiographical portrayals and depictions of people and places that populate his fertile mind are carved, painted, and sgraffitoed on the surfaces. Influenced by outsider and urban art, Snipes takes an idiosyncratic approach to his representation of people, who always seem to be in motion, characterized by spindly physiques with arms and legs akimbo. The planar and angular architecture of his teacups, vases, and covered jars assists in illuminating the figures wrapped around panels, which progress the narration much like comic books.

Concepts of duality and otherness inform Snipes's work. "Duality, of course, refers to two things which are intrinsically bound together, made of the same stuff," he writes. "In other words, we can only know a thing by defining its opposite. These thoughts are my starting point in the act of creating."¹

An artist whose work intermittently addresses racial and cultural identity, Snipes believes his heritage is just one part of his life story. His visual iconography draws on his feelings of otherness and difference, providing discourse on these issues. Unfolding the layers of his enigmatic narratives, one confronts beauty, joy, cruelty, and anxiety, mirroring life itself.

Snipes produced the pentagonal covered jar *Dat's Dubious* at the Archie Bray Foundation for the Ceramic Arts during his 2008 to 2010 residency, a period when his work matured. Each section of the jar contains a different character, some outlined and crosshatched, others completed by solid coloration. The title offers insights into Snipes's investigation of identity and otherness: This is who I am, this is who you are, we are different, can we trust each other?

PH

1 Kevin Snipes, quoted in "Kevin Snipes, 2008–2009 Taunt Fellow," Archie Bray Foundation for the Ceramic Arts, accessed October 18, 2020, http://archiebray.org/residence_program/residents/resident_kevin_snipes.html.



Frog Hot Dog, 1979
Glazed whiteware,
3 x 6½ x 3 in.
Gift of Howard and Judie
Ganek 2008.7.2

WHIMSICAL AND IRREVERENT, David Gilhooly ruled with a perverse sense of humor over his imaginary anthropomorphic kingdoms. Frogs, food, and other disparate subjects were perfect foils to the personages featured in the artist's iconoclastic worldview, including Egyptian gods, Queen Victoria, Pancho Villa, and Jesus Christ on a crucifix. No one was spared the sharp points of his barbed wit.

Gilhooly began his career as an assistant to Robert Arneson in 1962. The freewheeling TB-9 ceramics studio at the University of California, Davis, where the master artist presided, became ground zero for the Bay Area funk art movement. Here Gilhooly found his artistic footing, working with low-fire white earthenware, decorated with commercial glazes found in hobby shops. Despite protestations from traditionalists in the field who viewed his materials as heretical, Gilhooly forged ahead.

From 1965 to 1984, Gilhooly rolled out the territories of his FrogWorld, churning out hundreds if not thousands of frog sculptures with an inventiveness run amok. His frogs assumed every conceivable personality and were placed in situations informed by references to classical mythology, early Christian ideology, historical events, and routine human interactions. Many critics, especially those on the East Coast, considered the works as sight gags with no underlying substance. The humor belied the fact that Gilhooly was well versed in art history and sustained a clarity of vision for his menagerie. But he was not averse to offending anyone, anywhere, anyhow, much like his mentor, Arneson, who was also attacked by the Eastern art press for his eccentric, provocative posturing.

Many of his frog works feature a smorgasbord of foodstuffs comingled with critters, eliciting grins as well as admiration. Far from menacing or grotesque, Gilhooly's amphibians have human qualities, allowing them to enjoy whatever predicament they are situated in. Although in the case of *Frog Hot Dog*, the frog does not seem to relish being part of the meal. Slathered in condiments and reclined in a hoagie roll, the anxious frog with outstretched hands would more likely savor pond life.

PH



DAVID FURMAN

American (b. 1945)

A Gallon of Art, 2007
Ceramic, underglaze,
glaze, luster, and enamel,
12½ x 12 x 11 in.
Gift of John and Darlene
Williams 2015.17.29

DAVID FURMAN'S ENTRÉE INTO THE WORLD OF CERAMICS transpired during the 1970s, a fertile era that embraced the transformation of clay from functional craft to sculptural object. The young student enrolled at the University of Washington, Seattle, at an auspicious time, when the dynamic, forward-thinking faculty of Howard Kottler, Robert Sperry, and Patti Warashina provided training grounded in pop and funk imagery for a cluster of emerging ceramicists. They employed low-fired earthenware laden with decals, lusters, and dazzling colored glazes.

Furman's appreciation of form and structure developed from his earlier studies in landscape architecture and urban planning. He conceived his initial works from observations of domestic environments, creating vignettes of his residence fitted with miniature furniture and other household accouterments. Providing a voyeuristic peek into his living arrangements, Furman depicted a milieu his audience could relate to from their own lives.

In the 1980s, the artist turned his attention to trompe l'oeil, a French term translating to "deceive the eye." Perceptual trickery dates back to the classical period of Greek and Roman art. Since that time, artists of many stripes have employed the technique to puzzle observers. Artists in the surrealist, op art, pop art and hyperrealist movements used trompe l'oeil, and outstanding examples include René Magritte's painting *Time Transfixed* (1938), Andy Warhol's *Brillo Boxes* (1964), and Duane Hanson's ultra-naturalistic human figures.

Furman's *A Gallon of Art* emerged from his *Artist Tools/Realism* series, created from 1987 to 2013. The high degree of technical virtuosity invites viewers to immerse themselves in the optical wonderment. A well-worn silver bucket holds an array of paint brushes, a slice of studio life produced from a variety of techniques, including hand-building and manipulated molded parts. The artist orchestrates clay to his will, supported by his skill and obsessive detailing, making pieces where the eye and mind are often in conflict as they contemplate a confused illusionary reality.

PH



Brown Lens Case, 1986
Stoneware,
13 x 5½ x 4¾ in.
Gift of John and Darlene
Williams 2004.6.1

A NATIVE OF ALBERTA, CANADA, Marilyn Levine began her career as a chemist before she discovered art. After a move to Saskatchewan for her husband's job in 1961, she couldn't find work in her field, so she enrolled in art classes through the University of Saskatchewan Extension Program. Levine was soon teaching pottery as well as studying it, and after visiting the University of California, Berkeley, in 1968, she decided to pursue ceramics full time. Levine earned her MA and MFA degrees there, studying under Peter Voulkos.

Levine was still in graduate school when she started making the trompe l'oeil works that became her hallmark. Inspired by the sculptural work of Voulkos and the funk movement, Levine experimented with various styles, but her eureka moment came in the form of a beat-up pair of steel-toed work boots that she recreated in clay. She liked how the boots were worn in and had a history. Inherent in the leather objects was a "sense of elapsed time, that they've been through something and that . . . whoever had belonged to them, was not there now."¹ Over the course of her career, Levine refined her techniques, her tools, and even the clay she used, in order to make her sculptures of handbags, briefcases, shoes, and jackets perfectly realistic.

Levine's work is the ceramic counterpart of photorealism in painting, so perhaps the subject matter of *Brown Lens Case* is no accident. It looks exactly like what it purports to be, except it is all ceramic, without a scrap of leather. The surface wear, seams, and fading all add to the illusion and to the memento mori quality, suggesting the object remains while the human who once used it is gone. A clever reference to itself, the work is a three-dimensional snapshot of an ordinary accessory set aside by the photographer for just a moment—or perhaps forever.

LRH

1 Marilyn Levine, quoted in Glenn Adamson, "Oral History Interview with Marilyn Levine, 2002 May 15," Archives of American Art, Smithsonian Institution, accessed October 18, 2020, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-marilyn-levine-12144>.



Let's Go Teapot #13, 2002
Porcelain, 7 x 7¹/₄ x 5 in.
Gift of Jud Gray 2003.8

BARBARA FREY HAS BEEN MAKING AND TEACHING CERAMICS since the 1970s, first in New York State on the shores of Lake Ontario, then since 1980 at Texas A&M University-Commerce, where she is now professor emeritus. After moving to Texas, Frey continued to spend her summers at Lake Ontario, where she maintains a studio.

The smooth, rounded stones that come from the Lake Ontario shore and lakebed are a recurring theme in Frey's work. "In their formal purity," she writes, "I consider these lake stones to be naturally formed sculptures. They exist as discrete forms, differentiated and removed from their raw material source by processes and time."¹

Realistic porcelain versions of these stones are the building blocks of much of Frey's work, including the teapots in the *Let's Go* series of 2002 and the *Look Ahead* series from 2012. These teapots, whose shapes reference boats, are not intended to be functional. Yet the potential for function is important to Frey, who ensures that the forms are hollow and connected, and that each teapot has a handle, spout, and lid.

This teapot and others in the *Let's Go* series sit on what appears to be a pile of porcelain stones. The intentional form of the teapot emerging from the raw materials—and appearing like it could collapse back into them any minute—serves as metaphor for the creative process. Frey dislikes the term *trompe l'oeil*, preferring "intensified realism," as she wants the fiction to be obvious.²

LRH

¹ Barbara Frey, artist's statement submitted for the 14th San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 2002. This work won a merit award.

² Barbara Frey, correspondence between the artist and the author, May 4, 2020.



SAM CHUNG

American (b. 1970)

Teapot, 2009
Soda-fired glazed
porcelain, 7½ x 10 x 3¼ in.
Museum purchase with a
grant from Art of the Pot
2009.3

BORN AND RAISED IN MINNESOTA, Sam Chung is a ceramic artist and educator who produces elegant, refined utilitarian pottery inspired by ceramic history and contemporary design. A second-generation Korean American, he embraces a cross-cultural perspective in exploring the metaphorical role of the vessel.

While studying ceramics in Minnesota, Chung was aware of the Mingei-sota potters who were influenced by the English potter Sir Bernard Leach (1887–1979) and Leach’s apprentice and anointed American protégé, Warren MacKenzie (1924–2018). Chung revered these humble pots but knew he wanted to explore aesthetic territory outside of this subculture. He embarked on his MFA at Arizona State University, where the unfamiliar desert landscape provided new visual stimulus in developing his own voice.

Chung draws from traditional craft and contemporary design in his relationship with traditional forms. New shapes evolve, challenging the viewer’s expectations and offering fresh viewpoints on familiar themes. Influenced by architectural forms and spatial relationships, Chung articulates his teapot structures with disparate parts unified by a uniform glazed surface accentuated with dots and other decorative motifs.

Teapot is constructed from seriated patterns of slabbed clay, much like a dress pattern. When the teapot was soda-fired, the glaze palette softened, transforming the edges into a satiny white, which enhances the overall form. The work engages in a dialogue about utility and progressive visual design, providing a serviceable ware that satisfies both the eye and a functional purpose.

PH



Théière famille verte dans sa monture, 2006–2008
Glazed ceramic, decals, found objects,
11 x 10¼ x 6¼ in.
Museum purchase with funds provided by John and Darlene Williams
2015.71

LÉOPOLD FOULEM'S CERAMICS evoke a sense of wonder and beauty by merging visual opulence with elegant forms drawn from historical and contemporary sources. Invited in by lustrous gold and flowery bouquets, the viewer may initially misinterpret the aims of the artist. Foulem has mined the conceptual possibilities of the medium since the 1980s, challenging the prevailing perception of contemporary ceramics.

Rather than romanticize material, process, or tradition, Foulem rigorously examines cultural norms with a keen intellect. Employing humor, satire, and thoughtful provocation, he has distinguished himself as an uncompromising artist who continuously questions the meaning and role of ceramic objects.

Throughout his inventive career as an artist and theorist, Foulem has taken a subversive approach to ceramic forms, questioning and blurring prevailing boundaries, classifications, and orthodox attitudes of what ceramics can or should be. "I believe that genuine art is about concepts and indisputably neither about medium nor style, nor even about making," he states. "My ceramics are about ideas. My artistic output is never about self-expression or the pursuit of beauty. I consider myself some kind of composer and theoretician instead of a virtuoso."¹

Théière famille verte dans sa monture was included in the artist's first major retrospective, *Singularities*, at the Musée national des beaux-arts du Québec in 2013. The work is part of series that harkens to Chinese porcelain export ware, which was situated atop gilded mounts sent to Europe during the 1700s. Unlike his historical predecessors, Foulem scavenges for stands in second-hand stores, upending notions of class structure and material propriety without sentimentality.

PH

1 Léopold Foulem, quoted in "Léopold Foulem – Visiting Artist," RISD Ceramics Blog, accessed October 18, 2020, <http://risdceramics.blogspot.com/2010/04/leopold-foulem-visiting-artist.html>.



Great Egret, 1991
Glazed porcelain, china
paint, 9 x 10 x 4½ in.
Museum purchase
with funds provided by
Bernard and Jayne Beck,
Carolyn Cargile, Mike
and Becky Cornell, Ken
and Virginia Epley, Lee
Pfluger, Meg Pfluger, Frank
and Joan Rose, Cal and
Donna Sugg, and Joel and
Suzanne Sugg 1994.¹

FROM ITS ORIGINS IN CHINA to the present day, the popularity of tea as an herbal brew has been propagated for both medicinal properties and leisurely respite. The development of accouterments necessary for the preparation and drinking of tea spans cultures and centuries. The teapot form, whether handmade or industrially manufactured, produced as high art or utilitarian object, is ubiquitous.

Since the 1980s, there has been an exponential boom in creative experimentation with the teapot structure in American ceramic studios. Gallerists Garth Clark and Leslie Ferrin promoted a multitude of talented artists who used the form to express narrative storytelling, develop personal iconographies, and exploit diverse design opportunities.

Born in Inglewood, California, in 1930, Annette Corcoran came to ceramics later in life after a career as a commercial artist. She was rapidly recognized for her highly detailed anthropomorphic pieces that depict a wide variety of birds, many found close to her Pacific Grove home. “Surrounded by pine trees, amidst my garden, and overlooking the ocean, my studio is a window onto nature,” she writes. “As I work, my eye is continually drawn to the activity in the garden. Birds enter in the area and create a constant motion between ground and air. Captivated by their forms and colors, I began creating teapot bird forms.”¹

At first glance *Great Egret* reads as pure sculpture. By employing trompe l’oeil—a trick of the eye—the artist conceals the utility of the object. The neck and beak of the egret function as an elegant spout, while the tail feathers form the handle. Corcoran’s mostly porcelain works offer a blank canvas for her skilled draftsmanship, and she uses underglazes and china paints to build depth and personality. Corcoran has created a flock of avian teapots throughout her career, developing a distinct style that is recognizably her own.

PH

¹ Annette Corcoran, artist’s website, accessed October 18, 2020, www.annettecorcoran.com.



Bird Basket, 1995
Glazed ceramic, raku fired,
34 x 24 x 24 in.
Museum purchase with
funds provided by John
and Darlene Williams
2005.9

JAMES WATKINS GREW UP ON HIS FAMILY'S FARM in Athens, Alabama, as the eldest of six children. His parents encouraged his artistic gifts, paying to supplement his high school art classes with a correspondence course in drawing, despite there being little money to spare. He studied illustration at Calhoun Community College in nearby Decatur, but he fell in love with ceramics and the spirit of cooperation and fellowship inherent in the field. His instructor, an alumnus of the Kansas City Art Institute, recognized Watkins's talent and brought him to Kansas City to interview with the institute's acceptance committee and meet Ken Ferguson, the head of the ceramics department.¹ Watkins was accepted, won a scholarship, and completed his BFA at the institute, then earned his MFA at Indiana University. He taught at Texas Tech University in the College of Architecture from 1983 until he retired, in 2018, with the distinguished title of Paul Whitfield Horn Professor Emeritus. In 1993, Watkins's work was included in the White House Collection of American Crafts, earning him international renown.

Since the beginning of his career, Watkins has been inspired by the visual depth of ancient Chinese ceramics. He pays homage to the sancai glazes of the Tang dynasty with the rich interplay of amber and vivid green on the surface of *Bird Basket*. The layering of the glaze and the subtle variations created by the raku firing echo the "layers of remembered images" that form the foundation of Watkins's work.² Vivid memories of his mother and grandmother making soap and washing clothes in a cast-iron caldron are the inspiration for these large, tri-foot, double-walled vessels, while the intersecting lines of a Shinto torii he admired in Japan inform the object's silhouette. The hinted form of the head and neck of a bird in the vessel's handle is based on the graceful movements of the sandhill cranes and Canada geese that the artist has observed on the Texas High Plains. Watkins brings memories and reflections gathered over a lifetime into a tactile, visual synthesis of clay, fire, and glaze.

LRH

¹ James Watkins, *Reflections Made of Memories* (Lubbock, Texas: JCW Clayworks, 2019), 10–13.

² James Watkins, artist's statement submitted for *Different Directions: Coming Together in Clay 4*, San Angelo Museum of Fine Arts, 2005. This work was featured in the exhibition.



Vessel 42, 2005
Stoneware, 18 x 26 x 15 in.
Gift of Irene and Robert
Sinclair 2019.1.33

CHERYL ANN THOMAS BEGAN HER CAREER as a ceramic sculptor with a question: “How thin and how tall can I make a column using the coiling method and what will the results be?”¹ She made large, thin-walled vessels and cylinders by stacking twine-like coils of clay on top of one another, without using slip to adhere them or smoothing the edges. In the kiln, they collapsed back onto themselves, slumped over, pancaked, or buckled. From that narrative of accident, instability, and loss, Thomas discovered the themes that would become the basis of her work.

Vessel 42 was shown in Thomas’s first solo show at the Frank Lloyd Gallery in 2006. In tones of black, white, or grey, her early sculptural pieces remain recognizable as vessels, although they are cracked, slumped, torn, or some combination of the three. *Vessel 42* comprises thousands of small coils, and the accidental buckles and undulations complement the deliberately sloping, asymmetrical rim, an example of the interplay between intention and chance that is inherent in her work.

Over time, Thomas has branched away from focusing on vessels, and her work has become more complex and monumental. She has also incorporated a broader color palette and additional materials, such as bronze and stainless steel. Her more recent work evolved out of her early pieces, as she relentlessly pursued inquiry-driven methods. After her initial focus building and firing impossibly large, thin vessels that collapsed in the kiln, she began experimenting with combining two or more of the resulting forms and firing them again. Thomas found that the fused, stacked, reshaped piece produced a sculptural whole that was greater than the sum of its parts. Throughout her career, Thomas has conscientiously allowed intuition, accident, and the process itself to work with her in the creation of her pieces, which she describes as a “permanent record of my interaction with the material.”²

LRH

1 Cheryl Ann Thomas, “Artist’s Statement,” artist’s website, accessed April 22, 2020, <http://cherylanthomas.com/artist-statement/>.

2 Cheryl Ann Thomas, quoted in “Cheryl Ann Thomas,” Gallery NAGA, accessed April 22, 2020, <https://www.gallerynaga.com/artists-list/cheryl-ann-thomas/>.



Beginning Form-Spiral 06-B-1, 2006
Glazed stoneware,
16³/₄ x 14 x 14 in.
Gift of the artist, in honor
of the USA 2018.16.2

SATORU HOSHINO'S CERAMIC METHODOLOGY is sourced from the postwar Japanese avant-garde Sōdeisha movement, established in 1948, which challenged prevailing Japanese ceramic hierarchies. Centered in Kyoto, the Sōdeisha artists confronted and transformed traditional models, such as mingei folk and rusticated tea ceremony wares. Reacting to the devastating effects of war, the group embarked on personal explorations of abstract sculptural works created through performative actions. Sōdeisha members deconstructed the vessel form through innovative design, shocking the codified Japanese ceramic establishment. At the invitation of cofounder Kazuo Yagi (1918–1979), Hoshino joined the group and participated in the movement from 1974 to 1980.

Born in 1945, Hoshino graduated from Kyoto's Ritsumeikan University in 1971, and he continued to hone his craft at Fujihira Pottery before establishing his own studio. A landslide destroyed the studio in 1986, and the catastrophe drastically altered Hoshino's attitude toward the medium. His interaction with clay became more direct, and he collaborated with the material in an instinctual rather than studied manner.

"I engage in a dialogue with the clay as it sits in front of me, as a soft, flexible lump of matter. This dialogue is carried out through a form of body language: the primitive action of pressing parts of my body (my fingers) against the body of the clay," Hoshino states. "This is not a relationship in which I am active and the clay is passive, even if I am the first to speak. . . . The dialogue can only take place if I empathize with the material, adjusting myself to the time contained in the clay and the rhythms of nature."¹

Asymmetrical in posture, *Beginning Form-Spiral 06-B-1* reveals the artist's hand in the charred monochromatic glaze application, emphasizing the texture and the direct action of the artist with his medium. It creates the effect of a primordial artifact, found rather than manufactured. Hoshino's genius lies in giving agency to clay's inherent nature, with its plasticity recording touch in a singular moment of time.

PH

1 Satoru Hoshino, quoted in "Satoru Hoshino," Frank Lloyd Gallery, accessed December 9, 2020, http://www.franklloyd.com/dynamic/artist_bio.asp?ArtistID=53.



Spring Bird (Wall Plate),
2010
Terracotta, slips, paper
slip, and vitreous engobes,
18¾ x 18½ x 3 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
2014.9

AFTER COMPLETING HER BFA at Carnegie Mellon University in Pittsburgh, Susanne G. Stephenson earned her MFA in ceramics from the renowned Cranbrook Academy of Art in Bloomfield Hills, Michigan. Stephenson and her husband, John Stephenson (1929–2015), who was also a Cranbrook alumnus and well-known ceramicist, settled in Ann Arbor, where he taught at the University of Michigan and she taught at Eastern Michigan University in nearby Ypsilanti.

Stephenson gained attention in the 1970s and 1980s for her powerful, colorful ceramics, inspired by nature and often described as earthy, expansive, explosive, and tactile. Over the course of her career, her work has consistently centered on the exploration of the vessel form and the expression of gesture, which she describes as the energy of natural elements—such as the flow of water—translated into abstraction. Stephenson views gesture as needing three dimensions to be developed. “For me, the canvas is rigid and confining,” she writes. “I am not interested in creating an illusion of space. The clay form for me is a gesture, which carries color in the thickly applied slips. This is the means of my expression.”¹

Stephenson is inspired by the landscapes she encounters in her extensive travels, but *Spring Bird* is part of a series of wall-mounted dish forms that take inspiration from the artist’s backyard garden, a closer, more intimate landscape.² The explosion of color and texture that is characteristic of Stephenson’s work has become even more dramatic over time, thanks to the richness and malleability of the terracotta clay body, brilliancy of low-fire pigments, and dimensionality of paper slip—materials she began working with shortly before making *Spring Bird*. Stephenson takes an up close and personal approach to her work, and her pieces relate to the viewer in a similar fashion.

LRH

1 Susanne G. Stephenson, “Artist’s Statement,” artist’s website, accessed April 22, 2020, http://www.stephensonceramics.com/susie_statement.html.

2 Correspondence between the artist and the author, May 17, 2020.



PETER CALLAS American (b. 1951)

Avalanche, 2004
Wood-fired stoneware,
53 x 26 x 23 in.
Museum purchase with
funds provided by John
and Darlene Williams
2009.10

PETER CALLAS'S FIVE-DECADE JOURNEY IN CLAY has resulted in a matchless body of work of hand-hewn, paddled, beaten, wood-fired sculpture. Like many ceramicists of his generation, he traveled to Japan in the early 1970s, learning about centuries-old pottery traditions and techniques, including anagama firings, single chamber wood kilns. He returned home in 1976 and is credited with bringing the first anagama kiln to the United States, along with the technique of prolonged wood firing.

The artist was attracted to the intensive process of firing over many days and the inherent risk and chance involved. His sculptures are primarily in the yakishime style, unglazed works coated with flying wood ash and the flash marks and patterns of the fire's course. As with other potters who were drawn to Japan for inspiration, his challenge was not to mimic but to forge his own interpretation in a distinctly American aesthetic.

His totemic *Avalanche* is fissured, scarred, and seared, infused with a visceral earthen surface, seemingly extracted as an ancient relic. Abundant in texture and layered in mimicked geologic formation, Callas's art is a vibrant meld of abstract sensibility, intuition, a direct relationship with the materiality of clay, and a penchant for experimentation. His sculpture is a fusion between the maker's spirit and intellect in partnership with the transformative nature of his processes.

Whether small or large, Callas's sculptures are equally endowed with a monumental presence. Tested by time from his tortuous, demanding fabrication and firing process, his primordial sculptures are survivors of an alchemic fusing of clay with fire.

PH



CHRIS GUSTIN

American (b. 1952)

Dimpled Bowl, 2015
Glazed porcelain,
anagama wood-fired,
10 x 21 x 20 in.
Gift of Irene and Robert
Sinclair 2019.1.55

CHRIS GUSTIN WAS PREORDAINED to live a clay-centered life. At a young age, he was employed in the family commercial whiteware ceramic manufacturing business in Los Angeles. As with many sterling ceramicists of his generation, including Akio Takamori, Arnie Zimmerman, and John and Andrea Gill, Gustin studied at the Kansas City Art Institute for his BFA, then completed his graduate studies at Alfred University.

During a critique at Alfred University, the Finnish ceramist Kyllikki Salmenhaara appraised Gustin's pots silently, performing a dance to mutely compare the lines of his work to the mechanics of the body. This instinctive response connecting body to clay continues to propel Gustin's desire to portray human movement in ceramic form.

Gustin's fellow artists from his generation were committed to a postmodernist approach to the vessel, with content riding alongside concept and laden with historical antecedent and personal experience. Debates raged about the new status of clay, devoid of its craft tradition. Galleries, art fairs, and other institutions supporting ceramics rushed to advance the importance of the medium and its expansion into the fine arts. Gustin was looking through a different lens, however, accentuating technique and skillfulness over narration.

Early accolades greeted Gustin's teapot and vase forms, which are recognizable by the bulbous, muscular, segmented biomorphic forms that became his signature style. His later work still resides within a vessel aesthetic but has evolved to evoke metaphorical abstractions of the body.

Dimpled Bowl demonstrates technical prowess applied to anagama-fired ceramics. To fire in these behemoth kilns, the artist must think strategically about form, glaze, and the correct positioning of works to receive the full benefits of heat and ash. Gravity plays a role, with fluxed glazes pooling and documenting unfettered movement. The sensuous surface of the bowl melds its glossy skin with undulating curves and swaying dips, evoking a tidal pool sheltering the ebb and flow of a primordial soup. Gustin's decades-long engagement with the medium marks him as one of America's defining ceramic treasures.

PH



Closed Form with Rattle,
circa 1960–1975
Glazed stoneware,
5½ x 5¼ x 5¼ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.51

HAWAIIAN-BORN AND OF OKINAWAN DESCENT, Toshiko Takaezu had a multicultural upbringing infused by Eastern and Western traditions and heritages. While holding fast to her traditions, she maintained an original voice throughout her career. Possessing a deep understanding of herself and the world, as well as the materials of her art practice, whether clay, fiber, paint, or bronze, the artist always remained true to herself. She welcomed discovery, combining ideas, imagination, mystery, and skill to obtain her unique closed forms. Over a remarkable career spanning six decades, a unity of art, life, and spirit prevailed, enriching an iconic body of work unequaled for its breadth and innovation.

Educated in the midst of the burgeoning postwar craft movement, her training at Cranbrook Academy of Art under the tutelage of Maija Grotell resonated throughout her career. After graduation, she flourished in the milieu of her colleagues at the Cleveland Institute of Art. The so-called Cleveland School included fellow ceramists Russell Barnett Aitken, Paul Bogatay, R. Guy Cowan, and Viktor Schreckengost, among others. Takaezu went on to teach at Princeton University for twenty-five years, retiring in 1992 to devote her energies to studio production, gardens, and mentoring a host of apprentices.

Although never departing from her main direction, a signature series of closed forms slowly evolved over her career. Takaezu's monolithic shapes, regardless of their scale, simplicity of form, or glaze treatment, connect with the viewer on a primal level. *Closed Form with Rattle* can be cradled in one's hand, contained as if a clay koan. It is an object that defies rational thinking, possessing the power to shape one's perception of the world.

Living in a culture embracing rapid technology and change, Takaezu found her true north, meditating on nuances of the everyday down to the finest detail. Devoted to abstraction using a limited vocabulary, she searched for eternal truths and meanings. Her abstracted songs of silence celebrate the totality of her being.

PH



ANI KASTEN American (b. 1976)

Two-Tiered Winter Landscape Vessel, 2008
White stoneware, slip, glaze, oxide pigment, and basalt chunks,
11 x 14 x 14 in.
Gift of Irene and Robert Sinclair 2019.1.47

AFTER COMPLETING AN APPRENTICESHIP with British studio ceramicist Rupert Spira in 2001, Ani Kasten spent five years in Nepal at a centuries-old pottery making center, where she worked with local potters to bring new life and markets to their craft. After returning to the United States, Kasten established her own studio practice, first in California, then in Maryland, finally settling in the St. Croix River Valley of Minnesota, helping build community resources for fellow potters in each place.

Sharing resources with other ceramic artists comes naturally to Kasten, but according to her, she is just paying it forward. She credits her success to the women who mentored and encouraged her over the years. Kasten describes Margaret Boozer as “a vital source of guidance and advice who helped me launch my career in ceramics.”¹

The minimalism and restraint of British studio pottery, coupled with the tactility of ancient handmade wares, are evident in Kasten’s sculptural vessels, along with the earthiness, in a literal sense, of materials dug from the local ground. Kasten created *Two-Tiered Winter Landscape Vessel* during her time working with Boozer in Maryland, where she began combining hand-building and wheel-throwing techniques. She added local clay and rocks to the form, including basalt chunks foraged from a Virginia mine.² In its spare, irregular beauty there is something profound and elegiac about this vessel, a tribute to a snowy landscape in the vein of Robert Frost. Reflected here is what Kasten describes as the “nature of change, the compiling of memory, and a feeling of profound loss—the recognition of temporal beauty bound inextricably with grief.”³

LRH

1 Ani Kasten, quoted in “The Queue: Ani Kasten,” American Craft Council, May 7, 2020, <https://craft-council.org/post/queue-ani-kasten>.
2 Ani Kasten, correspondence between the artist and the author, May 12, 2020.
3 Ani Kasten, quoted in “Ani Kasten,” Northern Clay Center, accessed April 22, 2020, <https://www.northernclaycenter.org/artist/ani-kasten>.



Space Cowboy Series #3,
2011
Glazed porcelain,
21½ x 11½ x 3 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
and John and Darlene
Williams 2011.24

Let me tell you people that I found a new way . . .
—Steve Miller Band, “Space Cowboy”

ART STUDENTS RECEIVING TRAINING in the late 1960s and early 1970s, an era of social, political, and cultural unrest, felt compelled to challenge authority in all forms. Harris Deller was among those who inveighed against the perpetuation of traditional expression, be it in the arts or the political arena.

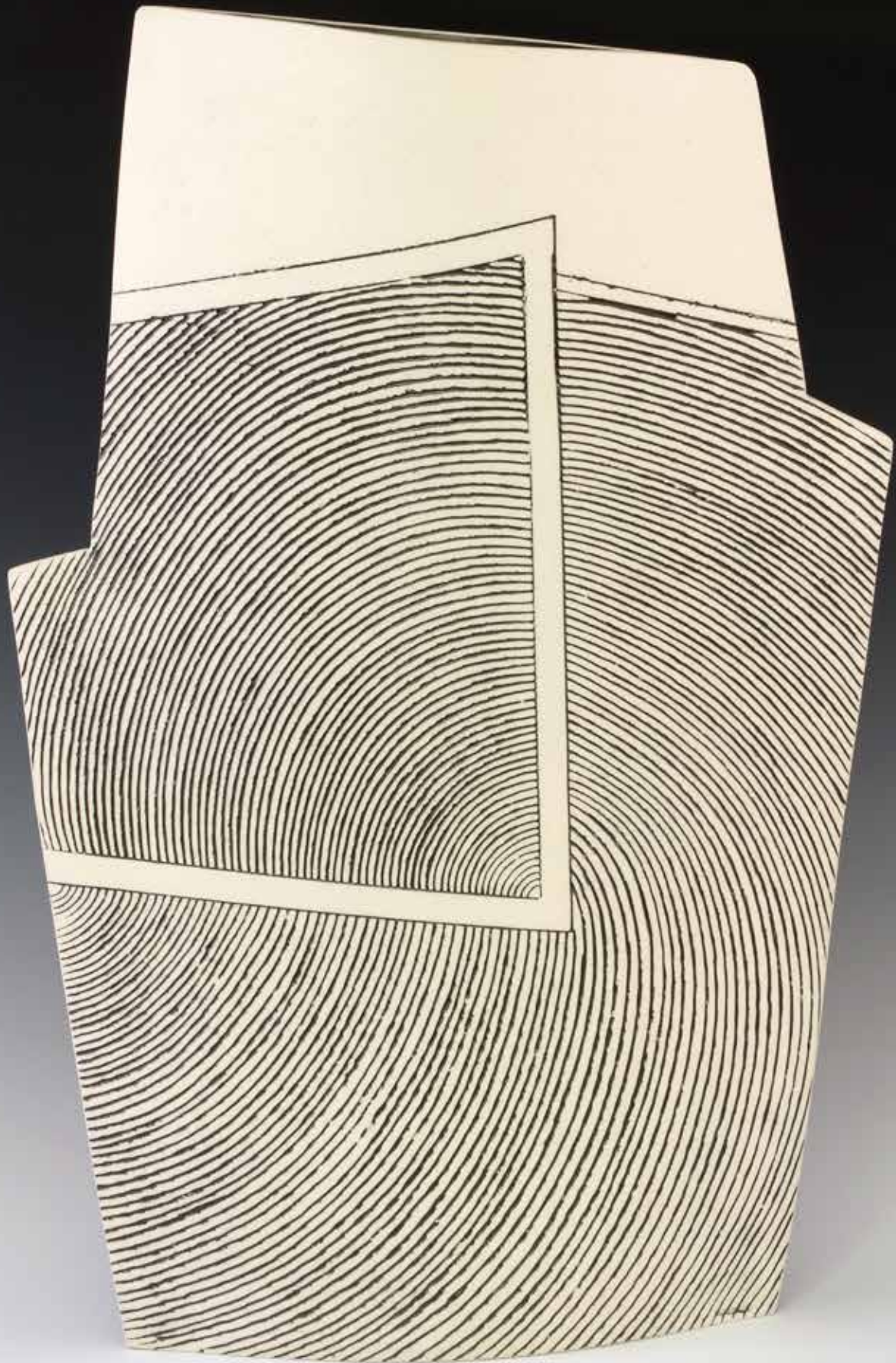
Deller’s practice of suppressing volume derived in part from seventeenth- and eighteenth-century porcelains, particularly those produced at the Sèvres porcelain factory in France. Its stock inventory included mantel pieces, such as urns, clocks, and portrait plates. An interest in German Expressionism guided Deller toward an aggressive handling of clay, and he concurrently admired pop artist Andy Warhol’s use of popular imagery, resulting in pieces with broad appeal.

By design, his chromatic vocabulary is limited, allowing Deller to explore repetitive motifs and glazes. The artist’s most recognizable works are flattened vessels, and the surfaces of his porcelain teapots and vases are decorated primarily with grays and blacks. The works morph between the appearance of two- and three-dimensional objects, altering and at times confounding the viewer’s perception.

In his *Space Cowboy* series, Deller worked with two pliable slabs, building rather than suppressing volume. *Space Cowboy Series #3* is dominated by an incised wave-like surface reminiscent of a fingerprint on a condensed vase form with offset shoulders. The surface is broken by a stark outlined square, which wraps around the work, giving rise to the blank neck and mouth of the vessel. The artist’s exploration of organic natural lines, contrasting with symmetrical forms, creates a duality suggesting the rational and the illogical, reflecting the artist’s interest in human contradiction.

Deller has pursued a highly personal exploration of line, shape, and structure, juxtaposing disparate elements to stimulate our visual senses. The functionality of the works is illusionary, an optical reimagining of ceramic histories, created from thrown cylinder forms, stacking and restraining the vessel’s volume.

PH



GUSTAVO PÉREZ

Mexican (b. 1950)

Untitled Vessel, 1998
Glazed stoneware,
9 x 11 x 11 in.
Gift of Irene and Robert
Sinclair 2017.5.24

MEXICAN ARTIST GUSTAVO PÉREZ'S ceramic vessels have developed and evolved over the last five decades through his persistent attention to detail matched by increasing skill. His trademark is the predominance of exacting linear motifs on the clay's surface. With the precision of a surgeon, Pérez cuts and incises his vessels, imbuing them with a visual acuity akin to music—not surprising for an artist who is also an avid listener of classical music.

Beginning his studies in engineering, mathematics, and philosophy at the University of Mexico, Pérez became acquainted with ceramics while attending classes at the Escuela de Diseño y Artesanías in Mexico City from 1971 to 1973. The artist lives and works in Xalapa, the capital city in the central Mexican state of Veracruz, and spends part of the year in France. Incorporating his former studies with a newly found passion for clay, he pursued the life of a studio artist, subsequently earning numerous awards and a world-wide following.

Pérez intuitively synthesizes his appreciation of architecture, dance, literature, and music, conjuring symmetrical and asymmetrical patterning that incorporates detailed lines with small ruptures, adding depth to the work. *Untitled Vessel* confirms the artist's mastery in the transformation of a largely unglazed stoneware exterior into a vehicle of engagement. The gorged buff clay appears as if natural stone with irregular shapes meticulously inscribed with a dark interior glaze. Coaxing and peeling back the clay at certain interstices, the artist produced star-like pronunciations that activate the skin of the vessel and subtly enhance its volume.

With his prodigious work ethic, Pérez and his career trajectory reflect a commitment to decades-long uncompromised visual exploration. His life work is a continuing dialogue with his chosen material, articulated with beauty and introspection.

PH



Hiroshima, 1983
Stoneware with glazes,
stains, 15½ x 14 x 14 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.7

AFTER THE SAN FRANCISCO ARTS COMMISSION'S stinging rejection of his public sculpture portraying the city's assassinated mayor, George Moscone, in 1981, and the heightened military rhetoric of President Ronald Reagan, Robert Arneson began transforming common, ordinary cylinders into powerful statements against nuclear war and other perceived injustices. Previously associated with more scatological pursuits, the artist's gaze turned inward.

Acknowledged as the founder of funk ceramics, Arneson taught from 1962 to 1991 at the University of California, Davis, which became the epicenter of the movement. The compelling history of funk ceramics in the San Francisco Bay Area is one of a ceramic revolution spawned from artistic, political, and social undergrounds, applied to a field historically dismissed as mere craft. Funk artists raised questions that still reverberate. They displayed little respect for traditional craftsmanship and pottery, producing work inspired by the historical avant-garde of Dada, surrealism, and pop art. The movement accomplished these aims with a decidedly West Coast twist, shaped by countercultural aesthetics influenced by earlier Beat culture.

The dulled, scorched-earth, variegated surface of *Hiroshima* rests on legs of skulls. The object is stamped "Hiroshima, Ground Zero" and "August 6, 8:20 A.M., 1945," and the perforated surface can be read as bomb craters—or holes in our universal souls. The charred lid replicates the grid of urban streets, an X designating the target site, with rivulets of blood flowing through the city.

Arneson never shied away from controversial topics. He directly confronted subjects of political injustice, race relations, and the ravages of war and disease in his art. The artist resisted the status quo, manifesting novel modes of ceramic expression. In the early 1970s, Arneson began experimenting with self-portraiture, examining the foibles of the human condition, especially his own. Nothing was sacred in Arneson's worldview. His voice, guided by a gifted hand, expressed observed injustices laced with barbed opinions on the dire consequences of herd mentality.

PH



WOUTER DAM Dutch (b. 1957)

Red Shape, Red Form,
1998
Ceramic with stain,
8 x 12 x 9 in.
Gift of Irene and Robert
Sinclair 2012.24.3

THE DUTCH ARTIST WOUTER DAM was encouraged at an early age by his architect father to appreciate the beauty of various forms in space. Urged to continue his explorations, the artist entered the Gerrit Rietveld Academie in Amsterdam, studying with master ceramist Jan van der Vaart. He soon realized he was not interested in the production of functional ware, instead focusing on abstracted objects and their relationship to the space they inhabit.

Dam begins his creative process by constructing numerous cylinders on the potter's wheel, then deconstructing the thrown forms into cut and folded irregular shapes, combining them into planar angles and dispelling their original symmetry. The works suggest containment and echo the classical format of historical pottery, leaving room for intuitive forays into modern design. The artist does not title his pieces, bypassing narrative description and leaving viewers to discover their own interpretations.

“The objects I create are minimalist at first glance, yet intriguing, leading your eye around the soft curves and sharp edges, pleasing in a meditative way, slightly hinting at classical ceramic shapes and plant structures,” Dam writes. “Every object I create is slightly different, each one a step in a long line of development, a subtle variation on the same theme. My search is for a very personal kind of perfection, I look for a certain tension in the work, beautiful and fascinating in equal measures.”¹

In *Red Shape, Red Form*, familiar and ambiguous elements intertwine. The artist imbues his works with an imprecise rendering of a utilitarian vessel to allow his audience to imagine an implied functional form. Is *Red Shape, Red Form* a Neolithic dwelling, a seed pod, or perhaps an ancient abandoned ship? The monochromatic surface amplifies cast shadows, providing clarity and evenness of form despite the inherent subtle curves and bulbous shapes.

PH

¹ Wouter Dam, quoted in “Wouter Dam,” Taste Contemporary, accessed October 18, 2020, www.taste-contemporary.com/wouter-dam.



RICHARD DEVORE American (1933–2006)

Untitled #608, circa 1989
Glazed stoneware,
7½ x 9 x 9 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.19

RICHARD DEVORE was a much admired artist with a signature style who pursued a limited range of vessel forms, including tall vases, shallow dishes, and low bowls with variations of undulating folds, subtle ripples, and softened bulges. Unlike many of his contemporaries, DeVore rebuffed the notion of categorizing his work as sculpture, identifying it as pottery and embracing the medium's long history.

DeVore earned a B.Ed. with an art major from the University of Toledo in 1955, then studied with the modernist potter Maija Grotell, a Finnish émigré known for her beautifully glazed bowls and vases, at Cranbrook Academy of Art, where he received his MFA in 1957. In 1966, DeVore became head of the ceramics department at Cranbrook, and in 1978, he joined the Colorado State University. He remained in Fort Collins until 2004.

There is a vocabulary of majestic simplicity in his body of work fashioned over a storied career. This vocabulary enabled the construction of vessels that quietly sing and pay homage to the human body and abstract geologic formations. Like many artists working with clay—Wayne Higby and his raku landscape bowls come to mind—DeVore never abandoned the container form, using it as an aesthetic springboard in service to sensuous corporeal forms. Using satiny matte glazes with crackled surfaces conjuring aged skin or barren terrain, he evoked a nuanced suppleness of flesh tied to no specific gender.

Untitled #608 is a voluminous rounded bowl with an irregular pinched rim folded on one side. The rim acts as a vantage point, with one peering over the horizon to glimpse the interior. An irregular circular excavated bottom lies inside the vessel, a double-walled abyss whose void extends to infinity. Bowls have been used as potent symbols for the transportation of nourishment throughout time. DeVore created tactile vessels that hold our attention, becoming metaphors of human vulnerability. They offer abstract meanings and interpretations of history, both contemplative and mysterious.

PH



ANNA SILVER

American (b. 1935)

Untitled Handled Vessel,
1983
Earthenware,
14½ x 11½ x 10 in.
Gift of Garth Clark and
Mark Del Vecchio 1999.8.18

ANNA SILVER SPENT THE FIRST PART OF HER CHILDHOOD in Michigan and Toronto, but when her father visited a relative in Los Angeles during the winter and saw the orange trees, he decided to pack up his family and move. Silver has called sun-soaked Los Angeles home ever since.¹ She studied at the University of California, Berkeley, and Los Angeles, as well as the Art Students League in New York. Silver also studied with painter Fernand Léger in Paris, before returning to Los Angeles to attend the Otis Art Institute (now the Otis College of Art and Design). The artist began as a painter, but after experimenting with a variety of media, she turned to clay in 1975. She is known for her oversized ceramic forms—often inspired by classical vase shapes—decorated with vibrant, colorful, abstract designs.

Silver's work is informed by a wide variety of influences, including the ceramics of the groundbreaking group working at Otis during her studies, including Peter Voukos, Michael Frimkess, and Paul Soldner. But the most recognizable antecedents are ancient Greek pottery and abstract expressionist and French modernist painting. Silver particularly cites the color-rich palettes of Henri Matisse and Pierre Bonnard as influences in her surface decoration, but her work also clearly pays homage to Léger's primary color schemes and bold, directional lines.

Untitled Handled Vessel, with its off-kilter neck-amphora shape and lively abstract decoration, is an early example of Silver's hallmark style. Her unique aesthetic—playful and organic—asserts itself in the squiggly lines and amorphous, automatism-style figures superimposed on bright, saturated colors. It is formally beautiful without taking itself too seriously, a difficult feat but one that Silver has mastered over the course of her illustrious career.

LRH

1 Avishay Artsy, "Oversized Ceramics—and Energy to Match," *Jewish Journal*, February 16, 2017, https://jewishjournal.com/culture/50_plus/215186/oversized-ceramics-energy-match/.



Boat Vessel Form - 'Form and Chaos', 1998

Stoneware 12 x 15 x 8 in.
Gift of Irene and Robert
Sinclair 2012.24.1

ENGLISH STUDIO POTTER AND PAINTER Jon Middlemiss grew up on his family's farm in Yorkshire, and he studied at Scarborough College of Art and Exeter College of Art and Design. His bold, vaguely cubist ceramics are informed by his explorations of Eastern and Western spiritual traditions through meditation and contemplation, which have also helped him reconnect with the natural world that intimately surrounded him in childhood.

Interested in contradictions and dualities, Middlemiss experimented with optical illusion and the play between line and form in works such as his *Optical Vessels*. A deeper investigation of polarities led to the *Boat Vessel* series. It occurred to Middlemiss that polar opposites need to be brought together with a guiding element, so he began making the *Boat Vessels* directional, with a pointed suggestion of a prow at one end and a raised "helmsman" at the other.¹

Form and Chaos references a binary concept that diverse philosophies and religions have explored over thousands of years, reflected in the surface decoration and the form of this vessel. Ordered geometric shapes emerge from a deeper blue that suggests cosmic protoplasm or "the surface of the deep" described in chapter 1 of Genesis. The form of the vessel takes on different aspects when viewed from different angles, but in the end, the eye is always directed upward by the triangle that decorates the helmsman. Middlemiss is fascinated by how a viewer's perception of an object or scene can be altered dramatically in a single moment, so he leaves viewers to interpret and enjoy his works as their perceptions shift and their minds process the sensory information.

LRH

1 Jon Middlemiss, correspondence between the artist and the author, May 15, 2020.



Ashanti, 1999
Glazed stoneware,
9½ x 11 x 11 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.54

ARTISTS COME TO THEIR PASSION in many ways, some instantly in a moment of illumination. But Robert Chapman Turner's initiation was a predetermined attempt to forge community, based on morality shaped by Quaker belief. Part of a generation of postwar craftsmen seeking new beginnings after a turbulent period in American history, Turner joined other members of his generation in reevaluating the past in search of renewed purpose and direction.

Trained and based in Alfred, New York, his early utilitarian pots were informed by the prevailing popularity of Asian, Scandinavian, and modernist design. Armed with the skills of a professional ceramicist, he created unpretentious pots that served a functional purpose. Turner established a modest Pot Shop at Black Mountain College from 1949 to 1951. The college was legendary for its innovative forays into experimental artistic practice, serving as a springboard for the innovative work of Peter Voulkos, but Turner never felt the environment suited him.

Travels in the American Southwest, Africa, and Europe provided inspiration for new forms, as Turner began to transition from craftsmen to artist. Objects in the *Ashanti* series, commenced in the early 1970s, comprise two primary parts: a jar with wide base and a lid with a handle. Turner developed the bell-like form after several trips to Africa with his wife. He was struck by many aspects of West African cultures, but it was the shape of thatched roofs on conical dwellings that resonated most within his artistic soul.

This *Ashanti* epitomizes the series with its monochromatic glazes and surface markings developed over years of practical and contemplative investigation. The earthen bronze-like finish is dominated by a strapped appendage scarified by impressed designs and nubbins of clay. The jar is topped by Turner's signature lid, bearing his trademark double-looped handle. The work is sandblasted, giving the surface an ageless light-absorbing quality. Derived from a specific geography and culture, Turner's inventive adaptations wear a timeless cloak, woven by keen observation and a graceful spirit.

PH



Untitled, 1973
Glazed stoneware,
24½ x 14½ x 14½ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.56

THE ENFANT TERRIBLE of twentieth-century American studio ceramicists, Peter Voulkos upended the pottery world in the early 1950s with his deconstructed vessels and monumental sculptures. His path to clay glory began modestly. Growing up in Bozeman, Montana, of immigrant Greek parents, he surreptitiously discovered the pottery studio at Montana State College. Frances Senska (1914–2009), who had attended Bauhaus master László Moholy-Nagy’s School of Design in Chicago, soon recognized his extraordinary talent.

Voulkos and fellow Montana art student Rudy Autio became the first resident artists at the Archie Bray Foundation for the Ceramic Arts. Under brickmaker Archie Bray’s watchful eye, they developed skills that served as the foundation for their illustrious careers. At Black Mountain College, Voulkos met and interacted with the leading avant-garde artists of the day, and during his ensuing trip to New York City, he met several groundbreaking abstract expressionist painters. These experiences gave Voulkos the courage to blaze new paths in ceramic history.

Untitled is a continuation of the blackwares series first exhibited in 1968 at the Quay Gallery in San Francisco. The nineteen works on display, all glazed black with an iron-rich slip, marked Voulkos’s return to clay after a turn to metal sculpture. In reviewing the Quay Gallery exhibition for *Craft Horizons*, Jim Melchert, a former student of Voulkos, opined, “The group is composed of the most haptic pottery I’ve seen in a long time; it wouldn’t surprise me if the pots were made in the dark.”¹

The base of Untitled is a loosely thrown swelled form accompanied by a crude chimney-like neck of near equal proportion. Despite Voulkos’s attack on the surface with the gestural markings that became his trademark, the overall monochromatic surface harmonizes the work. A rough-hewn X marks a ruptured opening that renders the interior space visible. Scratched, gouged, and violated, the works from this period opened the door to his seminal stacked vessels, a form Voulkos mined until the end of his brilliant career.

PH

1 Jim Melchert, “Peter Voulkos: A Return to Pottery,” *Craft Horizons* 28, no. 5 (September/October 1968): 21.



KURT WEISER

American (b. 1950)

Untitled Vase, 1981
Cast glazed porcelain,
15½ x 8 x 8 in.
Gift of Garth Clark and
Mark Del Vecchio 1999.8.4

A PRECOCIOUS TALENT YET INATTENTIVE STUDENT, Kurt Weiser was happier doodling than adhering to a structured learning environment. After dropping out of high school, at the encouragement of his parents he enrolled at the Interlochen Arts Academy in Michigan where he found his love of the ceramic medium and graduated with distinction. He continued his ceramic studies under the tutelage of Ken Ferguson at the Kansas City Art Institute, receiving his BFA. Weiser then earned his MFA at the University of Michigan in 1976.

The artist was the resident director of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana, from 1979 until 1988, which allowed him the freedom to experiment with a wide range of firing techniques and forming processes. Whether making functional pottery reminiscent of Song dynasty ware or Bizen pottery, Weiser displayed technical virtuosity and an adept handling of clay, be it porcelain, earthenware, or stoneware.

Toward the end of his Archie Bray directorship, Weiser contemplated a seismic alteration. No longer satisfied with regimented production pottery, partly necessitated by stewarding the finances of the foundation, he redirected his attention to cast porcelain vessels, such as Untitled Vase. The series was inspired by disparate sources including the vast Montana landscape, Inuit stone carvings, constellations, and historical maps. Spraying barium-rich saturated color glazes on porcelain blanks, he sgraffitoed scribed lines through the glaze and embedded fired glaze chips. Equally historic and fresh in appearance, this vase with jet-black glaze evokes the feeling of gazing upon a stilled night sky.

A consummate artist who is now recognized for his surrealist china painted vessels, Weiser recalibrates his production to meet the fluid pursuits of his stellar career. While undertaking changing bodies of work, he nimbly employs new processes to realize his artistic vision. An unassuming genius and an iconoclast pursuing an individualistic course, Weiser is consistently pushing a centuries-old medium forward.

PH



DAVID SHANER

American (1934–2002)

Lotus Flower, circa 1990s
Glazed stoneware, wood-fired, 5½ x 19 x 19 in.
Gift of Daniel J. and Edith A. Ehrlich 2017.7.49

DAVID SHANER WAS TRAINED AT the New York State College of Ceramics at Alfred University, the preeminent American institution for advanced ceramic training. The studio program was Bauhaus-inspired, with an emphasis on clean, simple, designs with a solid grounding in technical knowledge and craftsmanship. During the formative years of his studies, he developed a thesis focused on the integration of man and nature in a rapidly changing environment. Trained in mid-twentieth century European modernist traditions, with emphasis on design, technique, and functionality, Shaner nevertheless developed an original voice in the studio ceramics movement, foregoing the fashionable to seek a singular artistic vision.

Shaner was the director of the Archie Bray Foundation for Ceramic Arts from 1964 to 1970, then moved to a studio in Bigfork, Montana. His ceramics are well crafted and primarily utilitarian, reflecting an archaic classicism that is economical in scale and proportion. Reductive forms and a sense of harmony became hallmarks of his work. During the harsh Montana winters, Shaner departed from his standard line of production to focus on sculptural forms, including a series of chimneys, kivas, and basins.

Lotus Flower is part of the artist's *Cirque* series, inspired by the geologic land formations in Glacier National Park, located near his home and studio. The organic disk-like form undulates with soft folds and ridgelines, analogous to time-worn erosion. The bottom of the basin is embedded with a circular bloom, centering the viewer's focus. Glazed with his signature black Maria glaze, named in honor of Maria Martinez, the famed potter of San Ildefonso Pueblo in New Mexico, the iridescent hue of the crystalline black surface unifies the diverse elements in the work.

In Shaner's worldview, there is no boundary between life and nature, and the two are so intertwined as to become one. An avid gardener, he followed the natural rhythms of life, pursuing an uncommon personal vision through a process of careful observation.

PH



The Skin of the Earth, 2011
Stoneware, slips, and
glazes, 13½ x 13½ x 7 in.
Gift of the artist through
the International Academy
of Ceramics 2013.1.10

WITH A BACKGROUND IN ARCHITECTURE AND URBANISM, Mexico City artist Gloria Carrasco reflects on the built environment, the structures of nature, and the tenuous relationship between the two. Carrasco worked as a practicing architect and as a professor at the Universidad Nacional Autónoma de México and the Instituto Politécnico Nacional for many years before beginning her studies in ceramics in 1991. She is now recognized as one of Mexico's leading ceramic artists.

Carrasco is known primarily for sculptural ceramics and installation projects, where she combines geometry with organic contours and earthy colors. "I'm interested in the expressive force of nature, its tensions, instability, its constant mutations and the abstract qualities of its structures," she writes.¹ Ceramic inherently lends itself to the portrayal of natural forms and forces, as it is the earth itself that yields the material. Carrasco loves the natural color of the clay and adds minimal color to her work, if she adds color at all.² *The Skin of the Earth* is a clever title, referencing both its material—clay—and the dynamic surface of our planet. Its sloping sides and granular surface, and the way the light catches the curving edges, call to mind windswept, ever-shifting sand dunes. Carrasco later used similar forms as repeating elements in the 2012 installation *Landscape of Sand and Wind*.

For Carrasco, a common element between ceramics and architecture is the vital relationship between space and substance, where the enclosed space is just as essential to the design as the material that encloses it. *The Skin of the Earth* seductively embraces the space it contains within its undulating form, and the bottom of the vessel is not entirely flat; each end is pulled up, so it appears it could rock back and forth. This sculptural vessel intimately interacts with the space within it and around it, as a stationary object that is visually kinetic.

LRH

1 Gloria Carrasco, "Artist Statement," artist's website, accessed April 22, 2020, <https://www.gloriacarrasco.com.mx/en/node/490>.
2 Gloria Carrasco, "Statement," in *New World: Timeless Visions, International Academy of Ceramics Members' Exhibition* (Geneva: International Academy of Ceramics, 2012), 37.



Jardiniere, circa 1980
Glazed earthenware,
9½ x 15½ x 8 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.60

When I started out, ceramics was not even a material you made art out of. People might have liked what I was doing, responded to it, bought it, eaten off of it, but it had nothing to do with being an artist—it was about being a craftsman.

—Betty Woodman¹

From her roots in functional ceramics to her well-known multipart glazed sculptures in vibrant Mediterranean colors, Betty Woodman's formidable six-decade career encompassed all the aspirations of what twentieth- and twenty-first-century pottery could and should be.

Woodman's interest in clay began as a teenager. She began her formal education at the School for American Craftsmen, then located in Alfred, New York, one of the most influential East Coast academic institutions for crafts in the 1950s. In 1952, she traveled to Italy at the urging of a professor, where her exposure to centuries-old traditions in clay awakened her to new possibilities.

When her painter husband, George Woodman, accepted a teaching position at the University of Colorado, Boulder, she set up a pottery studio, taught classes at the Boulder Parks and Recreation Department, and began producing tableware for an appreciative local and regional audience. Her working method never competed with the precisionist modernist sensibility popular in Alfred's ceramic program; she preferred wheel-thrown works dressed in casual eloquence.

Woodman possibly produced *Jardiniere* in Italy during a period presaging her later painterly works. The oversized cut and altered wheel-thrown handles were her hallmarks at the time. Applied and scored appendages wrap around the perforated surface, exuberant in the plastic quality only clay affords.

Woodman became one of the preeminent figures in postwar American art, an era that saw ceramics assume a new vocabulary, equating it with painting, sculpture, architecture, and the other fine arts. Her substantial talent was on full display during a 2006 retrospective at the Metropolitan Museum of Art, New York, the first exhibition dedicated to a living female artist at the museum. Cutting a wide swath through art-historical precedents, her inventive forms marked her as an incredible talent with a ferocious curiosity.

PH

¹ Betty Woodman, quoted in Hannah Ellis-Petersen, "Sculptor Betty Woodman at the ICA: 'Ceramics Was Always a Macho World,'" *The Guardian*, February 3, 2016, <https://www.theguardian.com/artanddesign/2016/feb/03/sculptor-betty-woodman-ceramics-was-always-a-very-macho-world>.



PETER PINCUS

American (b. 1983)

Decanter and Cup, 2014
Colored porcelain,
Bottle: 12½ x 5½ x 5¼ in.,
Cup: 3¾ x 4¾ x 4¾ in.
Museum purchase with a
grant from Art of the Pot
2014.4

PETER PINCUS WAS FIRST INTRODUCED TO CERAMICS in high school, and he became a focused, dedicated student, taking classes at Genesee Pottery in Rochester, New York, and earning his BFA and MFA from Alfred University. Between his undergraduate and graduate degrees, Pincus held a residency at the Mendocino Art Center in California. He settled in Penfield, New York, where he operates his studio.

Pincus describes his eye-popping porcelain works as “three-dimensional paintings,” and he delights in the fact that they are both functional and visually dazzling.¹ His working process is mind-bogglingly complex and intensive; each stripe of vibrant color results from a separate pouring of slip into the same section of a mold. The forms are multifaceted, as is the design—an audacious combination. “I elect to stage conflict by introducing an assertive color field to an equally emphatic form,” Pincus writes. “This friction augments and enriches perceptions of space.”²

Since 2014, when he made this decanter and cup set, Pincus’s forms and surface designs have become remarkably more complex, with the addition of gold luster to many pieces, as well as colored stripes that occasionally become wavy ribbons in relief from the surface. These recent works include sculptural arrangements of large, decorative urns in the classical tradition, with intricate composite profiles that are canvases for arrays of flamboyant patterns against panels of solid, saturated color, as well as tall cylindrical vessels standing in a row, so multifaceted and colorful they look like the beautiful offspring of a game of Jenga and a book of paint samples. In Pincus’s work, the marriage of form and surface is eminently successful. Two strong personalities seldom make a good match, but Pincus is dedicated to making the exception.

LRH

1 Peter Pincus, statement submitted for the Art of the Pot Austin Ceramic Studio Tour, May 10–11, 2014.

2 Peter Pincus, “Statement,” artist’s website, accessed July 27, 2020, <https://peterpincus.com/>.



JOHN GILL

American (b. 1949)

Untitled Vase, 1995
Glazed stoneware,
26 x 24 x 16 in.
Gift of Irene and Robert
Sinclair 2012.24.24

JOHN GILL FOUND IT DIFFICULT TO OVERCOME THE CHALLENGES of dyslexia in a traditional academic setting, but he was fortunate to secure the understanding of a high school English teacher, who enabled him to succeed academically and creatively. When read to aloud, Gill could visualize sculptural objects. Under the tutelage of Ken Ferguson at the Kansas City Art Institute, he decided to pursue a career in ceramics.

Ferguson instilled in his students the importance of familiarizing themselves with the canon of ceramic history, encouraging field trips to the Nelson-Atkins Museum of Art. Gill was keenly drawn to English porcelains and pottery from Persia. Kurt Weiser, a fellow classmate and now noted ceramicist, stated that Gill was a highly productive hand-builder, approaching clay as origami by folding thin slabs of clay into myriad forms. After graduation, Gill attended Alfred University, where he and his wife, Andrea Gill, currently teach.

“In my work I try to utilize simple techniques,” Gill states. “This allows for freedom of ideas and process. Shape, form, use, and color inform and question other possibilities. My work uses shape and form to inflate color. Working within the realm of function expands the potential. History of ceramics, painting, and sculpture collide. Clay has a simple directness—it prints beautifully.”¹

Gill is noted for his teapot, vase, and ewer forms, animated by oversized handles and spouts, which give each work a singular personality. He constructs preliminary paper maquettes to determine potential angular and color choices. With the surety of a skilled surgeon, Gill cuts and shapes, coaxing forms from thin slabs of clay, similar to the machinations of a tinsmith or tailor.

Untitled Vase invites a cubist interpretation, with the accentuated planar shapes and vivid colors demonstrating Gill’s design mastery. The buff zigzagging central motif serves as a steady anchor for the overall vase. Gill summons visual delights by melding geometric spectrums with luscious glazes.

PH

1 John Gill, “Artist Statement,” Harvey Preston Gallery, accessed October 18, 2020, <http://harveypreston.com/artists/john-gill/>.



Object Memory 1
(*Remembering Breakfast*),
2018
Glazed earthenware,
Mug: 5 x 6½ x 4¼ in.,
Bowl: 3¼ x 7½ x 7½ in.
Museum purchase with
funds provided by Pat and
Lee Moore 2018.8

TYLER QUINTIN BEGAN HIS UNDERGRADUATE STUDIES in the art department at Washburn University in Topeka, Kansas, by focusing on drawing, but he explored a wide range of media, considering how different artistic processes inform one another. He settled on ceramics and produced primarily figurative work until he was introduced to the unusual hand-building techniques of Lauren Gallaspy.

From Gallaspy, Quintin learned that by using bone-dry clay and slip he could build delicate, intricate ceramic frameworks. His focused exploration of this technique led to the *Object Memory* pieces, which Quintin identifies as marking “the most pivotal turning point in my body of work and conceptual thinking.”¹ He calls these hollow, lattice-like effigies of everyday functional objects “three-dimensional line drawings.”² They offer something that is familiar yet missing information, inviting viewers to fill in the gaps with their own memories and associations.

The exploration of the conceptual and sculptural potential of vessels that began with the *Object Memory* pieces has developed into Quintin’s current body of work, which references themes of identity and cultural heritage. Quintin describes himself as “Korean American with an entirely American upbringing.”³ When faced with the question “What kind of Asian are you?” Quintin sometimes feels a sense of otherness, but at the same time, he feels completely disconnected from his Korean heritage. This paradox of identity is the basis of the sculptural works where he reproduces traditional Korean ceramic forms and patterns but with parts missing, or in hollow effigy, or both. “All of these approaches that look Asian but are not quite in line with tradition are a means to get the viewer to look beyond their first impression of the object,” he writes. “I hope these interactions act as a metaphor for getting to know an individual beyond appearances.”⁴

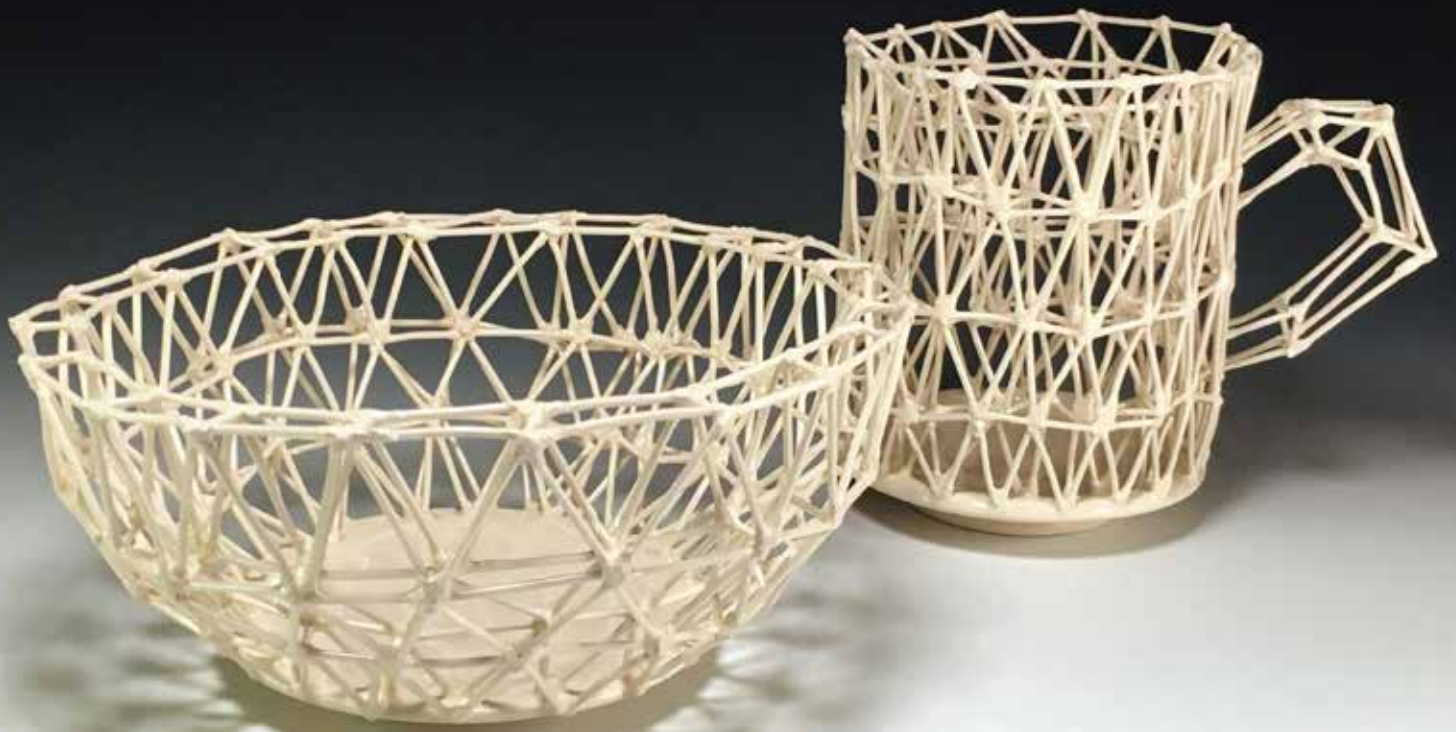
LRH

1 Tyler Quintin, correspondence between the artist and the author, May 15, 2020.

2 Tyler Quintin, quoted in “Tyler Quintin Scaffolding Pendant,” Arrowmont School of Arts and Crafts, accessed November 29, 2019, www.arrowmont.org/product/tyler-quintin-scaffolding-pendant.

3 Tyler Quintin, “Artist Statement,” artist’s website, accessed November 29, 2019, <http://www.tylerquintin.com/artist-statement>.

4 Quintin, “Artist Statement.”



Fission #4, 2017
Porcelain paperclay,
11 x 10½ x 9½ in.
Museum purchase with
funds provided by Pat and
Lee Moore 2018.11

WHETHER PEERING THROUGH A MICROSCOPE or poring over images in a book, Shiyuan Xu draws inspiration from her research into scientific phenomena of cellular structures found in living organisms. Drawing from these building blocks of life, the interdisciplinary artist melds science and the visual arts, gaining insights into patterns, shapes, and textures rarely seen but manifested in her sculptural ceramics. Trial, error, and chance allow for discovery and unanticipated opportunity.

Using porcelain paperclay to ensure stronger tensile strength, Xu constructs extraordinarily complex forms that seem to defy gravity. Creating volume with cut slabs, her weblike structures, oozing with drippy glaze, draw inspiration from cellular or microscopic imagery. “What fascinates me about these structures is the degree of complexity within such basic, tiny life forms that provides evidence of their growth, expansion, and decay with such extraordinary beauty,” Xu says. “It amazes me how nature is constantly at work when I study these microscopic images, and it keeps me coming back to look at them over and over again.”¹

As a graduate student in ceramics at Arizona State University, Xu participated in a collaborative research project with the School of Life Sciences, providing her with the use of high-resolution scanning electron microscopy (SEM). The arts and sciences strive to represent truths through different means. Under the microscope, a world unseen by the naked eye was revealed.

Born in Hangzhou, China, an area famous for the cultivation of Longjing green tea, the artist examined this plant’s leaves under the microscope. *Fission #4* is a two-part sculpture showing the fusion of complex structural relationships abstracted in an enlarged molecular form. With unctuous flowing blue and white glazes stitching together the base and top elements, the blue coloration reflects Xu’s Chinese cultural heritage and associations with healing, trust, and calmness. Given the hard- and soft-edged architecture of *Fission #4*, the artist establishes aesthetic unity by flipping its separated fired elements and rejoining them through glazing. Xu’s ongoing artistic inquisitiveness into the building blocks of life trigger our imagination on a grand scale.

PH

1 Shiyuan Xu, “Resident Artist Shiyuan Xu on Inspiration and Process,” interview by Claire Alderson, Houston Center for Contemporary Craft blog, July 12, 2017, <https://crafthouston.org/2017/07/resident-artist-shiyuan-xu-on-inspiration-process/>.



NINA HOLE Danish (1941–2016)

Untitled from the *Tower*
Series, circa 2001
Glazed ceramic,
20½ x 20 x 11½ in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.29

The mystery of life and death catches the attention of an artist that constantly seeks answers to the great existential questions: Why do we exist? Where are we going? What is the meaning of it?

—Marlene Leerberg¹

NINA HOLE'S CERAMIC SCULPTURES are informed by many sources, but the Danish native's early years were marked by an appreciation of her country's archetypal architecture and design. After initial studies in Copenhagen, she traveled to the United States in 1969 and realized that the freedom of the American ceramic scene could open new possibilities in her art not possible within the functionalism of Danish design craft. Her decade in the United States bore fruit, providing a pathway to her future artistic trajectory.

Upon her return home, Hole began promoting new currents in ceramic thought, galvanizing artists and helping establish institutions, which paved the way for Danish ceramic artists to converse with the international clay community. In her work, she started focusing on columns, towers, houses, urns, and ships, finding commonalities between humans and the structures they create. At the heart of her work was the questioning of memory, culture, and existence.

In the 1990s, Hole started gaining wide recognition for her *Fire Sculptures*, monumental site-specific clay structures blanketed with high-temperature refractory fabric. A support crew numbering dozens was required to fire the kiln-sculpture. These performative pyrotechnic happenings revealed Hole's holistic approach to art. They were an amalgam of earth and fire, spirit and body, endowed with forces that bind us together across time and culture.

This Untitled sculpture from the *Tower* series explores the interrelationship of old church structures with their natural surroundings. Abstracted in form, the tenuous tower balances tension and harmony. The work suggests a decaying structure in ruinous decline, or perhaps a foundational disarray. Using architectural forms, especially churches, as springboards, the artist intuitively investigated what buildings can tell us about ourselves.

PH

¹ Marlene Leerberg, *Nina Hole Retrospektiv* (Middelfart: Danmarks Keramikmuseum, 2008), 16.



Formal Invitation, circa
2004
Glazed earthenware,
antique Greek tassels,
15³/₄ x 6 x 6 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
2005.5

WHILE IN GRADUATE SCHOOL at the University of California, Los Angeles, William Wilhelmi received a grant to teach ceramics to underprivileged teens in La Paz, Baja California Sur, Mexico. His students asked him to sculpt an animal. He initially responded, “I don’t make animals,” but then he relented and modeled a fantasy creature that was part dinosaur, part Gila monster. This incident became the origin of his signature “monsters” that have appeared in his work ever since, though the figures have become more anthropomorphic over time.¹

After finishing his MFA, Wilhelmi established his studio in Corpus Christi, Texas, starting out in a renovated Gulf gas station. He developed a whimsical, accessible aesthetic that has made his functional and nonfunctional work appeal to a wide audience. He is best known for his Texas-inspired ceramic cowboy boots—a pair resides in the collection of the Smithsonian American Art Museum—and for the quirky monster figures, which add a humorous, attention-grabbing element to Wilhelmi’s already richly ornamented ceramics, such as *Formal Invitation*.

“Beauty with humor is my goal,” Wilhelmi writes, and he believes the work should speak for itself.² An opulent lidded box in the shape of three hearts on an elaborate stand, dripping with beads and tassels, *Formal Invitation* is an example of one of the many thematic works the artist has created over the years, with this theme being Valentine’s Day. Three playful little monsters in seductive poses lounge on the lids of the heart-shaped boxes, as if to say, “If you need a formal invitation to dip your hand into the candy dish, here it is.” Beauty, humor, and art that speaks to the viewer—a simply-stated goal that is much easier said than accomplished, yet it’s one Wilhelmi consistently achieves.

LRH

¹ William Wilhelmi, conversation between the artist and the author, May 19, 2020.

² William Wilhelmi, artist’s statement provided for *Different Directions: Coming Together in Clay 4*, San Angelo Museum of Fine Arts, 2005. This work was featured in the exhibition.



Standing Figure, 2003
Porcelain with gold luster,
28 x 7 x 7½ in.
Gift of Daniel J. and Edith
A. Ehrlich 2017.7.18

WHETHER FASHIONED IN PORCELAIN, terracotta, or black stoneware, the human figure has remained a metaphor in Claire Curneen's work throughout her career. Her evocative, arresting sculptures rightly assume an iconic position in the pantheon of twentieth- and twenty-first-century ceramics. Encompassing universal themes of strength and fragility, her works offer devotional reflection on the human condition. By distilling the body to bare essentials through subtle modeling, she opens a window into our shared humanity.

Growing up in Tralee, County Kerry, Ireland, Curneen was raised in the Catholic faith, and although lapsed, she recognizes the influence of the rituals and iconography of the church in her art, especially religious art from the early Italian Renaissance. She also cites as influences Rainer Maria Rilke's poem "Saint Sebastian," Hieronymus Bosch's visions of hell, Donatello's wooden sculpture *Penitent Magdalene*, and the contemporaneous ceramic fantasias of Rachel Kneebone.

While many ceramicists working in porcelain strive to attain a translucent brilliance in their work, Curneen uses a low-matte sheen for her figures, accentuating her laborious pinching and patting building process. *Standing Figure's* dappled flesh marks humanize the figure, alluding to soft folds of skin and muscular tones, resulting in beautiful imperfections. While challenging to discern the gender of her figures, many suggest feminine qualities, although the facial features are ambiguous.

Contrasting against the porcelain body, the hands of the figure clutch a pool of dripping gold. In early Christian art from the Western tradition, gold represented the light of God, yet it was also sinful when associated with accumulated wealth, an element of worldly life. The figure rests on an earthen plinth supported by a tree stump, grounded to reality. The direct gaze of *Standing Figure* exudes a compassionate sense of calm emanating from its heart.

PH



Untitled from the
Exquisite Nomads Series,
n.d.
Stoneware, glazes, and
lustres, multiple firings,
37 x 21 x 19 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.53

A NATIVE OF GALICIA in northwestern Spain, Xavier Toubes has lived and worked in his home country, as well as England, the Netherlands, and the United States. He began his career in international banking in 1969, but in 1974, he switched gears and enrolled at Goldsmiths, University of London. After graduation, Toubes worked at Wincombe Pottery, founded by Michael Cardew, in Gloucestershire, England, and as a resident at the commercial manufactory Cerámicas de Sargadelos, near his hometown of A Coruña. He then moved to the United States to pursue his MFA at Alfred University.

Around 1983, the year Toubes began teaching at the University of North Carolina, he began making the works he calls *Exquisite Nomads*, monumental, stylized, freestanding ceramic heads that became a recurring theme throughout his career. From 1989 to 1999, Toubes worked in the Netherlands, helping found and then serving as artistic director of the European Ceramic Work Centre in 's-Hertogenbosch, an important incubator for experimental ceramics. He returned to the United States to teach at the School of the Art Institute of Chicago, where he is now professor emeritus.

Richly textured by the indentions of the artist's fingers, the *Exquisite Nomads* have an immediacy that calls to mind Francis Bacon's portraits and Rodin's bronzes. For Toubes, art is a "way to know the world and how to be in the world" in the present. "The heads . . . have a physical as well as a mental interior. They are looking, waiting with intention like anonymous poets. An attempt to belong to something big, large minds who are able to address the drama of the world and the invisible, with art."¹

LRH

1 Xavier Toubes, correspondence between the artist and the author, May 20, 2020.



CARL BLOCK American (b. 1959)

Adam and Eve Jug, 2008
Terracotta, colored slips,
clear glaze,
14½ x 9½ x 9½ in.
Gift of John and Darlene
Williams 2015.17.2

CARL BLOCK IS A RETIRED HIGH SCHOOL ART TEACHER who was formally trained in ceramics at the University of North Texas, but folk traditions inspire his art and his life. Block plays the mandolin in a folk music duo, but he is most famous for the face jugs he has created since the 1980s. He combines the Southern folk tradition of face jugs with exuberant colors and rich decoration drawn from Mexican folk pottery.

In this *Adam and Eve* face jug, the nose of the face doubles as the trunk of the tree of knowledge, and a cluster of green- and yellow-lidded eyes forms the foliage. Ears protrude from the sides, and the reverse of the jug is decorated with flowers and eyes in relief. This work in particular showcases the influence of Block's childhood family trips to Mexico and the vibrant folk pottery traditions, such as the hand-coiled clay *árbol de la vida* candelabras, that originated in Puebla State. These colorful, elaborately decorated sculptures depict the tree of life, filled with animals, birds, and flowers, with Adam and Eve prominently placed on either side of the trunk. Biblical scenes also often appear in the folk art of the American South, neatly tying together Block's two main influences within the theme of Adam and Eve in the Garden of Eden.

Block began his career at a time when academics and collectors were paying attention to American folk art and the face jugs of the Southern craft tradition were experiencing a renaissance. Yet for Block, a face jug is “a canvas for creating,” the basic foundation of something more profound.¹ The Adam and Eve motif on this jug is a metaphor for what Block does as an artist. “Creation, not prostitution, is the oldest profession,” he says. “I am by my essential nature a creator. . . . I want to send pots out to stand on their own and live their own lives. I want to make work that helps people connect with the spirit of the ancient tone. Work that holds the viewer and builds a relationship.”²

LRH

1 Carl Block, “Q&A with Carl Block,” interview by Liz Lotterhos, Art League Houston Facebook page, October 29, 2014, <https://www.facebook.com/notes/art-league-houston/q-a-with-carl-block/10154828015650038/>.

2 Block, “Q&A”



AS, 1993
Ceramic, mixed media,
35 x 39 x 14 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
1994.8

GINA VOELKER BOBROWSKI IS A NEW ORLEANS NATIVE born into a musical family. She lives in central New Mexico, and she received her formal training at Louisiana State University, the University of Georgia, and the Penland School of Crafts. According to the artist, New Orleans and New Mexico both have “singular geographies, diverse cultures and belief systems. This inspires a unique expressiveness that pervades most aspects of daily life. It imbues everyday moments, and simple acts, with a sense of the sacred.”¹

This sense of the sacred permeates Voelker Bobrowski’s work, which often incorporates ancient ceramic forms, such as the amphora. In the ancient Mediterranean world, amphorae were used as everyday food containers, grave markers, and vessels for sacred offerings. The relationship between the material and the spiritual, and the notion that one exists within the other, is integral to her work. *AS* evokes the sense of looking at—or even participating in—a hallowed ritual, but the solidity of the work, its tactile texture, and the energetic surface painting make the experience feel basic and elemental, as well as ethereal.

As she sculpts the form and paints the surface simultaneously, Voelker Bobrowski celebrates the tension between intuitive direction and reasoned method, conscious and unconscious thought, inherent in the artistic process. She is inspired by the natural world, the figure, and the ceramic pot as a symbol for the body, “the vessel of the soul.”²

LRH

1 Gina Voelker Bobrowski, “Artist Statement,” Clay Studio Tour, New Mexico Potters and Clay Artists, <http://claystudiotour.com/gina-voelker-bobrowski/>.

2 Gina Voelker Bobrowski, artist’s statement submitted for the 8th Annual San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 1993. This work won first prize.



All Dogs Rise, 2008
Glazed ceramic,
41 x 18 x 19 in.
Museum purchase with
funds provided by John
and Darlene Williams
2009.9

ARTISTS HAVE DEPICTED HUMAN AND ZOOMORPHIC FORMS in many ways throughout history. These works reflect the time and place of their creation, while also expressing personal and universal truths, revealing aspects of both inner and outer experiences. The malleability and tactile characteristics of clay are perfectly suited to capture this shifting history of figuration. Representational ceramics have grown in popularity in recent times, especially by socially engaged artists trying to make sense of an increasingly complex world.

Joe Bova spent his East Texas boyhood hunting and fishing, honing his knowledge of animals, both inside and out, by skinning his catch. He has engaged with the animal form throughout his career, in the creation of both utilitarian objects, such as teapots and cups, and sculptures symbolizing surrogates of ourselves.

Bova often intertwines his menagerie of critters with social and political commentary, eroticism, and humor. Like many of his contemporaries, he seeks inspiration from diverse sources. Drawing from the history of ceramics, his influences include Moche pottery of Peru, Chinese Han dynasty ware, African art, and early Mediterranean ceramics. His home in Santa Fe, New Mexico, brings him into close contact with Pueblo pottery of the Southwest, which has also impacted his work.

The portrayal of animals by human hands often reveals more of the artist's and society's perceptions than a realistic rendering of the subject. Bova clearly embraces the plasticity of clay in *All Dogs Rise*, which depicts a black matte dog soaring upward with outsized wings, bracing for a heavenly send off. The stark charcoal body contrasts with the glossy pink genitalia and sky-blue eyes, as the dog prepares for ascension, stimulated by fear or awe. Emotionally charged and haunting, this dog could be acting as a guardian angel or highlighting our constant proximity to death's door.

PH



Agatha, 1991
Stoneware, 17 x 17 x 17 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
1991.23

ROBERTA LAIDMAN HAS LIVED AND WORKED ALL OVER THE WORLD, and the influences on her ceramics are as diverse as her travels. She received a double degree in art and anthropology from California State University, Northridge, in 1965, then earned her graduate certification in art education from the University of London Extension in Lusaka, Zambia. Ten years later, when Laidman was living in West Africa, Dutch artist Marijke van Vlaardingen introduced her to ceramic sculpture. Laidman followed her training with van Vlaardingen with two separate courses of study at the Keramisch Werkcentrum in Heusden, the Netherlands. There she worked with Jose Vermeersch, a Belgian ceramic artist whose figurative sculptures also deeply influenced her work.

Laidman is best known for her slab-built sculptures of dogs, her favorite subject matter. Without using an internal armature, Laidman pushes and shapes the form from the inside. *Agatha* was one of Laidman's earliest slab-built dogs. She recalls, "It was a struggle just to get her to hold together." This challenge, however, didn't do any harm. She writes that, in retrospect, the roughness gave *Agatha* "a special charm and naiveté," adding, "Over time my work has become much more polished, but I'm still proud of *Agatha*."¹

Since the museum acquired *Agatha* in 1991, the dog's colorful, playful personality has charmed SAMFA staff and visitors. She has been the inspiration for multiple museum education programs, and the annual Family Day for the Dogs programming is designed around *Agatha*. Explaining why dogs inspire her, Laidman says, "I relate with them on an intuitive level and admire them for their integrity."²

LRH

¹ Roberta Laidman, correspondence between the artist and the author, May 13, 2020.

² Roberta Laidman, artist's statement submitted for the 6th Monarch Tile National Ceramic Competition at the San Angelo Museum of Fine Arts, 1991. This work won first prize.



*Prairie Sailor with
Lusitania*, 2017
Earthenware,
30 x 13 x 7 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
2018.14

ORIGINALLY FROM WINNIPEG, CANADA, Pattie Chalmers received her BFA in print-making from the University of Manitoba in 1994 and her MFA in ceramics from the University of Minnesota in 2001. Chalmers has taught at the University of Minnesota and Ohio University, and she is currently a professor and head of ceramics at Southern Illinois University in Carbondale.

Chalmers grew up on the Canadian prairie, where looking across the expansive land toward the horizon is not unlike gazing at the ocean. She cites the fluid nature of memories—how experiences can become mixed with stories, tales, and imagined elements in the mind—as one of her primary sources of inspiration. She creates “semi-fictional vignettes” that draw on personal experience and combines them with material from other sources, attempting to “depict a shrinking of the distance between fact and fiction.”¹

Prairie Sailor with Lusitania portrays an impeccably dressed little boy holding a toy boat. At first glance this tableau is innocent and charming, but on closer examination it is unnerving. The title indicates that the toy boat is a model of the ill-fated *Lusitania*. The sinking of this ship, with all passengers onboard, brought the United States into World War I. But even without knowing this history, one senses something slightly off or surreal about the boy. His distant, wall-eyed gaze, too-perfect grooming, and ramrod posture do not match a playful child. This landlocked boy, looking across the vast plains for an ocean he has never seen, holds in his hands the fate of nations and the end of an era, “marking a moment—perhaps the first of many—leading to an inevitable loss of innocence.”²

LRH

1 Pattie Chalmers, artist’s statement submitted for the 22nd San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 2018. This work won a merit award.

2 Pattie Chalmers, correspondence between the artist and the author, May 7, 2020.



JACK EARL American (b. 1934)

Great American Pin-Up Dream - circa 1949, 2009
Painted and glazed
ceramic, 55 x 17 x 12¼ in.
Gift of Darlene and John
Williams 2010.2

FOLLOWING WORLD WAR II, Americans were filled with buoyant optimism and ready to rebuild home and community. Suburbia grew to contain a swarm of newly formed families, jobs were plentiful, and factories geared up for consumer demand. Jack Earl came of age during this era of booming prosperity in rural Ohio, where he still resides.

Earl attended Bluffton College and the Ohio State University during the 1950s and 1960s. He was introduced to Japanese-inspired pottery by potter and educator Paul Bogatay, but the epiphany jumpstarting his art was a visit to the Toledo Museum of Art's library, where he was inspired by eighteenth- and nineteenth-century European painted court porcelains, especially their narrative qualities.

Since the 1970s, Earl has created an anthology of narratives based on the popular imagery of his youth and a working knowledge of the American heartland. A master storyteller with a keen sense of observation, the artist depicts the mundane with ironic, surreal humor, allowing us a witty glimpse into ordinary behavior and events. A devoted family man, with knowledge of the Bible and nineteenth-century literature, Earl blends fable, proverb, and vernacular folklore in his art.

His repertoire is wide-ranging: suited men and red-capped factory workers trudging to work, scrawny dogs with wagging tongues, cartoon characters, children playing in the yard. He reveals routine activities on an intimate level, offering the viewer a microscopic peek into the soul of rural Americana. The work is not only the product of observation but also his early cultural imprinting.

The artist's most admired works are installed as tableaux, vignettes, or dioramas. *Great American Pin-Up Dream* - circa 1949 reflects the idealization of beautiful women popularized and celebrated in the 1940s through pin-up illustrations of celebrity sex symbols like Betty Grable. Earl's voluptuous blond bombshell is either caught off guard or being demure, but she is undeniably a product of the American heartland. Like all good storytellers, Earl knows that a few telling details can make the ordinary extraordinary.

PH



Little Girl in Blue, 2012
Stoneware, glaze, stain,
multiple firings,
33 x 7 x 11 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.32

CANADIAN-BORN MARGARET KEELAN completed her undergraduate studies at the University of Saskatchewan, Saskatoon, and earned her MFA at the University of Utah. She currently teaches ceramics at the Academy of Art University in San Francisco. She spent part of her childhood in England, where, in the 1950s, ballet was popular with young girls and ballet dancers were featured as the heroines of children's comics like *Bunty*. These childhood memories became a major source of inspiration in Keelan's ceramic sculpture, which celebrates the freshness of childhood even while the inexorable ravages of time erode away beauty and innocence.

Children, particularly little girls, figure prominently as Keelan's subjects, because her own experiences and memories are her primary source material. Her work has always been figurative; she initially created busts and torsos, which developed into more stylized, surreal forms in the 1990s. In the early 2000s, Keelan began making ceramic figures inspired by Latin American carved *santos*, with their polychromed surfaces weathered with age and lifelike glass eyes. These unnerving figures resemble animated dolls or doll parts, with multi-fired surfaces that expertly mimic decaying wood.

Keelan's more recent work still draws inspiration from the carved *santos* and antique dolls, but these figures resemble timeworn statues of little girls rather than deteriorating dolls. *Little Girl in Blue* is from the beginning of her extended series of charming child dancers, for which Keelan is best known. She delighted in the challenge of capturing the ballet poses and the "innocence, trust and openness" of childhood.¹ Yet the repeating cycle of glazing, staining, and firing that gives her ceramics the look of "disintegrating paint over weathered wood" foreshadows the end of that innocence and openness.² Keelan writes, "This softening and reduction of form, so that its essential nature is revealed, is a metaphor . . . for a life being lived, an exploration of the process of growing up and growing older."³

LRH

1 Margaret Keelan, correspondence between the artist and the author, May 9, 2020.

2 Margaret Keelan, "Artist's Statement," artist's website, accessed April 22, 2020, <https://www.margaretkeelan.com/statement.html>.

3 Keelan, "Artist's Statement."



JUDY MOONELIS

American (b. 1953)

Untitled (Large Head with Blue Tongue), 1982
Earthenware with polychrome glaze,
24½ x 19 x 8 in.
Gift of Daniel J. and Edith A. Ehrlich 2017.2

WHEN NEW YORK ARTIST JUDY MOONELIS made her reputation with figurative sculpture during the 1980s, the city itself was in cultural transition, transformed by graffiti-strewn surfaces, rampant drug use, and punk rock. Within this environment, a robust art scene flourished outside the artworld establishment with the likes of Jean-Michel Basquiat, Keith Haring, Kenny Scharf, and other enfant terribles of the generation. This fevered environment, a prelude to coming gentrification, germinated completely new styles of artistic expression, including neo-expressionist figuration.

Trained as a painter, Moonelis embraced clay for its inherent malleability and tactility, elements she felt best expressed her figurative intentions. She began her studies at the Tyler School of Art with Rudolf Staffel, who was instrumental in intuiting her potential as a ceramic artist. She continued with graduate studies at Alfred University.

“I generally begin a piece with a very clear concept in mind,” Moonelis states, “but I allow for an intuitive drawing in along the way. If it feels right, even if it can’t be precisely explained, I allow it to stay.”¹

Her larger-than-life heads in double profile with flattened silhouettes explore inner and outer psychological and physical states. Large Head with Blue Tongue is wrought with anxiety and framed with graphic urgency, with a scarified surface alluding to emotional uncertainty. Many of her works from this time depict figures with protruding tongues, a provocative gesture as well as reference to our animal natures. The back side of this sculpture has a near mirror image of the figure; together they express the duality and complexity of human personas. Moonelis offers us a look at humanity without judgment, exposing our innermost states of being.

PH

1 Judy Moonelis, quoted in Faith Humphrey Hill, “Happy Birthday: Judy Moonelis,” Dartily, accessed October 18, 2020, www.dartily.com/posts/happy-birthday-judy-moonelis.



Valle de Bravo Head,
2002
Stoneware, 34 x 14 x 10 in.
Bequest of the artist
2015.1.2

A NATIVE OF THE MELTING POT OF NEW YORK CITY, Louis Mendez was influenced by his Puerto Rican, Spanish, and Irish family heritage and a variety of cultures. He earned his BFA and MFA in industrial design from the New York State College of Ceramics at Alfred University, where he formed a friendship with Daniel Rhodes, a leading figure in postwar American studio ceramics. Mendez worked as a designer for several companies before switching to teaching ceramics in 1961. He first taught at the Pratt Institute, followed by the Philadelphia College of Art, and then at the Ohio State University in Columbus, where he served as chairman of the graduate faculty in the ceramics department.

In 1968, Mendez left academia to build his own studio and gallery, returned to New York City, and spent the rest of his career teaching workshops, serving as artist-in-residence in a variety of locations, and creating his large body of work, which includes both functional and sculptural pieces. He is known for a technique he developed early in his career called Spanish hand-building, wherein large, hollow sculptural forms are gradually built from small, textured slabs, with no internal support.

Named for the picturesque town in Mexico where Mendez held an artist's residency in 2002, *Valle de Bravo Head* is a relatively small-scale example of the monumental works he created in the last decade of his career, which were often conceived for architectural spaces. These works are inspired by "the mystery and power" of ancient and pre-Columbian monoliths, including the Olmec heads of Veracruz, sculptures of Easter Island, and Stonehenge.¹ Mendez called this series of work "a highly personal expression of the struggle between the internal and external forces shaping the human condition."² This struggle is mirrored by the solidity of stone captured in the plasticity of clay, with the stamped and applied surface imparting a glyphic iconography, alluding to an unknown civilization.

LRH

¹ Louis Mendez, "Artist's Statement," from the Louis Mendez Studio, 2012.

² Mendez, "Artist's Statement."



VERNE FUNK

American (b. 1932)

No Smoking, 1996
Earthenware, slip, clear
glaze, acrylic paint,
32 x 30 x 6 in.
Museum purchase with
funds provided by Jack
and Marian Bleakley
1999.1.3

IN 1967, between undergraduate and graduate school at the University of Wisconsin–Milwaukee, Verne Funk studied at the Haystack Mountain School of Crafts in Maine. There he met Robert Arneson, pioneer of the California funk art movement, and the two found a common bond in their artistic use of irreverence and wordplay.¹ Funk, appropriately, is credited with introducing funk art to the Midwest. He then settled in Lubbock to teach at Texas Tech University in 1977. After teaching ceramics for over forty years, first in public schools and then at the college and university level, Funk retired to San Antonio where he maintains his studio.

Narrative and humor characterize Funk's work, and the drawings incorporated into his ceramic surfaces exude spontaneity and playfulness. *No Smoking* is a sculpture that is almost a cartoon, with the figure's one eye resembling a poached egg slapped onto the face and doodles covering the torso. But just as children's cartoons incorporate jokes that only adults can understand, this work gives the viewer a nudge and a wink as its humor draws us into more serious contemplation of the human condition, a goal of Funk's work throughout his career.²

Funk tends to work in serial fashion. His largest series is *The Dance* of the 1980s, which also features flattened, stylized figures of monumental size. But where the sculptures of *The Dance* are glitzy and campy, a caricature of 1930s Hollywood glamor, the series that began with *No Smoking* is gritty and edgy.

Later series include *Heads*, *Half-Heads*, and more recently, *Suspended Animation*, gravity-defying trompe l'oeil works that depict paint dripping from suspended tubes and paintbrushes, or tea pouring from teapots hanging in midair. Funk's work makes us laugh and then it makes us think, allowing us to laugh at ourselves.

LRH

¹ Verne Funk, correspondence between the artist and the author, June 17, 2020.

² Verne Funk, from artist statements submitted over the years for the San Angelo National Ceramic Competition. Funk's work has been accepted and featured in the show many times.



Willie Nelson, 2017
Ceramic, 37 x 25 x 10 in.
Museum purchase with
funds provided by Pat and
Lee Moore 2018.6

AFTER SERVING IN THE NAVY during the Vietnam War, Billy Ray Mangham was pursuing a career as a forest ranger when he discovered clay in 1972 and abruptly changed course. He received his BA at San Jose State University, where he studied with Herbert Sanders and James Lovera and was introduced to raku. Mangham returned to his home state of Texas to earn his MFA from Stephen F. Austin University. Between 1977 and 1989, he worked in Nacogdoches and in Austin, where he helped establish the ceramics programs at the Contemporary Austin–Laguna Gloria and Austin Community College. In 1989, he settled in nearby San Marcos, where Mangham and his wife, Beverly Mangham, have built a network of resources for artists in central Texas, including the Eye of the Dog Art Center and the longstanding annual Texas Clay Festival.

In the early years, Mangham's work was primarily functional, and over time it has transitioned to colorful, eccentrically delightful sculptures of animals, people, or hybrids of the two. He is known for his raku-fired portrait busts, which he tends to create in series. *Willie Nelson* is the largest sculpture in Mangham's series of Texas music icons, which also includes Lyle Lovett and Billy Gibbons of ZZ Top, whom Mangham coincidentally resembles. Mangham himself is a musician, having played in a rock band in the 1960s.

Mangham's fascination with clay provides him with a life philosophy as well as a *modus operandi*: "Clay enables me to focus, concentrate, and pay attention," he says. "Paying attention and being in the present makes me truly alive."¹ "‘Work hard and have fun’ has been my motto from the beginning. Those two ways of being guide me and neither is worth anything without the other."²

LRH

1 Billy Ray Mangham, quoted in Gary C. Hatcher, "Billy Ray Mangham," *Ceramics Monthly* 47, no. 6 (June/July/August 1999): 46.

2 Billy Ray Mangham, "Artist Bios: Billy Ray Mangham," 18 Hands Gallery, accessed November 15, 2019, <http://www.18handsgallery.com/bios/BillyRay.html>.



The Patriot, 2011
Ceramic and mixed media,
22 x 28 x 9 in.
Gift of Mr. and Mrs. Mike
Ellington 2016.9

IDENTICAL TWIN BROTHERS Kelly and Kyle Phelps are both professors of art at private Catholic universities in Ohio, and they create their work in a shared studio. The brothers have always worked collaboratively and done everything—including attending college and graduate school—together. They are “like one person in two different bodies,” says Kyle.¹ The pair had been making art for some time before they realized that their greatest source of inspiration is their shared childhood.

The twins grew up in a working-class neighborhood in New Castle, Indiana, with family members and friends who worked in manufacturing plants, steels mills, and foundries. Inspired by these hardworking men and women and their everyday struggles, the brothers create sculptures about the blue-collar experience, factory closures and job loss, race relations, and the “invisible” people who are often overlooked by society at large.

The Patriot series began with the Phelps’ introduction to a homeless Vietnam veteran named Terry, who was proud of serving his country but disoriented by the lack of welcome he received when he returned home. He worked in industrial jobs after the war and now lives on the streets. People like Terry, who feel expendable and invisible, like “just another cog on the gear,” are the heroes the Phelps honor in their sculptures.² The viewer is invited to not only look at but also participate in the scene, via sense of smell, as redolent soot and machine oils are incorporated into the works along with the scraps and found objects scavenged from abandoned factories. The Phelps’ detailed ceramic and cast resin figures, framed in their shadowbox setting, evoke images of saints in shrines or niches, making their subjects into objects of admiration, as well as pathos and, most of all, empathy.

LRH

1 Kyle Phelps, information submitted for the 19th San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 2012. Quoted in the exhibition title panel written by Karen Zimmerly. The Phelps brothers were invited artists, and this work was exhibited.

2 Correspondence between the artists and the author, May 20, 2020.



The Cowboy and His Cow,
2018
Ceramic,
20½ x 20½ x 20½ in.
Museum purchase with a
grant from Art of the Pot
2018.19.4

BEN JORDAN'S CERAMICS reflect his upbringing in the American Southwest, influenced by the intricate tooled leatherwork of boots and saddles, as well as the deeper narrative of conquest and conflict. It is therefore not surprising that he earned a degree in sociology before discovering clay in 2006. Jordan obtained a BFA in ceramics from Northern Arizona University and earned his MFA from Virginia Commonwealth University after an apprenticeship in Groningen, the Netherlands, and a residency at the Red Lodge Clay Center in Montana.

Jordan enjoys the time-honored tradition of making things with his hands and the connection it provides to his chosen material. He has a large body of beautiful functional work, decorated with colored slips and terra sigillata, but it was his sculptural work from his 2016 MFA thesis show that led to *The Cowboy and His Cow*.¹ Jordan explores themes of the conquest and exploitation of animals, native peoples, and land in pursuit of the idea of Manifest Destiny and “the forms it has taken in modern America.”² His goal to “simultaneously celebrate the history of the pastoral life while questioning the ideologies of modern society” is realized in this wall-mounted trophy head with elaborate floral decoration.³

The viewer is drawn to the beautiful tooled-leather pattern that dances over the surface and evokes the romantic ideals of the Old West, then comes the realization that the patterns—both decorative and behavioral—are imposed on an animal that has been mastered, rendered defenseless, and used. Jordan loves the rural Western life and reveres tradition, but with the introspection of a trained sociologist, he readily questions those traditions and their legacies. Most importantly, he is not afraid to communicate that paradox in his work.

LRH

1 Ben Jordan, correspondence between the artist and the author, June 9, 2020.

2 Ben Jordan, “Artist Statement,” artist’s website, accessed April 22, 2020, <http://www.benjordanclay.com/about>.

3 Jordan, “Artist Statement.”



Untitled, circa 2005
Stoneware with glaze,
slips, 26½ x 30½ x 12 in.
Gift of Daniel J. and
Edith A. Ehrlich 2017.7.12

JEAN-PIERRE LAROCQUE IS INTERNATIONALLY RECOGNIZED for his ceramic figuration of heads and horses, rendered by a skillful process of addition and subtraction of slabs, cuts, slathered slips, and applied scrapings. Rich in textural surface treatment, the works echo across cultures that have employed these motifs. Unlike refined Han or Tang Chinese funerary statuary, Laroque's sculptures do not seek to glorify or elevate; rather, the horse is depicted as an ordinary, familiar work animal. His carefully honed strategy of sequentially layering clay allows for spontaneity derived from decades of experience. Laroque studied drawing and printmaking at the Université du Québec à Montréal before pursuing studies in ceramics at Concordia University and Alfred University, receiving his MFA in 1988.

His Untitled horse is a profile in repose, wrapped in tonal gradations of charcoal, black, and umber slips, with glazes coating the surface. The work alludes to archaeological relics, time-worn yet enduring. Resting on a narrow plinth littered with clay detritus, the horse is supported by struts and supports normally hidden by other representational sculptors. Yet Laroque celebrates the building process, giving clay access to its full expressive potential.

As Susan Jefferies writes, "Jean-Pierre Laroque's ceramics and drawings play with shadows—metaphorically speaking, the blurred edges of human experience, where the physical meets the psychological, that vulnerable threshold where the mind threatens to come unraveled. We see semi-transparent heads, figures, and horses in a state of transformation—primeval in their power and essence, much like cave paintings: elusive and ghost-like."¹

With visceral textures and distinctive structural integrity, the artist opens a window for fresh perspectives on his ongoing investigations of remoteness and loss. His ability to endow his art with vestiges of both history and contemporary meaning is his hallmark.

PH

1 Susan Jefferies, *Jean-Pierre Laroque: Clay Sculpture and Drawings* (Toronto: Gardiner Museum, 2006), II.



Cats, Wolves, and Fish,
1982
Glazed ceramic tiles,
32 x 48 x 4 in.
Gift of Garth Clark and
Mark Del Vecchio 1999.8.8

THERE IS A LUCIDITY AND REMARKABLE CONSISTENCY in Amanda Jaffe's artistic vision, which encompasses her decades-long engagement with familiar subject matter, tile formats, and glazes. From mixed-media installations to ongoing investigations in low relief and public artworks, Jaffe has produced an enduring body of work that reflects her affinity for the natural world and questions our place within it.

Jaffe found her artistic footing during the turbulent era of counterculture politics, which included the Vietnam War and the rise of feminism. She studied at the University of Montana with Rudy Autio in the midst of an explosive period in ceramics, when innovation trumped past tradition. Yet Jaffe ingested a wealth of historic sources from Roman and Byzantine mosaics in Italy to Islamic tiles in Spain and North Africa. Her mix of brilliant colors, bas-relief tiles, and sculptures with crisp, interlacing designs also resonated with artists active in the Pattern and Decoration (P&D) art movement, which flourished in the 1970s and 1980s.

Cats, Wolves, and Fish mines a recurring theme in her work: domestic cats juxtaposed with their wild cousins. Against a dark background, ghost-like canines anchor a unifying pattern alongside a current of floating fish. The work speaks to the tensions between natural and predatory manmade worlds, as well as the dualities that hold them in tenuous balance.

A master of asymmetrical patterning, Jaffe speaks of regeneration in her works, accentuating the cyclical rhythms of nature and life. Whether to inspire contemplation or give voice to the imponderable harmonies of an ordered universe, her ceramics provide a view into a larger cosmos.

PH



Men with Guns, 2003–
2006
Ceramic, 11 x 72 x 4 in.
Museum purchase with
funds provided by the
SAMFA Collectors Society
2006.8

KIN KWOK, WHO PREFERS TO BE CALLED K.K., studied at the California College of the Arts (CCA) and settled in the San Francisco Bay Area. He is a painter, printmaker, and sculptor who also worked as a special effects artist for the film industry for over fifteen years. His work includes the blockbusters *Deep Blue Sea* (1999) and *The Perfect Storm* (2000), which won the British Academy Film Award for special effects and was nominated for an Oscar in the same category.

Studying and living in the Bay Area, a location associated with some of the major movements in twentieth-century ceramic art, has shaped Kwok's work. He cites CCA alumnus Peter Voukos and faculty member Viola Frey as two of his greatest influences, seeing his work as carrying on the tradition of figurative funk art.¹ Indeed, *Men with Guns*, a sculpture of “men becoming the weapons they use,” readily calls to mind Robert Arneson's antiwar ceramics of the 1980s.²

In addition to the giants of the California art scene, other diverse influences inform Kwok's work. His artistic lineage draws from a range of older sources, which the artist names as “mythology, history, and the classical arts from my Eastern heritages.”³ Like the Terracotta Army of Shaanxi, *Men with Guns* is a serial sculpture, though on a much smaller scale. Kwok created it over a period of three years during the Iraq War, and it is an example of the groupings and figurative installations that characterized his work at the time. According to Kwok, the motivation was simple: “As an artist living in a time of war,” he wrote, “I can't help but respond and record it in art.”⁴

LRH

1 Kin Kwok, correspondence between the artist and the author, June 8, 2020.

2 Ann Lancaster, “Juror's Statement,” in the catalog of the *16th San Angelo National Ceramic Competition* (San Angelo, Texas: San Angelo Museum of Fine Arts, 2006), 4.

3 Kin Kwok, artist's statement submitted for the 16th San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, 2006. This work won first prize.

4 Kwok, artist's statement.



Full Figure, 2004
Glazed stoneware,
underglazes, slips, and
oxides, 9 x 6¼ x 8 in.
Gift of Irene and Robert
Sinclair 2017.5.29

No one was portraying the people I knew, growing up in a majority Asian American population: free to be as undignified or not as they wanted. The niche for making pottery nudes of a cranky Asian persuasion was open, so I took it.

—Esther Shimazu¹

ESTHER SHIMAZU GREW UP IN SUBURBAN HONOLULU, HAWAII, in a large family that encouraged creativity. She found her own lifelong means of creative expression when she discovered clay at age five. After earning her BFA and MFA at the University of Massachusetts, Amherst, Shimazu returned to her home state, where, inspired by the people around her, she creates her signature joyful ceramic characters.

Shimazu relishes the plasticity and permanence of clay, as well as its long history. Her work partly draws on Japanese artistic and cultural traditions, including the tiny netsuke figures of the Edo period, which are detailed, beautiful, playful, and sometimes naughty. Like these figurines, Shimazu's sculptures pack a ton of life and personality into a small package. Other elements that inform her work include the fat, smiling, benevolent deities of several world religions, including Buddha, Hotei, and Ganesh, and in a tropical climate where little clothing is needed, the unashamed visibility of the body coupled with the traditional Hawaiian esteem for ample proportions.

Shimazu began sculpting nudes while in school at Amherst, and they have been her primary subject ever since. Shimazu's figures never fail to elicit a smile or a laugh, whether they are dreaming, in a dream-like state, holding a fan or accompanied by a pet cat or dog, or adorned with tattoos. They are always rotund, bald, and smiling. The sweet expression on *Full Figure*, her bashful—or is it coy?—pose, and intricate details such as the individually carved teeth and the delicately painted and glazed nails, make her relatable and endearing, common attributes of Shimazu's creations.

LRH

1 Esther Shimazu, instructor's biography included on the student supply list for "The Animated Nude," a course Shimazu taught at the Honolulu Museum of Art School. Quoted in "Esther Shimazu: Free Spirits," Pagoda Red Gallery blog, March 22, 2017, <https://www.pagodared.com/blog/2017/03/22/esther-shimazu-free-spirits/>.



CERAMICS
IN THE PERMANENT
COLLECTION

1. Miguel Abugattas (American), *Despertar*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.001.00



2. Richard Aerni (American), *Planter*. Gift of Irene and Robert Sinclair 2019.01.25



3. David Alban (American), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.06

4. Jennifer Allen (American), *Bowl*. Museum purchase with a grant from Art of the Pot 2011.008.00



5. Alejandra Almuelle (Peruvian, active in the USA), *Tharpa*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.014.00



6. Alejandra Almuelle (Peruvian, active in the USA), *Moiras #2*. Museum purchase with funds provided by John and Darlene Williams 2019.11.01



7. Elaine Alt (American), *Primitive Pot II*. Museum purchase with funds provided by Bernard and Jayne Beck, Carolyn Cargile, Mike and Becky Cornell, Ken and Virginia Epley, Lee Pfluger, Meg Pfluger, Frank and Joan Rose, Cal and Donna Sugg, Joel and Suzanne Sugg 1991.020.00



8. Wesley Anderegg (American), *Pirate Cup and Man with Glasses Cup*. Gift of Irene and Robert Sinclair 2017.05.03



9. Kurt Anderson (American), *Lidded Jar*. Museum purchase with a grant from Art of the Pot 2014.01



10. Pat Antonick (American), *Green Boy and Girl*. Museum purchase with funds provided by the SAMFA Collectors Society 2005.008.00



11. Esteban Apodaca (American), *Virgin of Guadalupe*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.013.00



12. Robert Archambeau (American, active in Canada), *Covered Jar*. Gift of Irene and Robert Sinclair 2019.01.40



13. Chris Archer (American), *For Whom It Spoke*. Museum purchase with funds provided by the SAMFA Collectors Society 2006.009.00



14. JoLea Arcidiacono (American), *Untitled*. Museum purchase with funds provided by the SAMFA Collectors Society 2016.03



15. Tré Arenz (American), *Sameness: Touch*. Gift of the Blanton Museum of Art. Transfer from The Contemporary Austin. Purchase through funds provided by Mary and Gregg Brauer, Pam and William Campbell, Phyllis and George Finley, and Deborah Green 2018.15.04



16. Mark Arnold (American), *Lidded Jar*. Museum purchase with a grant from Art of the Pot 2019.09.01

16



17. Michael Arnold (American), *Bellied Vessel*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.10

17



18



18. Christa Assad (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2006.001.01

19. Christa Assad (American), *White Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.09

19



20



21



20. Lorna Awalt (American), *Teapot*. Gift of Irene and Robert Sinclair 2019.01.35

21. Fred Babb (American), *Bobbing in the Red Sea*. Museum purchase with funds provided by Mr. and Mrs. Joel D. Sugg and Dr. and Mrs. Mike Cornell 1991.003.00

22. Mahmoud Baghaeian (Iranian, active in Canada), *Porcelain Covered Pillow Jar*. Gift of the artist through the International Academy of Ceramics 2013.01.07

22



23



24



23. Mahmoud Baghaeian (Iranian, active in Canada), *Cup*. Gift of Irene and Robert Sinclair 2019.01.12

24. Mahmoud Baghaeian (Iranian, active in Canada), *Cup*. Gift of Irene and Robert Sinclair 2019.01.13

25. Mahmoud Baghaeian (Iranian, active in Canada), *Blue and White Pattern Shallow Dish*. Gift of Irene and Robert Sinclair 2012.24.17

26. Mahmoud Baghaeian (Iranian, active in Canada), *Patterned Vase*. Gift of Irene and Robert Sinclair 2012.24.18

25



26



27



27. Clayton Bailey (American), *Mustache Grower*. Gift of John and Darlene Williams 2004.006.02

28. Gordon Baldwin (English), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.08

29. Susan Banks (American), *Untitled*. Museum purchase with funds provided by Carolyn Cargile, Ken and Virginia Epley, Frank and Joan Rose, Dr. Vernon and Diana Ryan, and Calvin and Donna Sugg 1991.011.00

28



29



30



30. Roberto and Angela Bañuelos (Mexican), *Untitled*. Gift of Jack and Marian Bleakley 2002.002.01

31. Roberto and Angela Bañuelos (Mexican), *Untitled*. Gift of Jack and Marian Bleakley 2002.002.02

31



32. Isabel Barba Formosa (Spanish), *Volume 3*. Gift of the artist through the International Academy of Ceramics 2013.01.08

32



33



33. Tom Bartel (American), *Masque Man*. Museum purchase with funds provided by the SAMFA Collectors Society 1997.001.00

34. Ingrid Bathe (American), *Serving Bowl*. Museum purchase with a grant from Art of the Pot 2012.06

34



35



36



35. Kathryn Baxa (American), *Ancient Blade Form*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.014.00

36. Bennett Bean (American), *Untitled Vessel*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.09

37. Peter Beard (English), *Orange Vessel*. Gift of the artist through the International Academy of Ceramics 2013.01.09

37



38



39



38. Jeroen Bechtold (Dutch), *Vase*. Gift of Irene and Robert Sinclair 2012.24.04

39. Jeroen Bechtold (Dutch), *Tumbler/Cup*. Gift of Irene and Robert Sinclair 2012.24.05

40. Jeroen Bechtold (Dutch), *Vase*. Gift of Irene and Robert Sinclair 2019.01.38

41. Ester Beck (German, active in Israel), *From the Turbulence Series*. Gift of the artist through the International Academy of Ceramics 2013.01.05

40



41



42



42. Susan Beiner (American), *Beans, Bolts and Screws Teapot*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.001.00

43. Richey Bellinger (American), *Wood Ash Bowl*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.012.00

44. Sabri Ben-Achour (Born in France, active in the USA), *Casserole*. Gift of Irene and Robert Sinclair 2019.01.41

43



44



45



45. Anthony Bennett (English), *Running Man with Coyote Vase*. Gift of Garth Clark and Mark Del Vecchio 2008.006.01

46. Anthony Bennett (English), *Running Man with Coyote Teapot*. Gift of Garth Clark and Mark Del Vecchio 2008.006.02

46



47. Curtis and Susan Benzle (American), *Vessel - Summer Time*. Gift of Diana and Vernon Ryan 2004.001.00

47



48



48. Nicholas Bernard (American), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.42

49. Taffy Besley (Australian), *Plate*. Gift of Garth Clark and Mark Del Vecchio 1999.008.01

49



50. Xio Sheng Bi (Chinese, active in the USA), *Water*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.007.00

50



51



51. Harding Black (American), *Untitled*. Gift of the artist 1996.001.01

52. Harding Black (American), *Untitled*. Gift of the artist 1996.001.03

52



53



54



54. Harding Black (American), *Untitled*. Gift of the artist 1996.001.05

55. Harding Black (American), *Untitled*. Gift of the artist 1996.001.06

56. Harding Black (American), *Untitled*. Gift of the artist 1996.001.07

55



56



57



58. Harding Black (American), *Untitled*. Gift of the artist 1996.001.09

59. Harding Black (American), *Untitled*. Gift of the artist 1996.001.10

60. Harding Black (American), *Untitled*. Gift of the artist 1996.001.11

58



59



60



61. Harding Black (American), *Oil Spot Test Cylinder*. Gift of the artist 1996.001.12

61



62. Harding Black (American), *Organic Form*. Gift of the artist 1996.001.13

62



63



63. Harding Black (American), *Bowl*. Gift of the artist 1996.001.14

64. Harding Black (American), *Test Cylinder*. Gift of the artist 1996.001.15

64



65



66



65. Harding Black (American), *Bowl*. Gift of Bernadine Upton Keith 1996.002.01

66. Harding Black (American), *Lamp*. Gift of Bernadine Upton Keith 1996.002.02

67. Harding Black (American), *Untitled (Light Blue Bowl)*. Bequest of George Weldon Sheffield 2002.004.01

67



68



69



68. Harding Black (American), *Untitled (Small Brown/Gold Bowl)*. Bequest of George Weldon Sheffield 2002.004.02

69. Harding Black (American), *Untitled (Small Red/Magenta Dish)*. Bequest of George Weldon Sheffield 2002.004.03

70. Harding Black (American), *Untitled (Large Red/Magenta Platter)*. Bequest of George Weldon Sheffield 2002.004.04

71. Harding Black (American), *Untitled (Orange Tinted Bowl)*. Bequest of George Weldon Sheffield 2002.004.05

72. Harding Black (American), *Untitled (Casserole Dish)*. Bequest of George Weldon Sheffield 2002.004.06

70



71



72



73. Harding Black (American), *Bowl with 4 Test Glazes: A506, A507, A508, A509*. Gift of Jon St. Clair 2016.14

74. Sandra Black (American), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.04

75. Natalie Blake (American), *Urchin Series - Anguilla*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.001.00

73



74



75



76. Carl Block (American), *Monkey on the Head Jug*. Gift of John and Darlene Williams 2015.17.01

76



77. Carl Block (American), *Jug with 5 Faces*. Gift of John and Darlene Williams 2015.17.03

77



78. Margaret Boozer (American), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.26

78



79. Margaret Boozer (American), *Oil Pot*. Gift of Irene and Robert Sinclair 2019.01.27

79



80. Eric Bosch (American), *Black and White Jar*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.11

80



81. Barbara Botting (American), *Untitled (Pair of Rectilinear Vases)*. Gift of Irene and Robert Sinclair 2017.05.05

81



82. Joe Bova (American), *Interceptor*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.016.00

82



83. Joe Bova (American), *Gemini Turtles*. Gift of John and Darlene Williams 2015.17.05

83



84. Ariel Bowman (American), *The White Hart*. Museum purchase with funds provided by John and Darlene Williams 2018.13

84



85. Julie Bozzi (American), *American Donuts: Standard Set #1*. Gift of Garth Clark and Mark Del Vecchio 2007.003.01

85



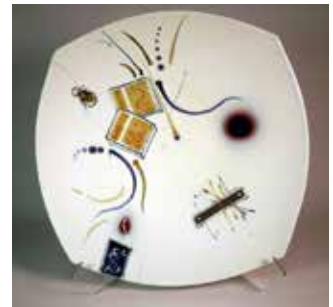
86. Meredith Brickell (American), *Untitled (Oval Shaped Dish)*. Museum purchase with a grant from Art of the Pot 2006.004.00

86



87. Jon Brieger (American), *Printing Practice Platter*. Gift of John and Darlene Williams 2015.17.06

87



88. Paul Briggs (American), *Calyx Krater*. Museum purchase with funds provided by the SAMFA Collectors Society 2019.10

88



89. Erik Bright (American), *Spiral Weave Series I: Plate*. Museum purchase with funds provided by the SAMFA Collectors Society 1998.001.00

89



90. Erik Bright (American), *Cup*. Gift of Irene and Robert Sinclair 2019.01.14

90



91. Cynthia Bringle (American), *Covered Jar*. Museum purchase with a grant from Art of the Pot 2013.06

91



92. Randy Brodnax (American), *Fish Out of Water*. Gift of John and Darlene Williams 2015.17.07

92



93

93. Randy Brodnax (American), *The Rise of the Swamp Critters*. Gift of John and Darlene Williams 2015.17.08



94. Randy Brodnax (American), *Junius Street*. Gift of John and Darlene Williams 2015.17.09

94



95

95. Randy Brodnax (American), *The Big Catch at Muddy Bayou*. Museum purchase with funds provided by Pat and Lee Moore 2018.05.01



96

96. Randy Brodnax (American), *Intimacy with Duckweed*. Museum purchase with funds provided by Pat and Lee Moore 2018.05.02



97. Doug Brown (American), *Blue Platter*. Gift of John and Darlene Williams 2015.17.10

97



98

98. Judeth Brown (Canadian), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.52



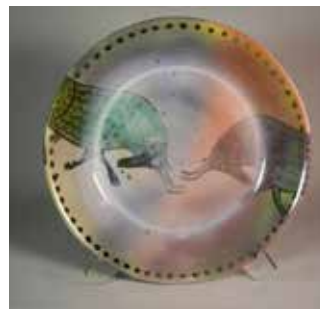
99

99. Renee Brown (American), *Butter Dish with Bird*. Museum purchase with a grant from Art of the Pot 2014.02



100. Elizabeth Broyles (American), *Lascaux*. Gift of John and Darlene Williams 2015.17.11

100



101

101. Dee Buck (American), *Pitcher*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.12



102

102. Dee Buck (American), *Fish Platter*. Gift of John and Darlene Williams 2015.17.12



103. Susan Budge (American), *Eros II (Coral)*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.002.00

103



104



105

104. Dierdre Burnett (American), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.11



105. Everette Busbee (American), *Turtle Casserole*. Museum purchase with funds provided by an anonymous donor 1991.013.00

106. Gail Busch (American), *Venetia*. Gift of Fern Katz 2007.014.01

106



107. Sergio Bustamante (Mexican), *Small Wall with Boy*. Gift of John and Darlene Williams 2015.17.13

107



108



108. Lidya Buzio (Uruguayan, active in the USA), *Untitled*. Gift of Garth Clark and Mark Del Vecchio 2011.020.01

109. Chris Campbell (American), *Teabowl*. Museum purchase with a grant from Art of the Pot 2011.014.00

109



110



111



110. Chris Campbell (American), *Untitled*. Museum purchase with a grant from Art of the Pot 2011.031.00

111. Louise Card (Canadian), *Small Kettle*. Gift of Irene and Robert Sinclair 2012.24.19

112. Chris Carter (English), *Untitled Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.13

112



113



114



113. Doug Casebeer (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2012.02.01

114. Matthew Causey (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2013.12.01

115. Marek Cecula (Polish, active in the USA), *The Porcelain Cracked*. Gift of Garth Clark and Mark Del Vecchio 2007.004.02

116. Marek Cecula (Polish, active in the USA), *Burned Again. Cm. 8*. Gift of Garth Clark and Mark Del Vecchio 2011.019.00

115



116



117



117. Aurore Chabot (American), *Looking Glass Dream*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.009.00

118. Danville Chadbourne (American), *Fortuitous Myth of the Unpredictable Icon*. Museum purchase with funds provided by the SAMFA Collectors Society and John and Darlene Williams 2007.16

119. Danville Chadbourne (American), *The Anachronistic Birth of the Haunted Night*. Museum purchase with funds provided by the SAMFA Collectors Society 2013.14.01

118



119



120



120. Danville Chadbourne (American), *The Poetry of Accidental Order—Fortuitous Vision*. Museum purchase with funds provided by the SAMFA Collectors Society 2013.14.02

121. Vorakit Chinookoswong (Thai, active in the USA), *Nine Frogs Vase*. Gift of John and Darlene Williams 2015.17.14

121



122. Vorakit Chinookoswong (Thai, active in the USA), *Untitled #1*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.003.00

122



123



123. Vorakit Chinookoswong (Thai, active in the USA), *Food Chain*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.005.00

124



124. Vorakit Chinookoswong (Thai, active in the USA), *Go Fishing #4*. Museum purchase with funds provided by the SAMFA Collectors Society 2013.02

125



125. Vorakit Chinookoswong (Thai, active in the USA), *Untitled #12*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.01

126



126. Sunyong Chung (Korean, active in the USA), *Study of Winter Tree #1*. Museum purchase with funds provided by the SAMFA Collectors Society 2009.008.01

127



127. Sunyong Chung (Korean, active in the USA), *Study of Winter Tree #2*. Museum purchase with funds provided by the SAMFA Collectors Society 2009.008.02

128



128. Sunyong Chung (Korean, active in the USA), *Vase and Flowers Platter #6*. Gift of John and Darlene Williams 2015.17.15

129



129. Bill Clark (American), *Tall Vase with Florentine Glaze*. Gift of the artist 2012.26.01

130



130. Bill Clark (American), *Folded Vase with Gunmetal Glaze*. Gift of the artist 2012.26.02

131



131. Bill and Pam Clark (American), *Copper-Glazed Jar with Birds Nest Lid*. Gift of the artist 2012.26.03

132



132. Jimmy Clark (American), *Untitled*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.009.00

133



133. Sam Clarkson (American), *Lidded Jar*. Gift of John and Darlene Williams 2015.17.16

134



134. Sam Clarkson (American), *Platter*. Gift of John and Darlene Williams 2015.17.17

135



135. Kristen Cliffl (American), *Swine Logic; Housing Crisis*. Gift of the artist 2014.12

136. Craig Clifford (American), *President Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.02

136



137. Steven Colby (American), *Cup*. Museum purchase with a grant from Art of the Pot 2009.005.00

137



138. Elaine Coleman (American), *Lizards in the Lilies*. Gift of John and Darlene Williams 2015.17.18

138



139. Tom Coleman (American), *Twisted Vase*. Gift of John and Darlene Williams 2015.17.19

140. Tom Coleman (American), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.44

139



140



141



141. Maeva Collins (Canadian), *New Beginning*. Gift of Irene and Robert Sinclair 2019.01.45

142. Jim Connell (American), *Copper Carbon Trap Sandblasted Carved Teapot*. Museum purchase with funds provided by the SAMFA Collectors Society 1997.002.00

142



143



144



144. Michel Conroy (American), *Untitled (Pale Green Vessel - Black Foot)*. Museum purchase with a grant from Art of the Pot 2006.005.00

145. Joanna Constantinidis (English), *Untitled Bowl*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.15

146. Hans Coper (German, active in England), *Untitled Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.16

145



146



147



147. Joanne Copp (Canadian), *Breaking Wave*. Gift of Irene and Robert Sinclair 2012.24.20

148. Joanne Copp (Canadian), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.06

149. Joanne Copp (Canadian), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.07

150. Josh Copus (American), *Pair of Tea Bowls*. Gift of Garth Clark and Mark Del Vecchio 2013.12.07

148



149



150



151. Annette Corcoran (American), *Bird of Paradise Tile II*. Gift of Diana and Vernon Ryan 2003.010.00

151



152. Michael Corney (American), *Pair of Character Mugs*. Museum purchase with a grant from Art of the Pot 2015.15.02

152



153



153. Clara "Kitty" Couch (American), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.46

154. Ada Pilar Cruz (American), *Untitled (Angel)*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.17

154



155



156



155. Douglas Cruze (American), *Black Vase*. Museum purchase with funds provided by Debra and Charles Caldwell 1994.015.00

156. Patricia Cunfer (American), *The Rune Stones*. Museum purchase with funds provided by Carolyn Cargile, Ken and Virginia Epley, Frank and Joan Rose, Dr. Vernon and Diana Ryan, and Calvin and Donna Sugg 1991.014.00

157. Val Cushing (American), *Covered Jar*. Gift of Irene and Robert Sinclair 2017.05.08

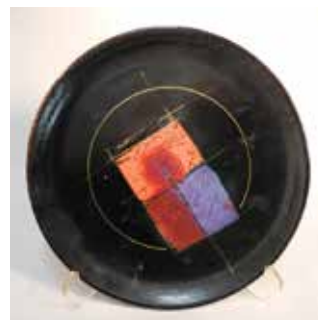
157



158



159



158. Jim Dale (American), Carl Block, and Dee Buck, *96 Tears*. Gift of John and Darlene Williams 2015.17.04

159. Greg Daly (Australian), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.28

160. Steve Davis-Rosenbaum (American), *Platter*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.016.00

160



161



162



161. Charity Davis-Woodard (American), *Mug*. Museum purchase with a grant from Art of the Pot 2011.013.00

162. Chandra DeBuse (American), *Squirrel Mug*. Museum purchase with a grant from Art of the Pot 2016.13.04

163. Mark Derby (American), *Untitled #9*. Gift of the artist 1991.007.00

164. Josh Deweese (American), *Two Large Shot Cups*. Gift of Garth Clark and Mark Del Vecchio 2006.001.03

163



164



165



165. Susan Dewsnap (American), *Lidded Jar Form*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.003.00

166. Gary Di Pasquale (American), *3-Sided Vase*. Gift of Irene and Robert Sinclair 2019.01.03

166



167. Angelo di Petta (Italian, active in Canada), *Smoked Pot*. Gift of Irene and Robert Sinclair 2012.24.16

167



168



168. Kenneth Dierck (American), *Spring Trees*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.002.00

169. Rick Dillingham (American), *June 79-14*. Gift of Donna Coates in Memory of Henry Derwin 2003.011.00

169



170



171



170. Rick Dillingham (American), *Untitled Vessel*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.20

171. Rick Dillingham (American), *Untitled Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.21

172. Jack Doherty (Northern Irish), *Pair of Mugs*. Gift of Irene and Robert Sinclair 2019.01.15

172



173



174



174. Casey Donovan (American), *Basic #*. Gift of Garth Clark and Mark Del Vecchio 2006.001.04

175. Kate Doody (American), *Field No. 4*. Gift of Irene and Robert Sinclair 2019.01.31

176. Patrick L. Dougherty (American), *Lotus*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.002.00

177. Christopher Dowdell (Canadian), *Christmas Gift*. Gift of Garth Clark and Mark Del Vecchio 2007.003.02

175



176



177



178. Christopher Dowdell (Canadian), *Black and White Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.03

179. Pippin Drysdale (Australian), *Tanami Traces Series VI*. Gift of Irene and Robert Sinclair 2019.01.07

180. Jim Durney (American), *Camel Lidded Vessel*. Gift of Garth Clark and Mark Del Vecchio 1999.008.02

178



179



180



181. Kowkie Durst (American), *Contrasting Shopping Carts Teapot*. Museum purchase with a grant from Art of the Pot 2007.005.00

181



182. Jack Earl (American), *Front Porch*. Gift of John and Darlene Williams 2015.17.20

182



183



183. Jack Earl (American), *Barber of Bill*. Gift of John and Darlene Williams 2015.17.21

184. Jack Earl (American), *I wouldn't have it any other way, Venus under Bill's hat*. Gift of John and Darlene Williams 2015.17.22

184



185



186



185. Edward Eberle (American), *The King's Intervention*. Gift of Howard and Judie Ganek 2008.007.07

186. Edward Eberle (American), *Two Men*. Gift of Howard and Judie Ganek 2008.007.08

187. Edward Eberle (American), *Young Messenger*. Gift of Howard and Judie Ganek 2008.007.09

187



188



189



188. Randy Edmonson (American), *Jar*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.017.00

189. Raymon Elozua (German, active in the USA), *Garth-Mark Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.05

190. Mark Epstein (American), *Figural Vase*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.002.00

191. Mark Epstein (American), *Teapot with Stand*. Gift of Denise and Jack Barbour 2019.02.02

190



191



192



192. Gary Erickson (American), *Etched Spiral*. Museum purchase with funds provided by the SAMFA Collectors Society 2016.17

193. Gutte Eriksen (Danish), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.09

194. Kathy Erteman (American), *3 Cups, 18 Pots and 1 Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.06

193



194



195



195. Kathy Erteman (American), *Homage to Lucien Day*. Gift of Garth Clark and Mark Del Vecchio 2007.003.03

196. Paul Eshelman (American), *Square Tea Set*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.021.00

196



197. Paul Eshelman (American), *Bottles*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.013.01

197



198



198. Paul Eshelman (American), *Individual Teapots*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.013.02

199. Brooke Evans (American), *Bottle I*. Museum purchase with funds provided by the SAMFA Collectors Society 2006.010.00

199



200



201



200. Stephen Fabrico (American), *Mystic Night Zone*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.008.00

201. Robert Farmer (American), *At Some Time in Our Lives We Must All Ride the Rhinoceros*. Gift of the Concho Atlantic Alliance 2007.013.00

202. Alice Hohenberg Federico (American), *Untitled Jardiniere*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.22

202



203



204



203. Laszlo Fekete (Hungarian), *Double Hand Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.07

204. Ken Ferguson (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2007.003.04

205. Ken Ferguson (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2007.003.05

205



206



207



206. Douglas Fey (American), *Covered Bowl*. Gift of John and Darlene Williams 2015.17.23

207. Douglas Fey (American), *Fruit Bowl*. Gift of John and Darlene Williams 2015.17.24

208. Adam Field (American), *Tall Celadon Vase*. Museum purchase with a grant from Art of the Pot 2017.08.02

208



209



210



209. Jeff Filbert (American), *Doves: Maze*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.018.00

210. Mary Fischer (American), *Buzzard Tree*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.004.00

211. Mary Fischer (American), *Boat*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.010.00



212. Mary Fischer (American), *Two Story*. Gift of John and Darlene Williams 2015.17.25



213. Mary Fischer (American), *White House: Rough Stucco*. Gift of John and Darlene Williams 2015.17.26

214. Mary Fischer (American), *Water Tower*. Gift of John and Darlene Williams 2015.17.27



215. Mary Fischer (American), *Shrine*. Gift of John and Darlene Williams 2015.17.28

216. Mary Fischer (American), *Young Woman's Ghost*. Museum purchase with funds provided by John and Darlene Williams 2019.11.02

217. Shanna Fliegel (American), *Cup*. Museum purchase with a grant from Art of the Pot 2019.09.02



218. Beth Forer (American), *Shallow Nerikomi Dish*. Gift of Irene and Robert Sinclair 2012.24.30

219. Léopold Foulem (Canadian), *Abstraction 1899 (bleu et blanc)*. Museum purchase with funds provided by John and Darlene Williams 2015.07.02

220. Léopold Foulem (Canadian), *Sculptural Vase 1635*. Gift of the artist 2018.23

221. Mary Fox (Canadian), *Bowl with Crawl Glaze*. Gift of Irene and Robert Sinclair 2019.01.08



222. Milligan Frazier (American), *2 Gallon jug*. Museum purchase with funds provided by A. Lee Pfluger 2019.04

223. Michael Frimkess (American), *Vase*. Gift of Garth Clark and Mark Del Vecchio 1999.008.03

224. Sueharu Fukami (Japanese), *Vessel*. Gift of Garth Clark and Mark Del Vecchio 2007.003.06

225. Keiko Fukazawa (Japanese, active in the USA), *Landscape Bowl*. Gift of Garth Clark and Mark Del Vecchio 1999.008.06



226. Keiko Fukazawa (Japanese, active in the USA), *Nuts and Bolts Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.08

226



227. Keiko Fukazawa (Japanese, active in the USA), *Tea Bowl Garden*. Gift of Garth Clark and Mark Del Vecchio 2007.004.04

227



228



228. Verne Funk (American), *Teapot Teacup*. Museum purchase with funds provided by the SAMFA Collectors Society 2014.10

229. David Furman (American), *Safe at Home*. Gift of John and Darlene Williams 2006.012.00

229



230. Angela Gallia (American), *Nereid*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.003.00

230



231



231. Angela Gallia (American), *Hares and Hounds*. Gift of John and Darlene Williams 2015.17.30

232. Jennifer Gardiner (American), *Cylinder*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.019.00

232



233



234



233. Richard Garriott-Stejskal (American), *Aviator: Outside Desire*. Gift of John and Darlene Williams 2015.17.31

234. Ed and Cornelia Gates (American), *Dominoes*. Museum purchase with funds provided by the SAMFA Collectors Society and John and Darlene Williams 2011.026.00

235. Alison Gautrey (English), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.10

235



236



237



236. David Gilhooly (American), *Tostada Frog*. Gift of Howard and Judie Ganek 2008.007.01

237. David Gilhooly (American), *Frog Sundae*. Gift of Howard and Judie Ganek 2008.007.03

238. David Gilhooly (American), *Frog Cone*. Gift of Howard and Judie Ganek 2008.007.04

238



239



240



240. David Gilhooly (American), *Frog Oreo*. Gift of Howard and Judie Ganek 2008.007.06

241. Andrea Gill (American), *Pitcher*. Museum purchase with a grant from Art of the Pot 2019.09.03

241



242. John Gill (American), *Double-Mouthed Ewer*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.23

242



243



243. John Glick (American), *Platter*. Gift of Garth Clark and Mark Del Vecchio 1999.008.07

244. John Glick (American), *Mug with Shino Glaze*. Gift of Garth Clark and Mark Del Vecchio 2006.001.09

244



245



246



245. John Glick (American), *Ewer with Screw Top*. Gift of John and Darlene Williams 2015.17.32

246. John Glick (American), *Cranberry Bowl*. Gift of John and Darlene Williams 2015.17.33

247. John Glick (American), *Cranberry Plate*. Gift of John and Darlene Williams 2015.17.34

248. Deborah Goldman (American), *Bowl*. Gift of Irene and Robert Sinclair 2019.01.09

247



248



249



249. Kerry Gonzalez (American), *Raku Vessel*. Gift of Irene and Robert Sinclair 2019.01.59

250. Linda Gossett (American), *Not What Yoga's About*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.005.00

251. Linda Gossett (American), *Fortune Cookie*. Museum purchase with funds provided by the SAMFA Collectors Society 2014.11

250



251



252



252. Linda Gossett (American), *Reliquary*. Museum purchase with funds provided by John and Darlene Williams 2019.11.03

253. Denise Goyer and Alain Bonneau (Canadian), *Sake Set with Pitcher and 2 Cups*. Gift of Irene and Robert Sinclair 2017.05.11

254. Denise Goyer and Alain Bonneau (Canadian), *Tea Set with Teapot, 2 Cups and Saucers*. Gift of Irene and Robert Sinclair 2017.05.12

255. Denise Goyer and Alain Bonneau (Canadian), *Pitcher and 2 Mugs*. Gift of Irene and Robert Sinclair 2017.05.13

253



254



255



256. Juan Granados (American), *Otro Dia*. Gift of the artist 2015.16.02

256



257. Juan Granados (American), *Tribute to the Stone Age*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.06

257



258. Chris Gray (American), *Bottle*. Museum purchase with a grant from Art of the Pot 2011.029.00

258



259. Albert Green (American), *Pair of Tea Bowls*. Gift of Garth Clark and Mark Del Vecchio 2013.12.09

259



260. Bill Griffith (American), *Vase*. Museum purchase with a grant from Art of the Pot 2007.006.00

260



261. Michaela Valli Groeblacher (Austrian, active in the USA), *Lola*. Museum purchase with funds provided by the SAMFA Collectors Society 2014.08

261



262. Chris Gustin (American), *Vessel*. Museum purchase with funds provided by the SAMFA Collectors Society and donations from Mike and Becky Cornell, Louis and Kay Rork, Frank and Joan Rose, Vernon and Diana Ryan, Joel and Suzanne Sugg 1998.005.00

262



263. Richard Guyatt (English), *3 Centuries of Wedgwood Design #228/500*. Gift of Garth Clark and Mark Del Vecchio 2007.003.07

263



264. Marian Haigh (American), *Owl Plate*. Museum purchase with a grant from Art of the Pot 2007.007.00

264



265. Marian Haigh (American), *Basket with Blue*. Museum purchase with funds provided by the SAMFA Collectors Society and John and Darlene Williams 2011.025.00

265



266. Amy Halko (American), *Cup*. Museum purchase with a grant from Art of the Pot 2011.012.00

266



267. Morgen Hall (American, active in the UK), *Pitcher*. Gift of Irene and Robert Sinclair 2012.24.02

267



268. Roy Hanscom (American), *3 Lidded Form*. Museum purchase with funds provided by Pat and Lee Moore 2018.07

268



269. Kenyon Hansen (American), *Soda Fired Pitcher*. Museum purchase with a grant from Art of the Pot 2015.15.04

269



270. Mark Hansen (American), *Untitled*. Museum purchase with funds provided by Jack and Marian Bleakley 1999.001.06

270



271. Leah Hardy (American), *Lie/Split House*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.003.00

271



272. Ursula Snow Hargens (American), *Untitled (Lidded Round Pot)*. Museum purchase with a grant from Art of the Pot 2006.006.00

272



273



273. Sam Harvey (American), *Wood-Fired Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.04

274. Sam Harvey (American), *Cup*. Gift of Garth Clark and Mark Del Vecchio 2013.12.02

274



275



276



275. Daphne Roehr Hatcher (American), *Copper Flower*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.006.00

276. Bridget Hauser (American), *Ancient Vines Lidded Jar with Handles*. Museum purchase with funds provided by the SAMFA Collectors Society 2005.006.00

277. Peter Hayes (English), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.24

277



278



279



278. Elizabeth Hedley (American), *Leaf Study #3*. Gift of the artist 1991.015.00

279. Steven Heinemann (Canadian), *Playa*. Gift of Irene and Robert Sinclair 2012.24.21

280. Steven Heinemann (Canadian), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.25

280



281



282



281. Steven Heinemann (Canadian), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.26

282. Steven Heinemann (Canadian), *Untitled Double Bowl*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.27

283. Otto Heino (American), *Salt Glaze Bowl*. Gift of Irene and Robert Sinclair 2012.24.25

284. Otto Heino (American), *Lemon Yellow Stoneware Plate with Copper Red Splashes*. Gift of Helen Heino 2013.10

283



284



285



285. Otto and Vivika Heino (American), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.28

286. Elisa Helland-Hansen (Norwegian), Untitled. Gift of Irene and Robert Sinclair 2019.01.22

286



287. Karen Hembree (American), *Tea Set*. Gift of Laura R. Huckaby 2015.19

287



288



288. Elaine Henry (American), *Herend Vessel #1*. Gift of the artist through the International Academy of Ceramics 2013.01.11

289. Martha Hernandez (Mexican), Untitled. Gift of Jack and Marian Bleakley 2002.002.03

289



290



291



290. Kathy Herrin (American), *Breaking Wave*. Museum purchase with funds provided by the SAMFA Collectors Society 2016.04

291. Don Herron (American), *Sevres Series #12 Lidded Jar*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.016.00

292. Don Herron (American), *Sevres Series #2 Lidded Jar*. Gift of Diana and Vernon Ryan 2003.017.00

293. Mark Hewitt (English, active in the USA), *Mug*. Gift of Garth Clark and Mark Del Vecchio 2013.12.03

292



293



294



294. Steve Hilton (American), *Crossbedding in Red*. Gift of the artist 2011.017.00

295. Judy Hiramoto (American), *The Bayou*. Museum purchase with funds provided by Dr. Michael and Becky Cornell 1991.016.00

296. Thomas Hoadley (American), Untitled (*Nerikomi Vessel*). Gift of Irene and Robert Sinclair 2012.24.26

295



296



297



297. Gillian Hodge (American), *Medea*. Gift of the artist 1991.017.00

298. Gorge Hohlt (German), Untitled. Gift of Irene and Robert Sinclair 2017.05.14

299. Bryan Hopkins (American), *Sake Set*. Museum purchase with a grant from Art of the Pot 2013.07

300. Bryan Hopkins (American), *Coffee Pot*. Gift of Irene and Robert Sinclair 2019.01.36

298



299



300



301. Bryan Hopkins (American), *Cup*. Gift of Irene and Robert Sinclair 2019.01.37

301



302. Robin Hopper (English, active in Canada), *Trifoot Plate-Southwest Series*. Gift of John and Darlene Williams 2015.17.35

302



303



303. Robin Hopper (English, active in Canada), *Feather Basket Bowl*. Gift of John and Darlene Williams 2015.17.36

304. Robin Hopper (English, active in Canada), *Pussy Willows*. Gift of John and Darlene Williams 2015.17.37

304



305



306



305. Robin Hopper (English, active in Canada), *Southwest Series, Olla Vase Form*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.03

306. Robin Hopper (English, active in Canada), *Clematis Series, Small Square Bowl*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.04

307. Ken Horvath (American), *Teapot with Cup*. Gift of Garth Clark and Mark Del Vecchio 2007.003.08

307



308



309



308. Satoru Hoshino (Japanese), *Beginning Form-Spiral 06-MR-2*. Gift of the artist, in honor of the USA 2018.16.01

309. Chih-Chi Hsu (Born in Taiwan), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.01

310. Patricia Hubbard (American), *Coretta Scott King*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.003.00

310



311



312



311. Woody Hughes (American), *Teapot*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.31

312. Gary Huntoon (American), *Covered Jar*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.004.00

313. Yae-Sook Hwang (Korean), *There Is a Fish on the Cover*. Gift of the artist through the International Academy of Ceramics 2013.01.12

313



314



315



314. Meg Ida (Canadian), *Movers and Shakers*. Museum purchase with funds provided by the SAMFA Collectors Society 2009.006.00

315. Yoshiro Ikeda (American), *Waterfall*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.020.00

316. Erica Iman (American), *Bridges*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.13

316



317. Jeff Irwin (American), *Summer Mood*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.002.00

317



318



318. Margaret Israel (Cuban, active in the USA), *Large Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.10

319. Margaret Israel (Cuban, active in the USA), *White Mug, Blue Design*. Gift of Garth Clark and Mark Del Vecchio 2007.003.09

319



320



321



320. Italian Futurists (Mazzotti 1903) (Italy), *Four Cups with Saucers*. Gift of Garth Clark and Mark Del Vecchio 2007.003.10

321. Italian Futurists (Mazzotti 1903) (Italy), *Two Cups with Saucers*. Gift of Garth Clark and Mark Del Vecchio 2007.003.11

322. Mike Jabbur (American), *Olive Green Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.05

322



323



324



323. Mike Jabbur (American), *Sang du Boeuf Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.06

324. Mike Jabbur (American), *Bread Plates and Oil Cruet*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.14

325. Gregg Jabs (American), *Pilgrimage*. Museum purchase with funds provided by the SAMFA Collectors Society 2008.001.00

325



326



327



326. Amanda Jaffe (American), *Bouquet in a Niche IV*. Gift of John and Darlene Williams 2015.17.38

327. Amanda Jaffe (American), *Tsunami with a Fish*. Gift of John and Darlene Williams 2015.17.39

328. Janice Jakielski (American), *Sevres Rose Vase*. Gift of Irene and Robert Sinclair 2019.01.39

328



329



330

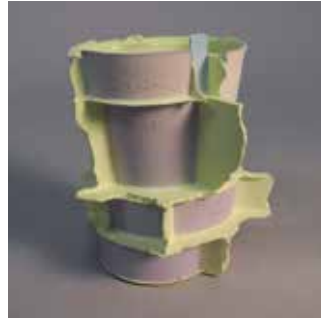


329. Edouard Jasmin (Canadian), *School House Plate*. Gift of Garth Clark and Mark Del Vecchio 2008.006.04

330. Nicholas Joerling (American), *Large Bowl with Handles*. Museum purchase with a grant from Art of the Pot 2007.008.00

331. Kyle Johns (American), *Cup*. Museum purchase with a grant from Art of the Pot 2019.09.04

331



332. Pat Johnson (American), *A Burning House*. Gift of John and Darlene Williams 2015.17.40

332



333



334. Randy Johnston (American), *Vase*. Gift of Garth Clark and Mark Del Vecchio 1999.008.09

334



335



336



335. Randy Johnston (American), *3 Cups*. Gift of Garth Clark and Mark Del Vecchio 2006.001.11

336. Shikha Joshi (Indian, active in the USA), *Untitled*. Museum purchase with funds provided by the SAMFA Collectors Society 2013.03

337. Shikha Joshi (Indian, active in the USA), *Fire and Ash #1*. Museum purchase with funds provided by John and Darlene Williams 2019.11.04

337



338



339



338. Jeffrey Kaller (American), *Basket*. Museum purchase with funds provided by the SAMFA Collectors Society 1998.002.00

339. Peter Karner (American), *Covered Jar*. Museum purchase with a grant from Art of the Pot 2012.05

340. Ani Kasten (American), *Covered Form*. Gift of Irene and Robert Sinclair 2019.01.48

340



341



342



342. Loretta Kaufman (American), *Double Monologues: The Celia Series*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.004.00

343. Allison Kay (Irish), *Inclined Blue Patterned Form*. Gift of Irene and Robert Sinclair 2019.01.02

344. Walter Keeler (English), *Four Mugs*. Gift of Irene and Robert Sinclair 2012.24.11

343



344



345



345. Walter Keeler (English), *Pitcher*. Gift of Irene and Robert Sinclair 2012.24.12

346. Elizabeth Kendall (American), *Duet*. Gift of Irene and Robert Sinclair 2019.01.04



347. Keramik Gruppe Grenhausen (Germany), *Set of 5 Demi-Tasses*. Gift of Garth Clark and Mark Del Vecchio 2006.001.12



348. Thomas Kerrigan (American), *Spirit Realm XVI*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.022.00



349. Diana Kersey (American), *Fish Bowl*. Museum purchase with a grant from Art of the Pot 2007.009.00



350. Kristen Kieffer (American), *Flower Vessel (Corset Series), Lilac Pattern*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.15



351. Kirsi Kivivirta (Finnish), *Cube Landscape*. Gift of the artist through the International Academy of Ceramics 2013.01.06

352. Michael Kline (American), *Jug*. Museum purchase with a grant from Art of the Pot 2019.09.05



353. Maren Kloppmann (German, active in the USA), *Black and White Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2012.02.07



354. Jim Koudelka (American), *Good Old Boiler*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.003.00

355. Ulla Kraitz (Swedish), *Red Apple*. Gift of Gustav and Ulla Kraitz 2001.008.00



356. Keith Kreeger (American), *Mug*. Museum purchase with a grant from Art of the Pot 2011.015.00



357. Keith Kreeger (American), *Duo of Bottles*. Museum purchase with funds provided by the SAMFA Collectors Society 2013.09



358. Ned Krouse (American), *Altered Vessel Series #3*. Bequest of Jamie T. Poteet 2015.18.15



359. Shida Kuo (Born in Taiwan, active in the USA), *Megas*. The Edward R. Broida Bequest, gift of The Museum of Fine Arts, Houston 2008.005.09



360. Ladi Kwali (Nigerian), *Tankard*. Gift of Garth Clark and Mark Del Vecchio 2006.001.13



361. Frances Lambe (Irish), *Cosmic Egg*. Gift of Irene and Robert Sinclair 2017.05.15

361



362. Lebeth Lammers (American), *Gray Haze Vase*. Gift of John and Darlene Williams 2016.11

362



363



363. Kathryn Lanier (American), *Red Heart*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.004.00

364. Jason Lawfer (American), *Gray Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.07

364



365



366



365. Jayson Lawfer (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2012.02.08

366. Les Lawrence (American), *Mug*. Gift of Irene and Robert Sinclair 2019.01.16

367. David Leach (English), *Untitled Jar (Flower Design)*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.34

367



368



369



368. Cliff Lee (American), *Untitled Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.36

369. Eunbum Lee (Korean), *Celadon Overlay Bowl*. Gift of Irene and Robert Sinclair 2019.01.53

370. Heesoo Lee (Korean, active in the USA), *Aspen Bowl*. Museum purchase with a grant from Art of the Pot 2017.08.03

371. Jennifer Lee (Scottish, active in England), *Untitled Vessel*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.37

370



371



372



372. Jennifer Lee (Scottish, active in England), *Untitled Vessel*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.38

373. Shun Yu Lee (Chinese), *Rolling Bones*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.006.00

374. Simon Levin (American), *Large Footed Bowl*. Museum purchase with a grant from Art of the Pot 2016.13.03

375. Elizabeth Levine (American), *Two Goblets with Stand*. Gift of Garth Clark and Mark Del Vecchio 2006.001.14

373



374



375



376. Tom Levine with Bill Jones (American), *Clay Hoping to Become a Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.15

376



377. "Rocky" Lewycky (American), *Cup / Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2007.004.01

377



378



378. Hongwei Li (Chinese), *Self-Portrait #11*. Gift of the artist through the International Academy of Ceramics 2013.01.01

379. Jiansheng Li (Chinese), *Untitled*. Gift of the artist through the International Academy of Ceramics 2013.01.13

379



380



381



380. Chun Liao (Born in Taiwan, active in England), *Untitled Tea Bowl*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.14

381. Brenda Lichman (American), *Cup*. Museum purchase with a grant from Art of the Pot 2011.011.00

382. Suze Lindsay (American), *Pitcher and Four Tumblers*. Gift of John and Darlene Williams 2007.015.02

382



383



384



383. Emily Lober (American), *Untitled 20*. Gift of the artist 2018.22

384. Steve Loucks and Lynette Hesser (American), *Carved Casserole*. Museum purchase with funds provided by Calvin and Donna Sugg 1991.018.00

385. Patrick Loughran (American, active in France), *Black and Gray 5 Piece Place Setting*. Gift of Garth Clark and Mark Del Vecchio 1999.008.10

385



386



387



386. Patrick Loughran (American, active in France), *Pink and Yellow 5 Piece Place Setting*. Gift of Garth Clark and Mark Del Vecchio 1999.008.11

387. Patrick Loughran (American, active in France), *Aqua Blue 5 Piece Place Setting*. Gift of Garth Clark and Mark Del Vecchio 1999.008.12

388. Patrick Loughran (American, active in France), *Clam Design 5 Piece Place Setting*. Gift of Garth Clark and Mark Del Vecchio 1999.008.13

388



389



390



389. James Lovera (American), *Earth Blue Crater Bowl*. Gift of Irene and Robert Sinclair 2019.01.10

390. Jean Luce (French), *2 Small Plates*. Bequest of Jamie T. Potteet 2015.18.13

391. Bonnie Lynch (American), *Scallop Vessel*. Museum purchase with funds provided by Marilyn Bellows 2007.001.00

391



392. Marilyn Lysohir (American), *The Last Immigrant, Bear 3*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.009.00

392



393



393. Phillip Maberry (American), *Handled Vase*. Gift of Garth Clark and Mark Del Vecchio 1999.008.14

394. Phillip Maberry (American), *Porcelain Bowl #21 (Black Interior)*. Gift of Donna Coates in memory of Henry Derwin 2003.019.01

394



395



396



395. Phillip Maberry (American), *Porcelain Bowl #22 (Pink Interior)*. Gift of Donna Coates in memory of Henry Derwin 2003.019.02

396. Phillip Maberry (American), *Homage to Beatrice Wood*. Gift of Garth Clark and Mark Del Vecchio 2006.001.16

397. MADOLA (Maria Àngels Domingo Laplana) (Spanish), *Aigües Perdudes Series XII*. Gift of the artist through the International Academy of Ceramics 2013.01.14

397



398



399



398. Jeannie Mah (Canadian), *Cup*. Gift of Irene and Robert Sinclair 2012.24.22

399. James Makins (American), *Untitled Lidded Vessel*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.40

400. Billy Ray Mangham (American), *Chicken Cult King*. Gift of John and Darlene Williams 2015.17.41

400



401



402



402. Les Manning (Canadian), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.49

403. Bodil Manz (Danish), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.16

404. Aldo Marchese (Canadian), *Cradle*. Gift of the artist 2016.18

403



404



405



405. Patti Marcus (American), *Daisy Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.17

406. Patti Marcus (American), *Multicolored Cup*. Gift of Garth Clark and Mark Del Vecchio 2013.12.04

406



407. Roberta Marks (American), *Vessel*. Gift of Garth Clark and Mark Del Vecchio 1999.008.15

407



408. Tony Marsh (American), *Cup with Objects*. Gift of Garth Clark and Mark Del Vecchio 2006.001.18

408



409. Tony Marsh (American), *Blue Fertility Vessel*. Gift of Gretchen Adkins 2014.06

409



410. Peteris Martinsons (Latvian), *Untitled*. Gift of Garth Clark and Mark Del Vecchio 2011.020.02

410



411. Paul Maseyk (New Zealand), *Pair of Cups*. Gift of Garth Clark and Mark Del Vecchio 2007.004.03

411



412. Paul Maseyk (New Zealand), *Bumble Bee Matches Plate*. Gift of Garth Clark and Mark Del Vecchio 2008.006.03

412



413. Paul Maseyk (New Zealand), *Mr. Walker*. Gift of Garth Clark and Mark Del Vecchio 2011.020.03

413



414. Paul Maseyk (New Zealand), *Flip-Off Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.11

414



415. Paul Mathieu (Canadian), *Cup and Saucer with Plate*. Gift of Garth Clark and Mark Del Vecchio 2006.001.19

415



416. Paul Mathieu (Canadian), *My Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2007.004.08

416



417. Richard McColl (American), *Untitled*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.024.00

417



418. John McCuistion (American), *Double Duck Vase*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.005.00

418



419. Harrison McIntosh (American), *Footed Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.05

419



420. Ryan McKerley (American), *Large Jar*. Museum purchase with a grant from Art of the Pot 2009.002.00

420



421. Ryan McKerley (American), *Small Tumbler*. Gift of Susan Toomey Frost 2017.12.01

142



422. Kent McLaughlin (American), *Vase*. Gift of John and Darlene Williams 2007.015.01

422



423



423. Martin McWilliam (English, active in Germany), *Untitled*. Gift of Irene and Robert Sinclair 2017.05.17

424. Lorna Meaden (American), *Teapot*. Museum purchase with a grant from Art of the Pot 2007.010.00

424



425. Nancee Meeker (American), *Pair of Carved Bowls*. Gift of Beth Eddey 2014.07

425



426



426. William Melstrom (American), *Single Stage Fluvialic P. Ig*. Museum purchase with funds provided by the SAMFA Collectors Society 1996.003.00

427. Melissa Mencini (American), *Till Death Do Us Part*. Museum purchase with a grant from Art of the Pot 2015.15.01

427



428



429



428. Louis Mendez (American), *Isis*. Bequest of the artist 2015.01.01

429. Louis Mendez (American), *Horse and Happy Riders*. Bequest of the artist 2015.01.03

430. Matthew Metz (American), *Pitcher*. Gift of Irene and Robert Sinclair 2019.01.56

431. Meyer Pottery (Texas, USA), *5-Gallon Jug*. Museum purchase with funds provided by the SAMFA Collectors Societ 2014.05

430



431



432



433. Ron Meyers (American), *Covered Jar with Girl/Goat/Fish Design*. Gift of Mr. Dennis Trombatore 2015.02.03

434. Ron Meyers (American), *Tea Bowl with Fish*. Gift of Ron and Hester Meyers 2016.07.01

435. Ron Meyers (American), *Yunomi with Goat*. Gift of Ron and Hester Meyers 2016.07.02

433



434



435



436. Hasuyo Miller (American), *Story Teller*. Gift of John and Darlene Williams 2007.015.03

436



437. Sebastian Moh (Malaysian, active in the USA), *Cobalt Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2013.12.05

437



438



438. Joseph Molinaro (American), *Cup*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.07

439. Rafael Molina-Rodriguez (American), *Flattened Vase*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.005.00

439



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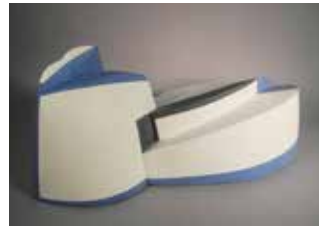


440. Gary Molitor (American), *Blossoms on Zanduween*. Museum purchase with funds provided by the SAMFA Collectors Society 1997.003.00

441. Jeff Mongrain (American), *Wrapped Figure*. Gift of the artist 2002.001.00

442. Michael Moore (Irish), *Philadelphia Sentinel II*. Gift of Irene and Robert Sinclair 2017.05.19

442



443



444



443. Tony Moore (English, active in the USA), *One House 17.7.15*. Gift of the artist 2018.20

444. Phil Morgan (American), *Vessel with Crystalline Glaze*. Gift of Irene and Robert Sinclair 2019.01.05

445. Ursula Morley-Price (English), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.41

445



446



447



446. Emma Lee Moss (American), *Cat Plate*. Museum purchase with funds provided by the SAMFA Collectors Society 2007.019.00

447. Emma Lee Moss (American), *Dog*. Museum purchase with funds provided by the SAMFA Collectors Society 2007.020.00

448. Emma Lee Moss (American), *Sitting Fiddle Player*. Museum purchase with funds provided by the SAMFA Collectors Society 2007.021.00

448



449



450



449. Emma Lee Moss (American), *Untitled (Decorated Dinner Plate Thrown by Roger Allen)*. Gift of Gayle Childers 2015.08

450. John Albert Murphy (American), *Ark*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.012.00

451. Keith Murray (New Zealand, active in England), *For Wedgwood*. Gift of Garth Clark and Mark Del Vecchio 2006.001.20

451



452. Paula Murray (Canadian), *Meditation on Motion*. Gift of Irene and Robert Sinclair 2019.01.11

452



453



453. Ragnar Naess (American), *Teapot with Stand*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.42

454. Ron Nagle (American), *King Farouk's Sake Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.21

454



455



456



455. Sylvia Nagy (American), *Meditation*. Gift of the artist through the International Academy of Ceramics 2013.01.02

456. Hiroshi Nakayama (Japanese, active in the USA), *Untitled (Vase)*. Gift of Irene and Robert Sinclair 2017.05.20

457. Hiroshi Nakayama (Japanese, active in the USA), *Set of 8 Plates*. Gift of Irene and Robert Sinclair 2017.05.21

457



458



459



458. Lisa Naples (American), *Animal Mug*. Museum purchase with a grant from Art of the Pot 2014.03

459. Dale Neese (American), *Ovate Jar*. Museum purchase with funds provided by the SAMFA Collectors Society 2008.002.00

460. Art Nelson (American), *Megavessel*. Gift of Garth Clark and Mark Del Vecchio 1999.008.16

460



461



462



461. Chad Nelson (American), *Liqueur Sipper*. Museum purchase with funds provided by the SAMFA Collectors Society 2005.007.00

462. Berthold Neumann (German), *Untitled Bowl*. Gift of Irene and Robert Sinclair 2017.05.22

463. Thien Nguyen (American), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.50

464. Nobuhito Nishigawara (Japanese, active in the USA), *Cup*. Gift of Garth Clark and Mark Del Vecchio 2007.002.01

463



464



465



465. Sarah Noebels (American), *Appease Me*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.006.00

466. Bill Nunn (American), *Teapot*. Gift of Denise and Jack Barbour 2019.02.01

466



467. Michael O'Branovich (American), *Melon Jar*. Gift of John and Darlene Williams 2015.17.43

467



468

468. Sean O'Connell (American), *Round Lidded Jar*. Museum purchase with a grant from Art of the Pot 2016.13.01



469. Terry O'Day (American), *The Bride*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.004.00

469



470

470. Doug Oertli (American), *Never Agin*. Museum purchase with funds provided by the SAMFA Collectors Society 2000.005.00



471

471. Gilda Oliver (American), *Prize Fighter*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.43



472. Orivit Metallwarenfabrik (Germany), *Untitled (Copper Mounted Vase)*. Gift of Stephanie March and Charlotte March from the estate of their Great-Grandparents John Abe March Jr. and Ruby Webster March 2011.021.00

472



473

473. Lisa Orr (American), *Pitcher*. Museum purchase with funds provided by the SAMFA Collectors Society 1999.007.00



474

474. Lisa Orr (American), *Salt and Pepper Dish*. Museum purchase with a grant from Art of the Pot 2011.010.00



475. Elspeth Owen (English), *Small Vessel (Gray Pot)*. Gift of Irene and Robert Sinclair 2012.24.06

475



476

476. Elspeth Owen (English), *Large Vessel (Bowl)*. Gift of Irene and Robert Sinclair 2012.24.07



477

477. Kym Owens (American), *Large Pasta Serving Bowl*. Museum purchase with funds provided by John and Darlene Williams 2019.11.05



478. Maja Padrov (Serbian, active in the USA), *Teapot*. Gift of Irene and Robert Sinclair 2019.01.57

478



479

479. John Pagliaro (American), *Chalice*. Gift of Garth Clark and Mark Del Vecchio 2007.002.02



480

480. Vince Palacios (American), *Tea Bowl, Garth Clark Gallery Homage*. Gift of Garth Clark and Mark Del Vecchio 2007.002.03



481. Vince Palacios (American), *Tall Gallery Tumbler*. Gift of Garth Clark and Mark Del Vecchio 2008.006.10

481



482. Vince Palacios (American), *Alchemy Series: The Arnolfinis' Dream*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.004.00

482



483



483. Gillian Parke (American, born in Northern Ireland), *Peacocks with Stripes Vase*. Museum purchase with a grant from Art of the Pot 2015.15.03

484. Jane Peiser (American), *Geishas in the Garden*. Gift of John and Darlene Williams 2015.17.44

484



485. Jane Peiser (American), *Soap Dish*. Gift of Irene and Robert Sinclair 2017.05.23

485



486



486. Eric Phagan (American), *Upstream*. Museum purchase with funds provided by the SAMFA Collectors Society 2008.003.00

487. Kelly and Kyle Phelps (American), *News of the Layoff*. Museum purchase with funds provided by John and Darlene Williams 2012.21

487



488. Brandon Phillips (American), *Large Shallow Dish*. Museum purchase with a grant from Art of the Pot 2016.13.02

488



489



489. Ken Pick (American), *Untitled Lidded Casserole*. Gift of Irene and Robert Sinclair 2017.05.25

490. Chris Pickett (American), *Yunomi with Space Invaders Aliens*. Museum purchase with a grant from Art of the Pot 2016.13.05

490



491. Sandi Pierantozzi (American), *Black Nub Jar*. Museum purchase with funds provided by Mary L. Burke 1994.010.00

491



492



492. Sandi Pierantozzi (American), *Pitcher and Mug*. Gift of Irene and Robert Sinclair 2019.01.23

493. Sandi Pierantozzi (American), *Mug*. Gift of Irene and Robert Sinclair 2019.01.61

493



494. Gwyn Hanssen Pigott (Australian), *Cup and Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2007.002.04

494



495



495. Don Pilcher (American), *Kenny's Krib Series*. Gift of the artist 1991.006.00

496. Andoche Praudel (French), *Trou Bleu*. Gift of the artist through the International Academy of Ceramics 2013.01.03

496



497. Olga Quezada de Ledezma (Mexican), Untitled. Gift of Jack and Marian Bleakley 2002.002.07

497



498



498. Lydia Quezada de Talaverda (Mexican), Untitled. Gift of Jack and Marian Bleakley 2002.002.06

499. Jesús Quezada (Mexican), Untitled. Gift of Jack and Marian Bleakley 2002.002.05

499



500



501



500. Reynaldo Quezada (Mexican), Untitled. Museum purchase with funds provided by the SAMFA Collectors Society 2016.05

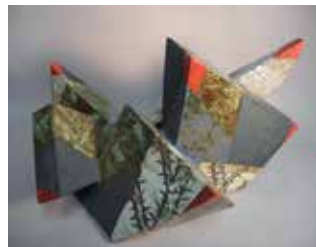
501. Kari Radasch (American), *Applique Cup and Saucer*. Museum purchase with a grant from Art of the Pot 2007.011.00

502. Claudia Reese (American), *Midnight Platter, Cactus Blossom*. Museum purchase with a grant from Art of the Pot 2007.012.00

502



503



504



503. Jeff Reich (American), *Ocotillo Field*. Gift of Irene and Robert Sinclair 2019.01.32

504. Matt Repsher (American), *Weed Jar*. Museum purchase with a grant from Art of the Pot 2016.13.06

505. Tina Reuterberg (Swedish), *Pasca!*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.004.00

506. Larry Richmond (American), Untitled Lidded Vessel. Gift of Irene and Robert Sinclair 2017.05.26

505



506



507



507. Lucie Rie (Austrian, active in England), Untitled Tea Bowl. Gift of Daniel J. and Edith A. Ehrlich 2017.07.45

508. Sang Roberson (American), *Olympus*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.46

509. Rebecca Roberts (American), *Sphere*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.015.00

510. Rebecca Roberts (American), *Cup*. Gift of Susan Toomey Frost 2017.12.02

508



509



510



511. Maria T. "Maite" Rodriguez (Spanish, active in Mexico), *Educacion*. Museum purchase with funds provided by the SAMFA Collectors Society 2006.011.00

511



512. Mary Roehm (American), *Split Bowl*. Gift of Irene and Robert Sinclair 2012.24.27

512



513. Mary Roehm (American), *Tumbler/Cup*. Gift of Irene and Robert Sinclair 2012.24.28

513



514. Mary Roehm (American), *Untitled*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.47

514



515. John Rohlfing (American), *Vessel*. Gift of the artist 2004.007.00

515



516. Jim Romberg (American), *Untitled Lidded Jar*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.11

516



517. Jim Romberg (American), *Untitled Round Jar*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.12

517



518. Jim Romberg (American), *Untitled*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.13

518



519. Jim Romberg (American), *Untitled*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.14

519



520. Jim Romberg (American), *Untitled*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.15

520



521. Jim Romberg (American), *Untitled*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.16

521



522. Jim Romberg (American), *Untitled (Temple Tea Bowl)*. Gift of Michael T. Ricker in memory of Mary Belle Griffin Ricker 2015.13.17

522



523. Anima Roos (Belgian), *Untitled Bowl*. Gift of Irene and Robert Sinclair 2017.05.27

523



524. Michael G. Roseberry (American), *Untitled (Cup and Saucer)*. Museum purchase with a grant from Art of the Pot 2006.007.00

524



525. Jerry Rothman (American), *Two Green Cups*. Gift of Garth Clark and Mark Del Vecchio 2006.001.23

525



526. Jerry Rothman (American), *Two Yellow Cups*. Gift of Garth Clark and Mark Del Vecchio 2006.001.24

526



527. Justin Rothshank (American), *Swamp Jar with Bird*. Museum purchase with funds provided by Pat and Lee Moore 2018.09

527



528



528. Amy Sabrina-Myers (American), *Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.25

529. Harvey Sadow (American), *Tall Jar*. Gift of John and Darlene Williams 2015.17.45

529



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531



530. Jim Bob Salazar (American), *Tied Lid Series-Bee Pot*. Museum purchase with funds provided by the SAMFA Collectors Society 2001.007.00

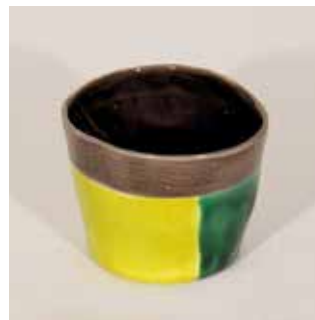
531. Jim Bob Salazar (American), *Everyday Impressions Terracotta Bowl*. Gift of John and Darlene Williams 2015.17.46

532. Jim Bob Salazar (American), *Eye Bowl*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.02

532



533



534



533. Judith Salomon (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2007.002.05

534. Kazuma Sambe (American), *Three in One Skewer*. Museum purchase with funds provided by John and Darlene Williams 2018.12

535. San José Potteries (Texas, USA), *Cock Fight Plate*. Museum purchase with funds provided by the SAMFA Collectors Society 2018.18

535



536



537



536. Valentina Sandoval (Mexican), *Jardin 4 (Evocations of the Lost Garden)*. Gift of the artist 2005.010.00

537. Valentina Sandoval (Mexican), *Grenudo*. Gift of the artist 2006.014.00

538. Porntip Sangvanich (Thai, active in the USA), *Tea for Two*. Gift of John and Darlene Williams 2015.17.47

538



539



540



539. Matt Schiemann (American), *Untitled Wood-Fired Vase*. Museum purchase with a grant from Art of the Pot 2018.19.03

540. Ika Schilbock (German), *Coffee Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.26

541. Monika Jeannette Schödel-Müller (German), *Gabbro*. Gift of the artist through the International Academy of Ceramics 2013.01.04

541



542. Norm Schulman (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.08

542



543



543. Deborah Schwartzkopf (American), *Pitcher*. Museum purchase with a grant from Art of the Pot 2012.07

544. Brad Schwieger (American), *Wood-Fired Bottle*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.021.00

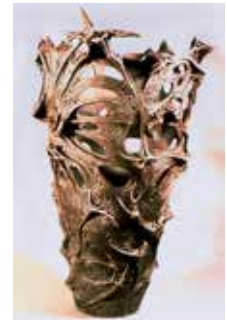
544



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546



545. Tinya Seeger (American), *Untitled Plate*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.48

546. Marilyn Sehlmier (American), *Dark Vessel #7*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.011.00

547. Yoko Sekino-Bove (Japanese, active in the USA), *Spring Fern Urn*. Museum purchase with funds provided by the SAMFA Collectors Society 2008.004.00

547



548



549



548. Sarah Jane Selwood (Scottish), *Untitled (Vase)*. Gift of Irene and Robert Sinclair 2012.24.08

549. Sarah Jane Selwood (Scottish), *Untitled (Bowl)*. Gift of Irene and Robert Sinclair 2012.24.09

550. Ellen Shankin (American), *Pitcher*. Gift of the artist 1994.005.00

550



551



552



552. Mark Shapiro (American), *Large Faceted Vase*. Museum purchase with a grant from Art of the Pot 2011.007.00

553. Grace Sheese (American, born in Taiwan), *Cup*. Museum purchase with a grant from Art of the Pot 2019.09.07

554. Jane Shellenbarger (American), *Pitcher*. Museum purchase with a grant from Art of the Pot 2011.009.00

553



554



555



555. Micah Sherrill (American), *Set of 3 Cups*. Gift of Irene and Robert Sinclair 2019.01.17

556. Peter Shire (American), *Double Handled Cup*. Gift of Garth Clark and Mark Del Vecchio 2012.02.10

556



557. Peter Shire (American), *Mexican Bauhaus Teapot*. Gift of Irene and Robert Sinclair 2012.24.29

557



558



558. Susan Shutt (American), *Vase*. Gift of Garth Clark and Mark Del Vecchio 1999.008.17

559. Susy Siegele and Michael Haley (American), *Beach Babes*. Gift of John and Darlene Williams 2015.17.48

559



560



561



560. Susy Siegele and Michael Haley (American), *Spring Morning*. Gift of John and Darlene Williams 2015.17.49

561. Susy Siegele and Michael Haley (American), *Blynkin's Blanket*. Gift of John and Darlene Williams 2015.17.50

562. Susy Siegele and Michael Haley (American), *Optic 3-D*. Gift of John and Darlene Williams 2015.17.51

562



563



564



563. Susy Siegele and Michael Haley (American), *Exotic Man*. Gift of John and Darlene Williams 2015.17.52

564. Susy Siegele and Michael Haley (American), *Serengeti Dance*. Gift of John and Darlene Williams 2015.17.53

565. Susy Siegele and Michael Haley (American), *Trapezoids with Lizard*. Gift of John and Darlene Williams 2015.17.54

566. Susy Siegele and Michael Haley (American), *Brown Lizards*. Gift of John and Darlene Williams 2015.17.55

565



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567



567. José Sierra (Venezuelan, active in the USA), *Cordino*. Museum purchase with funds provided by the SAMFA Collectors Society 2011.006.00

568. Michael Simon (American), *Large Covered Jar with Goose Design*. Gift of Mr. Dennis Trombatore 2015.02.04

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570



569. Michael Simon (American), *Square Platter with Fish Design*. Gift of Mr. Dennis Trombatore 2015.02.05

570. Michael Simon (American), *Black and White Covered Jar*. Gift of Mr. Dennis Trombatore 2015.02.06

571. Michael Simon (American), *Drum Vase with Goose Design*. Gift of Mr. Dennis Trombatore 2015.02.07

571



572. Michael Simon (American), *Dinner Set with Tumbler*. Gift of Mr. Dennis Trombatore 2015.02.08

572



573. Michael Simon (American), *Square Persian Box*. Gift of Mr. Dennis Trombatore 2015.02.09

573



574. Michael Simon (American), *Triangular Bowl*. Gift of Mr. Dennis Trombatore 2015.02.10

574



575. Sandra Simon (American), *Untitled Lidded Jar*. Gift of Irene and Robert Sinclair 2017.05.30

575



576. Boris Sipek (Czech), *Demitasse*. Gift of Garth Clark and Mark Del Vecchio 2006.001.27

576



577. Boris Sipek (Czech), *Demitasse Cup (for Het Kruihuis Museum)*. Gift of Garth Clark and Mark Del Vecchio 2007.002.06

577



578. Eilene Sky (American), *Cow Punch*. Gift of John and Darlene Williams 2015.17.56

578



579. Eilene Sky (American), *Picnic in the Meadow—Lovers Bowl*. Gift of John and Darlene Williams 2015.17.57

579



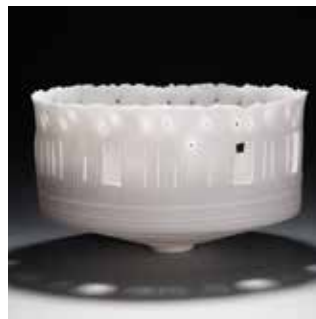
580. Daniel Slack (American), *Fashionista*. Gift of the artist 2018.21

580



581. Carol Snyder (American), *Tyndall Trees*. Gift of Irene and Robert Sinclair 2019.01.51

581



582. Jinsoo Song (Korean, active in the USA), *T.S.T.* Museum purchase with funds provided by the SAMFA Collectors Society 2003.005.00

582



583. Barbara Sorenson (American), *Pandora W57-97*. Gift of Ronald A. Kuchta 1998.004.00

583



584. Barbara Sorenson (American), *Chalice W10-98*. Museum purchase with funds provided by the SAMFA Collectors Society and Diana and Vernon Ryan 2001.001.00

584



585. Barbara Sorenson (American), *Untitled*. Gift of Diana and Vernon Ryan, in memory of Leona Catherine Albers Harbert 2018.02.05

585



586. Ishmael Soto (American), *Owl in Flight*. Gift of John and Darlene Williams 2015.17.58

586



587. Ishmael Soto (American), *Untitled Vase*. Museum purchase 2018.17

587



588. Shawn Spangler (American), *Tall Tumbler*. Gift of Garth Clark and Mark Del Vecchio 2008.006.12

588



589. Rupert Spira (English), *Large Open Bowl*. Gift of Irene and Robert Sinclair 2012.24.10

589



590. Greg Stahly (American), *Plot: Over/Under*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.16

590



591. Christopher Staley (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2006.001.28

591



592. Christopher Staley (American), *Celadon Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2013.12.06

592



593. Kenneth Standhardt (American), *Untitled Lidded Vessel*. Gift of Irene and Robert Sinclair 2017.05.31

593



594. Bill Stewart (American), *Digger*. Gift of Bill and Bonnie Stewart 1998.007.00

594



595. Mike Stumbras (American), *Cup*. Museum purchase with a grant from Art of the Pot 2019.09.06

595



596. Rob Sutherland (American), *Green Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2012.02.09

596



597. Geoffrey Swindell (English, active in Wales), *Miniature Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.50

597



599. Munemitsu Taguchi (American), *Cup*. Gift of Irene and Robert Sinclair 2019.01.18

598

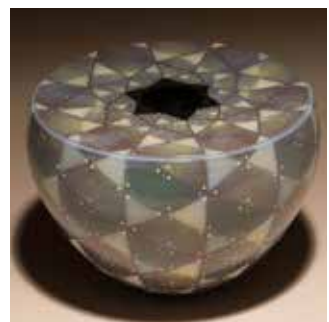


600. Kaname Takada (Japanese, active in the USA), *Double Walled Bowl-2918*. Museum purchase with funds provided by Pat and Lee Moore 2018.10

599



600



601. Akio Takamori (Japanese, active in the USA), *Cup*. Gift of Garth Clark and Mark Del Vecchio 2006.001.30



602. Claudia Tarantino (American), *Nesting Figs*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.009.00



603. David Tarver (American), *Crossed Cultures I and II*. Gift of Dr. David J. Tarver 2015.06



604. Gregory Tegarden (American), *Jar #36*. Museum purchase with funds provided by the SAMFA Collectors Society 2016.16



605. Neil Tetkowsky (American), *Blue Bottom Line*. Gift of Elizabeth Valle 2003.018.00



606. Billie Jean Theide (American), *Oil II*. Museum purchase with funds provided by the SAMFA Collectors Society 2009.007.00



607. Jim Thomson (Canadian), *Untitled* (from the *Familiar Series*). Gift of Daniel J. and Edith A. Ehrlich 2017.07.52



608. Barbara Tipton (American), *Bronze Cup and Saucer with Blue Interior*. Museum purchase with funds provided by the SAMFA Collectors Society 1991.010.00



609. Sandra Torres (American), *Small Differences*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.17



610. Nick Tranmer (American), *Love Bomb*. Gift of Bonnie and Hampton Beesley 2006.013.00



611. Wes Truitt (American), *Sarajevo Sidewalk*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.022.00



612. Susan Tunick (American), *Cup Full of Pitchers*. Gift of Garth Clark and Mark Del Vecchio 2006.001.31



613. Lynn Turner (American), *Tea Service for Four*. Gift of Garth Clark and Mark Del Vecchio 2007.002.07



614. Robert Turner (American), *Untitled Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.55



615. Unknown artist, *Australian Wood-Fired Cup*. Gift of Garth Clark and Mark Del Vecchio 2007.002.08



616. Unknown artist, *Cup (Red)*. Gift of Garth Clark and Mark Del Vecchio 2007.002.09

616



617. Unknown artist, *Cup (White)*. Gift of Garth Clark and Mark Del Vecchio 2007.002.10

617



618



618. Unknown artist, *White Wash Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.11

619. Unknown artist, *Brown Gloss Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2008.006.13

619



620



621



620. Unknown artist, *Set of 3 Marbleized Cups*. Gift of Irene and Robert Sinclair 2019.01.60

621. Unknown, Annamese, *Kendi*. Bequest of George Weldon Sheffield 2002.004.20

622. Unknown, Annamese, *Kendi*. Bequest of George Weldon Sheffield 2002.004.21

623. Unknown, Cambodia, *Brown Glazed Water Pot*. Bequest of George Weldon Sheffield 2002.004.08

622



623



624



624. Unknown, Cambodia, *Brown Glazed Jar*. Bequest of George Weldon Sheffield 2002.004.11

625. Unknown, China, *Olive Celadon Dish*. Bequest of George Weldon Sheffield 2002.004.22

626. Unknown, China, *Famille Rose Punch Bowl*. Bequest of George Weldon Sheffield 2002.004.24

627. Unknown, China, *Famille Rose Punch Bowl*. Gift of Irene and Robert Sinclair 2017.05.28

625



626



627



628. Unknown, China, *Sancai Glazed Roof Tile*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.01

629. Unknown, China, *Pair of Jars and Covers*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.04

630. Unknown, China, *Pair of Unglazed Clay Bowls*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.05

628



629



630



631. Unknown, Germany, *Pitcher*. Gift of Irene and Robert Sinclair 2019.01.21

631



632. Unknown, Japan, *Imari Ware*, One of a Pair of Food Dishes. Bequest of George Weldon Sheffield 2002.004.28.1

632



633



633. Unknown, Japan, *Imari Ware*, One of a Pair of Food Dishes. Bequest of George Weldon Sheffield 2002.004.28.2

634. Unknown, Japan, *Imari Ware*, Bowl. Bequest of George Weldon Sheffield 2002.004.29

634



635



636



635. Unknown, Japan, *Imari Ware*, One of a Pair of Food Vessels. Bequest of George Weldon Sheffield 2002.004.30.1

636. Unknown, Japan, *Imari Ware*, One of a Pair of Food Vessels. Bequest of George Weldon Sheffield 2002.004.30.2

637. Unknown, Japan, *Imari Ware*, Food Bowl and Cover. Bequest of George Weldon Sheffield 2002.004.31

637



638



639



638. Unknown, Japan, *Imari Ware*, Bowl. Bequest of George Weldon Sheffield 2002.004.32

639. Unknown, Japan, *Imari Ware*, One of a Pair of Saucer Dishes. Bequest of George Weldon Sheffield 2002.004.33.1

640. Unknown, Japan, *Imari Ware*, One of a Pair of Saucer Dishes. Bequest of George Weldon Sheffield 2002.004.33.2

640



641



642



641. Unknown, Japan, *Imari Ware*, One of a Pair of Shallow Dishes. Bequest of George Weldon Sheffield 2002.004.34.1

642. Unknown, Japan, *Imari Ware*, One of a Pair of Shallow Dishes. Bequest of George Weldon Sheffield 2002.004.34.2

643. Unknown, Japan, *Imari Ware*, Large Fluted Dish. Bequest of George Weldon Sheffield 2002.004.35

643



644



645



644. Unknown, Japan, *Shochikubai* Blue and White Dish. Gift of Mr. and Mrs. Shozo Sato 2019.07.01

645. Unknown, Japan, *Arita Ware* Dish. Gift of Mr. and Mrs. Shozo Sato 2019.07.02

646. Unknown, Persia, *Islamic Azure Bowl*. Bequest of Jamie T. Poteet 2015.18.12

646



647. Unknown, Southeast Asia, *Porcelain Jarlet*. Bequest of George Weldon Sheffield 2002.004.15

647



648



648. Unknown, Southeast Asia, *Jarlet*. Bequest of George Weldon Sheffield 2002.004.16

649. Unknown, Southeast Asia, *Shallow Dish*. Bequest of George Weldon Sheffield 2002.004.17

649



650



651



651. Unknown, Southeast Asia, *Water Dropper*. Bequest of George Weldon Sheffield 2002.004.19

652. Unknown, Southern Africa, *Untitled (Zulu Beer Vessel)*. Gift of Irene and Robert Sinclair 2017.05.01

653. Unknown, Southern Africa, *Untitled (Basuto Beer Vessel)*. Gift of Irene and Robert Sinclair 2017.05.02

652



653



654



654. Unknown, Thailand, *Brown Glazed Water Dropper*. Bequest of George Weldon Sheffield 2002.004.07

655. Unknown, Thailand, *Gray-Green Glazed Jarlet*. Bequest of George Weldon Sheffield 2002.004.09

656. Unknown, Thailand, *Brown Glazed Jarlet*. Bequest of George Weldon Sheffield 2002.004.10

657. Unknown, Thailand, *Famille Rose Enamel Tazza*. Bequest of George Weldon Sheffield 2002.004.12

655



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657



658. Unknown, Thailand, *Famille Rose Enamel Tazza*. Bequest of George Weldon Sheffield 2002.004.13

659. Unknown, Thailand, *Famille Rose Enamel Bowl*. Bequest of George Weldon Sheffield 2002.004.14

660. Unknown, Thailand, *Celadon Dish*. Bequest of George Weldon Sheffield 2002.004.23

658



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661. Unknown, Thailand, *Famille Rose Jar and Cover*. Bequest of George Weldon Sheffield 2002.004.25

661



662. Unknown, Thailand, *Celadon Deep Dish*. Bequest of George Weldon Sheffield 2002.004.26

662



663



663. Unknown, Thailand, *Celadon Deep Dish*. Bequest of George Weldon Sheffield 2002.004.27

664. Unknown, Vietnam, 2 *Porcelain Bottle Vases*. Gift of Dr. Jacob D. Ornelas and Quang Le 2019.08.1

664



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666



665. Unknown, Vietnam, *Saucer*. Gift of Dr. Jacob D. Ornelas and Quang Le 2019.08.02

666. Simon van der Ven (American), *Shoji Pattern Vase*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.18

667. Judit Varga (Hungarian, active in the USA), *Empty Pod*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.19

667



668



669



668. Vera Vicente (Brazilian, active in Canada), *Round Black Vessel*. Gift of Irene and Robert Sinclair 2012.24.23

669. Ramon Villa (Mexican), *Untitled*. Gift of Jack and Marian Bleakley 2002.002.08

670. Juan Carlos Villalba (Mexican), *Untitled*. Gift of Jack and Marian Bleakley 2002.002.09

670



671



672



671. Sabino Villalba (Mexican), *Untitled (Effigy Pot)*. Gift of Bonnie and Hampton Beesley 2003.012.00

672. Rimas Visgirda (Lithuanian, active in the USA), *Mommas Don't Let Your Babies Grow Up to Be Cowboys*. Gift of John and Darlene Williams 2015.17.59

673. Rimas Visgirda (Lithuanian, active in the USA), *Not Exactly in the Porcelain Tradition. The Dogs of Loucky*. Gift of John and Darlene Williams 2015.17.60

674. Rimas Visgirda (Lithuanian, active in the USA), *Dicka with the Ponytail, Ricka with the Buns, Flicka with No Tricks*. Gift of John and Darlene Williams 2015.17.61

673



674



675



675. Ane-Katrine Von Bulow (Danish), *Untitled Vase*. Gift of Irene and Robert Sinclair 2017.05.32

676. Peter Voukos (American), *Untitled Charger*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.57

676



677. Jamie Lea Wade (American), *Unidentified*. Museum purchase with funds provided by the SAMFA Collectors Society 2016.02

677



678



678. Holly Walker (American), *Step Jar*. Museum purchase with a grant from Art of the Pot 2011.030.00

679. Sarah Walton (English), *Teapot*. Gift of Irene and Robert Sinclair 2012.24.13

679



680. Sarah Walton (English), *Two Mugs*. Gift of Irene and Robert Sinclair 2012.24.14

680



681



681. Shin-Yu Wang (Born in Taiwan), *Distant Visions #3*. Gift of Irene and Robert Sinclair 2019.01.58

682. John Ward (English), *Untitled Bowl*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.58

682



683



684



683. James Watral (American), *Cone #7*. Museum purchase with funds provided by Jack and Marian Bleakley 1999.001.14

684. Hong-Ling Wee (Singaporean), *Woodfired Ovoid Bowl*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.30

685. Christy Weiser (American), *Pair of Tea Bowls*. Gift of Garth Clark and Mark Del Vecchio 2008.006.06

685



686



687



686. Christy Weiser (American), *Tea Bowl*. Gift of Garth Clark and Mark Del Vecchio 2012.02.02

687. Kurt Weiser (American), *Tumblers*. Gift of Garth Clark and Mark Del Vecchio 2006.001.32

688. Kurt Weiser (American), *Cup*. Gift of Irene and Robert Sinclair 2019.01.19

688



689



690



689. Melissa Weiss (American), *Pitcher*. Museum purchase with a grant from Art of the Pot 2017.08.01

690. Robin Welch (English), *Nine Sets—Plate, Cup, and Saucer; Plus Cream Pitcher and Sugar Bowl*. Gift of Irene and Robert Sinclair 2012.24.15

691. Weller Pottery (Ohio, USA), *Claywood Pattern Vase*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.03

691



692. Christina West (American), *Daybreak*. Museum purchase with funds provided by the SAMFA Collectors Society 2004.008.00

692



693



693. Wiener Werkstatte (Austria), *Yellow, Wine, Green, and Blue Vase*. Bequest of Jamie T. Poteet 2015.18.14

694. William Wilhelmi (American), *Paulette (Odalisque after J.A.D. Ingres)*. Museum purchase with funds provided by John and Darlene Williams 2015.10

694



695



696



695. William Wilhelmi (American), *Large Plate with Flowers*. Gift of John and Darlene Williams 2015.17.62

696. William Wilhelmi (American), *Temple of the Temptresses*. Gift of John and Darlene Williams 2015.17.63

697. William Wilhelmi (American), *Sunset in Corpus Coffee Pot*. Gift of John and Darlene Williams 2015.17.64

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698



699



698. William Wilhelmi (American), *Horsehoof Mug*. Gift of John and Darlene Williams 2015.17.65

699. Betsy Williams (American), *Climbing the Ladder of Success*. Museum purchase with funds provided by the SAMFA Collectors Society 2012.20

700. Don Williams (American), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.29

700



701



702



701. Ruth Wilson (American), *Fu Wang*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.006.00

702. Ruth Wilson (American), *Natasha F. Whittage*. Museum purchase with funds provided by the SAMFA Collectors Society 2003.007.00

703. Bruce Winn (American), *Bottle Form*. Museum purchase with funds provided by the SAMFA Collectors Society 1994.006.00

703



704



705



704. Paula Winokur (American), *Untitled*. Gift of Irene and Robert Sinclair 2019.01.34

705. Robert Winokur (American), *Square Tower*. Gift of Daniel J. and Edith A. Ehrlich 2017.07.59

706. Robert Winokur (American), *Pair of Mugs*. Gift of Irene and Robert Sinclair 2019.01.20

706



707. Dee Wolff (American), *Untitled*. Gift of Clinton T. Willour in honor of Howard Taylor 2009.001.00

707



708



708. Henk Wolvers (Dutch), *Vessel*. Gift of Irene and Robert Sinclair 2019.01.54

709. Betty Woodman (American), *Woodfired Cup and Saucer*. Gift of Garth Clark and Mark Del Vecchio 2006.001.33

709



710. Tetsuya Yamamoto (Japanese), *Untitled Bowl*. Gift of Irene and Robert Sinclair 2017.05.33

710



711



711. Huang Hung Yu (born in Taiwan), *Tray and 2 Cups*. Gift of Irene and Robert Sinclair 2019.01.30

712. Gregory Zeorlin (American), *Process Oriented #2*. Gift of Gregory and Anne Zeorlin 1994.007.00

712



713



713. Arnie Zimmerman (American), *Platter*. Gift of Garth Clark and Mark Del Vecchio 1999.008.05

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Front cover: James Watkins, American (b. 1951), *Bird Basket*, 1995. Glazed ceramic, raku fired, 34 x 24 x 24 in. Museum purchase with funds provided by John and Darlene Williams 2005.9 (see pages 74–75).

Back cover: Annette Corcoran, American (b. 1930), *Great Egret*, 1991. Glazed porcelain, china paint, 9 x 10 x 4½ in. Museum purchase with funds provided by Bernard and Jayne Beck, Carolyn Cargile, Mike and Becky Cornell, Ken and Virginia Epley, Lee Pfluger, Meg Pfluger, Frank and Joan Rose, Cal and Donna Sugg, and Joel and Suzanne Sugg 1994.1 (see pages 72–73).

Frontispiece: Roberta Laidman, American (b. 1943), *Agatha*, 1991. Stoneware, 17 x 17 x 17 in. Museum purchase with funds provided by the SAMFA Collectors Society 1991.23 (see pages 138–139).

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