

FRIENDS OF CONTEMPORARY CERAMICS

SPRING & SUMMER 2010

Dear Friends

By Linda Schlenger

The first FCC newsletter, published in 1995, consisted of six pages...three of which were gallery listings. While there are fewer galleries showing Contemporary Ceramic artists today, those artists have achieved a level of prominence that we could only have dreamed about fifteen years ago.

The New York Times (Sunday, March 7 page 25) featured a wonderful full page article about Ken Price. And, guess what? The word Craft was never mentioned. Art critics are finally accepting that Ken and his ilk are Artists who happen to work in clay. Even more amazing, this article was followed by another *New York Times* article on Friday of that same week. The second article probed the relationship between the work of Josef Albers and Ken Price. This scholarly show, at Brooke Alexander Gallery, was described as a must see for Curators.

As I write this article, there are four important Ken Price shows in New York City. There is also a Betty Woodman exhibition at the Philadelphia Museum of Art. This, of course, will be Betty's second major Museum show in the Metropolitan area in just a few years. In addition to all this, Scripps is planning a major

exhibition: "Sea Change in Ceramics: John Mason, Ken Price and Peter Voukos, 1956 - 1968." And Los Angeles County Museum of Art (LACMA) is planning Ken Price retrospective that will originate at LACMA and then travel to The Nasher in Dallas and The Metropolitan Museum of Art in New York. You will be proud to know that Friends of Contemporary Ceramics is a major donor to both of these catalogues. FCC will plan trips in conjunction with both of these events.

The FCC annual dinner takes place Friday night, April 16 at The Harmonie Club in New York. It is always the most fun event. You can attend the dinner, attend SOFA New York and see the Ken Price shows.

I look forward to seeing you.

Fondly,

Linda Schlenger
Founding Chair

ARCHIE BRAY FOUNDATION

60 YEARS OF CREATIVITY AND INNOVATION

In 2011 the Archie Bray Foundation will celebrate 60 years of leadership in the international ceramics community. The Bray will mark this significant milestone with the same innovative spirit that led to its inception. A distinctive fusion of visiting artists in June 2011 will culminate in a three-day international gathering, *2011: From the Center to the Edge, 60 Years of Creativity and Innovation at the Archie Bray Foundation*, on June 23-25. The event is designed to

highlight the state of the field of ceramic art today and through discussion, demonstration, and artistic interaction to create a synergy that illuminates its future.

The Bray will bring together leading innovative thinkers in the field to work for the entire month of June 2011 in a collaborative and communal studio setting. These artists have been chosen for their ability to look beyond tradition.

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WATERSHED CENTER FOR THE CERAMIC ARTS

A NONPROFIT RESIDENCY PROGRAM FOR ARTISTS AROUND THE GLOBE



FCC1

Inspired by an idea, Margaret Griggs, an artist and investor in the brick factory, enlisted artists George Mason, Lynn Duryea and Chris Gustin in 1986 to organize a pilot project to utilize the site in a new way. Twelve artists from the United States and Britain came to live and work in the facility over the course of the summer. That fall, a second group of artists comprised of students and graduate faculty from the Ceramics Department of the Swain School of Design were invited to live and work for ten days at the former brickyard. The rustic and open-ended aspects of the facility encouraged the artists to approach their work with a new vigor and awareness. As a result, an enlightened community of artists came together to establish Watershed's philosophy and shape its future.

The history of Watershed begins with the geological gift of clay which is found along the banks of the local rivers of mid-coast Maine. For much of the 19th century, making waterstruck brick, so called because it was made from a wet mixture of clay and water, was a popular and vital source of income for the local community. Waterstruck brick had such historical appeal that in 1974, an attempt was made to re-establish its manufacture in Edgecomb at the Watershed Brick and Clay Products Company. Unfortunately, high production costs and insufficient demand necessitated the closing of the facility after only one year of operation.

FCC2



FCC3

Artists come to Watershed for a number of reasons - to find opportunity through challenge; to (re)discover, or (re)learn, what they already know and put that knowledge to practice; to establish footing with new ideas; to embrace the unexpected and be disarmed, vulnerable and guided by the experience of the place that is Watershed....and yes, to produce artwork, too.

The peaceful environment and informal atmosphere provide residents with undisturbed time to concentrate on their work. The Watershed experience encourages the exchange of ideas, collaboration, experimentation, exploration, and self-inquiry. Watershed provides the necessary framework for working independently, intensely on ideas, yet allows residents to communicate and share ideas as needed with studio mates with little interruption to the moment in which they are creating.

In the words of a past resident, and recently honored Watershed *LEGEND*,

“It’s true that I’ve worked at broadening our concept of ceramic art. That you should honor me for it implies that it’s a goal of yours as well. You’ve let me know that we’re partners in what I consider to be a noble effort. We must keep on wedging.” Jim Melchert

In the 23 year history of Watershed, two residency programs and one outreach program, Mudmobile, have dominated the landscape of the organization’s activities and creative output. From June through August each year, the summer residency program offers five 2-week sessions for up to 20 artists per session to work uninterrupted in the studio. Artists of all stripes attend summer residency sessions – art students, emerging and mid-career artists, and more senior members of the field, including the likes of Jim Melchert, John and Susanne Stephenson, Janet Mansfield, and Richard Shaw. During the winter residency, September - May, up to 6 artists enjoy the solitude of Watershed’s 32 acre campus. Most of our winter residents are recent undergraduates developing their portfolio for graduate school, or recent grad students preparing for the next steps in their careers.

Watershed’s Mudmobile is a traveling ceramics resource center in a van. It allows Watershed to bring clay art education to diverse sites and populations throughout Maine such as community and cultural centers, social service shelters, senior programs, and schools both public and private. Watershed draws on the skill and experience of its artists in residence to provide high quality instruction in clay statewide.



FCC4

FCC5



The residue of 23 years of creative energy is evident everywhere at Watershed – from the mix-and-match plates, cups and bowls in the Thompson Hall dining room to the hidden (and not so hidden works) left in the studio, from the sculptures quietly resting along the paths in the woods to the graffiti in the studio bathroom. One really must visit Watershed to fully grasp the creative immersion experienced by the residents – to stand in the studio with its raw, wide open space, and to witness the “hum” of artists so totally engrossed in their work that lunchtime frequently requires a call to the studio to wrest them from the clay – it simply has to be seen to be understood. In a May 1996 *Ceramics Monthly* article, Tony Hepburn summed up Watershed’s “rawness” - “...it is conceptually impossible to ‘mess up’ the place.”

A small non profit of modest means, Watershed’s creative impulses occasionally run up against the business of maintaining its 32 acres, 8 buildings, and equipment. Because the fees collected for the programs cover less than 40% of Watershed’s annual expenses, the staff and board engage in a number of fundraising campaigns, events, exhibitions, and gatherings each year to cover the remaining costs.

An event that Watershed hosts annually on-site in Newcastle is *Salad Days*; a good old fashioned picnic social, as much about fun, fellowship, and food as it is about ceramic art. One resident artist produces the 500 salad plates that are taken away by *Salad Days* attendees (the artist responsible for this year’s plates is Sean O’Connell). In addition to the 500 plates the event boasts fresh salads and breads from local restaurants, farms and friends, an Invitational Pottery Sale, live music, a pottery raffle, and open studios. *Salad Days*, in its 16th year in 2010, typically raises \$16,000 to \$18,000 for Watershed.



FCC6

Continued on next page.

Continued from page 3

Watershed recently hosted its second LEGENDS Awards Gala and exhibition in Chicago to honor four esteemed artists in the field, Ruth Duckworth, Jim Melchert, Don Reitz and Toshiko Takaezu. The exhibition *LEGENDS: Watershed Artists Honor Artists* was presented at SOFA Chicago, November 6-8, 2010 as part of the SOFA Special Exhibition program. The exhibit featured over twenty significant works



FCC7

from the four artists. In addition to the exhibition, the SOFA Lecture Series included the lecture *LEGENDS: What makes them great?*, presented by American Craft Magazine Guest Editor, Janet Koplos.

The highlight of Watershed's LEGENDS activities was the LEGENDS Awards Gala on Friday, November 6. With the famed Arts Club of Chicago as the backdrop for the benefit gala, Matt Nolen and Judith S. Schwartz presided as the Master and Mistress of Ceremonies. A third LEGENDS Gala is already in the works for 2011.

A financial assistance program which directly supports select summer residents is Watershed's Kiln God Residency Sponsorship. In 2009, 26 resident artists directly benefited from over \$27,000 in residency support. Support comes through contributions from individual artists, collectors, and clay enthusiasts, as well as private foundations, the National Endowment for the Arts, and several universities across the country.

Learn more about Watershed through our website, <http://watershedceramics.org>, or call 207-882-6075 for more information and/or to arrange your visit!

Watershed Center for the Ceramic Arts, 19 Brick Hill Road, Newcastle, Maine 04553

Photo captions

FCC1 – Watershed's studio entrance

FCC2 – Chris Gustin, George Mason, and Lynn Duryea working in the beehive kiln

FCC3 – resident artist, Victoria Christen

FCC4 – Tyler Gulden working with children during a Mudmobile workshop

FCC5 – artwork is frequently installed in the studio by resident artists

FCC6 – Salad Days attendees sort through hundreds of plates for their favorites

FCC7 – View of works from the 2009 LEGENDS exhibition in Chicago

Continued from page 1

They have forged new paths in their creative processes which have led to such innovations as the development of rapid prototyping in ceramics and the establishment of online communities in support of studio practice. While innovation takes many forms, the 60th anniversary visiting artists represent fresh and original thinking in areas of technology, culture, design, education, studio practice, and interdisciplinary collaboration.

The 11 visiting artists will join 17 other ceramic leaders to participate in the three-day anniversary gathering presenting their thoughts and perspectives through demonstrations, artist talks, and panel discussions.

The artists who are committed to the June residency are: John Balistreri, Andy Brayman, Caroline Cheng, Chad Curtis, Ayumi Horie, James Klein and David Reid, Linda Sormin, Bobby Silverman, Stevenson John Stevenson, and Jen Woodin. The other artists who have agreed to participate in the Bray's three-day anniversary celebration are Robert Brady, John Buck and Deborah Butterfield, Beth Cavener Stichter, Josh DeWeese, Julia Galloway, Sarah Jaeger, Jun Kaneko, Richard Notkin, Don Reitz, Sandy Simon, Chris Staley, Akio Takamori, Tip Toland, Jason Walker, Patti Warashina, and Kurt Weiser. For further information and a complete schedule of activities visit the Bray's website at www.archiebray.org.

SANTA FE CLAY — WHERE ELSE, BUT THE SOUTHWEST!

Santa Fe Clay is the only complete Ceramic Art Center in the Southwest. Founded in 1975 as a ceramic supply business, the company expanded in 1998, under the ownership of Avra Leodas, to encompass a comprehensive retail supply store, a contemporary ceramics gallery and an educational facility serving both the local community and national population. Housed in a 10,000 square foot renovated warehouse in the historic Railyard District, our year-round programming provides an inspirational and creative environment for students ranging from children to adults, from beginners to professionals. In addition, our facility is home to 20 resident ceramic artists who create the backbone of our supportive clay community.



The Santa Fe Clay Summer Workshop Program brings ten guest artists annually from the national field to our facility for week-long workshops, and participants travel from across the US to work intensively with such artists as Susan Beiner, John Byrd, Lisa Clague, Judy Fox, John Gill, Mark Pharis, Tip Toland, Xavier Toubes, SunKoo Yuh, and Jason Walker to name a few.



The contemporary 1,100 square foot gallery at Santa Fe Clay hosts 10 – 12 exhibits a year featuring one and two-person exhibits as well as larger group shows. Our focus is on honoring the established masters in the national field and introducing younger emerging talent, while always maintaining the highest quality of ceramic artwork. We feature the complete range of functional, sculptural, architectural, figurative and narrative ceramic art. Some of our recent shows include a magnificent solo exhibition of monumental work by Chris Staley (catalog available), and a crisp pairing of sculptural works by Edward Eberle and Peter Beasecker. We are always on the lookout for new and underexposed artists, and this summer we will introduce three artists to the Santa Fe audience: Darcy Badiali, David Hicks and Patricia Sannit.

Santa Fe Clay has presented “La Mesa” at NCECA for the last 7 years, a spectacular banquet table display of 165 place settings made by invited artists from across the US. Our unique presentation has become one of the most popular events at this annual conference, which will be held in Philadelphia in April, 2010. We have also participated in SOFA Chicago, and will be participants in “Critical Santa Fe,” a symposium on developing criticism in ceramics, to be held in Santa Fe in October of 2010.

We invite you to visit our facility the next time you are in the area and to tour our gallery, shop and studios. You will find something for everyone, from the serious collector to those interested in learning about the range of work being made in this medium. Our website, www.santafeclay.com gives complete information about our gallery exhibits, educational programs and events. We look forward to seeing you in the near future.

Avra Leodas, Director, Santa Fe Clay
tel : 505-984-1122
www.santafeclay.com



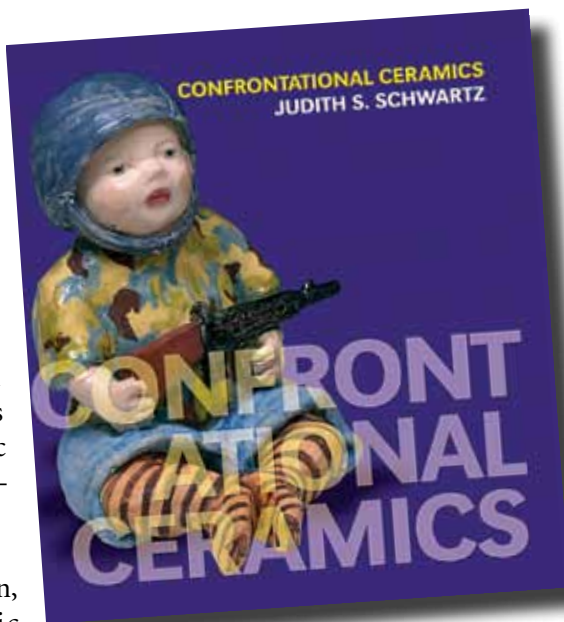
CONFRONTATIONAL CERAMICS

BOOK REVIEW BY EUGENE HON

Confrontational Ceramics, written by NYU ceramics professor, Dr. Judith Schwartz, is a one-of-a-kind large square format publication focusing predominantly on expressive ceramics — suitable to the topic at hand. The book is well documented and illustrated. It covers a wide spectrum of work representing 239 artists from 30 countries that expresses the intent of ceramists on current issues; from an historical and contemporary perspective. These are not new issues; war and politics, sex and religion and other social themes and causes that evoke our deepest emotions. Extremists and fundamentalists are ensuring that such backward phenomena take centre stage in our moral debates as expressed in the new media, including websites and blogs. It is therefore not surprising that the exhibitions curated as a follow-up to the launch of the book were condemned by religious groups and in particular the Catholic League, while in some cases work was deleted from the various shows due to pressure from the museum trustees and/or valued members (museum authorities). The ceramic work was too offensive, too embarrassing and too controversial.

Ceramics usually fulfils a utilitarian, decorative and or ritualistic function and the artist's ability to exploit these attributes by encouraging the viewer to embrace and incorporate a shocking expressive function makes the impact of the ceramic statement that much greater. This book, therefore, highlights the significant contribution made by ceramists in the past 50 years — material specific artists drawing on the rich and diverse traditions, including techniques and processes inherent in the world of clay, to confront issues of the 21st century. However it is the innovative and creative endeavor of each ceramist, spurred on by his or her own convictions to the topic at hand within their own cultures, often expressed with satire that gives the work that special edge. The publication provides insight into each artist's intent — personally expressed views in support of the work represented.

By way of introduction (in the preface) the publication identifies archetypal ceramic statements in the format of a contextual overview of the topic at hand. The author provides the reader with a stylistic and historical perspective of ceramic developments; including influencing factors that paved the way for the work to be produced. Therefore, included in the preface is the legendary ceramic piece of Viktor Schreckengost (USA) entitled *Apocalypse '42*, exhibited in 1942; the Staffordshire Pottery figurines are represented by the famous ceramic work by Obadiah Sherratt (UK) 1825 entitled the *Death of Munro*, Peter Voulkos' *Rocking Pot*, 1956, seen in the context of the liberation of clay and to align the academic merit of the contemporary works to developments in mainstream fine art, and the ready made by Marcel Duchamp (France), *Fountain Edition*, 1917/1964.



Like so many ceramics books published in the past two to three years, it is the introductory essay that provides academic substance to the work produced by ceramists. These essays are valuable to ceramics educators and those ceramists emerging from the pottery tradition that might have to reinvent themselves and more importantly redirect their creative endeavors – due to the major changes in the ceramic sector (referring

to the recent essay, “Ceramic Fortress” by Garth Clark). It also provides an interesting and very particular angle into expressive ceramics from a social and cultural perspective – it highlights their significant contribution and on going role in contemporary art-making. The research investigation into these topics must have been a daunting task for the author, as is often the case with judging work for competitions in the many expressive ceramics category. As mentioned in the introductory chapter, many of the represented artists emerged from the pottery tradition.

Schwartz identified and captured in this publication their unique contribution to social and political developments — “as a new genre in ceramics, related to mainstream art, but separated from it.” Yet this publication and the related curated

exhibitions, also entitled *Confrontational Ceramics*, is an about turn. The ceramic metaphor comes to life in all forms, shapes and sizes and screams louder than words in this book. Ceramics has all the tactile qualities that lure the viewer into submission and then it delivers the final expressive blow. I once made a remark that we were entering the ‘ceramic age’ during the late 1980s, especially with the advancement of ceramics technology — super conductors, ceramic watches, knives, body-parts etc., etc. There might be some truth in this statement when one considers the range and diversity of ceramic products on the market and the extent to which contemporary designers and artists have embraced the material for its unique and diverse qualities in the past 50 years. May we once again be reminded of the fact that we are surrounded by ceramics every day of our lives — from the brick houses we live in, the crockery we eat off and drink our tea and coffee out off, the tiles on so many walls, the toilets and basins in our bath rooms, including the ceramic vases and ornaments that fill our shelves. It therefore makes sense that they also confront us and challenges us about our world views and play a significant role on an expressive level. Ceramics continues to play a vital role in all forms of art and design fields; however this particular publication singles out

the work of artists that often were not honored by the fine art galleries for reasons mentioned above — nor was their work acknowledged by their ceramics fraternity.

Their statements were too embedded in the social discourse and not within the ceramics tradition itself. It does so at a time when ceramics departments are closing down all over the globe and maybe it is due to the fact that the walls have finally come down between the various disciplines. Ceramics therefore takes its rightful place as academic program within the various art and design disciplines. The work is no longer classified in terms of its material specificity, but by its inherent meaning and seen in the context of its contribution to its new found function — be it utilitarian, decorative and or expressive. Time will tell if ceramics remains a material of choice for making meaning in the future; but for now the ceramic artists represented in this special publication can rest assured that their creative endeavors received the recognition they deserve.

*Review by Eugene Hön, Senior Lecturer, Ceramic Design,
and Department of Jewelry & Ceramics, FADA,
University of Johannesburg, South Africa. Email: eugeneh@uj.ac.za
From: Ceramics: Art and Perception, No.75 2009 103*

THE LEACH POTTERY, 1952 — A NEW DVD

Bernard Leach, one of the most important artist/potters of the 20th century, was at the height of his fame in the 1950’s. His pottery, books and drawings were lauded world-wide. Additionally, an impressive bevy of visiting potters carried Leach’s ideas back to their homes, extending his influence even further around the world.

A wonderful new DVD, which captures with elegance and simplicity of the daily life of *The Leach Pottery*, has been created by veteran film-maker Marty Gross. This important film, entrusted to the film-maker by Bernard and his wife Janet Darnell Leach in 1976, records virtually every aspect of pottery making at the studio, and includes rare and intimate filming of Leach throwing, glazing and decorating his own work.

Warren Mackenzie, who worked at the Leach Pottery from 1949 - 1952, narrates the film. As a bonus, extra footage taken by Mackenzie in 1952 is included on the DVD. In a personal telephone conversation between Mackenzie and the film-maker, Mackenzie tackles, in his warm hearted way, many of the technical and aesthetic questions raised by the vintage footage. Warren has had a life-long devotion to the role of the studio potter and the influence of Bernard Leach after

working in his studio from 1949 - 1952. Returning to Minnesota, he joined the faculty at the University of Minnesota and in 1984 was appointed a Regent’s Professor. He values functional pottery and its use in daily life, with the resulting three-way conversation between maker, the object and the user.

Marty Gross is also known for what has to be one of the finest films on pottery ever made, *Potters at Work*. Gross as a young man wanted to go “where people live and breathe pottery making” and in these two films he has managed to convey an accumulation of knowledge and enthusiasm about ceramics to a grateful audience. He has been teaching clay and film-making for over 30 years in Toronto, Canada, as well as having a deep understanding of Japan.

The Leach Pottery DVD, 32 minutes in black and white, also includes 17 minutes of bonus footage taken at the Pottery in 1952, a 14-page booklet featuring reminiscences by Shoji Hamada, and a recently discovered 1920’s newspaper article by Bernard Leach.

*To order, email: videos@martygrossfilms.com
or visit the website: www.martygrossfilms.com/potteryfilms/
For information contact: Susan Jefferies, scjefferies@gmail.com
or tel. 416-961-5899*

A CERAMIC ARTIST AND HIS MUSEUM

It is a fact that most ceramists own a ceramic collection. In most cases collecting started at school time when students exchanged their works with other students, or bought the works of their teachers. Some of them continued to collect works from colleagues at symposiums where they were invited, or simply bought works they appreciated for different reasons at different occasions.

One of the most significant ceramic collections in Europe was brought together by the ceramist Frank Steyaert (1953) whose life is entirely devoted to ceramic art: as a teacher, artist and writer for ceramic magazines. His collection now houses over 1200 pieces from the prehistoric times to the present day.

In the mid 1980's, two cozy medieval houses next to each other came up for sale in the historical centre of Ghent in Belgium. He bought them and renovated them as a background for the presentation of a permanent exhibition of his works. In 1999 he connected a tasteful new building, designed by his brother Dirk Steyaert. The buildings reopened as a small but intriguing private museum. The contrast between the 15th century and the contemporary part is surprising. As a voyage through time and space, a winding staircase brings you from the dark medieval part to a completely white hall with a white porcelain floor, full of daylight.

Two times a year, in spring and fall, Frank Steyaert organizes an exhibition of the work of a ceramist of international reputation. Recently there was a show of the world-famous Japanese artist Satoru Hoshino, but also Lawson Oyekan, Yo Akiyama, Ken Eastman, Carmen Dionyse and many others had a solo exhibition. Their shows were combined with changing collections of ceramics from ancient cultures.



The pinnacles of the permanent collection are the medieval objects and furniture. They come to their right in this environment, as if they were born there. And of course the ceramic sculptures of Frank Steyaert also make part of this unique biotope. One can discover the link between the gothic arches in the cupboards and trunks and the boat-shaped works of Mr. Steyaert.

Frank Steyaert's father was a trader of building materials who collected Belgian impressionist and expressionist paintings. When Frank lived in Antwerp to study ceramics and jewelry design, he spent all his free time discovering the metropolis: the magnificent museums, galleries, the flea-markets and the auctions. Thanks to his art study he developed a good nose for things of good quality. With his modest budget he succeeded in buying things that have now, 30 years later, a great value. At a very young age (he was still a student), Frank Steyaert won the "Great National Award for Ceramic Art" in Belgium, and prizes in Faenza. Galleries from all over Europe wanted to show his works. Together with his international success, his passion and his means for collecting increased.

Frank Steyaert is a key figure in his generation, due to his rich imagination and his versatility. His workshop is situated in a ferry house at the bank of the Dender River at 40 km from Ghent. His work as a ceramist is strongly influenced by the architectural form language, especially the architecture of activities around the water, such as ships, bridges and sluice constructions. The gracious universal design of the boat shape form a constant subject in his work and a source of inspiration. Rather than being involved with a realistic rendition, the boats are a metaphor for the road travelled, and is particularly pertinent in the

stranded shipwrecks, battered by time. With their slow decay, each vessel tells its “personal” story. Just like people the boats seem to be free, but they are in fact bound to rivers, canals and locks. Ceramics is a fragile medium and extremely well suited for representing the transient nature of the ships that are not quite sunk. We see cracks that are created by an accelerated drying process. By making the cracks darker, the grooves seem to be even deeper. It is a conscious way of retaining the traces of life. The beauty is paradoxical here because it is linked to decline.

Influenced by the gothic architecture that surrounds him in Ghent, the vaulted church structures are another source of inspiration for Frank Steyaert’s work. His sculptures can be seen in several museums in Europe and in his private Museum:

*Frank Steyaert Gallery and Private Museum,
Tinnenpotstraat 16, B9000 Ghent, Belgium.
Open on the first Sunday of each month
(except January and August) and during exhibitions.
E-mail: frank.steyaert@hotmail.com
Phone: +32 (0) 478 28 67 83*

BARBARA TOBER, A LONG-TIME VISIONARY!

The 2009 Visionaries! Awards of the Museum of Arts and Design were held on November 17, 2009 at the elegant Mandarin Oriental Hotel Grand Ballroom. The 2009 honors were awarded to three outstanding women: Eva Zeisel, illustrious designer of ceramics and other decorative arts who celebrated her 103rd birthday this year; Shelley Lazarus, chairman of Ogilvy Mather, and the remarkable Barbara Tober, who has served as chairman of the Museum of Arts & Design since 1994.

“Every year the Museum recognizes outstanding individuals in the arts and the industry as *Visionaries* in their fields—and we are particularly excited to be honoring our Chairwoman Barbara Tober this year,” states Holly Hotchner, the Museum’s *Nanette L. Laitman Director*. “Her achievements are at the foundation of the Museum’s mission to foster an appreciation of contemporary craft and design.”

A collector, editor/journalist and longtime patron of the arts, Barbara Tober joined the Museum’s Board in 1988. Her foundation has twice funded *Quilts Across America*, an educational arts project for children nationwide sponsored by the Museum. She is president of Acronym, Inc. a venture capital firm that invests in art-related projects, including The Guild Publishing Company, Inc., publishers of *The Sourcebook for Architectural and Interior Art*. Prior to her involvement in the art world, Tober spent over four decades in corporate advertising and magazine publishing, most notably at Conde Nast Publications where she was editor-in-chief of *Bride’s Magazine* for nearly 30 years.

Barbara and her husband Donald are passionate collectors of craft, art and design from around the world. Glass, jewelry, fiber, furniture, and of course, ceramics

enliven the Tober households both in New York City and at their “Yellowframe Farm” in Dutchess County, New York. Not finding enough space at home for every piece they love, some choice works are now “at home” in Donald’s office as well. According to Barbara, “Ceramics have an intrinsic value wherever they may be displayed. Ceramics, of all sorts, are a primordial reminder of the origins of man. Whether one marvels at the bowls in the Shanghai Museum dating back to 10,000 years BCE or the hauntingly beautiful painted “Leda and Swan” by Kurt Weiser in my vitrine today, one sees the entire history of humanity as well as its artistry preserved in clay.”



Also among her favorites are radiant lusted chalices by the “Mama of Dada” Beatrice Wood, brilliant polychrome figural works by sculptor Michael Lucero and the always exotic shapes of man and beast entwined in Rudy Audio’s heroic pieces. These treasures, along with superb examples of glass by Dale Chihuly, fiber by Olga de Amaral, contemporary Japanese baskets, and a stunning array of artist-made jewelry are all Promised Gifts to MAD. With these generous gifts, Barbara Tober’s legacy as a patron of artists and collector of art will continue to be enjoyed by many future generations of museum visitors.

CALENDAR OF EVENTS

ARIZONA

ASU ART MUSEUM CERAMICS RESEARCH CENTER

January 30 - May 1, 2010

Wanxin Zhang:

A Ten Year Survey

Wanxin Zhang

April 10 - August 24, 2010

Ceramic Design:

Manufactured Brilliance and

Beauty in Daily Life

Cindy Sherman, Dan Flavin,

Ted Muehling, Massimiliano

Alajmo and others

Sept. 17, 2010 - Jan. 8, 2011

A Chosen Path: The Ceramic

Art of Karen Karnes

Karen Karnes

P.O. Box 872911

Tempe, AZ 85287

Tel: 480-727-8173

COLORADO

HARVEY/MEADOWS GALLERY

June 17 - July 11, 2010

New

Opening reception June 17th,

5 to 8pm

Margaret Bohls, Maren

Kloppman, Frank Martin, Jeff

Oestreich and Kari Radasch

July 15 - August 10, 2010

Betty Woodman and George

Woodman

Reception with the artists

July 15th, 5 to 8 pm

Aug. 12 - Sept. 8, 2010

Andrea Gill and John Gill

Reception with the artists,

Aug. 12th, 5 to 8 pm

Sept. 10 - Oct. 1, 2010

Chris Gustin, Lorna Meaden

and Brad Reed Nelson

Reception with the artists

Sept. 10th, 5 to 8 pm

133 Prospector Rd, Ste 4114A

Aspen Highlands, CO 81611

Tel: 970-920-7721

FLORIDA

DONNA SCHNEIER FINE ARTS

April 14 - 18, 2010

SOFA

Chihuly, Voulkos,

Bertil Vallien, etc

115 Spoonbill Road

Manalapan, FL 334624

Tel: 518-441-2884

MINNESOTA

NORTHERN CLAY CENTER

March 26 - June 6, 2010

INSIDEOUT

Virginia Scotchie, Steven

Heinemann, Anne Hirondelle,

Yih-Wen Kuo

March 26 - May 1, 2010

ArtHealthy

Artwork created through

partnerships with Amherst H.

Wilder Foundation, Episcopal

Homes, Ebenezer Ridges,

Ebenezer Park Apartments,

and Martin Luther Campus

May 6 - June 6, 2010

ArtSmart

Artwork by Twin Cities

high school ceramics teachers

and their students

June 18 - August 29, 2010

Six McKnight Artists

Ursula Hargens, Maren

Kloppmann, Ilena Finocchi,

Elizabeth Smith, Yoko

Sekino-Bové, Cary Esser

September 9 - 12, 2010

American Pottery Festivals

Donna Anderegg, Stanley

Mace Andersen, Dan

Anderson, Chuck Aydlett,

Mary Barringer, Chris
Baskin, Peter Beasecker,
Wayne Branum, Andy
Brayman, Bob Briscoe, Bill
Brouillard, Mary Louise
Carter, Joe Christensen,
Linda Christianson, Sam
Chung, Naomi Cleary, Steven
Colby, Michael Connelly,
Bernadette Curran, Malcolm
Davis, Charity Davis-
Woodard, Josh DeWeese,
Paul Dresang, Kowkie
Durst, Sanam Emami, Paul
Eshelman, Marty Fielding,
Julia Galloway, Steve
Godfrey, Silvie Granatelli,
Ursula Hargens, Louis
Harter, Sarah Heimann,
Steven Hill, Bryan Hopkins,
Ayumi Horie, Marlene Jack,
Sarah Jaeger, Eric Jensen,
Randy Johnston, Gail
Kendall, Maren Kloppmann,
Ben Krupka, Forrest Lesch-
Middelton, Simon Levin,
Suze Lindsay, Elizabeth
Lurie, Warren MacKenzie,
Missy McCormick, Jan
McKeachie-Johnston, Kent
McLaughlin, Alleghany
Meadows, Ron Meyers,
Sequoia Miller, Lisa Naples,
Jeff Oestreich, Lisa Orr, Jess
Parker, Aysha Peltz, Mark
Pharis, David Pier, Joseph
Pintz, Liz Quackenbush,
Brenda Quinn, Kari Radasch,
Alison Reintjes, Davie
Reneau, S.C. Rolf, Hide
Sadohara, Pete Scherzer,
Ellen Shankin, Mark
Shapiro, Andy Shaw, Jane
Shellenbarger, Sandy Simon,
Chuck Solberg, Albion
Stafford, Will Swanson,
Munemitsu Taguchi,
Shoko Teruyama,
Betsy Williams, Shannon
Williams-Adams, Michael
Wisner, Rosalie Wynkoop,
Liz Zlot Summerfield

2424 Franklin Ave. E
Minneapolis, MN 55406
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MISSOURI

DAUM MUSEUM OF CONTEMPORARY ART

Feb. 6 - April 25, 2010

Marc Leuthold:

Recent Work, 1995-2010

3201 West 16th Street

Sedalia, MO 65301-2199

Tel: 660-596-7331

DUANE REED GALLERY

April 2 - May 14, 2010

Mary Gile

4729 McPherson Ave

St Louis, MO 63108

Tel: 314-361-4100

NEW MEXICO

SANTA FE CLAY GALLERY

March 5th - April 17, 2010

2010 Summer Workshop

Preview and Consonance

“2010 Summer Workshop

Preview”: Katheryn Finnerty,

Jerilyn Virden, Ayumi Horie,

Andy Brayman, Esther

Shimazu, Pamela Earnshaw

Kelly, Judith Condon, Steven

Roberts, Brad Schwieger

and Kate MacDowell.

“Consonance”: Charity

Davis-Woodard and

Gwendolyn Yoppolo

April 23 - May 22, 2010

Bricks and Mortar:

Inspired by Architecture

Wayne Branum, Lidya Buzio,

Mary Fischer, Jason Green,

Judith Pointer Jia, Brian

Jones, Siddiq Khan, Maren

Kloppman, Nicholas Kripal,

Yih-Wen Kuo, Simn Levin,

CALENDAR OF EVENTS

Cynthia Rae Levine, Blaire Meerfeld, Allison Paschke, Joseph Pintz, Matt Repsher, Brad Schwieger, Michelle Tobia, Penny Truitt, John Utgaard, Robert Winokur, Tetsuya Yamada

May 28 - June 26, 2010

Decalcomania

Shay Amber, Dan Anderson, Ian Anderson, Lesley Baker, Maggie Mae Beyeler, Andy Brayman, Mark Burleson, Pattie Chalmers, Sanam Emami, Marko Fields, Erin Furminsky, Andrew Gilliatt, Juan Granados, Rain Harris, Jeff Irwin, Jeremy Kane, Les Lawrence, Heeseung Lee, Vince Palacios, Gillian Parke, Scott Rench, Elizabeth Robinson, Justin Rothshank, Stacy Snyder, Paul Wandless

July 9 - August 21, 2010

Earth Origns

Darcy Badiali, David Hicks, Patricia Sannit

1615 Paseo de Peralta
Santa Fe, NM 87501
Tel: 505-984-1122

NEW YORK

BARRY FRIEDMAN LTD

Sept. 16 - Oct. 30, 2010

Seigei Isupov

515 West 26th Street
New York, NY 10001
Tel: 212-239-8600

JOAN B. MIRVISS LTD.

March 20 - April 21, 2010

*Liquid Porcelain:
The Ceramic Art of
Nagae Shigekazu*

April 21 - May 21, 2010

*Reflections on Nature:
Ceramic Sculptures by
Koike Shoko*

Aug. 21 - Sept. 21, 2010

Takegoshi Jun:

*Kutani Porcelain Master
Takegoshi Jun*

39 East 78th Street, 4th floor
New York, NY 10075
Tel: 212-799-4021

MUSEUM OF ARTS AND DESIGN

January 26 - May 2, 2010

*Bigger, Better, More:
The Art of Viola Frey*

2 Columbus Circle
New York, NY 10019
Tel: 212-299-7713

PENNSYLVANIA CARNEGIE MUSEUM OF ART

*Contemporary Ceramics
ongoing permanent
collection installation*

Maija Grotell, Peter Voukos,
Shoji Hamada, Warren
& Alix MacKenzie, Otto
Natzler, Hans Coper, Lucie
Rie, Kenneth Ferguson,
Richard DeVore, Edward
Eberle, Betty Woodman,
Kathy Butterly, Michael
Lucero, and more.

4400 Forbes Avenue
Pittsburgh, PA 15213
Tel: 412-622-6265

THE WORKS GALLERY

March 30 - April 30, 2010

A Watershed Connection
Chris Gustin, Nancy Selvin,
Ruth Borgenicht

May 1 - June 30, 2010

Solo Exhibition
Mary Fischer

303 Cherry Street
Philadelphia, PA 19106
Tel: 215-922-7775

ENGLAND

ADRIAN SASSOON

March 12 - 21, 2010

*Maastricht, The European
Fine Art Fair*

Felicity Aylieff, Robin Best,
Natasha Daintry, Michael
Eden, Elizabeth Fritsch,
Hitomi Hosono, Takahiro
Kondo, Kate Malone,
Rupert Spira, Julian Stair,
Andrew Wicks

April 16 - 19, 2010

SOFA New York

Felicity Aylieff, Michael
Eden, Kate Malone, Rupert
Spira, Julian Stair

May 14 - 17, 2010

COLLECT

Saatchi Gallery, London
Felicity Aylieff, Natasha
Daintry, Michael Eden,
Elizabeth Fritsch, Hitomi
Hosono, Kate Malone, Rupert
Spira, Andrew Wicks

June 24 - 29, 2010

Masterpiece London

Felicity Aylieff, Michael
Eden, Elizabeth Fritsch, Kate
Malone, Rupert Spira, Julian
Stair, Andrew Wicks

By Appointment

14 Rutland Gate
London SW7 1BB
England

Tel: +44 (0) 20 7581 9888

GALERIE BESSON

March 24 - April 28, 2010

Three Danish Potters
Ulla Hansen, Anne Fløche
and Inger Rokkjaer

May 6 - June 3, 2010

Lucie Rie

June 9 - July 8, 2010

Gwyn Hanssen Pigott

Sept. 15 - Oct. 7, 2010

Ryoji Koie

15 Royal Arcade
London W1S 4SP
England

Tel: +44 (0) 20 7491 1706

JOANNA BIRD POTTERY

April 16 - 19, 2010

SOFA New York

Jacob van der Beugel,
Fernando Casasempere,
Chien-Wei Chang, Carina
Ciscato, Pippin Drysdale,
Annie Turner, Bernard Leach,
Hans Coper, Lucie Rie,
Shoji Hamada

May 15 - 17, 2010

COLLECT

Saatchi Gallery, London
Richard Batterham, Svend
Bayer, Clive Bowen,
Fernando Casasempere,
Carina Ciscato, Steffen Dam,
Pippin Drysdale, Michael
Cardew, Lucie Rie, Joanna
Constantinidis, Hans Coper,
Shoji Hamada

19 Grove Park Terrace
London W4 3QE
England

Tel: (0) 20 8995 9960

GALLERY ARTISTS

ARIZONA

UDINOTTI GALLERY

Wanxin Zhang
Stephen De Staebler
Don Reitz
Lisa Clague
Agnese Udinotti
Kim Fox

CALIFORNIA

BRAUNSTEIN/QUAY GALLERY

Robert Brady
Bean Finneran
David Linger
Richard Shaw
Peter Voukos
Susan York

MISSOURI

DUANE REED GALLERY

Bonnie Seeman
Tip Toland
Michal Zehavi

Beth Lo
Cynthia Consentino
Beverly Mayeri
Margaret Keelan

MONTANA

ARCHIE BRAY FOUNDATION FOR THE CERAMIC ARTS

Melissa Mencini
Renee Brown
Daniel Bare
Valerie Zimany
Debbie Kupinsky
David Peters
Donna Flanery

NEW YORK

COCOBOLO GALLERY

Colleen Carlson
Costain
Stacy Cushman
Shizue Imai
Young Mi Kim
Peter Lane
Arnie Zimmerman

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Alev Ebuzziya Siesbye
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David Regan
Akio Takamori
Kukuli Velarde

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Fukami Sueharu
Katsumata Chieko
Kawase Shinobu
Kondô Takahiro
Mihara Ken
Ogawa Machiko

PENNSYLVANIA

THE WORKS GALLERY

Chris Gustin
Nancy Selvin
Ruth Borgenicht
Mary Fisher
Lindsay Feuer
Dan Anderson
Patricia Sannit

ENGLAND

ADRIAN SASSOON

Felicity Aylieff
Robin Best
Michael Eden
Elizabeth Fritsch
Kate Malone
Rupert Spira
Julian Stair

GALERIE BESSON

Hans Coper
Lucie Rie
Claudi Casanovas
Jennifer Lee
Ryoji Koie
Gwyn Hanssen Pigott
Ruth Duckworth

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WES COWAN AUCTIONS

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www.auctionatrium.com.uk

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