



# PERSONALITIES IN CLAY

American Studio Ceramics from the E. John Bullard Collection

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NOMA



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Mel Buchanan

NEW ORLEANS MUSEUM OF ART

# NOMA

*Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* is published in conjunction with an exhibition of the same title presented by the New Orleans Museum of Art, November 4, 2017 to April 8, 2018.

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# TABLE OF CONTENTS

<b>Director's Foreword</b> .....	<b>5</b>
Susan M. Taylor, The Montine McDaniel Freeman Director, New Orleans Museum of Art	
<b>Pot Head or Cracked Pot: My Search for American Studio Ceramics</b> .....	<b>8</b>
E. John Bullard, Director Emeritus, New Orleans Museum of Art	
<b>American Studio Ceramics: A Revolution in Clay</b> .....	<b>14</b>
Mel Buchanan, RosaMary Curator of Decorative Arts and Design, New Orleans Museum of Art	
<b>The Artists: Andreson – Woodman</b> .....	<b>26</b>
<b>Exhibition Checklist/Image credits</b> .....	<b>96</b>
<b>Bibliography</b> .....	<b>102</b>

## COVER

Peter Voulkos, *Big Ed*, 1994.  
Detail. Catalog No. 69.

## INSIDE COVER

Karen Karnes, *Five-spouted Vessel*,  
circa 1997. Catalog No. 33.

## PAGE 6

Time-lapse photography of  
Marguerite Wildenhain in  
the motion of making a pot/  
Otto Hagel, photographer.  
Marguerite Wildenhain  
papers, 1930–1982.  
Archives of American Art,  
Smithsonian Institution.

## PAGE 103

John Glick, *Platter*, 1994.  
Catalog No. 21.

## INSIDE BACK COVER

Richard Notkin, *Tire Teacup and  
Saucer*, 1975. Catalog No. 43.

## PAGE 8 AND BACK COVER

E. John Bullard at home in  
New Orleans, April 2017.  
Photos by Chris Granger.



## DIRECTOR'S FOREWORD

SUSAN M. TAYLOR, *The Montine McDaniel Freeman Director, New Orleans Museum of Art*

It is a pleasure to celebrate this remarkable collection of American studio ceramics, the result of a lifetime of passionate study and the keen collecting eye of my predecessor and New Orleans Museum of Art Director Emeritus, John Bullard. The exhibition and accompanying catalogue, *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*, showcase his collection, a promised gift to the New Orleans Museum of Art. These remarkably inventive ceramics represent many aspects of the twentieth century's revolutionary movement in clay. With enormous creativity and technical prowess, American studio potters redefined ceramic's potential as a potent, expressive medium. In the museum galleries, where the objects installed represent an impressive selection from John Bullard's comprehensive collection, these ceramics will continue to inspire for generations in conversation with NOMA's collection of more than 40,000 works of design, painting, photography, and sculpture encompassing 5,000 years of art.

E. John Bullard directed the New Orleans Museum of Art from 1973 until 2010, overseeing a remarkable thirty-seven years at the helm of this city's premier fine-arts institution. His deep love of art rallied support for the growth of NOMA, elevating it from a regional museum to a world-class institution. John Bullard dramatically increased the square footage of NOMA's building, added significantly to the institution's endowment, expanded the collections, and spearheaded the establishment of the popular Sydney and Walda Besthoff Sculpture Garden. We thank him for the vibrant fine-arts institution we enjoy today, and as NOMA's Director Emeritus, John Bullard remains one of our greatest supporters.

This collection may have taken root long before the young 30-year-old director entered the Great Hall of the New Orleans Museum of Art. John Bullard was born and raised in Los Angeles. As John writes in his essay, he witnessed the emerging art scene in Southern California in the late 1950s and early '60s. At that seminal time, he not only saw the work of

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Paul Soldner, *Large Vase*, circa 1956,  
Catalog No. 56

painters and sculptors, but he also saw the work of such potters as Gertrud and Otto Natzler, Beatrice Wood, John Mason, and Peter Voukos.

During his years as director of NOMA, John spent summers on Deer Isle, Maine, home of the famous Haystack Mountain School of Crafts. His interest in clay led to an active involvement with Haystack, eventually serving as a trustee. Since his retirement, John's love of ceramics has become a commitment to build for our museum a comprehensive survey collection of American studio ceramics. Combined with works already owned by the museum, NOMA's holdings now number more than five hundred pieces of handmade American ceramics from the twentieth century.

*Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* was made possible by a great friend of NOMA, Catherine Tremaine. Her encouragement and support allowed for the production of the catalogue and accompanying exhibition, which were executed at NOMA by a team of dedicated professionals. Mel Buchanan, the RosaMary Curator of Decorative Arts & Design, organized the exhibition with John Bullard

and contributed the catalogue's artist entries and an essay that situates the history of the American studio ceramics movement. Seth Boonchai and Roman Alokhin managed the photography for the catalogue, which was edited by David Johnson and designed by Mary Degan. Image rights and reproductions were arranged by Laura Povinelli. The exhibition at NOMA has been orchestrated by our extraordinary registrars and installation team: Jennifer Ickes, Beth Bahls, Tony Garma, Matthew Hance, Toa-nha Hoang, Todd Rennie, and Will Sooter.

This catalogue includes John's recollections of building the collection, an essay that sets the context of these ceramics, and features thirty-one artists who vividly demonstrate their vision in clay. We are honored to present *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection* as a celebration of this tremendous gift and of John Bullard's generosity in spirit and lifetime of devotion to the New Orleans Museum of Art.





# POT HEAD OR CRACKED POT: MY SEARCH FOR AMERICAN STUDIO CERAMICS

E. JOHN BULLARD, Director Emeritus, New Orleans Museum of Art



Although I have had a decades-long love for ceramics, my passion for collecting American studio ceramics began only three years ago. In this short period, I hurried to make up for lost time. My search has turned out to be the principal focus of my retirement after nearly fifty years as an art museum professional.

I retired from the New Orleans Museum of Art in 2010 after thirty-seven years as the museum's director. Since then I have divided my time between New Orleans and Deer Isle, Maine, where I have summered since 1974. While I have continued to serve on the boards of several nonprofit arts organizations in both places, after retiring I chose not to pursue work as an art consultant, guest curator, or author. However, the one thing I found I missed most about being at an art museum was building an art collection. In the words of my mentor at the National Gallery of Art, director John Walker, I missed "buying art with other people's money."

In the summer of 2014, I looked around my old house and barn in Maine and realized I had accumulated forty or fifty handmade ceramics. These were mostly bought locally for functional use, items such as dinner plates, chowder bowls, and serving pieces. Deciding I needed to do an inventory, I discovered how inadequate my records were, which led to research and renewed interest in my pots. A few weeks later, I was driving down the coastal highway to Rockland to visit the Farnsworth Art Museum, when I saw in Lincolnville Beach a sign advertising Cronin & Murphy, a “20th Century Gallery: Fine Art, Ceramics, Design.” I stopped, and to my surprise found several rooms filled with dozens of American studio ceramics. The owner, Jim Murphy, was welcoming and knowledgeable and seemed pleased that I wasn’t just a casual tourist but actually had some familiarity with his ceramics. After a long visit looking at and handling lots of pots, I bought one modestly priced piece and returned home with heightened excitement about handmade ceramics.

Well, that casual visit was the spark that lit the fire. I decided that I wanted to assemble an historical survey of American studio ceramics from 1945 to 1990, the heroic period of this art form. Also, from the start, I intended that my collection would be given to NOMA. Before I left Maine in October to return to New Orleans, I revisited Cronin & Murphy to make my first serious acquisitions. I purchased works by Val Cushing, Vivian and Otto Heino, and Ken Ferguson. That fall I also made my first successful telephone bids at Rago Auctions in New Jersey, and Cowan’s Auctions in Cleveland, as well as learning to purchase online at eBay, Etsy, and Istdibs.

Though I was a new collector, American studio ceramics were not unknown to me. Having been born in Los Angeles in 1942 and raised and educated there through the mid-1960s, I was a young witness to the explosive growth of the ceramic arts in Southern California. My first serious ceramic encounter was as a teenager when accompanying my mother to the

Bullocks Wilshire department store, I saw an exhibition of beautiful pottery by Gertrud and Otto Natzler. Around the same time, I remember a school field trip to Ojai Valley, which included a visit to the studio of Beatrice Wood, who, in her colorful Indian sari and jewelry, appeared a most exotic bohemian to a group of teenage boys.

My interest in art museums began early. In high school with my own car, I became a frequent visitor to galleries on La Cienega Boulevard and museums from San Diego to Santa Barbara. This interest accelerated after 1960 when I entered UCLA and began studying art history. I became keenly aware of the exploding contemporary art scene in Los Angeles, including the work of a group of young, new ceramic artists. I saw many of the landmark exhibitions in these years at the Los Angeles County Museum of Art and the old Pasadena Art Museum, including those that first showcased Peter Voulkos, John Mason, and Ken Price. I even saw the now-famous 1966 exhibition *Abstract Expressionist Ceramics* organized by John Coplans at the University of California, Irvine. The period of 1956 to 1968 in Southern California has been called “clay’s tectonic shift.” The period saw a rapid and radical shift from finely crafted, functional pottery

to abstracted sculpture as pioneered by Voulkos, often large in scale, messy, and proudly nonfunctional.

After receiving my graduate degree in art history from UCLA in 1967, I joined the staff of the National Gallery of Art. I remained in Washington, D.C. for six years before becoming director of the New Orleans Museum of Art. During my years at NOMA, the permanent collection expanded in different areas, including ceramics from many cultures. This was due in great part to the generosity of collectors who helped us build significant holdings from ancient China, contemporary Japan, eighteenth- and nineteenth-century Europe (particularly Meissen, Sèvres, Paris, and Wedgwood), tribal Africa, and pre-Columbian America. NOMA’s longtime curator of decorative arts, the late John Keefe, recognized the importance of New Orleans’ own Newcomb pottery and decided to concentrate on building a comprehensive collection of American art pottery from the period 1880 to 1920. While post-WWII American ceramics were not a collecting priority, the museum did acquire through gifts from collectors works by a number of major clay artists, including Maija Grotell, Toshiko Takaezu, Ken Price, and more recently Robert Arneson and Ralph Bacerra.

My interest in contemporary ceramics was further heightened in the mid-1970s when I bought a summer house on Deer Isle, where the Haystack Mountain School of Crafts is located. This nationally renowned summer school has been a magnet for distinguished craft artists and students since 1961, when it opened its beautiful campus designed by Edward Larrabee Barnes. As a result, many potters have settled in the area and a number of craft galleries have opened over the years. I had the privilege of serving on the Haystack board for nine years. Just recently, I joined the board of the Watershed Center for the Ceramic Arts in Newcastle, Maine. These experiences have given me the opportunity to meet many ceramic artists and see them at work.

These clay encounters have all contributed to my becoming in old age a passionate collector of American studio ceramics. While my goal is to assemble a collection that surveys clay development from 1945 to 1990, my personal enthusiasm for certain artists and the market availability of fine works has influenced the collection. I particularly like the brown, stoneware vessels of the 1950s and '60s. Although I've never taken a ceramics class, I take great pleasure in handling my pots, caressing and stroking them

almost as the artists did in making them. While I have sought out work by artists from across the country, my early years in Los Angeles have given me a particular fondness for West Coast ceramists. Generally, I favor vessels over sculpture. I seek out multiple works by artists I especially admire, wanting to collect examples from both the early and late stages of their careers. Among my favorites, I now have thirteen works each by Val Cushing and John Glick, eleven by Marguerite Wildenhain, and eight each by Ted Randall and Akio Takamori. Since I'm collecting for a museum, I seek out pieces that show a variety of styles, shapes, and sizes.

As I started collecting American studio pottery, I began to assemble a comprehensive ceramics library. Garth Clark and Margie Hughto's *A Century of Ceramics in the United States 1878–1978* served as my first guide, providing an historical overview and identifying major artists. Fortunately for me, two new major studies appeared just as I entered the field. *Makers: A History of American Studio Craft* by Janet Koplos and Bruce Metcalf was published in 2010. Sponsored by the Center for Craft, Creativity & Design in North Carolina, *Makers* was written specifically to serve as a textbook for teaching the history of twentieth-

century American crafts. Even more important for me was *American Studio Ceramics: Innovation and Identity 1940 to 1979* by Martha Drexler Lynn. Published by the Yale University Press in 2015, this is now the most comprehensive, scholarly study on the subject of American studio ceramics. These three books have been indispensable in building my collection.

Due to a number of factors, namely changing tastes, the market for American studio ceramics has declined in the past ten years. Contemporary art glass has surpassed studio ceramics as the preferred medium with many galleries, collectors, and museums. Dale Chihuly has become an international art star. His brilliantly colored, light-transmitting glass sculptures—often in huge installations that fill botanical gardens, casino and hotel lobbies, and even the canals of Venice—have captured the public imagination. Coinciding with Chihuly's rise to fame, the two giants of studio ceramics died, Robert Arneson in 1992 and Peter Voulkos in 2002. While many potters live long and productive lives, most of the major figures active in the early decades have now passed: most recently Val Cushing (2013), Don Reitz (2014), Karen Karnes (2016), and John Glick (2017).

Also contributing to the change in the ceramic market was the retirement of several pioneering ceramic dealers: Helen Drutt in Philadelphia, Ruth Braunstein in San Francisco, Frank Lloyd in Los Angeles, and, most importantly, Garth Clark in both Los Angeles and New York. These dealers helped to build the reputations of many artists and nurtured the major ceramic collectors of the last quarter of the twentieth century. As collectors age, their acquisitions slow down, and they begin to think about the future of their collections, whether to pass them on to their families, give them to public institutions, or to sell them. The economic recession of 2008 adversely affected the international art market, which only further accelerated a downshift in ceramic sales. When I began collecting in late 2014, these changes allowed opportunities for me and other new collectors to acquire fine examples by major clay artists, often well below high prices established before 2008. Also, while a canon of the major studio ceramists has been established, due in great part to Garth Clark's work, there are many fine potters who have been forgotten and overlooked.

After three years, my collection now numbers more than 450 ceramics by 235 artists. I am far from my goal and

many key artists have so far eluded me. When you are collecting historical material, a collector is dependent on the secondary market, so some artists' work appears rarely or not at all. This seems surprising when one realizes there have been thousands of American potters, each working for decades making millions of pieces. For example, over a fifty-year career, John Glick estimated that he produced 300,000 works at his Plum Tree Pottery in Michigan. With that type of output, there are many discoveries to be made and artists to be reconsidered.

One of the pleasures of collecting is meeting new people—scholars, curators, dealers, auctioneers, collectors—who share your enthusiasm and share their knowledge. Among my first friends in the ceramics field were Peter Held and Garth Johnson, respectively the past and current curator of the Ceramics Research Center at Arizona State University. I visited the center a few months after I started collecting to see its superlative collection, where they both graciously encouraged my efforts and continue to advise me. Galleries and auction houses are essential for building a collection. While I missed the chance to work with the pioneer dealers, I have been fortunate to connect with several newer galleries and younger

private dealers. Besides Jim Murphy in Maine, I have greatly benefited by my association with Jeffrey Spahn in Berkeley, California; Jayson Lawfer in Chicago; Beth and John Dolan in Andover, New York; Anthony Schaller in Saint Joseph, Michigan; and Leslie Ferrin in North Adams, Massachusetts.

I am pleased to thank Susan Taylor, my successor as Director of NOMA, and Mel Buchanan, Curator of Decorative Arts and Design at NOMA, who suggested and organized an exhibition of my collection. After years of being on one side of the museum-collector partnership, it's been fun to be on the other. After only three years of collecting, it may appear presumptuous to present this exhibition, but at my age I had to seize the opportunity when it was offered. The exhibition features seventy-five works by thirty-one artists, less than twenty percent of the total collection. Many fine works by wonderful artists, including favorites such as Graham Marks, Chris Gustin, Jerry Rothman, and Linda Sikora could not be included. With my collection eventually permanently housed at NOMA, there will be, I hope, many more exhibitions in the future. Lastly, many thanks to my dear friend Catherine Burns Tremaine, who so generously supported the production of this catalogue.

## AMERICAN STUDIO CERAMICS: A REVOLUTION IN CLAY

MEL BUCHANAN, RosaMary Curator of Decorative Arts and Design, New Orleans Museum of Art



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Gertrud Natzler & Otto Natzler,  
*Conical Vase*, 1957. Catalog No. 40.



Twentieth-century American potters did not invent the idea that a mundane chunk of dirt could be transformed into a glorious piece of art, but their creativity exponentially popularized the view that ceramics are an expressive art form. “American studio ceramics” are most simply defined as handmade ceramics made by individuals in an artistic studio, as opposed to a factory setting. A studio potter can interpret artistic ceramics as the quiet production of nature-revering, perfectly crafted forms, like Marguerite Wildenhain. Or, a studio potter can interpret ceramics like Peter Voulkos, as an expressive opportunity for a countercultural statement delivered with a dash of machismo and theatrical punches to clay. While American studio pottery can mean many things aesthetically, and even theoretically, this movement, emerging in the years after World War II, unified artists in celebrating the individual potter’s personality expressed through clay.

American studio potters invented new ceramic-making techniques and reinvigorated nearly extinct

traditional ones, sharing what they found in workshops, magazines, and new organizations. These potters introduced ceramics to the university level of art education, advancing clay theory and moving the material from a tool in the production of art to being accepted as a critical fine-art form in its own right. These potters elevated ceramics from a history generally contained within the industrial manufacture of functional items to a platform for creative self expression by a multitude of artistic voices. Vivacious American studio potters injected their own experiments and viewpoints into their ceramic craft production, giving rise to the twentieth-century’s revolutionary movement in clay.

While many factors coalesced in post-WWII America to encourage this widespread broadening of ceramic’s potential, the soul of the American studio ceramics movement can be found more than fifty years earlier, in the nineteenth-century Arts and Crafts Movement and in Japan’s revival of folk-craft traditions. Artists and craftsmen had been calling for a return to handcraft since the industrial



Newcomb College Pottery,  
*Chinaberries Vase*, 1902 – 1903,  
New Orleans Museum of Art,  
Gift of Newcomb College through  
Dean Pierce Butler, 38.29.

revolution, when modernizing factories were perceived as dehumanizing the connection between designers, consumers, and the making process. Led by the art philosophies of British theorist John Ruskin and designer William Morris, Arts and Crafts designers were critical of industrial labor and instead advocated the return to pre-industrial craft.

In the United States, the social and aesthetic ideals of the movement were spread by publications like Gustav Stickley's *The Craftsman*, which encouraged the use of local materials, a reverence for nature, simplicity in design, and direct engagement with handcraft as a way to lead a more meaningful life. In ceramics, the Arts and Crafts movement was encapsulated by Boston's training program for immigrant girls at the Paul Revere Pottery, New Orleans' vocational training for young women at the Newcomb College Pottery, and numerous other potteries such as Rookwood and Grueby that produced harmonious interpretations of natural motifs with hand craftsmanship. While this artistic movement was enormously influential in introducing a reverence for the handmade objects in the modern era, by the 1920s the idealistic Arts and Crafts movement came to an end. The glamour of urban centers

and the inevitability of technology presaged the end of the movement's widespread influence in architecture, furniture, and other design arts.<sup>1</sup>

Ultimately, the handmade object, rather than being a symbol of opposition to modernity, was adopted as a complementary component of the aesthetics and ideals of Modern art. Handcraft persisted in somewhat surprising places, like the training ground of avant-garde modern industrial design, the German Bauhaus school. The Bauhaus pottery workshop in Dornburg ran from 1920 to 1925, and offered a somewhat contradictory mix of vernacular hand thrown forms and a movement toward ceramic design for industrial production. Though small in production, the workshop led by Max Krehan and Gerhard Marcks set the twentieth century's standard for mastery in skills, experimentation in form, and the Modern idea that serial production was not in opposition to creative expression.

In 1920 British potter Bernard Leach and Shoji Hamada, a ceramicist central to Japanese folk arts, together founded a pottery in St. Ives, England, that brought the Japanese Mingei revival of traditional ceramics into the West. The Leach Pottery elevated the idea of the individual artist-potter as an integrated philosophy of arts and



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Ralph Bacerra's sketch of Shoji  
Hamada at a workshop at the  
University of Southern California,  
Sept 1963. Ralph Bacerra papers,  
1957-2015. Archives of American  
Art, Smithsonian Institution.

AMERICAN STUDIO CERAMICS: A REVOLUTION IN CLAY



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Soetsu Yanagi, Bernard Leach, Rudy  
Autio, Peter Voulkos, and Shoji Hamada  
(L to R) in a workshop at the Archie Bray  
Foundation, Helena, Montana, 1952/  
Unidentified photographer. William P.  
Daley papers, 1905-2003. Archives of  
American Art, Smithsonian Institution.

life. Leach promoted his ceramics and lifestyle with the 1940 treatise *A Potter's Book*, frequent workshop demonstrations, and directly to resident apprentices like the American ceramist Warren MacKenzie. Leach's aesthetic was predominantly hand-thrown traditional shapes, together with Eastern-origin forms like tea bowls. Leach and Hamada were enormously influential to a generation of studio potters, making visits to ceramic centers like Black Mountain College in North Carolina and the Archie Bray Foundation for the Ceramic Arts in Helena, Montana. Peter Voulkos and Rudy Autio were at the Bray when Leach and Hamada gave a landmark demonstration in 1952, an experience that gave the two young potters a new artistic direction inspired by a confident, loose attitude toward clay production. Ralph Bacerra was a student in the audience for Shoji Hamada's workshop at the University of Southern California (USC) in 1963. Bacerra remembers himself as a twenty-something young potter, learning more than technique from Hamada's demonstration, "I mean, the essence of the pot and the — how

the pot lives, and I didn't really quite understand at that time, but I do now."<sup>2</sup>

Other factors coalesced in the years just after World War II that contributed to the rise of a sophisticated handicrafts movement, not least of which were fine-art developments of the early twentieth century. New art ideas encapsulated in abstraction, the use of collage and assemblage, and expressionism moved the dial towards the engagement of meaningful handwork. The influence of these fine-art movements on mid-century ceramics is beautifully discussed in Sequoia Miller's *The Ceramic Presence in Modern Art*.<sup>3</sup> Another factor one can attribute to an increasing sophistication of craft was training made possible by the 1944 G.I. Bill, the government program that supported advanced schooling for returning military personnel. Ceramics became a tool for both therapeutic engagement with young war veterans, but also became a new and thriving part of higher art education. A number of potters in this catalogue took advantage of the G.I. Bill benefit, including Val Cushing, Ken Ferguson, Warren MacKenzie, Paul Soldner, and Peter Voulkos.

In the late 1940s, this nascent artistic handicrafts movement coalesced and formed momentum with the emergence of several important craft organizations. Many of these new efforts to encourage the richness of American craft were tied to Aileen Osborn Webb, an arts patron dedicated to the support of skilled American makers. Webb founded the American Crafts Council, the School for American Crafts (SAC, now at the Rochester Institute of Technology in New York), the Museum of Contemporary Crafts (now known as the Museum of Arts and Design in New York), New York's America House retail outlet for craft, and *Craft Horizons* magazine. These organizations not only directly supported craftsmen, including clay artists, but they had an immeasurable effect in elevating the awareness, prestige, and quality of handmade art items for the American public.

The combined effects of a broadening definition of art, the understanding that handicraft carried importance in the mechanized world, and pragmatic support like the G.I. Bill and Webb's network of philanthropic efforts created the atmosphere where the studio ceramics movement could ferment. To fully spread these ideas to students and makers, ceramics

became integrated within the network of American higher education in arts, when a new wave of academic ceramic programs served to educate potters in making techniques, artistic theory, and ceramic history. These early programs were populated by educators that saw clay's potential for experimentation and expression. Some, like American painter Henry Varnam Poor, saw ceramics as an untapped and conveniently economic avenue for further artistic engagement. Other instructors had ties to the industrial manufacture of ceramics but wished to expand upon the limitations of a factory environment. Waylande Gregory used his industrial background to mount ambitious projects, encouraged by large-scale efforts during the Works Progress Administration of the 1930s, and then saw academia as a way of continuing an elevated discourse in clay.

The New York State College of Ceramics at Alfred University was an early standout in the advancement of clay education. In 1900, Charles Fergus Binns founded the program as the New York State School of Clay-Working, the first ceramics department in the United States. Though the program aimed to train students for the technical skills and knowledge to work within industry, from the

beginning Binns promoted individual experimentation and encouraged sharing information. Alfred expanded artistically through growth, but its program never lost a deep reverence for excellence in ceramic technology. Potter Ted Randall ran the Division of Art and Design from 1958 until 1981, and many other potters in this catalog were Alfred professors, among them Val Cushing, Andrea Gill, Wayne Higby, Daniel Rhodes, and Robert Turner. Through most of the twentieth century Alfred has been the premier institution for education in ceramic arts, with its program promising young ceramists “inquiries into utility, pottery, the vessel, sculpture, the figure, architectural application, the decorative, installation and performance.”<sup>4</sup> This list indicates the range of interpretations and applications for a broad and liberal ceramic education.

Many American academic programs benefitted enormously from émigrés escaping European fascism in the 1930s. This wave of talent brought to the United States highly-trained ceramists like Maija Grotell, Gertrud and Otto Natzler, and Marguerite Wildenhain. Finnish ceramist Maija Grotell headed the Cranbrook Academy of Art from 1938 to 1966, building the program

to be a rival to Alfred University. With an impressive roster of Cranbrook students that includes Richard DeVore, John Glick, and Toshiko Takaezu, Grotell’s approach to teaching reflects an important aspect of the studio movement: finding an individual voice. Garth Clark noted that she was an “unorthodox teacher” who “taught by example of spirit rather than by example of work.”<sup>5</sup> Toshiko Takaezu concurs, noting that Grotell’s influence was in a lasting philosophy of teaching that “everybody’s different, and so you have to leave them...to find their own identity.”<sup>6</sup>

A ceramics academic program that presented clay as a medium separate from industry and elevated from the hobbyist status was the University of Southern California. Glen Lukens pioneered this program in 1936. As an innovator in glaze and clay recipes, Lukens and the USC program illustrate the important role of these early education programs in essentially creating a body of technical information for working studio potters. Lukens sought natural clay deposits and developed glazes because there was not much commercially available to an artistic potter. Until the middle of the twentieth century, glaze recipes, kilns, and clays existed





as proprietary information for industrial manufacture.<sup>7</sup> California potter Laura Andreson, who trained with Lukens and also with Gertrud Natzler, introduced ceramics classes at UCLA in the 1930s.

California became a fervent ground for clay in the middle of the twentieth century. Beatrice Wood brought an exotic touch to Southern California, Gertrud and Otto Natzler settled into the Los Angeles area to experiment with glazes and produce graceful forms, and a bold new jolt to ceramic innovation was introduced in a 1961 *Craft Horizons* article “The New Ceramic Presence” about Peter Voukos.

The charismatic, visionary, radical, and deeply skilled Peter Voukos is the twentieth century’s legendary ceramist. In the late 1950s, his abstract, expressive ceramics shifted clay from how it had been known for thousands of years into a new era of artistic possibility. Voukos brought an intentional rawness and physical energy to ceramics, making the body of the clay literally expressive of the artist’s action with gashes and punches, sometimes performed in front of an audience. He moved pottery away from a traditional, functional craft sensibility and into artistic sculptural statements. Glenn Adamson’s 2016

exhibition at the Museum of Arts and Design, *Voukos: The Breakthrough Years*, situates the artist’s early years of innovation, and his ongoing relevance to the craft and art world.<sup>8</sup>

Clay’s revolution was not complete. Emerging in the San Francisco Bay area in the 1960s were the “California funk” potters that further exploited clay’s potential. Funk artists embraced the expressive elements of mid-century art movements, but doubled down on the anti-establishment rhetoric by interjecting politics and bawdy humor and sometimes complete irreverence into ceramics. That is, they made expressive art objective. Martha Drexler Lynn writes that “what would become the Funk movement shifted the cutting edge away from both the precious pot and Abstract Expressionist ceramics.”<sup>9</sup> Clay artists Robert Arneson and Clayton Bailey are important “funk” artists, and potters in this catalogue associated with the colorful iconoclast ceramics include Viola Frey, Eric Gronborg, Richard Shaw, Peter VandenBerge, and Patti Warashina.

This catalogue and exhibition, *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*, presents representative work from most of the seminal figures in this movement, the twentieth century’s advancement

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Laura Andreson at wheel trimming a pot, ca. 1940/Imogen Cunningham, photographer. Laura Andreson papers, 1902–1991. Archives of American Art, Smithsonian Institution.

in clay creativity. The earliest work in the catalog, a charger by Glen Lukens of circa 1948, reminds us of the challenges the early studio potters faced in simply accessing the materials, tools, and technology they needed to work within the clay medium. Superb works by Marguerite Wildenhain, Akio Takamori, and Peter Voulkos show the variety of ways that artists interpreted a personal clay expression through the mid-to-late century. More recent works, such as the vase by Andrea Gill, remind us that American studio ceramics are not a closed chapter of art history. Vibrant art-education programs and studio artists continue to thrive and reinvent clay for a new

generation. Among potters today, many remain aligned with the Bernard Leach model of beautifully-crafted functional forms, while there are also potters that embrace clay as a sculptural form capable of radical expression. Moving beyond what is the purview of this exhibition are clay artists incorporating new technologies such as computer modeling and 3D printing to achieve groundbreaking methods of artistic expression in ceramics. As it has been since its roots in the nineteenth century, and as it is now, American studio ceramics are united in giving the individual maker the tools to create and the vision to express creatively.

- 1 Monica Obnisky, "The Arts and Crafts Movement in America" in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2008) [www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm).
- 2 Oral history interview with Ralph Bacerra, 2004 April 7-19. Archives of American Art, Smithsonian Institution.
- 3 Sequoia Miller, *The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery* (New Haven: Yale University Press, 2015).
- 4 Alfred University, website for School for Art and Design, [art.alfred.edu/graduate/mfa-ceramics/](http://art.alfred.edu/graduate/mfa-ceramics/) accessed June 15, 2017.
- 5 Garth Clark, *American Ceramics 1876 to Present* (New York: Abbeville Press, 1987), page 92.
- 6 Oral history interview with Toshiko Takaazu, 2003 June 16. Archives of American Art, Smithsonian Institution.
- 7 Martha Drexler Lynn, *American Studio Ceramics: Innovation and Identity 1940 to 1979* (New Haven: Yale University Press, 2015), page 55.
- 8 Glenn Adamson, *Voulkos: The Breakthrough Years* (London: Black Dog Publishing, 2016), page 7.
- 9 Lynn, page 193.



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Otto and Vivika Heino demonstrating  
ceramics technique, circa 1970/  
unidentified photographer. Otto and Vivika  
Heino papers, 1895–2000. Archives of  
American Art, Smithsonian Institution.



Laura Andreson, *Bowl*, 1954.  
Catalog No. 2.

# LAURA ANDRESON

1902 – 1999 | Born San Bernardino, California  
Active University of California, Los Angeles (UCLA)

As founder and head of the ceramics department at UCLA for nearly forty years, Laura Andreson guided more than five thousand student potters to the idea that clay held enormous potential as an artistic medium. In 1934, Andreson introduced one of the pioneering academic pottery courses in the West Coast when she began teaching ceramics in UCLA's art department only one year after graduation. Andreson's instruction relied on primitive hand-built techniques, because in that time little technical information was available to potters outside of industrial fabrication.

Through the 1940s and '50s, artistic potter/teachers like Andreson formed a strong community to share their self-innovated recipes and techniques. Andreson learned slip-casting methods from Glen Lukens, and from Gertrud Natzler she learned to throw pottery on a wheel in 1944. She remained a vital force in California's twentieth-century ceramics fermentation as her work evolved through experimentation in firing and glazing earthenware, stoneware, and porcelain clays.

The artist reminisced about her legacy in a 1982 *Los Angeles Times* interview: "Ceramics is a disease, and I've given it to so many students... It teaches you great patience, but it's just a passion you get in your blood. Once you've got it, you don't want to do anything else."<sup>1</sup>

This *Bowl*, signed and dated 1954, is wheel-thrown from stoneware clay, which was discovered in California in 1948. The bowl's matte green glaze reflects the artist's adherence to Danish and Asian-inspired aesthetics.

1. Andreson quoted in Suzanne Muchnic, "Laura Andreson; Renowned Artist Headed UCLA Art Department," *Los Angeles Times*, August 17, 1999.

# RALPH BACERRA

**1938 – 2008 | Born Garden Grove, California**  
**Active Los Angeles and Eagle Rock, California**

Ralph Bacerra ushered the return of unapologetically ornamented ceramics in the 1970s. As a student of Vivika Heino at the Chouinard Art Institute (later part of the California Institute of the Arts), Bacerra absorbed a deep knowledge of glaze and clay technology that allowed him to tackle tricky glazes of some of the world's most sophisticated surface embellishments. As is evident on the *Iris Bowl* shown here, Bacerra often worked with the traditional so-called Imari palette, a richly ornamented pattern and color combination from Arita, Japan. Bacerra notes that he studied Japanese ceramics during Asian travels, and Imari's deep cobalt blue, rich red, over-glaze pattern enamels, and gold-luster glazes "had always been such a mystery to me that I just decided, well, let's see how they did it."<sup>1</sup>

His resulting vivacious ornament shows clear inspiration from Japanese and Persian historic ceramics but with a modern twist he credits to Kandinsky paintings at the Norton Simon Museum (Pasadena, California) and M. C. Escher's optical illusions. "But all those things are sort of intuitive, I think. You do research, you read books, you see the shows, and they're sort of in the back of your head, and as you begin to work, it all begins to come out."<sup>2</sup>

Ralph Bacerra aims for a celebration of technical achievement and beauty in his meticulous ceramics, eschewing any ties to more conceptual contemporaries: "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."<sup>3</sup>

1. Oral history interview with Ralph Bacerra, 2004 April 7-19. Archives of American Art, Smithsonian Institution.
2. Ibid.
3. Ralph Bacerra, quoted in artist's statement for "Ralph Bacerra: A Survey of Late Work," Frank Lloyd Gallery, Dec 2008 – Jan 2009.



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Ralph Bacerra, *Iris Bowl*, circa 1980.  
Catalog No. 4.



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Val Cushing, *Pitcher*, circa 1990–  
1995. Catalog No. 9.



# VAL CUSHING

1931 – 2013 | Born Rochester, New York  
Active Alfred University, New York

Committed to exploring the endless tactile subtleties in functional ceramic forms, potter Val Cushing spent a long career devoted to wheel-thrown variations of bowls, pitchers, and lidded containers. Cushing was introduced to ceramics as an undergraduate at Alfred University in New York, and soon after his service in the Korean War, he returned to the campus for the remainder of his forty-year professional career.

As head of the ceramics department at Alfred from 1957 until his retirement in 1997, Cushing developed one of the country's most renowned programs in the advanced study of ceramic art. While Alfred is regarded for achievement in ceramics from industrial manufacture to expressive sculpture, Cushing developed a program built upon a broad art education with a strong adherence to the functional aspect of craft. The artist believed an education rooted in the broad study of art strengthens the training of pottery students in the university setting, where “one enters ceramics through art. You learn the vocabulary, the language, the fundamentals, the foundation of art. We don't differentiate whether you're going to be a potter or a painter or a sculptor.”<sup>1</sup>

This *Pitcher* is a superb example of Cushing's dedication to the timeless beauty of wheel-thrown utilitarian vessels. Instead of seeing functional objects as an artistic limitation, he consistently revealed the universal appeal and endless variety of simple lines, tactile potter's marks, and earthy glazes. He summarized his steadfast work: “Making functional objects was the goal, and it has never changed for me. I have made other things, of course, in my life, and I still do, but nothing gives me the gratification that a functional object still holds for me, and that's been my focus all the way.”<sup>2</sup>

1. Oral history interview with Val Cushing, 2001 April 16. Archives of American Art, Smithsonian Institution.
2. Ibid.

# RICHARD DEVORE

**1933 – 2006 | Born Toledo, Ohio | Active Cranbrook Academy of Art, Bloomfield Hills, Michigan, and Colorado State University, Fort Collins**

Richard DeVore invigorated the potter's craft by lending simple vessel forms a distinctive expression all his own. His pots are sublime, minimalist contemporary works of art, but also seemingly evolved from natural stones or the remains of Paleolithic man. His tall open-bowl vessels are characterized by uneven, thin rims and a matte skin-like surface. The pots' interiors often offer complications and surprises, with double floors or concealed folds and layers.

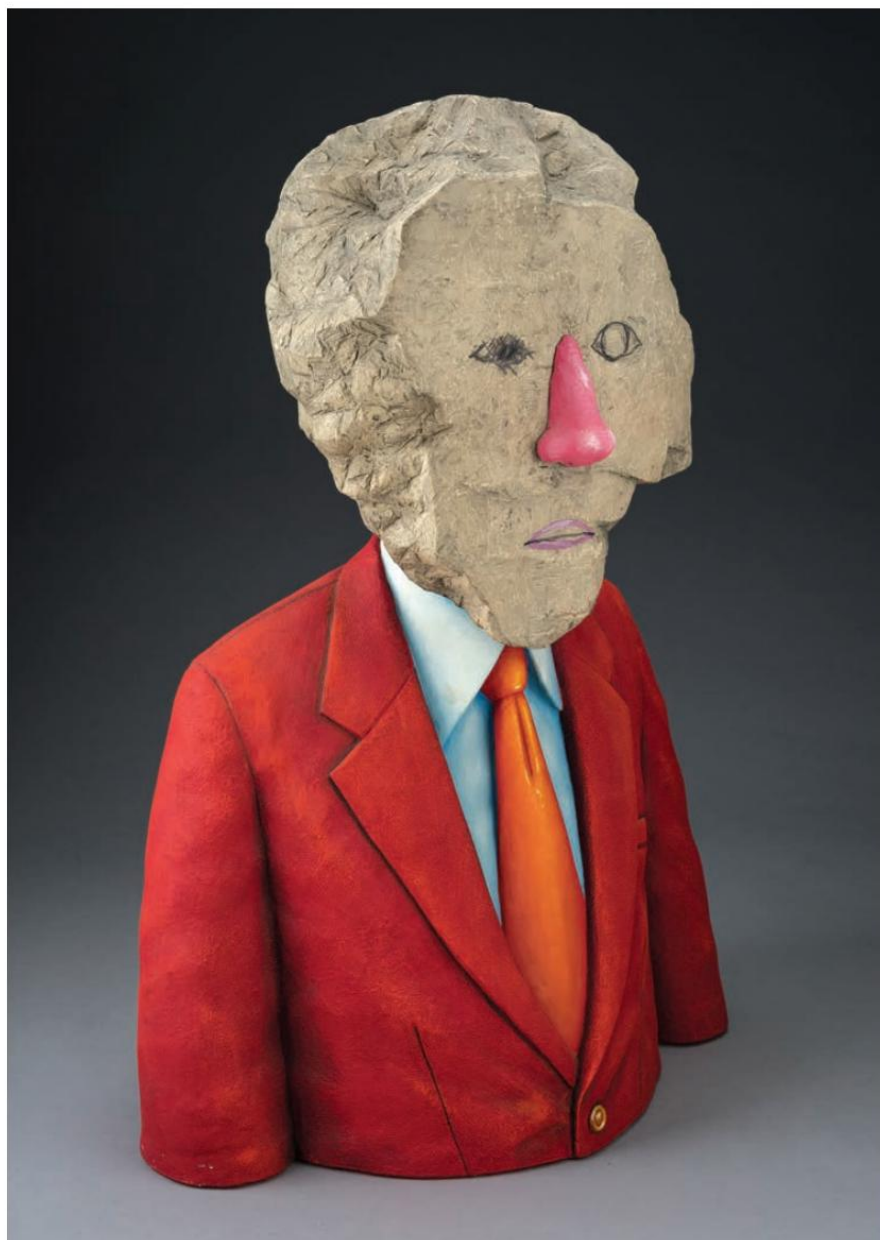
After studying at the University of Toledo in Ohio, DeVore earned his MFA from the Cranbrook Academy in 1957. In 1966, DeVore succeeded Maija Grotell as head of ceramics at Cranbrook, and in 1978 he departed Michigan to finish his career at Colorado State University. After more wide-ranging explorations of glaze, luster, and forms in the 1960s as a young potter, in 1969 DeVore settled into his mastery of non-embellished pottery.

This black matte-glazed vessel is a fine representation of the artist's aesthetic. Its frankness cannot be taken as simplicity. DeVore was known for his meticulous process, beginning with detailed drawings of each object and subjecting his fired pottery to a ruthless editing process. His adherence to traditional thrown pottery, combined with a sophisticated and cerebral approach to glaze and form, makes him a unique figure in the group of potters that brought clay into the world of abstract fine art.



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**Richard DeVore, *Black Vessel #878*,  
1998. Catalog No. II.**



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Jack E. Earl, *Stone Man*, 2002.  
Catalog No. 12.

# JACK E. EARL

1934 – | **Born Uniopolis, Ohio | Active Lakeview, Ohio**

Jack Earl's ceramics are small-town Ohio life writ in clay. Except for a short period teaching at Virginia Commonwealth University in the mid-1970s, Earl has spent his lifetime making figurative ceramic sculpture that reflects the concerns of the rural community in Ohio he knows well.

As an art student at Ohio State University and as an instructor at the design school of the Toledo Museum of Art, Earl became familiar with the European porcelain-figurine tradition. He recalled that “during the time that I was in Toledo... [Rudy] Autio was making the slab pieces and Voulkos was doing those slab things. And that's what was in style then and everybody was doing that stuff... when everybody does something you can't be doing it too.”<sup>1</sup> So Earl extracted himself somewhat from the ceramics community to concentrate on Ohio characters and scenery with hand-built dioramas and busts. His tableaux often center around the mundane life of a Middle American everyman named Bill.

Though he remained knowledgeable about and sometimes participatory in the ceramics community—in 1974 Earl was the first resident of the Kohler Factory's Art/Industry artist-residency program, and he was the second clay artist to receive monographic treatment in *Jack Earl: The Genesis and Triumphant Survival of an Underground Ohio Artist* by Lee Nordness in 1985—he eschewed popular ideas about clay as a method of self-expression. “To express one's self—if that's what they're talking about—is a pretty limited subject I would say... I can't imagine spending more than an hour of your life thinking of yourself and anxious about expressing yourself.”<sup>2</sup>

1. Oral history interview with Jack Earl, 2007 June 19-20. Archives of American Art, Smithsonian Institution.
2. Ibid.

# KENNETH FERGUSON

1928 – 2004 | Born Elwood, Indiana | Active Archie Bray Foundation, Helena, Montana, and Kansas City Art Institute, Missouri

As a teacher and potter, Kenneth Ferguson is one of the major figures in studio ceramics. His work was strictly functional—platters, teapots—but grew looser and more expressionistic over time as his pottery increasingly incorporated inspiration from history, reflected the work of contemporary potters, and strengthened with his own deepening skills as a master potter. Continuing the soulful influence of Bernard Leach, Ferguson held that the integrity of the potter comes “right through your hands and into your pots.”<sup>1</sup>

After directing the Archie Bray Foundation in Montana for six years, in 1964 Ferguson went to Missouri to set up the ceramics department at the Kansas City Art Institute. Over the course of more than thirty years he developed KCAI into one of the most important ceramics programs in the United States, giving instruction and inspiration to a generation of potters. His influence as a teacher and connector cannot be understated, directly shaping the careers of students including Akio Takamori, Chris Gustin, and John and Andrea Gill. Wayne Higby credits Ferguson with pivotal connections made in his career, calling him a “gatekeeper.”<sup>2</sup>

This stoneware *Leaping Hare Platter* has a leaping rabbit, one of the signature gestural hares that frequently appear in his work after the 1980s. Ferguson’s early work is characterized by elegant restraint, but this platter shows the self-expressive mode of his later career.

1. Martha Drexler Lynn, *American Studio Ceramics: Innovation and Identity 1940 to 1979* (New Haven: Yale University Press, 2015), p 225.
2. Oral history interview with Wayne Higby, 2005 April 12-14. Archives of American Art, Smithsonian Institution.



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**Kenneth Ferguson, *Leaping Hare*  
Platter, 1997. Catalog No. 13.**



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Viola Frey, *Untitled (Bird, Jug, Hands)*, 1986.  
Catalog No. 15.



# VIOLA FREY

1933 – 2004 | Born Lodi, California  
Active California College of the Arts, Oakland

Viola Frey made brilliantly colored, provocative, and sometimes enormous ceramic figures that often seem to question the male-dominated artistic world of the 1960s. Her male figures wear power suits with a look of vulnerability, and her often nude female figures take on positions of power.

Frey earned her BFA from the California College of Arts and Crafts (now California College of the Arts) in Oakland and studied for her masters at Tulane University under Katherine Choy. In New Orleans, she participated in a 1957 workshop with Mark Rothko that pushed her interest deeper into the study of color and light, all at a moment when the young artist was experimenting with abstraction (which she said they called “non-objective” work) and realism. Whether abstract or figural, Frey notes that the “basis of [my] work has been in the realm of ideas...I created this outline, which was from abstraction to realism, never realizing that the realism would take over. I never dreamt that realism was going to win the battle.”<sup>1</sup>

Her dynamic plates seem to blend the two—an abstract composition of real, everyday elements. Frey says her well-known plates are more like drawings because “they’re more intuitive and more direct” than her sculpture work, and that there “are no limits in a plate, like in a piece of sculpture.”<sup>2</sup> This charger is a typical example of Frey’s visual assemblages that seem inspired by her passion for collecting knick-knacks. But far from whimsical, this cast and molded assemblage of a splattered vase, hands, a Woody Woodpecker head, and a doll with the face obscured is pushed deep into the clay plate, like an uncovered scene from an eerie trash heap.

1. Oral history interview with Viola Frey, 1995 Feb 27-June 19. Archives of American Art, Smithsonian Institution.
2. Ibid.

# ANDREA GILL

1948 – | Born Newark, New Jersey | Active Alfred University, New York

Known for her pattern-covered variations on the vase form, Andrea Gill is one of the pioneers in the re-emergence of decorative glaze techniques in the 1970s. Gill studied painting at the Rhode Island School of Design before concentrating on ceramic art at the Kansas City Art Institute under the tutelage of Ken Ferguson. She recalls that KCAI at that time offered one of the strongest ceramics programs in the country, an academic program that “changed her life.”<sup>1</sup> In the 1970s Gill experimented with low-fire ceramics and their glazing at a time when few potters were engaged in that technique. This work informed her 1976 MFA thesis at Alfred University, which concentrated on majolica (tin-glazed earthenware). Since 1984 she and her husband, potter John Gill, have been professors with the renowned ceramic-art program at Alfred University.

Andrea Gill’s pottery explores pattern and elements of the female body within varying interpretations of the vase: “I choose to make vases and bowls because those forms allow the most open interpretation of shape without losing the iconic identity of the object.”<sup>2</sup>

Gill sees pottery as an outlet for personal expression. She explores motifs ranging from flowers in her garden to specific historic references, such as patterns from Owen Jones’s 1856 *The Grammar of Ornament*, a seminal design sourcebook. Gill has a “firmly positive response to the word decorative,” seeing the power in an aesthetic statement devoid of political or universal undertones.<sup>3</sup>

1. Quoted in “Masters: Andrea Gill,” *American Craft Magazine*, September 17, 2012.
2. Andrea Gill, artist’s statement for Harvey/Meadows Gallery, accessed at [harveymeadows.com/artists/andrea-gill](http://harveymeadows.com/artists/andrea-gill).
3. Ibid.



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Andrea Gill, *Sweet Madonna Vase*,  
2007. Catalog No. 17.



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**John Glick, *Metaphorical Teapot (Pear and Apple)*, 1990. Catalog No. 20.**

# JOHN GLICK

1938 – 2017 | Born Detroit, Michigan

Active Plum Tree Pottery, Farmington Hills, Michigan

John Glick founded his Plum Tree Pottery studio in 1964. For the next fifty-two years he generously shared his work through apprenticeships, studio tours, and lectures, but he mainly concentrated on the continuity of his own studio practice, where he created functional ceramics that found a loyal audience primarily through his Michigan showroom.

Glick trained at Cranbrook Academy under Maija Grotell in the early 1960s, where he learned to incorporate the rhythms of nature into his work. The artist remembered that Grotell “helped me discover that there is no final solution... only more inquiries and more discoveries.”<sup>1</sup> Glick’s early works are marked by steady functionality, and only through his maturity in the 1970s did his work loosen to exhibit the more fully expressionistic, painterly genius for which he is known. He introduced nonfunctional teapots and hand-built lattice constructions, and developed forms (large flat baskets, large plates) which served principally as the basis for pattern and color. His work in the 1970s was particularly inspired by Japanese Oribe ware favored by tea masters for its eccentric shapes and colorful patterns.

“I cannot show one piece and say ‘this speaks for my beliefs in clay,’” he said. “I am attracted to simplicity, as well as complexity: my work continually reflects my reexamination of how these two poles can coexist, or not, in a given series.”<sup>2</sup>

1. John Glick, quoted on Plum Tree Pottery website, [www.plumtreepottery.com/viewingroom/](http://www.plumtreepottery.com/viewingroom/) accessed June 2, 2017.
2. Ibid.

# ERIK GRONBORG

1931 – | Born in Copenhagen, Denmark

Active West Coast, including UC-Berkeley, Reed College

(Portland, Oregon), and Mira Costa College (Oceanside, California)

As an artist, Erik Gronborg has never been limited to expression in clay. Gronborg's long career touches on several important art moments, including the founding of studio-foundry bronze casting at UC-Berkeley in 1960 and the bold expression of California's funk ceramics. The artist is noted as a practitioner and teacher in printmaking, wood and metal sculpture, studio furniture, gardening, and for writing about all manner of arts. As a ceramist, he is known for a unique body of work that is robust, bright, and full of references to the political climate.

This *Charger* has a photo decal of a late-1960s Pontiac Tempest, part of a series titled *The West Coast Now* that Gronborg showed in 1968 at the Portland Art Museum. That year Gronborg wrote "The Car: Our Artistic Consciousness" about his interest in automobiles, pointing out that the American love of the automobile can be endlessly explored. "No object is loved more, and of no other object do we have firmer opinions on what looks good or bad."<sup>1</sup>

Gronborg's ceramics and writing point at an important shift in clay and fine art in the 1960s. Like Andy Warhol ushering in new conceptual ideas by presenting popular culture as fine art, Gronborg applied the same ideas to ceramics, with glossy colors and photo-decal images of nude women and advertisements. As he wrote in "The New Generation of Ceramic Artists" in *Craft Horizons* (1969) "the new generation of ceramic artists are not craftsmen in the conventional sense of the potter, the weaver, the metalworker. A generation raised on cars and television is no longer romantically inclined toward the natural primitive ways of the village potter in Japan and Mexico."<sup>2</sup>

1. Erik Gronborg, quoted in *The Erick Gronborg Experience*, exhibition catalog. San Diego, California: Mingei International Museum, 2016.
2. Erik Gronborg, "The New Generation of Ceramic Artists," *Craft Horizons* 29, no. 1 (Jan/Feb 1969).



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**Erik Gronborg, *Charger with Pontiac  
Tempest*, circa 1968. Catalog No. 23.**



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Vivika Heino & Otto Heino, *Spherical Vase*, circa 1990. Catalog No. 27.



## OTTO HEINO

1915 – 2009 | Born East Hampton,  
Connecticut | Active Ojai, California

## VIVIKA HEINO

1910 – 1995 | Born Caledonia,  
New York | Active Ojai, California

The husband-and-wife pottery team Otto and Vivika Heino collaboratively worked to make functional, richly glazed pottery. While some couples are known for splitting the duties, the Heinos are known for both having their hands in pottery's many steps. Both artists calculated glazes, mixed clays, threw pottery, and finished pots. To reflect this mix of hands, all Heino ceramics are marked "Vivika + Otto." Vivika noted with a laugh in a recorded interview, "We sign it in different ways, though," with Otto adding "I print it and Vivika writes it."<sup>1</sup>

Vivika began her pottery career as Glen Lukens's assistant at the University of Southern California. Vivika earned her 1944 MFA at Alfred University, where she was known for innovative glaze and stain techniques. At the same time, Otto was serving in World War II, where he was exposed to pottery and made a furlough visit to the English studio of Bernard Leach. Otto and Vivika met in 1949 at a pottery class and then spent twenty years teaching.

In 1973 Vivika and Otto purchased Beatrice Wood's studio in Ojai, California, and established The Pottery, where they worked as independent potters for the remainder of their lives. Despite friendships and close connections with other potters such as Peter Voukos and Ralph Bacerra, the Heinos's work did not adapt to the California "clay revolution." Otto found value in tradition, sharing that "You hope to be good. I wanted to achieve that a person sees a pot and knows it was a good potter that made it. He knew his glazes, he knew how to fire, so it's a complete, honest pot."<sup>2</sup> In 1981 Vivika more clearly addressed their steadfast role in a changing art world: "Right now, I feel that everybody is trying to be so different. I don't know how much of it comes from inside and how much comes from trying to be something different. I'm just not sure."<sup>3</sup>

1. Oral history interview with Otto and Vivika Heino, 1981 March 4. Archives of American Art, Smithsonian Institution.
2. Ibid.
3. Ibid.

# WAYNE HIGBY

1943 – | Born Colorado Springs, Colorado  
Active Alfred University, New York

Though he has been a professor in the celebrated ceramics department at Alfred University since 1973, Wayne Higby's vision in ceramics never left the bold landscape of his native Colorado. Though he stays within a visual vocabulary of panoramic abstracted mountain and canyon vistas, Higby has nonetheless experimented widely. He has produced work with various clays and firing techniques across his long career—including innovative raku experiments in the early 1970s.

The artist says that a trip to China in the 1990s not only exposed him to the possibilities of porcelain, but also ushered in a theoretical switch. Higby began to deemphasize the function of his vessels, and instead began to consider his pottery forms primarily as a point of meditation. “I strive to establish a zone of quiet coherence, a place full of silent, empty space where finite and infinite, intimate and immense intersect.”<sup>1</sup>

The brown, green, and gray glazes that intersect on the exterior and interior of this *“Green Water Afternoon” Bowl* form a gloriously evocative Western landscape. Higby spoke to this inner and outer layering of glazes, and complicated the notion that his “bowls” are to be considered useful vessels: “You know, I’m putting the landscape image outside and inside, and I’m asking you questions about maybe there is no such thing as outside and inside, and maybe it’s all just one great continuum, a non-dual phenomenon. But you’ll destroy the whole message if you fill it full of spaghetti. So what am I doing?”<sup>2</sup>

1. Wayne Higby, Artist's Statement widely quoted, including in “Infinite Place: The Ceramic Art of Wayne Higby,” Memorial Art Gallery, Rochester, New York.
2. Oral history interview with Wayne Higby, 2005 April 12-14. Archives of American Art, Smithsonian Institution.



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Wayne Higby, "Green Water Afternoon"  
Bowl, 1992. Catalog No. 30.



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Karen Karnes, *Covered Jar*, circa  
1981. Catalog No. 31.

# KAREN KARNES

1925 – 2016 | **Born New York, New York** | **Active Vermont**

Karen Karnes was a singular, powerful artistic voice in American studio pottery. She was the rare woman who was self-supported as a potter with no institutional affiliation. After studying at Alfred University in the early 1950s, Karnes worked with cooperatives and in her independent studio, but she never had full teaching duties.

In 1954, Karnes was a potter-in-residence at Black Mountain College when the college organized a seminal two-week pottery symposium. Gathered in the North Carolina mountains were the most influential international masters in the field: Shoji Hamada, Bernard Leach, Soetsu Yanagi, and Marguerite Wildenhain. Karnes remembers watching Hamada work: “Well, he just sat there and worked, and didn’t say anything. I mean, Leach was talking, philosophizing and everything, and Hamada just worked. He was wonderful.”<sup>1</sup>

Karnes was known in the 1960s for her iconic covered casserole dish, a flameproof, handmade item that was practical for use on the stove. She made this form and a lidded jar consistently for years while other more expressive and sculptural forms came and went. In 1967, Karnes briefly joined the faculty at the Penland School of Craft in North Carolina. There she first fired stoneware ceramics in a salt kiln. Karnes recalled, “The surface of the salt was so gorgeous that it just inspired me to work more... I sort of freed myself from the necessity to be connected to immediate function—the bowl, the covered jar—Didn’t have to be a certain kind anymore. It could be any kind. Didn’t have to worry about putting my hand in or a spoon in or whatever.”<sup>2</sup> With her creativity expanded to allow her functional pottery to escape the confines of utility, Karnes created a stunning body of work that contemplates the expressive possibilities of the handmade pot.

1. Oral history interview with Karen Karnes, 2005 August 9-10. Archives of American Art, Smithsonian Institution.
2. Ibid.

# GLEN LUKENS

1887 – 1967 | Born Cowgill, Missouri | Active Los Angeles, California

An early voice in the creative explosion of twentieth-century clay, Glen Lukens developed glaze recipes and techniques that emboldened a generation of potters.

Lukens was introduced to ceramics at the Oregon State Agricultural School and went on to study at the Art Institute of Chicago. In Chicago he learned from Myrtle French, an Alfred University grad who had introduced pottery to the settlement curriculum at Chicago's Hull House. Lukens went on to pursue a lifetime of ceramics instruction, first teaching pottery to soldiers as part of post-World War I rehabilitation therapy.

In 1936, Lukens founded the ceramics department at the University of Southern California, teaching such students as F. Carlton Ball, Vivika Heino, and Beatrice Wood. Lukens did important work as a technical advisor for UNESCO in Haiti by introducing sanitary clay vessels to a culture that relied on gourds for water transport.

Lukens never threw pottery on the wheel, so his works like this *Charger* are all press-molded. This piece shows one of his experimental, distinctive glazes, a bright "Egyptian Blue" inspired by turquoise colors on an Egyptian figurine he saw in the 1920s at the Walker Art Gallery. Lukens was secretive with his glaze recipes, developed through experiments and minerals he gathered around Palm Springs, California, and the surrounding Mojave Desert. His "Egyptian Blue" derived from a copper-rich clay found in Death Valley.



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Glen Lukens, *Charger*, circa 1948–  
1950. Catalog No. 35.



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Warren MacKenzie, *Lidded Jar* (2014),  
*Vase* (circa 1990), and *Lidded Box*  
(circa 1975). Catalog Nos. 36–38.



# WARREN MACKENZIE

1924 – | Born Kansas City, Missouri | Active Stillwater, Minnesota

Warren MacKenzie's wheel-thrown ceramics closely adhere to the Japanese folk tradition, known as *Mingei*, which directly passed to MacKenzie's hands through the instruction of Bernard Leach and Shoji Hamada. MacKenzie famously brought the *Mingei* to Minnesota, where the ceramics community jokingly calls it "Mingei-sota style."

MacKenzie studied at the Art Institute of Chicago after World War II, where he revered Leach's *A Potter's Book*. After graduating in 1947, MacKenzie and his wife Alix intended to set up a studio, but they realized they needed further training. They appealed to Leach for an apprenticeship, and from 1950 to 1952 they were the first American apprentices at the famous Pottery in St. Ives, England.

The MacKenzies returned to the US to found their own pottery in Stillwater, Minnesota. They produced functional vessels together, until Alix's death in 1962. Warren continued teaching at the University of Minnesota until 1990. Warren MacKenzie is celebrated for his lifetime devotion to well-formed, simple ceramics that the artist wants to be a useful part of one's daily life. MacKenzie stated that he thinks his fellow Midwesterners appreciate pots like this: "They're influenced by Japanese qualities, but they're certainly not Japanese pots...I think my pots are Midwestern pots."<sup>1</sup>

Aware of the divergent directions his contemporaries took the craft of clay, MacKenzie maintained his steadfast work. He recalled that during his career "there was a time when if you didn't tear the hell out of a piece of clay, why, you just weren't much of anything... Now I think people are realizing that there are ways of working which are sculptural, ways of working which are moving toward a painterly expression, there are ways of working which are conceptual, and ways of working which are pottery. There's more of an understanding of the validity of each one of these ways."<sup>2</sup>

1. Oral history interview with Warren MacKenzie, 2002 October 29. Archives of American Art, Smithsonian Institution.
2. Ibid.

# OTTO NATZLER

1908 – 2007 | **Born Vienna, Austria**  
**Active Los Angeles, California**

# GERTRUD NATZLER

1908 – 1971 | **Born Vienna, Austria**  
**Active Los Angeles, California**

The husband-and-wife artistic collaborators Gertrud and Otto Natzler met as young artists in Vienna, Austria. They set up their own pottery in 1935, laying out the division of labor that continued through their thirty-six-year partnership, with Otto engineering glazes and firing and Gertrud refining wheel-thrown pots. The Natzlers left Austria in 1938 after the Nazi regime annexed the nation.

Resettling in Los Angeles, the Natzlers embraced native California clays. Celebrated potter Beatrice Wood studied with the Natzlers in the early 1940s. She notes her gratitude to the Natzlers for elevating pottery to museum levels: “They’re wonderful craftsmen. Some of Gertrud Natzler’s things go right to heaven, they’re so wonderful.”<sup>1</sup>

The Natzlers have become beloved figures in the ceramics field for the harmonious unity of Gertrud’s elegant forms and Otto’s famous rough-crater glazes and smooth crystalline glazes, but also for the soulfulness of their creative practice. Gertrud Natzler’s summed up her hope as an artist: “The true lover of a pot will see a world contained in it and he will never think of himself as the owner, but as the trustee through whose hand it shall pass to the next.”<sup>2</sup>

1. Oral history interview with Beatrice Wood, 1992 March 2. Archives of American Art, Smithsonian Institution.
2. Gertrud Natzler, artist’s statement in *Form and Fire: Natzler Ceramics 1939-1972* exhibition catalog, Renwick Gallery, Smithsonian Institution Press, July – October, 1973.



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**Gertrud Natzler & Otto Natzler, *Bowl with lip* (1955), *Conical Vase* (1957) and *Bowl* (1963). Catalog Nos. 39–41.**



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Richard Notkin, *Heart Teapot*:  
*Afghanistan*, 1986. Catalog No. 44.

# RICHARD NOTKIN

1948 – | Born Chicago, Illinois | Active Helena, Montana

Richard Notkin is known for his sculptural reinterpretations of the five-hundred-year-old Chinese Yixing teapot tradition. Notkin gives these small-scale teapots, traditionally made from clay found in the Yixing region and left unglazed, a sharp contemporary resonance. He engages with the Yixing tradition for color, texture, and form, but adds symbols and energy of political activism.

Notkin considers himself a sculptor working within the chosen medium of clay and with a commitment to social commentary. “My vessel of choice is the teapot, the most complex of vessels, consisting of body, handle, spout, lid and knob...In addition, the teapot is a universally recognized object, with strong associations to domesticity and tranquility. [The teapot] is a ‘hook’ to lure the viewer—who must then decipher the narrative imagery—in a sort of bait-and-switch fashion.”<sup>1</sup> Notkin’s teapots are meant to convey ideas, not tea.

This teapot is from his *Heart* series, part of a body of work that explores the origins of conflict within major flashpoints of twentieth-century political turmoil—Afghanistan, Beirut, Hiroshima. According to Notkin, “The *Heart Teapot* series was probably the most succinct in terms of investigating the seeds of human conflict, bringing it back to the image of the individual human heart where we sense that our emotions, both love and hate, emanate from that little organ.”<sup>2</sup> Ardently antiwar, Notkin said in an interview for the television series *Craft in America* that “There is a lot to be angry about in this world. There are many ways to deal with that anger. I deal with it by making art.”<sup>3</sup>

1. Richard Notkin’s artist statement, published in “Featured Artist: Richard Notkin,” *Ceramics Today*, [www.ceramicstoday.com/](http://www.ceramicstoday.com/), accessed June 22, 2017.
2. Quoted in Anna Pintilla, “The Teapot that Saved the World: Art Activism by Ceramist Richard Notkin,” *Tikkun Daily*, [www.tikkun.org/tikkundaily/](http://www.tikkun.org/tikkundaily/), accessed June 22, 2017.
3. Richard Notkin, in “Landscape” episode, *Craft in America*, [www.craftinamerica.org/shorts/richard-notkin-segment/](http://www.craftinamerica.org/shorts/richard-notkin-segment/), accessed June 22, 2017.

# TED RANDALL

1914 – 1985 | Born Indianapolis, Indiana

Active Alfred University, Alfred, New York

Third-generation potter Ted Randall earned his MFA at Alfred University in 1949. He joined the faculty soon thereafter and served as the department chair of the Division of Art and Design from 1958 until his retirement in 1981. Randall led the university through a great expansion by offering majors in all areas of art. He was a great organizer in the ceramics community, writing the charter and bylaws for the National Council on Education for the Ceramics Arts (NCECA). He also designed and marketed an improved potter's kick wheel.

Randall became most productive as a working potter during his short retirement years. He coined the word “sculpots” to describe his work at the intersection of sculpture and utilitarian vessel. These large decorative vessels are a study in contrasts, exhibiting coexisting elements of modern abstraction and prehistoric fossils. Randall's friend and fellow ceramist Val Cushing wrote that his vessels “are massive with delicate features. They are rich and dark in color, yet have cool and resonate overtones. They are heavy to lift, but seem to float in space. They hold our interest and they speak of eloquence, sensitivity, and coherence.”<sup>1</sup>

1. Val Cushing, in *Ted Randall (1914-1985): A Retrospective*, exhibition catalog. Syracuse, New York: Syracuse University, The Joe and Emily Lowe Art Gallery, 1987.



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**Ted Randall, *Hexagonal Bowl*,  
circa 1982. Catalog No. 45.**



Don Reitz, *Tea Stack*, 2003.  
Catalog No. 49.



# DONALD REITZ

1929 – 2014 | Born Sunbury, Pennsylvania

Active University of Wisconsin–Madison, and Clarkdale, Arizona

Donald Reitz is remembered as a warm, charismatic personality, a trait that shows clearly through pottery made from what he termed “dirt.” In the early 1960s at Alfred University, Reitz experimented with salt-glazing, which at the time was rarely used in American ceramics. He remembers immediately falling for the “snap, crackle, pop” of throwing the salt in the kiln. He embraced the technique because “the sodium revealed all my scars, and I began to love my scars... That’s what makes us unique, our scars.”<sup>1</sup> By the 1970s his ceramics peers called him “Mr. Salt,” in honor of reviving salt-glazed ceramics.

The pot on the following page (catalog no. 47) from Reitz’s *Sara Series* represents an important second chapter in the artist’s output. In 1982 he suffered an automobile accident that took the use of his left arm and leg. During his recovery, Reitz’s five-year-old niece was battling cancer, so the two exchanged inspirational drawings by mail. When he returned to clay, Reitz began making black earthenware pots, overlaid with colored and white engobe slips ornamented with images from his niece’s drawings. Reitz credited his niece’s optimism as instrumental to his survival, and “the reason for the color was because that helped me get better.”<sup>2</sup>

Craft scholar Jody Clowes organized a 2004 University of Wisconsin exhibition and catalog dedicated to the life’s work of Don Reitz. She beautifully captured his lifelong themes through different phases of production, noting that his pots “are beautiful survivors, graciously yielding without caving in. Their underlying message is our essential kinship with the earth and the profound rightness of working in partnership with the elements. This is the kernel at the heart of Reitz’s teaching and his life in the studio and the spark that enlivens all his work.”<sup>3</sup>

1. Oral history interview with Don Reitz, 2006 June 6-7. Archives of American Art, Smithsonian Institution.
2. Ibid.
3. Jody Clowes. *Don Reitz: Clay, Fire, Salt, and Wood*. Madison, Wisconsin: Elvehjem Museum of Art, 2004.



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Don Reitz, *Covered Jar* from the "Sara Series," circa 1985. Catalog No. 47.



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Don Reitz in studio, 1988 or 1989/  
Don Reitz, photographer. Dorothy  
Weiss Gallery records, [circa 1964]  
–2001. Archives of American Art,  
Smithsonian Institution.

# DANIEL RHODES

1911 – 1989 | Born Ford Dodge, Iowa  
Active Alfred University, Alfred, New York, and  
University of California at Santa Cruz

Potter Daniel Rhodes earned the first MFA from Alfred University in 1943, an early signal for the emergence of a strong era of high-quality instruction and technical understanding in creative clay. Rhodes had studied painting at the Art Institute of Chicago, worked at Grant Wood's studio in Iowa, and had been active with the WPA on several mural commissions. He was introduced to clay by his first wife, Lillyan Jacobs, an artist that specialized in Pueblo pottery designs.

Rhodes was a professor of ceramics at Alfred University from 1947 until 1973, during which time he wrote a series of influential books on clay, form, glazes, and kilns. His classic 1957 *Clay and Glazes for the Potter* has had multiple reprintings and remains the definitive bible for the field for glaze development. In 1964 he advanced craft by engineering a way to fire large ceramic sculptures that incorporated fiberglass cloth for strength. As a teacher, he encouraged Alfred University's production of a creative class of potters during the 1950s and '60s.

This *Untitled Head* is typical of Rhodes' post-Alfred work when he lived and worked at the University of California, Santa Cruz. His earthy pottery turned from vessel forms to sculptural work that focused on the human torso and head.



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**Daniel Rhodes, *Untitled Head, No. 18*,  
circa 1980. Catalog No. 51.**



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David Shaner, *Pillow with Quatrefoil  
Opening*, circa 1989. Catalog No. 53.

# DAVID SHANER

1934 – 2002 | Born Pottstown, Pennsylvania | Active Montana

“It’s like silence in a symphony,” David Shaner wrote in an artist’s statement from 1993 describing his work. Shaner’s most successful works are simple, strong, naked forms with an implied understatement.<sup>1</sup> The potter trained at Alfred University and became director of the Archie Bray Foundation in the late 1960s. From 1970 on he was an independent studio potter active on the circuit of teaching ceramics workshops.

His work, such as this black glazed “Pillow” Pot, remained devotedly functional through his career, and always maintained a softness and affinity for the naturalness of the material. In an interview for the Smithsonian Institution, Shaner said of clay, “Well, I think it’s probably the most responsive material available to man. You can’t touch a piece of wood or a piece of metal or a piece of plastic or glass. The nature of just touching a piece of clay you leave a thumbprint, and I think it’s so responsive... It’s been thought of in the past, lots of times, as being kind of a mundane material. A sculptor works in clay before he can afford to do bronze...but to me it is a material in itself. In most cases it has to be fired, although in some cultures it wasn’t even fired and it was important. A whole history of the world is in clay.”<sup>2</sup>

1. Quoted in Peter Held, *Following the Rhythms of Life: The Ceramic Art of David Shaner*. Tempe, Arizona: Arizona State University Art Museum, 2007.
2. Oral history interview with David Shaner, 2001 June 17. Archives of American Art, Smithsonian Institution.

# RICHARD SHAW

1941– | Born Hollywood, California

Active University of California, Berkeley

Richard Shaw perfected a unique statement in studio clay—masterful *trompe l'oeil* sculptures that stretch ceramics to faithfully mimic everything from photorealistic fruit and open library books to mayonnaise jars. Shaw's bold work is part of an imaginative group of ceramic peers who began working in the San Francisco Bay Area in the 1960s and '70s that included fellow potters Viola Frey and Robert Arneson. Shaw's work, though, was unique in that cohort. Contrasted with his peers, his exacting craftsmanship makes him singular in the style that became known as "California funk."

Shaw came honestly by his artistic career—he was born in Hollywood to an artist mother and a father who worked as a cartoonist for Walt Disney. As a student he first gravitated to painting, but his interests turned more and more to clay under the tutelage of ceramist Ron Nagle at the San Francisco Art Institute. Shaw first engaged with found objects in the early 1970s, collecting objects and then casting them in plaster to form slip molds. He perfected complex techniques for surface treatments that used glaze and transfer decals to mimic the texture and color of original objects. This continued on for decades as he assembled precise, witty *trompe l'oeil* sculptures.

Found-object figures, such as this 2005 *Maxwell House Man*, are a constant in Shaw's work. He noted in a 2007 interview that he "just took the still life and stood it up and anthropomorphized it into a person."<sup>1</sup>

1. Richard Shaw quoted in Richard Whittaker, "Richard Shaw: Magic Tricks" in *Works & Conversations Magazine*, August 25, 2006.





Richard Shaw, *Maxwell House Man*,  
2005. Catalog No. 55.



Paul Soldner, *Plaque*, circa 1980.  
Catalog No. 58.

# PAUL SOLDNER

1921 – 2011 | Born Summerfield, Illinois

Active Colorado and Scripps College, Claremont, California

Paul Solder altered the course of contemporary American studio ceramics with his many technical achievements. In the early 1960s, he reinvigorated and evolved an old technique of smoked, low-fired ceramics, ushering in a wave of “American-style Raku” that captivated potters. He discovered through boundless curiosity and experiments a technique of low-fire “salt-vapor bisque” that he said “shouldn’t even work.”<sup>1</sup> To his credit are a patented potter’s kick wheel, an electric wheel, and the “Soldner clay mixer.”

In 1954, Soldner was the first student admitted to Peter Voukos’s new ceramics program at the Los Angeles County Art Institute (now Otis), putting him at the epicenter of a twentieth-century revolution in clay that encouraged experimentation and personal expression. Soldner enrolled with modest dreams of becoming a vernacular potter, but while in the groundbreaking program, he found the courage to experiment with his technical inventions, pushing clay to form four- to six-foot-tall “floor pots” thrown in one piece, and loosened his expression to include loose brushwork and slabs of clay.

Perhaps the most lasting effect this bold environment had on Soldner’s work was, despite his craft excellence and technical mind, the concept that the idea is most important. Soldner notes that ideas are “the biggest tribute that we can pay to Peter Voukos.... what he gave us was the understanding that it’s not the material or the tool that you work with, the brush or the color, it’s what you do with it that makes it art or not.”<sup>2</sup>

1. Oral history interview with Paul Soldner, 2003 April 27-28. Archives of American Art, Smithsonian Institution.
2. Ibid.

# ROBERT SPERRY

1927 – 1998 | Born Bushnell, Illinois  
Active University of Washington, Seattle

Although he is known as a prolific artist and teacher working primarily in ceramics, Robert Sperry contributed great work to the creative fields of painting, sculpture, murals, film, and printmaking. As a young man, he grew up between rural Illinois and rural Saskatchewan. After army service during World War II, when he first touched clay in Germany, Sperry studied painting at the University of Saskatchewan (1950) and the Art Institute of Chicago (1953). He studied with Peter Voulkos at the Archie Bray Foundation for a short time in 1954, and then turned to study ceramics for an MFA at the University of Washington in Seattle (1955) where he stayed as a professor until 1998.

Sperry's paintings show an affinity for abstract expressionists like Jackson Pollock and Robert Motherwell, and his early pottery exhibits a strong Scandinavian influence. During the 1970s, he went through phases aligned with traditional Japanese pottery and with luster glazes, but by the 1980s had settled into a signature bold, crackled white-on-black palette. This *Charger* carries an Asian influence in the "craquelure" glazes, and is indicative of Sperry's wide-ranging experiments with crackling and "crawling" glazes. He experimented with layering slips over glazes to create deep crevices during firing. This black-and-white motif carried over into large-scale sculptures and flat wall-mounted ceramic plaques.



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**Robert Sperry, *Charger No. 759*,  
1986. Catalog No. 59.**



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Akio Takamori, *Envelope Vessel*:  
Spring, 1988. Catalog No. 60.

# AKIO TAKAMORI

1950 – 2017 | Born Nobeoka, Japan | Active Seattle, Washington

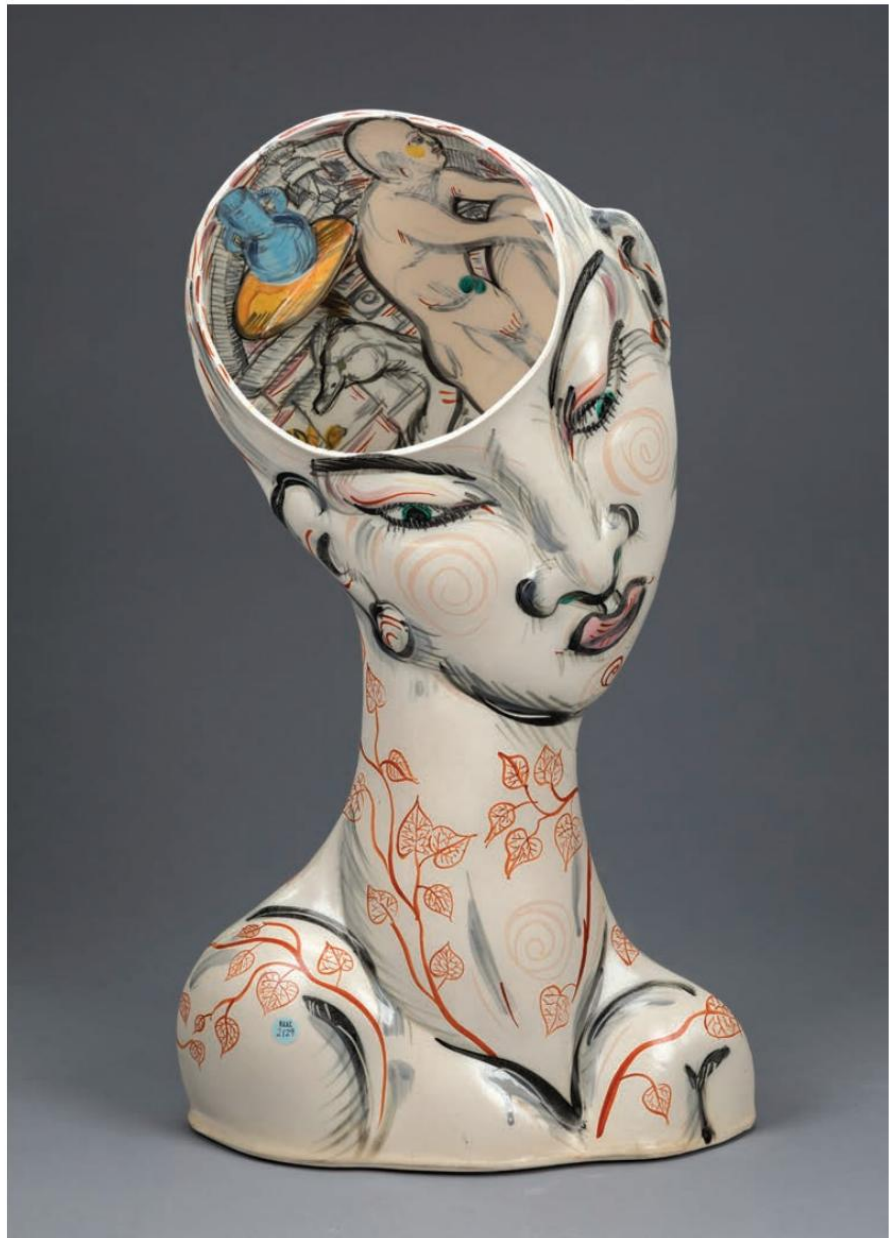
Akio Takamori's autobiographical envelope vases brought an inventive, figurative element to clay. He used the fronts, backs, and interiors of a vessel in a way that charges its void with tension and meaning. These signature coil-built envelope vessels are said to be the most important development in the vessel tradition during the 1980s, a time of fervent creativity in clay.

Takamori was born in Japan, and emigrated to the United States in 1974 to study with Ken Ferguson at the Kansas City Art Institute, and then earned his MFA at Alfred University. He began teaching full-time at the University of Washington in 1993. Before becoming active in the contemporary American clay scene, Takamori apprenticed in a traditional domestic pottery in Fukuoka, Japan. In an oral history recorded by the Smithsonian Institution, he shared how he evolved from these traditions:

“It’s kind of interesting because when I started ceramics, it was very specific because we have a tradition. You know, porcelain has to look like this. Stoneware—you know, categorized and historically organized in certain ways. And then it took me a long time, but I kind of got to the point, you know, realizing that clay is actually the opposite. We can project ourselves into whatever you like the clay to be...Vessels to sculpture, and then a surface to form. And it’s not just one thing, you know. It is inclusive to everything.”<sup>1</sup>

During the 1980s, Akio Takamori's work matured to his signature forms and illustrative styles. He played with vessels that he says became “two-dimensionally oriented... but it’s still a three-dimensional object... a cut-out drawing.”<sup>2</sup> He began working with figurative forms incorporating memories of people from Japan and images from art history, often with a sensual theme, as shown in this 1988 envelope vessel, *Spring*.

1. Oral history interview with Akio Takamori, 2009 March 20-21. Archives of American Art, Smithsonian Institution.
2. Ibid.



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Akio Takamori, *Man with Swan Vessel*,  
1990. Catalog No. 61.





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**Akio Takamori, *Woman with Purse*,  
2002. Catalog No. 62.**

# ROBERT CHAPMAN TURNER

1913 – 2005 | Born Port Washington, New York  
Active Alfred University, New York

Emerging out of a functional mid-century tradition, in the 1970s Robert Turner began making African-inspired nonfunctional wheel-thrown ceramics that are now iconic of mid-century American studio ceramics. His pots are meditative, subdued, and reverent, much like their maker. The lifelong Quaker spent the World War II years in a camp for conscientious objectors. Turner set up the first ceramic studio at Black Mountain College in 1949 and joined the faculty of Alfred University in 1958. Like many ceramists of the early studio period, Turner came into art from painting, but was attracted to the tactility of clay. As he recalled: “I think I recognized that I must be doing something that used the holistic sense. But, I didn’t think of it as craft. I just thought, this is a place where I can learn to make something with my hands. And that will bring out whatever is potential there.”<sup>1</sup>

Partly inspired by the paintings, architecture, and spirituality he experienced during a few trips to Africa, Turner moved more into abstraction in the early 1970s. His abstract forms use cones and squares and circles to compose non-functional, subtle pieces glazed uniformly in blue-black, brownish red, and whites. Pots like this *Ashanti Lidded Vessel* are named for villages in Africa that were important symbols to Turner.

1. Oral history interview with Robert Turner, 2001 June 11. Archives of American Art, Smithsonian Institution.



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**Robert Turner, Ashanti Lidded Vessel,**  
circa 1974. Catalog No. 64.



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**Peter Vandenberg, *Bust of Vincent Van Gogh*, circa 1984. Catalog No. 66.**

# PETER VANDENBERGE

**1935 – | Born in The Hague, Netherlands**  
**Active Sacramento, California**

Peter VandenBerge's idiosyncratic elongated faces fit in beautifully with the playful spirit of the West Coast's "funk tradition" in American studio ceramics, but also elegantly reference his childhood that exposed him not only to European Modernism, but also the Easter Island figures of the South Pacific. Though he has lived in California since 1954, the artist was born in The Hague and spent a childhood in The Netherlands and as a Dutch citizen following his father's job to Indonesia. With the takeover of that country, his family was imprisoned in a Japanese prison camp for the duration of World War II.

In the early 1960s VandenBerge studied clay at UC-Davis, and found himself in the company of the emerging "California funk" movement in clay while he was Robert Arneson's first graduate student assistant. In the 1970s, all of his life influences converged into an artistic expression with the busts that became his signature.

VandenBerge works in the coil method of clay construction, rolling out long snakes of clay that are layered to achieve the height of his elongated face busts. This *Bust of Vincent Van Gogh* is typical of the artist's purposeful reference to artists and styles he admires; VandenBerge visited Alberto Giacometti and Joan Miró in Europe, and continued to employ their color palettes and gestures.

# PETER VOULKOS

1924 – 2002 | Born Bozeman, Montana  
Active University of California, Berkeley

Peter Voulkos is easily one of the most significant ceramic artists in the twentieth-century, credited with destroying conventions in both techniques and the expressive aspect of clay. The grandiose showman ushered in a wave of non-utilitarian “expressionistic” forms with his controversial large scale work and his unglazed, gashed, broken surfaces. Though his early Montana years show admiration for Bernard Leach and Shoji Hamada with his careful execution of elegant useful forms, in the period between 1954 and 1959 Voulkos initiated a pivotal shift in American ceramics. He liberated the clay medium from containment within the decorative arts and led the erosion of hierarchies between the fine arts and craft. Critic Roberta Smith described the magnitude of his impact: “few artists have changed a medium as markedly or as single-handedly as Mr. Voulkos.”<sup>1</sup>

Peter Voulkos’s work as an innovator, teacher, and colleague inspired generations of ceramists to find liberation in their medium. He founded the ceramics programs at Otis College of Art and Design in 1954 and at University of California, Berkeley in 1958. Voulkos performed pottery demonstrations widely. The artist began working in bronze through the 1960s, and began doing wood-fired ceramics in 1978. This sculpture, “*Big Ed*” *Stacked Pot*, shows the rough ash-laden surface of wood firing, and is a particularly fine example of the artist’s sculpture based on the active manipulation of raw clay combined with the expressive reinterpretation of traditional vessel forms.

1. Roberta Smith, “Peter Voulkos, 78, a Master of Expressive Ceramics, Dies,” *The New York Times*, February 21, 2002.



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**Peter Voukos, *Big Ed*, 1994.**  
Catalog No. 69.



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Peter Voulkos at a kiln, circa 1960.  
Frans Wildenhain, photographer.  
Frans Wildenhain papers, 1890–  
1986. Archives of American Art,  
Smithsonian Institution.





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**Peter Voulkos, *Lidded Jar*, circa 1952.**  
Catalog No. 67.



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Patti Warashina, *Low-Fire Kiln with  
Dynamite and Fried Eggs*, circa 1971.  
Catalog No. 70.

ABOVE: Patti Warashina, *Low-Fire Kiln with Dynamite and Fried Eggs* [detail], circa 1971. Catalog No. 70.



# PATTI WARASHINA

1940 – | Born Spokane, Washington  
Active University of Washington, Seattle

Amid the masculine energy of American studio ceramics at mid-century, Patti Warashina quietly challenged gender barriers through subversive messages in her work. This *Low-Fire Kiln with Dynamite and Fried Eggs* aptly seems to poke fun at the predominant gender narrative in expressive ceramics, with the kiln's open lid revealing a domestic table laid with a pan of bacon and eggs. "I love those kind of things where there is kind of this surprise element- you know, things aren't as they seem," Warashina notes.<sup>1</sup>

Of her place in the dynamic "California funk" scene, she recalls that she was personally motivated to find her own voice amid that ceramics energy, and that she particularly admired other artists like Ken Price that worked outside of what she called the status quo. She observed there was pressure to conform to the prevailing type, of letting "clay look like clay", but asked laughingly "I mean, what is clay supposed to look like?"<sup>2</sup>

Warashina brings a unique surrealism to her satirical, dream-like slab-built and molded ceramic artwork. She says that her attraction to ceramics started because, as opposed to other media that you can only make things *look like* other things, "clay, you can take it and you can make it *be* anything."<sup>3</sup> Warashina points to many influences in her work, but that to her "the ultimate in Surrealism" was the Dutch fifteenth-century artist Hieronymus Bosch, known for grotesque paintings of the underworld.<sup>4</sup>

1. Oral history interview with Patti Warashina, 2005 September 8. Archives of American Art, Smithsonian Institution.
2. Ibid.
3. Ibid.
4. Ibid.

# MARGUERITE WILDENHAIN

1896 – 1985 | Born Lyons, France  
Active Pond Farm, Guerneville, California

Marguerite Wildenhain was a powerful presence in mid-century ceramics. She famously trained at the German Bauhaus pottery, where she endured a strict apprenticeship that shaped her lifelong approach that form and materials come first, only after which can you contemplate theory. She lived the Bauhaus ideal that one's life and art are entirely intertwined.

Marguerite and her husband Frans Wildenhain fled the Nazi regime in 1933 to set up a pottery in Holland. There, they met Jane and Gordon Herr, Americans with a dream of establishing an artist's colony in California. Marguerite emigrated in 1940, and was working with the Herrs at Pond Farm by 1949. She became enormously influential to a generation of potters through her summer workshops. Potter Val Cushing recalled that “[Wildenhain] had a charisma about her like I imagine Frank Lloyd Wright... that type of person. She was very authoritative, very dogmatic, very much a person who had all the answers, but backing that up was this incredible skill and technique that she had on the potter's wheel. And if you sat there, as I did, and watched her throw, it was like magic.”<sup>1</sup>

Wildenhain's pottery was masterfully formed, and maintained a consistency in style and grace. Her strong work ethic and mastery of the wheel inspired adulation in the ceramic *avant garde*, but her admiration for their more expressionistic ceramics was limited. She wrote that “we have fostered a generation of ‘rock n’ roll’ craftsmen who float in a sea of violent and misunderstood ‘self-expressionism,’ disregarding all essential laws of human and artistic integrity.”<sup>2</sup>

1. Oral history interview with Val Cushing, 2001 April 16. Archives of American Art, Smithsonian Institution.
2. Marguerite Wildenhain, *The Invisible Core: A Potter's Life and Thoughts* (Palo Alto, California: Pacific Books Publishers, 1973).



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Marguerite Wildenhain, *Plaque with  
Karakul Sheep*, circa 1973. Catalog  
No. 74.





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Marguerite Wildenhain, *Vase with Leaf Design* (circa 1972),  
*Bottle Vase* (circa 1973) and *Footed Bowl: Head of Man with  
Mustache* (circa 1973). Catalog Nos. 71–73.



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Betty Woodman, *Pillow Pitcher*, circa  
1983. Catalog No. 75.



# BETTY WOODMAN

1930 – | Born Norwalk, Connecticut | Active New York City

The vessel is at the root of Betty Woodman's ceramic career. She began as a production potter in the 1950s, making functional vessel forms like vases, pitchers, and bowls. As her studio career progressed she returned again and again to construct and deconstruct those useful domestic objects. But taken together with her wide-ranging inspiration in historic forms, abstract art, and Baroque architecture, these vases become layered with meaning. No longer bound by function, they become templates for her painterly expression and serve as metaphors for the body.

Like the most intriguing of her work, this *Pillow Pitcher* is clearly a reference to a traditional pitcher form, but its size makes it unwieldy and impossible to use. Its volume resembles a Chinese Han Dynasty “cocoon” vase, but Woodman exaggerates the reference to the point of resembling a stuffed bed pillow. Its three-color glazing resembles a Chinese Tang Dynasty motif of green, brown, and white called *sancai*. This pitcher shows the artist's thorough embrace of color, painting, and ceramic craft in one object. She shared in her Smithsonian oral history that even though she has experimented across media, she'll always come back to clay for its expressive and tactile qualities: “I think that it offers me both the opportunity to make something physical that's three-dimensional and then to paint. And so it's incredibly rich. And it's periodic: you do this at this moment and that at that moment. So if all artists knew how great this was, they'd never work with anything else.”<sup>1</sup>

1. Oral history interview with Betty Woodman, 2003 April 22. Archives of American Art, Smithsonian Institution.

# EXHIBITION CHECKLIST

This checklist contains all the works included in the exhibition *Personalities in Clay: American Studio Ceramics from the E. John Bullard Collection*, on view at the New Orleans Museum of Art November 4, 2017 to April 8, 2018. The entries are arranged alphabetically by artist. All artworks are promised gifts to the New Orleans Museum of Art by E. John Bullard, unless otherwise noted.

1

**Laura Andreson**

American, 1902–1999

*Ruby Bowl*, 1953

Stoneware, 4 1/4 x 6 1/4 x 6 1/4 in.

Signed, dedicated, and dated on bottom

[Not pictured]

2

**Laura Andreson**

American, 1902–1999

*Bowl*, 1954

Stoneware, 5 1/4 x 7 3/4 x 7 3/4 in.

Signed and dated on bottom

© Laura Andreson

3

**Laura Andreson**

American, 1902–1999

*Low Bowl*, 1970

Stoneware, 2 3/4 x 9 3/4 x 9 3/4 in.

Signed and dated on bottom

[Not pictured]

4

**Ralph Bacerra**

American, 1938–2008

*Iris Bowl*, circa 1980

Porcelain, 6 1/4 x 16 1/4 x 16 1/4 in.

Signed on bottom

© Ralph Bacerra

5

**Ralph Bacerra**

American, 1938–2008

*Platter*, 1989

Porcelain, 4 1/8 x 20 x 22 1/4 in.

New Orleans Museum of Art,

Gift of Sydney and Walda

Besthoff, 2016.150

[Not pictured]

6

**Ralph Bacerra**

American, 1938–2008

*Lidded Vessel*, 2002

Porcelain, 28 x 16 x 11 in.

New Orleans Museum of Art,

Gift of Sydney and Walda

Besthoff, 2016.161.a,.b

[Not pictured]

7

**Val Cushing**

American, 1931–2013

*“Acorn” Covered Jar*, 1984

Stoneware, 23 in.

Signed and dated on bottom

[Not pictured]

8

**Val Cushing**

American, 1931–2013

*Covered Jar*, 1986

Stoneware, 19 x 9 x 9 in.

Signed and dated on bottom

[Not pictured]

9

**Val Cushing**

American, 1931–2013

*Pitcher*, circa 1990–1995

Stoneware, 20 1/4 x 12 x 12 in.

Signed on bottom

© Val Cushing

10

**Richard DeVore**

American, 1933–2006

*False Bottom Bowl*, circa 1977–1980

Stoneware, 6 x 11 x 10 1/2 in.

Unmarked

[Not pictured]

11

**Richard DeVore**

American, 1933–2006

*Black Vessel #878*, 1998

Stoneware, 14 in.

Unmarked

© Richard DeVore

12

**Jack E. Earl**

American, born 1934

*Stone Man*, 2002

Earthenware, 29 x 18 x 11 in.

Signed, titled, and dated

along bottom edge

Ex-collection Candice B. Groot

(Lake Forest, Illinois)

© Jack Earl

13

**Kenneth Ferguson**

American, 1928–2004

*Leaping Hare Platter*, 1997

Stoneware, 4 x 19 1/2 x 22 in.

Signed and dated on bottom

© Estate of Kenneth R. Ferguson

14

**Kenneth Ferguson**

American, 1928–2004

*Hare Teapot*, 1998

Stoneware, 24 x 12 x 12 in.

Unmarked

[Not pictured]

15

**Viola Frey**

American, 1933–2004

*Untitled (Bird, Jug, Hands)* 1986

Earthenware, 25 x 25 in.

Unmarked

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16

**Andrea Gill**

American, b. 1948

*Penelope and Ulysses Platter*, 1993

Earthenware, 4 1/4 x 25 x 25 in.

Signed, titled, and

dated on bottom

[Not pictured]

17

**Andrea Gill**

American, b. 1948

*Sweet Madonna Vase*, 2007

Earthenware, 29 1/4 in. high

Signed on outer edge

© Andrea Gill

18

**John Glick**

American, 1938–2017

*Wine Decanter*, circa 1974

Stoneware, 16 1/2 x 5 7/8 x 6 in.

Signed on bottom and stamped

in clay "Plum Tree Pottery"

[Not pictured]

19

**John Glick**

American, 1938–2017

*Basket*, circa 1975

Stoneware, 6 1/4 x 15 3/4 x 8 1/2 in.

Signed on bottom and stamped in clay

"Plum Tree Pottery"

[Not pictured]

20

**John Glick**

American, 1938–2017

*Metaphorical Teapot (Pear and Apple)*, 1990

Stoneware, 6 x 12 1/2 x 4 in.

Unmarked

© 2017 Estate of John Glick

21

**John Glick**

American, 1938–2017

*Platter*, 1994

Stoneware, 4 x 22 x 22 in.

Signed on bottom, dated, and

stamped in clay "Plum Tree Pottery"

© 2017 Estate of John Glick

22

**Erik Gronborg**

American, b. Denmark 1931

*Jug with Male and Female Torsos*, circa 1968

Stoneware, 8 1/4 x 9 1/2 x 9 1/2 in.

Stamped name

[Not pictured]

23

**Erik Gronborg**

American, b. Denmark 1931

*Charger with Pontiac Tempest*, circa 1968

Earthenware, 6 x 15 x 15 in.

Stamped name

© Erik Gronborg

24

**Erik Gronborg**

American, b. Denmark 1931

*Lidded Box*, 1974

Stoneware, 8 x 10 x 7 1/2 in.

Stamped name

[Not pictured]

25

**Vivika Heino & Otto Heino**

American, 1910–1995,

American 1915–2009

*Centerpiece Bowl*, circa 1990

Stoneware, 4 3/4 x 14 3/4 x 14 3/4 in.

Signed on bottom

[Not pictured]

26

**Vivika Heino & Otto Heino**

American, 1910–1995,

American 1915–2009

*Tea Bowl (Yunomi)*, 1992

Stoneware, 4 1/8 x 5 1/4 x 5 1/4 in.

Signed and dated on bottom

[Not pictured]

27

**Vivika Heino & Otto Heino**

American, 1910–1995,

American 1915–2009

*Spherical Vase*, circa 1990

Stoneware, 14 1/8 in. high

Signed on bottom

© Otto and Vivika Heino

28

**Wayne Higby**

American, b. 1943  
*Landscape Charger*, 1972  
Earthenware, 3 x 17 x 17 in.  
Mark on bottom  
[Not pictured]

29

**Wayne Higby**

American, b. 1943  
*Landscape Bowl*, circa 1984  
Earthenware, 7 1/2 x 13 3/4 x 12 3/4 in.  
Mark on bottom  
[Not pictured]

30

**Wayne Higby**

American, b. 1943  
*"Green Water Afternoon" Bowl*, 1992  
Earthenware, 12 x 21 x 14 1/2 in.  
Mark on foot  
Ex-collection Candice B. Groot  
(Lake Forest, Illinois)  
© Wayne Higby

31

**Karen Karnes**

American, 1925–2016  
*Covered Jar*, circa 1981  
Stoneware, 11 x 11 x 11 in.  
Stamped with initials on side  
© Karen Karnes

32

**Karen Karnes**

American, 1925–2016  
*First Boulder with One Opening*, 1984  
Stoneware, 12 x 14 x 14 in.  
Stamped with initials on side  
[Not pictured]

33

**Karen Karnes**

American, 1925–2016  
*Five-spouted Vessel*, circa 1997  
Stoneware, 7 1/2 x 8 x 8 in.  
Stamped with initials on side  
© Karen Karnes

34

**Glen Lukens**

American, 1887–1967  
*Dish*, circa 1940–1950  
Earthenware, 2 x 10 x 10 in.  
Signed on bottom  
[Not pictured]

35

**Glen Lukens**

American, 1887–1967  
*Charger*, circa 1948–1950  
Earthenware, 3 x 20 x 20 in.  
Signed on bottom  
© Glen Lukens

36

**Warren MacKenzie**

American, b. 1924  
*Lidded Box*, circa 1975  
Stoneware, 5 3/4 in. tall  
Impressed on front with "Still  
Water Pottery" and artist's marks  
© Warren MacKenzie

37

**Warren MacKenzie**

American, b. 1924  
*Vase*, circa 1990  
Stoneware, 17 in. tall  
Marked on side  
© Warren MacKenzie

38

**Warren MacKenzie**

American, b. 1924  
*Lidded Jar*, 2014  
Stoneware, 11 1/2 x 6 x 6 in.  
Marked on side  
© Warren MacKenzie

39

**Gertrud Natzler & Otto Natzler**

American, b. Austria 1908–1971,  
American, b. Austria 1908–2007  
*Bowl with Lip*, 1955  
Earthenware, with Natzler's  
"Steel Blue Mat" glaze,  
5 1/4 x 8 x 8 in.  
Signed on bottom, original  
paper label "G318"  
© Otto and Gertrud Natzler

40

**Gertrud Natzler & Otto Natzler**

American, b. Austria 1908–1971,  
American, b. Austria 1908–2007  
*Conical Vase*, 1957  
Earthenware, with Natzler's  
"Brown Crater" glaze,  
6 3/4 x 7 x 7 in.  
Signed on bottom, original  
paper label "H920"  
© Otto and Gertrud Natzler

41

**Gertrud Natzler & Otto Natzler**

American, b. Austria 1908–1971,  
American, b. Austria 1908–2007  
*Bowl*, 1963,  
Earthenware, with Natzler's  
"Vert de Lune Bright Green"  
glaze, 4 x 10 x 10 in.  
Signed on bottom, original  
paper label "M595",  
© Otto and Gertrud Natzler

42

**Gertrud Natzler & Otto Natzler**

American, b. Austria 1908–1971,  
American, b. Austria 1908–2007  
*Cylindrical Bottle with Lip*, 1967  
Earthenware, with Natzler's  
"Turquoise Silverblack" glaze,  
5 1/4 x 4 3/4 x 4 3/4 in.  
Signed on bottom,  
original paper label "O108"  
[Not pictured]

43

**Richard Notkin**

American, b. 1948

*Tire Teacup and Saucer*, 1975

Stoneware, 3 3/4 x 6 x 6 in.

Signed and dated on bottom

Ex-collection Candice B. Groot

(Lake Forest, Illinois)

© Richard Notkin

44

**Richard Notkin**

American, b. 1948

*Heart Teapot: Afghanistan*, 1986

Stoneware, 7 x 12 x 4 1/2 in.

Signed and dated on bottom

Ex-collection Candice B. Groot

(Lake Forest, Illinois)

© Richard Notkin

45

**Ted Randall**

American, 1914–1985

*Hexagonal Bowl*, circa 1982

Stoneware, 11 x 16 x 16 in.

Signed on side

© The Estate of

Theodore A. Randall, II

46

**Ted Randall**

American, 1914–1985

*Cube Jar*, circa 1984

Stoneware, 13 1/2 x 11 x 11 in.

Signed on side

[Not pictured]

© The Estate of

Theodore A. Randall, II

47

**Don Reitz**

American, 1929–2014

*Covered Jar from the "Sara Series,"* circa 1985

Stoneware, 30 x 38 x 20 in.

Ex-collection Candice B. Groot

(Lake Forest, Illinois)

New Orleans Museum of Art,

Museum Purchase with funds donated

by E. John Bullard in memory of

Robert H. Cousins, 2016.57

© Reitz Family Trust

48

**Don Reitz**

American, 1929–2014

*"This Too Will Pass": Platter from the*

*"Sara Series,"* circa 1985

Earthenware, 2 1/2 x 22 x 22 in.

Signed and titled on bottom

[Not pictured]

49

**Don Reitz**

American, 1929–2014

*Tea Stack*, 2003

Stoneware, 28 x 11 x 11 in.

Signed and dated on upper base

© Reitz Family Trust

50

**Daniel Rhodes**

American, 1911–1989

*Untitled Head, No. 1*, circa 1980

Stoneware, 19 x 14 x 21 in.

Unmarked

[Not pictured]

51

**Daniel Rhodes**

American, 1911–1989

*Untitled Head, No. 18*, circa 1980

Unmarked, Stoneware, 23 x 30 x 17 in.

Ex-collection Candice B. Groot

(Lake Forest, Illinois),

© Daniel Rhodes

52

**Daniel Rhodes**

American, 1911–1989

*Untitled Head, No. 223*, circa 1985

Stoneware, 13 1/2 x 11 x 16 in.

Unmarked

[Not pictured]

53

**David Shaner**

American, 1934–2000

*Pillow with Quatrefoil Opening*,

circa 1989

Stoneware, 6 x 11 x 11 in.

Scratched "Shaner" and

impressed with mark

© Estate of David Shaner

54

**David Shaner**

American, 1934–2000

*Canyon Platter*, circa 1995

Stoneware, 3 x 18 x 18 in.

Signed with lightning

bolt and monogram

[Not pictured]

55

**Richard Shaw**

American, b. 1941

*Maxwell House Man*, 2005

Porcelain, 39 1/2 x 10 1/2 x 24 in.

Ex-collection Candice B. Groot

(Lake Forest, Illinois), Illegible pencil

scratches may be signature,

New Orleans Museum of Art,

Museum Purchase with funds donated

by E. John Bullard in memory of

Robert H. Cousins, 2016.60,

© Richard Shaw

56

**Paul Soldner**

American, 1921–2011

*Large Vase*, circa 1956

Stoneware, 11 3/4 x 10 1/2 x 14 1/2 in.

Signed on bottom

© Soldner Descendants' Trust

57

**Paul Soldner**

American, 1921–2011  
*Raku Vessel*, circa 1965  
Earthenware, 19 x 12 x 7 in.  
Unmarked  
[Not pictured]

58

**Paul Soldner**

American, 1921–2011  
*Plaque*, circa 1980  
Stoneware, 23 1/2 x 18 1/2 x 4 in.  
Signed on back  
© Soldner Descendants' Trust

59

**Robert Sperry**

American, 1927–1998  
*Charger No. 759*, 1986  
Stoneware, 3 1/2 x 27 x 27 in.  
Signed and dated on back  
© The Estate of Robert Sperry

60

**Akio Takamori**

American, b. Japan, 1950–2017  
*Envelope Vessel: Spring*, 1988  
Porcelain, 22 x 23 x 9 in.  
Signed on back "Akio"  
Ex-collection Candice B. Groot  
(Lake Forest, Illinois)  
New Orleans Museum of Art,  
Museum Purchase with funds donated  
by E. John Bullard in memory of  
Robert H. Cousins, 2016.58,  
© Akio Takamori

61

**Akio Takamori**

American, b. Japan, 1950–2017  
*Man with Swan Vessel*, 1990  
Earthenware, 28 1/4 x 16 x 7 in.  
Signed on back "Akio"  
© Akio Takamori

62

**Akio Takamori**

American, b. Japan, 1950–2017  
*Woman with Purse*, 2002  
Stoneware, 20 x 7 x 5 in.  
Unmarked  
© Akio Takamori

63

**Robert Turner**

American, 1913–2005  
*Lidded Vessel*, circa 1965  
Stoneware, 12 1/2 x 12 x 12 in.  
Signed on bottom "Turner"  
[Not pictured]

64

**Robert Turner**

American, 1913–2005  
*Ashanti Lidded Vessel*, circa 1974  
Stoneware, 11 1/4 x 9 1/4 x 9 1/4 in.  
Signed on bottom  
© Robert Chapman Turner

65

**Robert Turner**

American, 1913–2005  
*Canyon de Chelly Vessel*,  
circa 1984–1988  
Stoneware, 9 7/8 in.  
Signed on bottom  
[Not pictured]

66

**Peter VandenBerge**

American, b. Netherlands 1935  
*Bust of Vincent Van Gogh*, circa 1984  
Earthenware, 38 x 19 x 14 in.  
Unmarked  
Ex-collection Rena Bransten  
(San Francisco, California)  
© Peter VandenBerge

67

**Peter Voulkos**

American, 1924–2002  
*Lidded Jar*, circa 1952  
Stoneware, 17 x 13 x 13 in.  
Signed on bottom  
© Voulkos Family Trust

68

**Peter Voulkos**

American, 1924–2002  
*Ice Bucket*, 1979  
Stoneware, 11 x 12 x 6 in.  
Signed and dated on bottom  
[Not pictured]

69

**Peter Voulkos**

American, 1924–2002  
*Big Ed*, 1994  
Stoneware, 40 1/2 x 32 x 32 in.  
Signed and dated on side  
Ex-collection Candice B. Groot  
(Lake Forest, Illinois)  
New Orleans Museum of Art,  
Museum Purchase with funds donated  
by E. John Bullard in memory of  
Robert H. Cousins, 2016.59,  
© Voulkos Family Trust

70

**Patti Warashina**

American, b. 1940  
*Low-Fire Kiln with Dynamite and  
Fried Eggs*, circa 1971  
Earthenware, 12 1/4 x 6 1/2 x 9 3/4 in.  
Signed "Patti Bauer" on base  
© Patti Warashina

71

**Marguerite Wildenhain**

American, b. France, 1896–1985  
*Vase with Leaf Design*, circa 1972  
Stoneware, 6 5/8 x 6 3/8 x 6 3/8 in.  
Signed on bottom with jug  
and "Pond Farm"  
Ex-collection Forrest L. Merrill  
(Oakland, California)  
© Marguerite Wildenhain

72

**Marguerite Wildenhain**

American, b. France, 1896–1985

*Footed Bowl: Head of Man with*

*Mustache*, circa 1973

Stoneware, 6 1/2 x 5 x 5 in.

Signed on bottom with jug  
and “Pond Farm”

Ex-collection Forrest L. Merrill  
(Oakland, California)

© Marguerite Wildenhain

73

**Marguerite Wildenhain**

American, b. France, 1896–1985

*Bottle Vase*, circa 1973

Stoneware, 9 1/2 x 4 5/8 x 4 5/8 in.

Signed on bottom with jug  
and “Pond Farm”

Ex-collection Forrest L. Merrill  
(Oakland, California)

© Marguerite Wildenhain

74

**Marguerite Wildenhain**

American, b. France, 1896–1985

*Plaque with Karakul Sheep*, circa 1973

Stoneware, 8 1/2 x 7 1/8 in.

Signed on back with jug,  
“Pond Farm,” and “MW”

Ex-collection Forrest L. Merrill  
(Oakland, California)

© Marguerite Wildenhain

75

**Betty Woodman**

American, b. 1930

*Pillow Pitcher*, circa 1983

Earthenware, 13 3/4 x 26 x 16 in.

Marked with a scratched  
“W” along bottom edge

© Betty Woodman

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