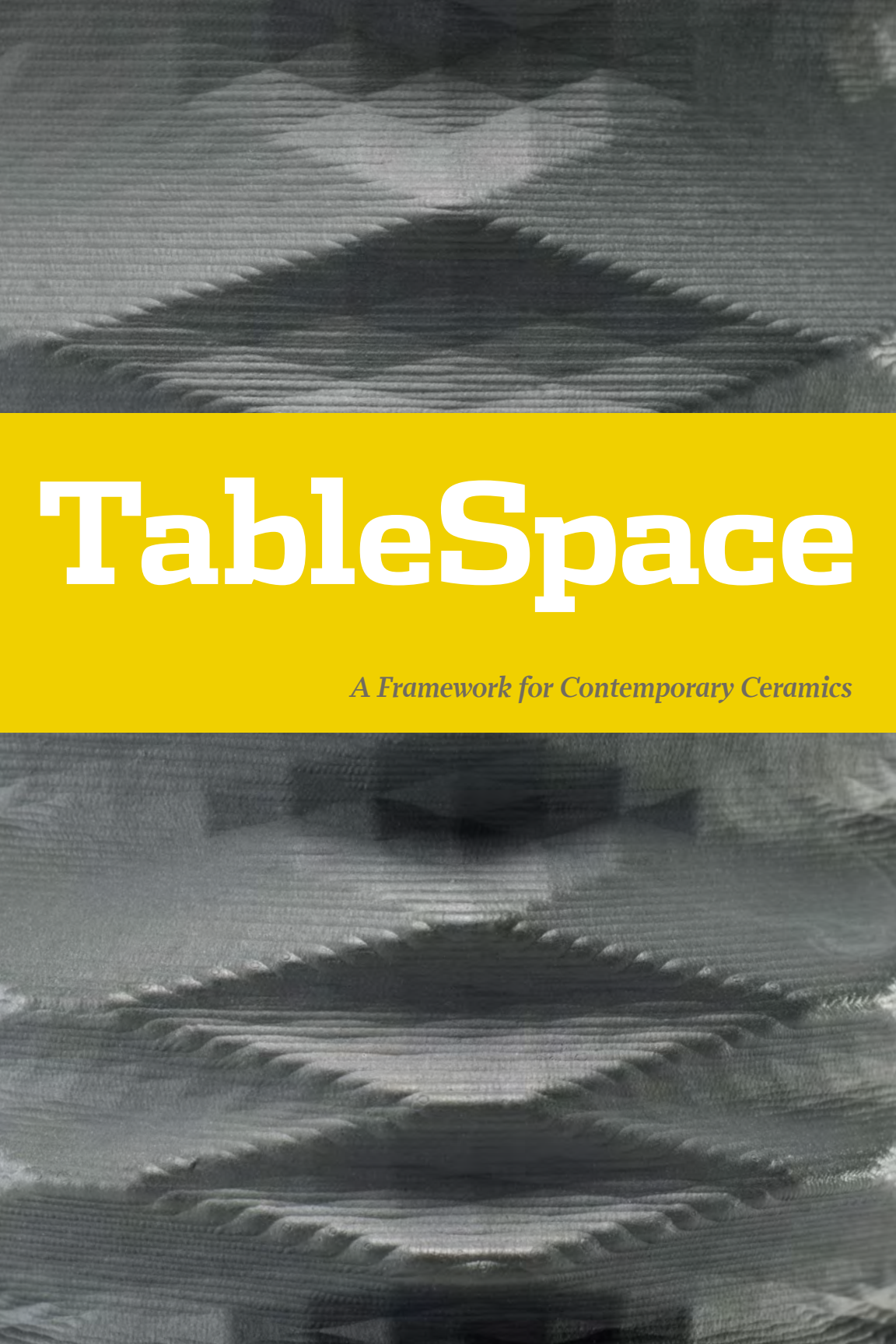

TableSpace

A Framework for Contemporary Ceramics

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An exhibition curated by
LINDA SIKORA & ALBION STAFFORD

Fosdick-Nelson Gallery
Harder Hall, School of Art and Design
October 14 – December 1, 2011

Division of Ceramic Art, School of Art and Design
New York State College of Ceramics at Alfred University
Alfred, New York

TableSpace
October 14—December 1, 2011
Fosdick-Nelson Gallery
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Public presentations for *TableSpace* — with visitors Ole Jensen, Mark Pharis and Howard Risatti — were held November 8–10 2011, coordinated by Professor Andrea Gill, Division of Ceramic Art with participation by Associate Professor Ezra Shales, Division of Art History.

Tables were designed by Albion Stafford; tables and shelves were fabricated and detailed by Technical Specialist Shawn Murrey; Nick Moen, BFA candidate and intern for Technical Specialist Freddy Fredrickson, assisted. Joy Smith designed announcement card and poster. Gallery Director Sharon McConnell oversaw installation of the exhibition.

Mary Barringer, artist and editor of *The Studio Potter* magazine, and Leslie Bellavance, Dean of the School of Art and Design, provided editorial support for the catalog.

Contents

Foreword

TableSpace is an exhibition of functional ceramics by fourteen artists from North America, Europe, and Asia. The works represent a wide range of artistic possibilities, certainly in terms of material and aesthetic points of view — some works are humorous; some are based in a design/machine aesthetic, even reflecting digital aids; others take their cue from historical objects as they seek to extend established traditions; still others seek an independent path by exploring material and form in new ways. Aside from the works themselves, the title, *TableSpace*, also prompts some interesting observations that have not only to do with the quality of the objects presented, but with the concept underlying the exhibition itself.

As curator Linda Sikora writes, the work in the exhibition "addresses the subject of function, and through this, implicates the site of 'table' or other like situations." Her observation, it seems to me, points to the heart of the matter. For what unites all of these objects, regardless of their varied physical forms, is that all of their makers seem drawn to a similar idea of table. That is, they see it as a specific kind of space, — a specific locale, if you like, wherein their objects exist as participants in a very important and very human drama. In other words, to these artists this locale is more than just that physical space marked out by the literal plane of a tabletop. To them its dimensions are grander, linked more to a philosophical-humanistic concept than to anything as simple and clearly defined as a tangible, concrete space.

While the roots of this concept are buried somewhere deep in our collective consciousness, we can begin to understand something of what is involved here if we remember that nourishing the body through food and drink is arguably the most basic of instinctive drives. The need for nourishment, after all, begins at birth (in fact, before birth) and continues until death. That humans share this primal instinct with all other living things on the planet underscores its importance. The instinct for nourishment is a primal, a priori instinct, not something learned through socialization. In other words, it is not a cultural construct and hence something we can embrace or dismiss at will. Rather, it is an involuntary, unreasoned action (e.g. eating) as a response to certain stimuli (e.g. hunger). Thus in a very real sense, it is nature guiding our actions, nature speaking directly to us through our bodies. In this sense we cannot speak of a *human nature* — there is no such thing. *Human* and *nature* are opposites, because humanness can only be achieved by the taming of nature (e.g. by taming that natural instinct that programs the strong to devour the weak in a quest for survival).

As an example of *nature versus culture*, the hunger-nourishment equation is one in which nature clearly has the upper hand. However, as the objects in *TableSpace* demonstrate, there is more involved here than simply giving

into nature, of letting nature have its way. For even though we cannot resist nature's imperatives, we have been able to transform this specific imperative into something beyond mere nature. We have been able to make it into an element of culture, and thus an expression of our humanness standing in opposition to nature.

The question is, of course, "In what way is the table a cultural expression of our humanness, as apart from, say, simply a platform upon which to place certain functional objects?" How does it differ, for example, from something like the gallery pedestal to which it seems related? For one thing, the gallery pedestal is designed to display objects so that they can be best seen by a viewer, usually one who is standing. This requirement determines both the pedestal's shape and its height. Another difference is that objects and pedestal remain separate entities, one being little more than a prop for the other; there is no intentional interaction between the two, neither physical nor psychological. The tabletop, on the other hand, is a place where certain types of functional objects are intended to be used; it is use that determines the table's shape and height. Also, unlike the gallery pedestal, the tabletop implies both use and user and, therefore, a physical and psychological connection between itself and object and between use and user. Because of this, the tabletop must be understood as more than just a physical support for objects, it must be understood as a conceptual space, a site, a locale, in which something happens with and through certain types of objects-platters, plates, cups, pitchers, etc. Furthermore, this *something* happens according to specific rules of behavior that have a social dimension to them because they involve social interaction.

It is this sense of social interaction that forms the philosophical-humanistic concept underlying the culture of the tabletop evident in the objects in this exhibition as well as their placement. For example, there are matching sets of objects including teapots and teacups as well as matching pitchers, plates and platters; there is even the pairing of objects and the arrangement of objects into place settings. All of this implies multiple users and thereby underscores the tabletop as a site for social interaction, as that place where something as basic as food and drink are shared with others.

This sense of sharing pervades the objects in *TableSpace* and is part of a very human ritual, one in which guests at table, even one's enemies, are honored not only by being fed, but by being served first. As a ritual act which puts the other before the self, it implicitly recognizes the other as a fellow human being. This is the essence of being human, for it is man resisting the dictates of nature, man acting against nature and the natural instinct to put the self before the other. Because of this, the ritual of sharing at table, which forms the culture of the tabletop, must be seen as a metaphorical as well as a real

act of communal being, one that forms the basis of the family unit as well as any larger sense of community, both sacred and secular.

In a very real sense then, the space of the table, as a communal space, makes demands on artists and participants alike. The demands it makes on participants are that they have a sense of what is proper and fitting as members of a community with others, that they comport themselves with a degree of decorum befitting the ritual in which they are participants. For artists, the demand is to make objects whose taste and refinement communicate the metaphorical importance of this space as a philosophical-humanistic concept. That this can be done is clearly evident in the works in the *TableSpace* exhibition. In their aesthetic quality and sense of propriety one can even sense faint traces of those sacred implements used in religious rituals — rituals which, interestingly, re-enact this same communal space of the table, but on the level of the spiritual; here one has only to think of the Christian Last Supper and Mass, or the Buddhist tea ceremony. That functional craft objects can encompass all of this is no small thing, for in doing so the metaphorical demands of the tabletop ripple outward, influencing the larger society as well, all the way from the romantic dinner for two, to the royal banquet, to the official diplomatic state dinner. In this way, the functional craft object, as part of the culture of the table, takes on an importance that goes to the very core of civilized society. •

Howard Risatti
Emeritus Professor of Contemporary Art and Critical Theory
Virginia Commonwealth University
Author of *A Theory of Craft*, 2007

Curators' Statement

Convention and invention, plurality and paradox—these conditions inspired the premise for *TableSpace*. The genre of functional pottery may be at its most diverse, its most open since the beginning of the last century. This opening has been invigorated by multiple factors. Examples include: increased access to 3d digital technologies; enlivened traditions of mold-making and object design in studios and classrooms; artist collaboration; artist access to skilled labor and industrial fabrication; new models for sustainable studio processes; and new models for sustainable careers. Dynamic and fluid, this point in time is notable for its confluence of aesthetic and conceptual attitudes towards practice and output. Arguably, its dynamism is directly proportional to its diversity, and its diversity is dependent on a large vision of culture (and the genre) as inherently complex, ambiguous, and alive with paradox.

TableSpace began as a line drawn across a page. Names of artists, all understood to be active and vital in their current practices, were plotted. At one end gathered artists whose work seemed rooted in enduring histories, apprenticeship training, and traditional methodologies. On the other end were artists whose output might be generated from or commenting on new technologies and tools, produced in collaboration with industry, or mixing the realms of craft and design. Moving back and forth, the line was filled until dense. Fourteen artists were selected in an attempt to represent the range.

TableSpace events included a public gallery talk with Howard Risatti, Ole Jensen, and Mark Pharis. In reading each of the essays authored by these guests, one can conjure a sense of the atmosphere generated through the work in the exhibition proper.

While fourteen ceramists is a small sample, *TableSpace* was never intended to present a resolution or thesis about the state of the field. Rather, the intent was to pull together a broad enough range of work to enable reflection on questions such as: what does the current culture support; where does the work come from and why is it made this way or made to look this way and, what is a contemporary practice? Because much of the audience for *TableSpace* were art students—some percentage of whom are immersed in ceramics and hope to make it their life work—these questions are not just theoretically compelling but personal and urgent. The students are looking closely at the work and they are listening to the stories behind it; they are deliberate about considering the complete context of a studio practice as they speculate about their next step in the world. Obviously this issue of context is not simply about financial viability but also about connection to essential resources (people, places, things, etc.) that feed ones work and are instrumental to its relevance intellectually, philosophically, and socially. To tease apart the business of a sustainable studio practice from the artistry is a theoretical exercise. In the end, it is like teasing apart method and meaning in the making of art—one can do this as analysis to inform future choices, but in actuality they are inextricably connected. It is true of the artists in the exhibition that, in no case, is their interface with culture one-dimensional.

In general, there is nothing surprising about the foundation or trajectory of these artists' careers, but this does not preclude the unique vision each has for, and accomplishes through, the details of their work and practice. Tomoo Hamada's practice issues from generations of a local pottery tradition, while his collector base and gallery representation are international. Sam Uhlick, Sonngard Marcks, Paul Eshelman, and Sarah Jaeger all have long-standing studio practices set in local communities and extended beyond them in different ways. Kari Radasch established her studio more recently, and like others in this group is an itinerant guest artist/lecturer. Lisa Orr, also a studio potter, has incorporated substantive research projects into her professional activities. Rob Sutherland began an urban property development business and at present has given his studio time over to this other form of making. Andy Brayman's Matter Factory, Ole Jensen's projects with industry, and Takeshi Yasuda's international studios are all approaches dependent on varying types of collaborative initiatives. Sandy Simon owns and operates Trax, a gallery enterprise that exhibits and educates. Mark Pharis is a full-time educator in an art department/ceramic program for both undergraduate and graduate students. Paul Kotula, founder of Kotula Projects, has recently taken a full-time teaching position. The only non-ceramist was Gary Noffke, metalsmith and maker of the spoons for Simon's cups and saucers. All except Yasuda attended an art program at some point during their training, but for several this was brief and only one of multiple experiences behind the early development of their work. The group spans several continents and four decades.

Once *TableSpace* coalesced, the simple line that initiated the conceptual stage of the curatorial process began to bend, stretch, break, repeat, join, and acquire dimension. Connections and divisions, overlaps and gaps across the group developed in unanticipated ways. One can search biographical and professional data on any of the artists and establish certain dynamics; less determinable from that type of cold analysis are revelations about the artists and their practices that emerge from visual, tactile and atmospheric qualities in the work proper. On one hand it is laughable to think of how simply the exhibition project started. On the other hand, while its complexity is obvious now, it is also clear that "the line" was really an intersection, and the exhibition a singular point with countless trajectories passing through it, connecting multiple patterns.

Standing amidst the tables of work in the exhibition space, the patterns were almost tangible. Were the ground soft, viewers would surely have worn or etched them into the floor as they walked between the table

Ole Jensen examines the base of Andy Brayman's Blue and White Double Curve Bowl and discusses the finish in terms of structure and surface.

sites tracing connections and contradictions. In this moment the plural and paradoxical was alive. Gross generalizations and even specific declarations—about what is contemporary, progressive, or important in and for 21st Century culture—began to move, combine, and snap back, as the theoretical met the physical, or assumptions met objects. The work belied simplistic tendencies to affix validity to current trend or obtuse precedent. This sample of functional ceramics clearly had no obligation to instruct us about contemporary culture; rather, it simply brought culture into the room.

TableSpace, the catalogue, stands on its own as a notation that will endure and be valued for reasons distinct from the exhibition proper and the pieces in it. Hopefully, it will both celebrate and instigate. Accompanying events, organized by Andrea Gill, included presentations by Ole Jensen, Mark Pharis, and scholar Howard Risatti (author of *A Theory of Craft—Function and Aesthetic Expression*; an inspiration for the premise of the exhibition). Ezra Shales moderated a discussion/demonstration with the group, all three delivered lectures on their research and joined in a gallery talk. Gill, Jensen, Pharis, Risatti, and Shales submitted comments for publication written after the events. You will also find comments by gallery director Sharon McConnell, with acknowledgement of funding support and individuals working behind the scenes—all so essential to any exhibition project. Our deepest and sincere gratitude to everyone involved. •

Linda Sikora & Albion Stafford

Intervals on the Table

and the Pragmatic Standard of Pasta & Peas

The *Last Supper*, the major banquet in the history of art, has been depicted countless ways over the last millennium and might be regarded as an archetypical table space. To focus on the illusionistic hardware and look for standardized production might seem an insulting analytical strategy—even if all thirteen dinner guests are drinking from the same wine glasses, passing a basket of bread rolls that are modular units and partaking the same processed linguini. But the conventional composition in which all the diners sit along one side of the table is so contrived that mechanical details can sometimes emerge swiftly. The bearded man at the center centralizes authority and the symmetry imposes an overt hierarchy. Applications of gold halos can be read as punctuation marks, breaking up the figuration and illusion of deep space.

When I was tugged through the Metropolitan Museum of Art on field trips as a 5th grader, paintings of the Biblical story seemed a most curious convention, perhaps because of my youth, but more likely because my ignorance (or agnostic Judaism) freed me to regard the compositions from a heretic's formal perspective. We were told that Renaissance painting was more *advanced* than Egyptian art but the oil on canvas compositions seemed to lack mystery. The illustrations of Jesus's meal were schematic and didactically oriented to the viewer and as stylized as the class photographs we posed for each year in front of an autumnal backdrop.

The first time that the *Last Supper* became interesting was when I began to know enough to look for the bad guy—Judas. Or dogs curled up under the table. Peopled with the good, the bad, the ugly and cute, the picture gained drama. Later, as a teenager, I saw how dynamic Caravaggio made the story. In his composition, sitters dine in the dark, their backs turned to us. The mystery of identification and pictorial construction grew more elaborate. Similarly, the pots, plates, glasses and cutlery set on the table become more intriguing when information was left abbreviated. The human face or vessel that is purposefully obscured becomes impregnable to vision, accessible only by the imagination.

The *Last Supper* is also interesting to look at for the same reason as one's parents' school pictures or wedding photos: hair styles, neck and hem lines rise and fall and record mysterious fluctuations of style and taste. You can find images of the Christ family made in Germany that depict him with a stoneware pitcher of beer and loaf of pumpernickel on a wooden trencher and compare these to Venetian images that show the Italians' love of maiolica. The interval between these images is ethnocentrism—and often standardization. Each generation imagines Jesus in terms of its own comprehension of what is unique and what is commonplace. In some altarpieces he drinks out of a Ming porcelain tea bowl, the Rolex of the Renaissance. But imagining

the standard drinking vessel to be a goblet might be like envisioning god as a man with a white beard—a rather dull and undeveloped re-articulation of the patriarchy. Sometimes it seems that students do this to themselves inadvertently. They take bowls as being destined for cereal. At other times, it feels that our educational systems perpetuate ruts. When students find a seat on the first day of classes and then occupy it for the entire semester, the classroom resembles a sheep pen guided by habit more than experimentation. Schools similarly can lock into definitions of design, craft and art, often for a generational swing of the pendulum, and lose a broader spectrum of research.

Ole Jensen's jug prototypes from his demonstration on thinking and designing.

TableSpace was a provocative exhibition because it prompted wrestling matches over such terms, with one professor belaboring the point that "Alfred is not and has never been a craft school" in a packed auditorium. Afterwards, a student took me aside and furtively asked me if I really thought that pottery could be art, as if my generous introductions were insincere. These verbalizations of fear can be constructive when we examine the process of how labels are culturally constructed. Of all terms debated, design proved the most enigmatic, largely because students repeatedly described it as mass production.

My larger pedagogical mission at Alfred is to get ceramics students to toss into the waste bin one particular sanctimonious and theological interval—the binary opposition of the handmade and mass production. As David Pye wrote forty years ago, almost nothing is really handmade—let the advertisers use it suggestively and sloppily to sell brownie mix and artisanal beer, and leave the descriptor alone unless your focus is on peddling wares. Likewise, almost no ceramics made before the 1980s was ever mass produced on an assembly line. All of the tasty stuff has been hand-finished with tender skill. It is both condescending and immodest to dismiss so much diligent human skill and care as mass production—even if you find them unappealing as aesthetic solutions. Almost all ceramics sit in the interval between handmade and mass production. It is high time to move away from religious devotion to the wheel and romantic idealizations of either the Machine or the Hand as solutions or as tools with fixed or lasting values.

Many students at Alfred find design incomprehensible because it is about working within constraints. At the beginning of the 21st Century, few act guided by real abiding constraints. Students live with an embarrassing abundance

of means and act too habitually to perceive societal and global human needs. We all behave as if fossil fuel will last forever and that clean air and water are limitless—despite knowing otherwise.

During the show, I was offered the chance to organize a studio session with Ole Jensen and Mark Pharis and took the opportunity to try and devise a game that was designed as pure play. My aim was to probe Charles Eames's definition of design—as a "course of action" that is "dependent upon constraints," and I thank Ole and Mark for their generous and large-hearted response to my challenge. I asked them to take a bunch of found objects and riff on them, thereby giving an old artifact a new use. The idea was to think beyond the specific constraints of a utilitarian function. Mark helped a pot grow a spout and handle. Ole tried to shape a lonesome bunch of vessels into families that were a bit more socially capable. None of the sanctity of the *Last Supper* was in the air. The emphasis was on play; homo ludens. The session showed that the label of *designer* or *potter* to be useless in gauging the distinct skills of two men who took pleasure in working. There was no context other than a morning workshop, but the exercise was intended to be an experiment in determining where two practices might intersect and the ways in which they constructed difference.

A gallery visit to *TableSpace* after the workshop was the site for a conversation that considered what was in the room and what futures lay in such production. Documentation of this exhibition will prove of interest to future generations as it reflects the ways the current generation reconciled itself to the interval between standardization and individuation. Ole Jensen called attention to the distinction between the gestural self-expressive ceramic pot and the tables of MDF (medium density fiberboard). Mark Pharis noted the manner in which Andy Brayman fused computer-numeric control and his intuition in making a pot. These comments reignite David Pye's elegant description of a row of rivets on a bridge as a specific type of beauty—we must remember that we need the beauty of standardization to perceive the beauty of inconsistency, and vice versa. Pye gave us terms to characterize this interval, the "workmanship of certainty" and "workmanship of risk." The MDF tables were a product of the former that highlighted the latter, as the work on display predominantly exemplified the "workmanship of risk." Sensitivity to both is essential.

Mark Pharis mapping out the paper pattern for building a cup—an analogue version of the digitally rendered patterns he also employs.

Future generations will continue to create their own images of the *Last Supper*—some in their own likeness and others more imaginatively. With

hope, the choice will not be limited to either WalMart's or IKEA's predictable products or idiosyncratic shapes that make dishwashing inefficient. Today, we suffer from two problems that can blind and burden our artistic development: most large-scale production is unethically cheap and an abundance of means and excess of tools weigh us down. The production of plates in three-dimensional printing machines will benefit if they are supervised by imaginative and calloused hands, ones that that have thrown pots and deliberated genuine constraints. Those intent to craft tableware for the future will also need to be attuned to the politics of sociability as well as its hardware. They will need to think hard about the feminism inherent to Judy Chicago's *Dinner Party* (1974–79)—even if that table is largely a stage set—and the sociability in Allan Wexler's *Coffee Seeks Its Own Level* (1990).

To what new standard might we aspire as we aim to integrate the "workmanship of certainty" and "workmanship of risk" in our future table space? Perhaps peas and linguini will do as model-making units. Bauhaus over Sung, or Bernard Leach's teachings are methods that are tired out. The late-capitalist principle of subcontracting out production to any country unwilling to defend the health of its citizens will soon run its course too. In contrast, we can look to the most banal forms for inspiration. Seize peas as modular units out of which to build standard rows and place these against squiggles of cooked pasta in order to visualize an appreciable chaotic sense of formlessness. Together, these units comprise tough challenges as drawing exercises or modeling material. Neither can be romanticized as nature, as even the most organic plate of this foodstuff is the product of generations of artifice and agribusiness. The interval between the pasta and the pea, a plate where there is modesty and humility instead of the usual artistic ego, is of limited range and power but perhaps a good place to train the mind to focus on the interval—for it is the space in between us and not the pot as a thing-in-itself (or the human with an imagined halo) that distinguishes humane table space. •

Ezra Shales, Ph.D.
Associate Professor of Art History
New York State College of Ceramics at Alfred University

Thinking|Making

The *TableSpace* exhibition gave the Division of Ceramic Art an opportunity to host a series of workshops and lectures focusing on contemporary functional ceramics. Ceramic Art at Alfred is a multidisciplinary program, embracing everything from material science to video installation. But occasionally the spotlight is aimed at one particular use of clay, in this case, things for the table.

Mark Pharis and Ole Jensen, two of the exhibiting artists, were invited to campus to demonstrate and deliver lectures about their work. These artists represent two genres of tableware in the exhibition: Pharis, a studio artist, uses elemental making processes such as slab building; he purposefully leaves his fingerprints and tooling marks on the surface. He is an internationally recognized potter who emerged from the Bernard Leach/Warren MacKenzie/Mingei Movement. Jensen, visiting from Denmark, is a contemporary designer. His work is smooth, bright and sometimes slip cast in large quantities in a factory. He has been honored with many design awards; Jensen has described his work as "extraordinarily ordinary."

Ole Jensen reviews the drawings and clay models for jugs generated from a list of paired words he compiled with the audience. On the table are models achieved by interpreting qualities inherent in the word pairs: high/low, slow/fast, and vague/clear.

Ole is an enthusiast regarding the use of plastic clay as a form-finding material. He used carefully thrown profiles and quickly pinched shapes to mock up ideas. Ole's process is inherently playful, and the way he moves about the studio is physically dynamic. This attitude and gesture is palpable in the finished work.

For Pharis, the demonstration was a practiced event that flowed smoothly from start to finished object. He demonstrated how he uses flat patterns to create dimensional objects from slabs of clay. Although the final product was irregular and completely individual, the initial patterns were mathematically precise with some invented using a computer aided design program. His hard edge geometric templates are mitigated by the plasticity of the clay.

Jensen approached the demonstration with a question about how a designer moves from idea to finished product. Jensen started with a list of words and then the question: "What is this for?" Soon it became clear that he was demonstrating thinking. Objects, quickly modeled by pinching and pressing, or slowly wheel thrown from lumps of clay, began to appear. It was apparent that he was not making finished work, but using the plastic clay to quickly realize shape that referred to history or exaggerated ordinary objects.

Ezra Shales, art historian and cultural theorist at Alfred, offered to invent an assignment or game for the artists: inspired by ceramic objects from his personal collection, they were asked to transform or translate the object(s) to arrive at a new purpose for them. Pharis and Jensen set to work side by side for several hours.

Mark Pharis makes a cup using a tar-paper pattern.

Howard Risatti, a visiting scholar and author of *A Theory of Craft: Function and Aesthetic Expression*, added his insight to the conversation and joined the artists in answering questions from faculty and students.

From Shale's collection, Pharis selected a mid-century industrial vase, similar to a shape he makes, and then cut patterns for "parts" needed to turn the vase into a teapot. Using tarpaper: a spout, lid, and handle were cut out and attached; later, and if the attachments were translated into clay slabs, they would construct a finished ceramic object.

Jensen selected everything else from the collection: he started to assemble small groups of objects, moving things then standing back and pondering. He cut paper squares to separate and identify each collection. When finished, he explained his process, and the groups were labeled art, craft or design. Each suggested a mood or a historic model, a humorous situation or an elegant one. His distilling of random things could lead to an idea for an object, perhaps even a teapot.

Pharis had a model; Jensen had a glimmer of an idea. Both of the artists acknowledged historic models; both focused on use as an essential requirement, but their thinking processes were fundamentally different.

The workshop and lectures were sponsored by the Visiting Artist Committee, and underwritten by the Marcianne Mapel Miller Fund for Ceramic Art. We are indebted to Marlin Miller for endowing the fund, which has supported numerous catalogs and exhibitions initiated by the Division of Ceramic Art. •

Andrea Gill
Professor of Ceramic Art
New York State College of Ceramics at Alfred University

Ole Jensen

Looked at objectively, clay is soft earth that on drying assumes a solid form. If sufficiently heated, it acquires a further quality—it becomes strong and can be used. That's something I like. Although I have made things over the years in many other materials, clay nevertheless remains my point of departure. It is inexpensive, can easily be formed as desired, and has an almost universal history to which it can be held up.

Right now, I am busy working on new implements: bowls, pots and containers for cooking and general housekeeping. For what must be the umpteenth time! If one thinks too long, the thought can easily occur to one that the world isn't exactly yearning for a new bowl. There are plenty of really good ones already. But in the actual *moment*—when one is sitting at the wheel shaping the clay and subsequently trying to make a good grip and a good spout that can pour—it is as if one forgets all one's reservations and imagines that precisely this bowl can make a difference. For the better. One could say that in the process, the act of gripping, stirring and pouring expands into not only having a practical but also an aesthetic dimension. That an article for everyday use acquires an aesthetic dimension is not a question of it being beautiful or ugly. It is just an expression of whether the function and the act become something perceived by all the senses. Something one wishes to do. Something attractive. There are a great many ceramists who think that busying oneself with function and articles for everyday use is boring and that it gets in the way of artistic ambitions. In that case, of course, one ought to be doing something else instead. But that's not the way I feel about it. It is not always a question of finding something new. It can also be a lot of fun to rediscover something forgotten.

My practice over the years has taken place in an alternation between inward-looking work in my own workshop and more outward-looking cooperation with potential producers (factories). Sometimes this collaboration works well, at other times less well. When it works well, one can imagine oneself as far better than one actually is. That is one of the advantages. Conversely, if things go badly, one can imagine oneself as far worse than one really is. Cooperation contains both chances and risks. As a 'semi-old' ceramist with considerable


TABLESPACE

gaps in understanding the art of dynamics and the digital world, there are of course limits to the complexity of assignments taken on. For me, everything takes place on a 1:1 scale and the process is a lengthy one. And that imposes limitations. But the characteristics of clay seem nevertheless to be relatively limitless and universal, regardless of whether the clay is worked by hand or cast at a factory. Clay is almost the ultimate material for mediation via form. The Danish concept *formsprog* [form language], or artistic idiom, is virtually contained in the clay itself.

My contribution to *TableSpace* is a selection of ceramic articles for everyday use made over a period of years in various materials and contexts. Some were made as hand-made unique items in my own workshop, others as limited editions and yet others as industrial design. For me, all this coheres and the articles have been brought together as one complex composition—a family made up of what seems at first glance to be modest pottery, chalk-white porcelain, brown stoneware and brightly coloured faience. The space of the table—*TableSpace*—is the place where calories are consumed—both those that are necessary and those that makes life worth living. It is a framework for cultural exchange. •

Translation by John Irons

Bowl ▸
2.8 × 8.7 × 8.7 in
5 × 15 × 15 cm
porcelain
Royal Copenhagen

◂ **Teapot**
7.9 × 5.9 × 7.9 in
20 × 15 × 20 cm

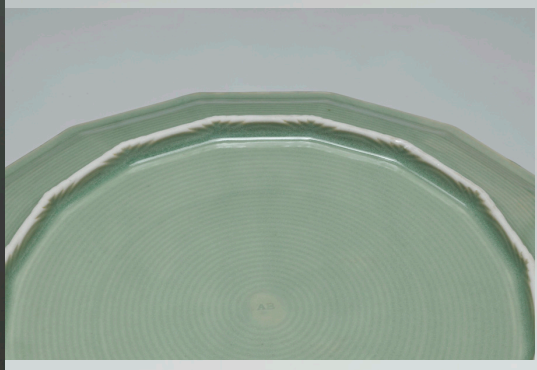
Cup
3.5 × 2.8 × 4.3 in
9 × 7 × 11 cm

Colander
7.7 × 8.7 × 9.4 in
19 × 22 × 24 cm

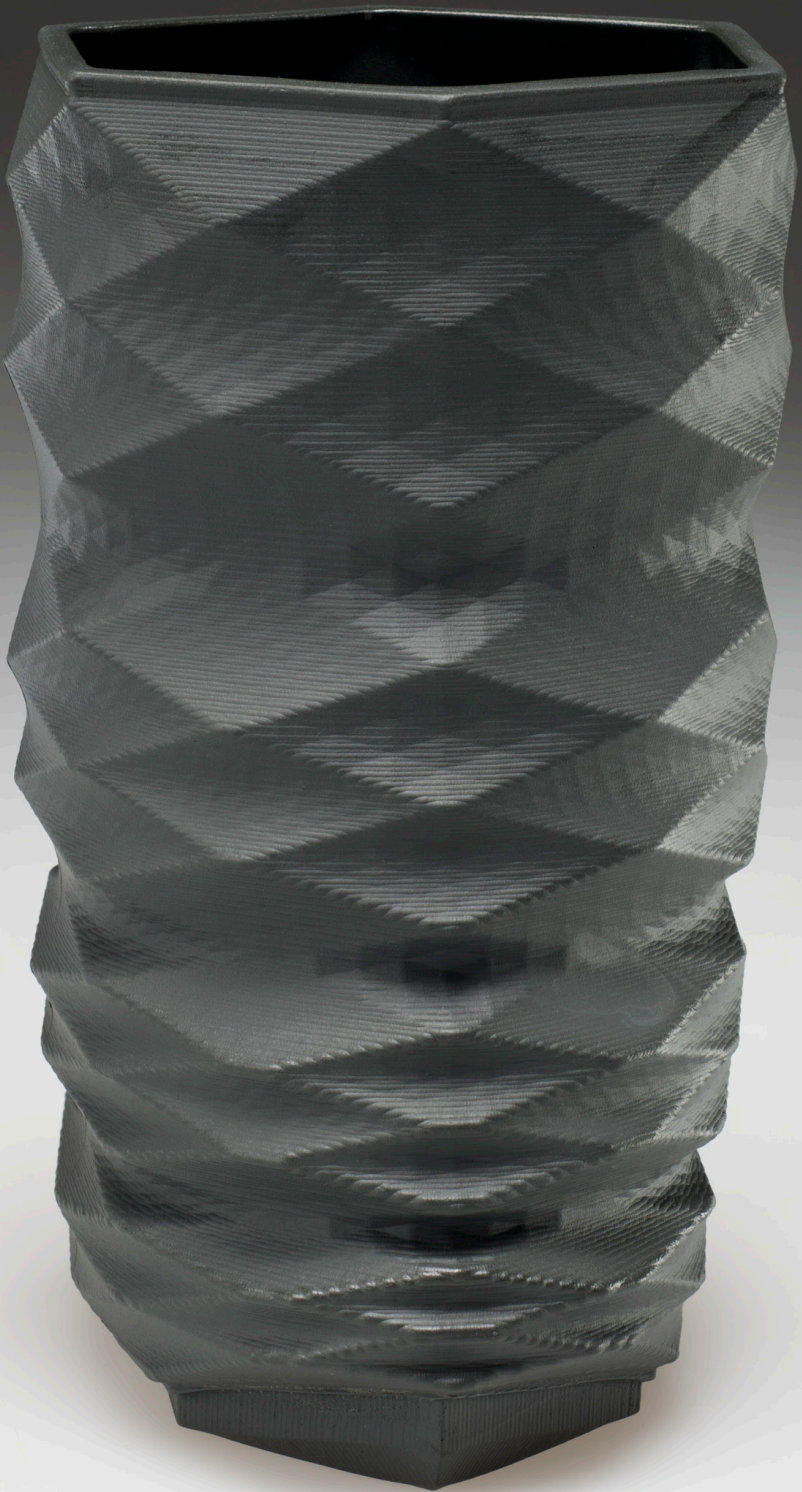
Juice Jug
5.5 × 5.1 × 6.7 in
14 × 13 × 17 cm

faïence
Royal Copenhagen

Andy Brayman



Green Plate
1 × 10.5 × 10.5 in
2.5 × 26.7 × 26.7 cm
porcelain, luster



White Bowl with Dots
4.5 × 8 × 7 in
11.4 × 20.3 × 17.8 cm
porcelain

Off-White Bowl with Half Blue Rim
4.5 × 8 × 7 in
11.4 × 20.3 × 17.8 cm
porcelain

These pots come from research into new technologies coupled with a long-standing interest in utility. While the forms are largely defined by conventions of function, the specifics of these forms and their surfaces are born from digital tools: software and hardware.

Much of the decoration on the work was created through an elaborate system that is not evident in the final result. Abstract shapes float on glaze and hang on rims. These drawings are first created digitally through the use of a computer program that takes sensor data from the natural world and converts it into abstracted geometries. Light, temperature, humidity, and wind speed just outside of my studio are used in conjunction with software to drive the specifics of the marks on the pots. The act of linking data from nature to the decoration on the pots is a perverse approach to a common strategy among potters, i.e., nature as muse.

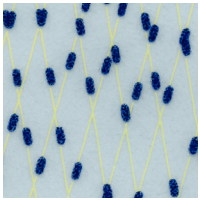
This act may be more conceptual than practical, but I enjoy exploring the meaning of this strategy as I make the work and it is my hope that the user contemplates elements of my process. •

The Black Spiral Vase incorporates sensor data into the 3D traits of the work. This vase was made in four stages. First, the digital model was built by digitally drawing the basic structure of the vase. Second, this form was distorted and stretched by a factor that came from a light sensor installed just outside of my studio. Once the digital model was complete the third step transformed the digital into the physical. This step involved milling a mold out of plaster based on the digital model. This process creates the surface texture on the vase, which comes from the size, shape and route of the milling bit as it carves out the vase's geometry. The fourth stage involves casting the vase in a black colored porcelain and cleaning up the foot and rim by hand.

◂ **Black Spiral Vase**
11 × 10.5 × 10.5 in
27.9 × 26.7 × 26.7 cm
porcelain

Blue & White Double Curve Bowl
5.5 × 16.25 × 14.25 in
14 × 41.3 × 36.2 cm
porcelain

In my work for TableSpace, sensor data was used for all the decals. This happened in two basic ways. First: I have a collection of marks that I have used over the years—for example a half circle that has color gradation—these marks have been assigned numbers. When sensor data is applied to this set of drawings, the frequency and size of print is determined. Second: I design the drawings so that particular characteristics—for example the number of sides of a polygon—are determined by incoming sensor data. This is a more common method for me now. My work in TableSpace is decorated using both of the above methods. It is complicated and 'artificial' as I construct each scenario and simply use sensor data to provide an almost random element to the process.



Blue Plate with Blue & Yellow Decoration
1 × 10.5 × 10.5 in
2.5 × 26.7 × 26.7 cm
porcelain

Robert Sutherland

Form and function have always been of interest to me. Making pottery is and was about needing an object to eat from—an object that was plain, simple and most importantly functional. I made pottery for over 20 years with very little time away from the practice. Then, I started to rehab buildings and create living space. I had no other means, aside from my experience of making pots, to understand space and practical aesthetics. Once a foundation is laid, be it made of stone (for a house) or a lump of clay on the wheel, the rest can be built upon—aesthetics can be manipulated and function can be guided.

Over the past few years I made a conscious decision to stop making ceramic work. The decision came about due to financial struggles. My studio practice became a burden of production, impractical forms, and overhead costs. I barely made enough money to keep a studio afloat. I think it took moving to one of the worst neighborhoods in one of the roughest cities in America to gain perspective on my work and community. A community is all kinds of people—from a neighbor who knows nothing about what you do, to your closest friend. The more I realized this the more I realized how community functions in my life. As a studio potter, I had isolated myself. I lost community and truthful discussion about my work. If pottery is made in a manner that is isolated, it lacks outside vision and seems neither to function on a fundamental level at the table nor generate social discussion. The rehab work was less isolating, and a financially sustainable way for me to connect with people and be involved in a creative process. Although I have not made ceramic work in several years (my studio has essentially turned into a bike shop and my kiln room has become tool storage) my passion for ceramic objects and the process of creating has not waned. •

Jar
11 × 12 × 12 in
27.9 × 30.5 × 30.5 cm
porcelain

Jar
12 × 10.5 × 10.5 in
30.5 × 26.7 × 26.7 cm
porcelain

Sam Uhlick

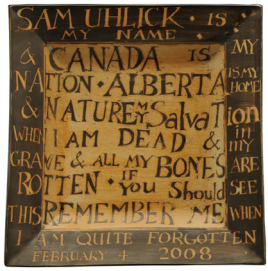
> ***I feel that although form, function, pattern and colour are all important in pottery, it is the warmth and spirit that can only be experienced through handling and use which are most important. Good pottery must have a liveliness and interest which goes beyond technical mastery.***

I wrote this for the exhibition, *Elements Of Earth*, Alberta Clay '84. This statement is still true for me.

Much of the pottery I've made over the past 40+ years has been used, chipped and cracked, broken and discarded. I've made most of the pottery and tile with stoneware clay and it's a fact that when broken it is as good as gravel on the driveway. A few pots have gone to museum collections, but that was never my intention or expectation. I am touched when I see my old pots that are still treasured in the homes of friends and collectors. Some of those pots weren't that wonderful and yet they are fondly used and even treasured by some of their owners (and they still look OK to me). I haven't tried to evoke emotion with my pottery, but my pots are at their best when they engender it.

It isn't always an easy life as a potter (physically it can be hard on us over time). What is essential, is that we find pleasure and satisfaction in our life's work, and I have. In the material world my pots lie somewhere between gravel and museum. Yet there is a comfortable middle ground for the kind of functional pottery that I make, a bit hit or miss and never perfect. In spite of it's flaws, I like my own pottery best.

Michael Cardew said in his book, *Pioneer Pottery*, "The training of a potter is a process limited only by the span of his life." Another of my favorite quotes is from William Blake's proverbs of hell, "If the fool would persist in his folly he would become wise." I think Cardew's statement is true, but I'm afraid I can't count on Blake's. •



Sampler Poem Plate
2.5 × 12 × 12 in
6.4 × 30.5 × 30.5 cm
stoneware

Jar
13 × 12 × 12 in
33 × 30.5 × 30.5 cm
stoneware

Fluted Rice Bowl
2.75 × 6 × 6 in
7 × 15.2 × 15.2 cm
porcelain

Teapots
7 × 10 × 6.5 in
17.8 × 25.4 × 16.5 cm
stoneware

Lisa Orr

Our south Texas yard is one big vegetable patch amid a tiny urban food forest. As a gardener, I am becoming more attentive to the workings and cycles of nature. I am learning to build thick soil alive with microorganisms and to grow layers or "stories" of plants to feed my family and the local wildlife—particularly birds and pollinators. In my urban yard-garden, certain plants attract certain species of bees and I will leave a vegetable flowering long past its prime in order to serve selected populations. I also grow extra plants for birds to eat down to the roots. My garden often has a surplus of something that, when picked or eaten, will be quickly replenished. In a balanced system, the needs of animals and plants are satisfied with resources to spare. This is the type of abundance that I wish to depict in my work. Excess and plenty signal a robust cycle that includes the richness of soil, the location of plants, and animal kingdom collaborators. Luscious reminders of nature's vigor are ideal imagery for a table setting at a nourishing meal.

It is not by chance that bees and humans have similar tastes in the garden and are attracted to the same bright colors and sweet scents. Science is discovering numerous ways the tiniest creatures in the animal kingdom are in relationship to the cycles of various plants. Since plants don't have legs or wings, they attract bees to pollinate them. Later in the season, they attract larger creatures (including humans) to the color-coded ripe fruit that, ideally, will be carried some distance before its seeds are tossed and rooted in a new location. Humans have co-evolved with plants and developed the ability to see ripe colors that stand out from the plants' chlorophyll backdrop; the colors are meaningful and "showy" to human eyes. Color can have a strong sensory and memory association, which is why it can be very helpful in life and is a powerful part of art.

In my work for *TableSpace*, the centerpiece, *Compote for Fruit and Flowers*, highlights the relationship between pollinators and the resulting fruits in both form and color. Ripe, round soup bowls and ice cream cups, that are best enjoyed cupped in the hand like a piece of fruit, add their own dimension to a meal. The forms I make are the ones we need around our home and yet there is romance and memory in these colorful, sensory utilitarian pieces for our table. I have made the work that my eye craves to absorb and that, to me, will best enhance a freshly prepared meal. This display of color at the table represents a successful and healthy garden and anticipates something delicious. •

Compote Vase Centerpiece (detail)
15 × 13.5 × 13.5 in
38.1 × 34.3 × 34.3 cm
earthenware

Compote Vase Centerpiece
15 × 13.5 × 13.5 in
38.1 × 34.3 × 34.3 cm
earthenware

Plate Stack
10 × 10 × 12 in
25.4 × 25.4 × 30.5 cm
earthenware

Bowls
(large) 6 × 16 × 14.5 in | 15.2 × 40.6 × 36.8 cm
(small) 2.5 × 4 × 3 in | 6.4 × 10.2 × 7.6 cm
earthenware

White Ware
porcelain

Blue Decorated Ware
porcelain

Sarah Jaeger

Pots on the table imply the people who will gather around them to share nourishment and community. The table full of my pots in this exhibition holds two groups of work: the rather elaborately decorated blue ware, all pattern and color; and the monochrome white ware. Each group may suggest a different kind of gathering. I see the blue pots on a porch, on a summer morning, with dappled sunlight filtering through the trees outside. I see the white pots in the dining room, a more formal gathering, softer light bringing out the many shades of white in these not exactly white pots.

Whatever the setting, when we use pots we are allowed to experience them with our bodies, our hands and lips, and not just our eyes; and, the act of sharing a meal engages all our senses. Functional pots can insinuate themselves into our consciousness by all these different avenues and over time pots we use can accrue layers of meaning and association.

The first pottery I ever encountered was the English ironstone my mother collected. Some pieces we never used, but some had important roles in our

Teapot
10 × 8.5 × 7 in
25.4 × 21.5 × 17.7 cm
porcelain, reed

Photography: Tom Ferris

family life, like the plain oval pitcher that was kept full of iced tea all summer long, and the larger ornate pitcher too heavy for the table when full of tea, but perfect for the armloads of lilacs and peonies I loved to cut and bring indoors. There was a small covered bowl we used only for cranberry sauce at Thanksgiving and Christmas; the dark red berries were gorgeous in the cool white of the ironstone. And then there was the big ornate tureen that sat on the sideboard in the dining room. My tureen form manifests more Persian and Roman influences, but it owes a lot to the ironstone ur-tureen of my childhood: attention to architecture, exaggeration of elements like knobs and handles, exploitation of light and shadow with incised lines, fluting and complex rims. The other pieces in the white group show more Chinese influences, but they are equally informed by my memories of the ritual holiday meals of my childhood.

The blue decorated pots are the extroverts, the active surfaces a way to initiate an easy conversation, the simpler forms suggesting more casual use. But I want the eye to be drawn into the luminous depth of the glazed surface, and hope that the rhythms of the pattern suggest the volume, the interior space, of these pots.

I am obsessed with making pots that convey a sense of volume, that speak of the capacity to contain and also offer their contents, that express their potential to be useful, generous and, in a way, luxurious. I want the lustrous surfaces to attract the hand as well as the eye. I want the pots to be elegant and easy, beautiful and friendly, capable of providing abundant nourishment to our daily lives. •

I am a thrower, and my concern is with the volume and sense of interior space of my pots. My decoration is about patterns that can wrap themselves like skin around the surfaces of the pots, no front or back, beginning or end. I have thought for years about the fact that most people see pots in two dimensional reproductions, magazines, books and now computer screens. There are types of work that translate better to 2D, and I have wondered if this accounts for the prevalence of non-round pots—work that is frontal and, also for the popularity of narrative and illustrative work. When we see work in photos, even historical work, we tend not to see the evidence of the hand, the irregularities, fingerprints, blemishes, inconsistencies. Has this contributed to a contemporary aesthetic of "perfection" in hand made work that strives to erase evidence of the hand? In my own work I have no interest in contriving the look of the hand made (à la Japanese tea ceremony ware) but neither am I interested in hiding it. And as time goes by I find myself more tolerant of and interested in certain "imperfections" in my pots which seem to me now to be evidence of humanity, and are necessary to keep the work alive and fresh.

Paul Kotula

I grew up in a suburb of Detroit. My parents, three brothers, and I lived in a 1950s ranch-style home. Like all the other houses on our block, it was a variation on a set architectural design. Slight changes in our home's roofline and brick color, a pale yellow, were its only distinguishing features. My father manicured both lawn and shrubs, the latter of which were precisely trimmed into cones, spheres, and cubes. We four children had chores, minor ones. I always set the table. My mother orchestrated the interior of our home. She kept it immaculate, even the kitchen that always seemed to be in service. My mother made all our meals there; we ate them there, too. She loved to cook and feed us, as much as my father loved to cut grass and sculpt shrubs after a day of physically demanding work. It was necessity and passion, which I understood. I loved to draw and to cut and paste bits of paper into organized constructions after a long day at school.

To say there was always a sense of order and warmth in our home would be an understatement; both order and warmth were in abundance. They permeated into our manners at the kitchen table, the way we addressed adults, how we dressed for school and church, and in our respect for other people's property. This politeness wasn't necessarily uncommon either, as our neighbors were well mannered, too. But there was also something private and secretive concerning my family and my parents, something I did not learn until many years later. My mother and father had suffered great loss before I was born. I would have twin sisters had they not been a month premature or if medical science been as advanced as it is now. The twins would have been my eldest siblings.

As a family we spent much time with one aunt and uncle. They could not have children of their own. My brothers and I were treated like we were theirs; our aunt and uncle were like second parents. They lived in an older duplex in Detroit. Their home was traditional in design and had a formal dining room. The eight of us always ate in there during visits; a tablecloth protected the wood table. I would spend lengthy spans of time looking at delicate objects inside their china cabinet. I would marvel at the elegant lines of gold luster that circled the rims of thin, colorfully decorated teacups. The gold, like the cups themselves, seemed to represent finer things. I later learned that these cups of my aunt and uncle were dime-store purchases, and I wondered if my parents' modern dinnerware was purchased there, too. My parents' dinnerware represented efficiency. Stored in knotty-pine cabinetry when not in use, their dinnerware was quite plain, except for linear, star-like designs that floated in their wells.

During holidays, my aunt and uncle would join us for the celebration, as would other family members and friends. My mother would link several tables down the length of our basement to accommodate all the guests.

Setting for One
7.5 × 23.5 × 20 in
19.1 × 59.7 × 50.8 cm
stoneware,
laminated wood, glass

My father, brothers, and I would assist. It was not unusual to have thirty or more people around tables, eating and laughing for hours on end. My mother and my aunt would fondly cook throughout the day and prepare special desserts. We had another stove and refrigerator in the basement to assist in preparing these affairs. An extra set of dinnerware was stored there, too. My mother was almost always happy during these celebrations.

Being with family made me happy. I was also always content practicing music or drawing. I didn't mind being by myself when playing guitar or making art, but there were times, despite my family, I felt utterly alone. Like my parents, there was something about myself I could not share. I began to understand my parents' loss, acceptance of what they would not have in their experience of life.

I embrace ceramics for its ability to have aspired to the ideals of almost all cultures over ceramics' extensive history. What we understand through pottery form and ceramic material is immeasurable. I use the abstraction implicit in pottery's volumes and the physical properties of clay and glaze to explore a range of ideas pertaining to structure—real, social, and psychological—and place them within the context of the table.

In the exhibition catalog *Saarinen House and Garden: a Total Work of Art*, Roy Slade, then Cranbrook Academy Director, explored the work of Finnish architect Eliel Saarineen. He wrote, "Eliel Saarineen believed that the architect designed everything, from the spoon to the cup to the table to the chair to the room to the house to the street to the city." While utopian in scope, his philosophy illuminates the importance of designed objects and their associative

relationship within broader physical and social contexts.

As a maker of useful pots, I explore the spheres in which my objects exist. In a society consumed with casualness, I remain increasingly engaged in those events in which formality is still embraced and respected. I articulate individual pots and larger environments to both question and celebrate what we have ignored and what we desire in the 21st century. I imply the need for boundaries within the "frames" of my pots, the images that are placed upon them and the order of their arrangements, but I also welcome their use. Like manners and games, the boundaries of my work are linked to friendliness.

Over the years I have developed a range of ways to make pots and to think about them. In the late 1980s, as the gallery director at *Pewabic Pottery*, I was particularly struck by an exhibition of work by Christina Bertoni and John Gill. Bertoni's vessels were narrative and meditative and Gill's were eclectic and yet modern. Both proved that ceramics was indeed as much about painting as form. During the run of the exhibition, John delivered a workshop in which he transformed a slab of clay into a series of volumes that were always met by an edge. I was in awe. What I thought about pots and the way in which they should be made was turned up side down.

I use hand-building and molded techniques to form my work. The latter developed out of a need to stabilize the structure of my plates, but then also became conceptually connected. "To be molded" or "to fit into" implied certain personal and cultural structures. The processes in which the positives are made are also closely related to the way in which I draw. I think of pot making as drawing and I attempt to keep that alive within all aspects of making work.

Setting for One
11.4 × 68.6 × 55.9 cm
4.5 × 27 × 22 in
laminated wood, glass, stoneware

As I consider the totality of a place setting or tabletop, I play upon textural changes, but the use of line is paramount in these broader compositions.

As a potter/designer, I also invest in strategies to reawaken the perceptions of touch. Handles are always incorporated into a form and sometimes work ergonomically. A double-walled soup bowl allows the user to feel the exterior form while keeping hands cool. It also allows one to experience heat through the barrier of empty space. Other forms are derived from objects that relate to parts of the body not as easily associated to pots. One plate, an oval-like form that is higher in back than front, began by recreating the curved back section of a secretary chair. During glazing cycles, I consider the textural relationships of glazes when making choices. I wish the user to discover subtle relationships between them over time, but I also want them to be texturally desirous at a glance. The intimate relationship I seek with the user begins at that moment.

The beauty and power of pot making is that it can elicit a range of intellectual and emotional responses. The medium is primal. Pots are abstract. Useful ones are literally and metaphorically about emptiness and fulfillment, or at least longing for fulfillment. That is at the heart of who we are as human beings. In the growing age of digital experience fulfillment is being challenged through the connectivity it offers. The community of people to which we can link is immeasurable, but virtual space is distance. We exist in intimate space, as physical beings whose sustenance is based on the nourishment of real experience. I make to offer and remind people of that. •

Kari Radasch

My pots are both sparse and embellished. They boast no fanciful feet, slip trailed flourishes or luscious glaze patterning. Structurally the bodies of my pots are relatively straightforward as is the applique, which is carefully placed to activate the surface. Yet knobs, handles, bobbles, and decal applique tend towards bold, unconventional and at times peculiar ornamentation.

Both pots and their surfaces are rooted in the garden, kitchen compost, mosaic, contemporary textile, design objects, ornamentation and hopefully the unpredictable. I am seeking the perfect balance between too much and not enough, knowing that my inclination is to pile it on only to want to take it away. My work repeats my real life compulsion to binge and purge. My urge to collect, arrange, style, garnish, celebrate, and be over the top is cramped by an equally pervasive desire to boil things down, organize, codify, and live simply and clutter free.

Lately I have become interested in assertive acts of decorating: graffiti, children's stickers, tattoos and piercings. They seem unequivocal and self-assured in their desire to adorn. The physical nature of these acts alone shows conviction. I like that confidence. I like to think that every time I decorate I am instigating a deliberate and significant act of "making special."* I decorate therefore I am. •

Blue & Green
5.25 × 28 × 22 in
13.3 × 71.1 × 55.9 cm
terra cotta,
silicone rubber

Pink & Orange
5.25 × 28 × 21 in
13.3 × 71.1 × 53.3 cm
terra cotta,
silicone rubber

* Ellen Dissanayake, Homo Aestheticus: Where Art Comes From and Why, pp. 39–63

I have always been fascinated with Wunderkammers, or Cabinets of Curiosities. I love thinking about the psychology of curating and how individual aesthetics are honed. On the one hand I see my collections of pots as three-dimensional snapshots, similar to a still life, but they are dishes placed within a table-scape. They suggest nourishment and sustenance and, due to the intimate setting for two, also imply familiarity and conversation.

Tomoo Hamada

The mingei art tradition, begun by Shoji Hamada, is present within the works of his grandson Tomoo; however, remarkable and distinguishing progress has occurred between their generations (which is unusual within a familial Japanese pottery lineage). Tomoo, while following certain mingei perceptions (using local materials; producing work by hand in quantity; making work for daily life) does not merely copy past aesthetics — rather, he builds upon them adding his own personal touch. Tomoo Hamada's heavy glazing and enamel applique with constant motif repetition is lacking throughout the past Hamada generations' works. Specifically, Tomoo's motif of the green/red shell-rondel is distinguishing and highlights his study of the early English Arts and Crafts movement. This textile-type aesthetic is a distinct segue from traditional Japanese décor.

While Tomoo's pottery remains functional, with vessels being central to his practice, he experiments with new forms and considers the decorative function of his work. As Andrew Maske, who received his doctorate in Japanese Art History from Oxford University, indicates: "Tomoo seems to have made a practical choice to create pieces that are, first and foremost, satisfying visually, and to let the purchaser find ways to use them if they so choose."

To Tomoo, repetition is a self-expression that mimics the wheel as well as generational knowledge and respect. Tomoo's *TableSpace* is rooted both literally and symbolically in Mashiko, Japan yet the vibrancy and recherché effect that is indicative of his work is his own personal deflection. His roots, combined with his father and grandfather, make the mingei art movement and Hamada legacy a stronger and ever-growing presence in Japan.

While many Japanese potters are now in their 14th and 15th generations, the Hamada family has become renown in only three generations for their work in the 20th century folk craft genre. Tomoo's international presence highlights this instant success the Hamada's have had — his works reside in collections such as the Museum of Fine Arts (Boston, MA), the Asian Art Museum (San Francisco, CA) and the Sano Toseki Art Museum (Tochigi, Japan). •

Melissa Ferris
Gallery Associate, Pucker Gallery

Vase
9.5 × 10.5 × 5 in
24.1 × 26.7 × 12.7 cm
stoneware

Plate
1.5 × 11 × 11 in
3.8 × 27.9 × 27.9 cm
stoneware

Plate
1.5 × 10.5 × 10.5 in
3.8 × 26.7 × 26.7 cm
stoneware

Paul Eshelman

The trajectory that my life and work has taken is often a surprise to me. I come from very practical people. My early enchantment with the visual was grafted on to the family taproot of science and technology. Although architecture would have seemed a natural fit, I fell in love with clay and the crafting of usable objects. There were false starts and dead ends, but since 1988, producing slip cast pottery has been my work and my livelihood. My present studio workshop employs myself, my wife Laurel, and perhaps one or two others depending on the work schedule.

The principal design criteria for my work are functional needs. The volume of a cup or bowl, the profile of a rim, or the size and shape of a handle are primarily determined by use and user. As in the creation of all things, the processes used largely determine the sense and aesthetics of the final object. My pieces are designed using the visual language of symmetry and asymmetry, form and transitions between forms, and proportion. Hard, fine-grained plaster is shaped and refined to the desired form as I turn, saw, and sand to produce my original models. Pots cast in molds made from those models possess clean lines and geometric forms that speak of their plaster origins.

Culture has been defined as what we make of the world. My pots enter an age noted for frenzied activity and visual distraction. This world fragments our lives in profound ways. Functional pottery is my cultural attempt, through the material of clay, to bring order and human dignity to the merely physical act of consuming food and drink. As my pots are used daily, my hope is that they carry measures of quiet and nourishment for body and spirit. I imagine people at a dinner table, work space, or office cubicle where food and drink are served and humanized by a hospitable, well-ordered pot. •

Much contemporary ceramic work mirrors our busy and fragmented postmodern world. Images or patterns are borrowed and juxtaposed to create a surface. My work is not in that stream. Forms are symmetrical around a point or along a plane; the handles and surfaces are kept very, very simple. A red clay body adds warmth and life to what could become emotionally cool and distant.

The materiality of clay and glaze are emphasized by lack of applied surface decoration and absence of ornamentation; much of the clay is left unglazed and contrasts with the glazed areas. Glazes are thick — a material presence in themselves — rather than a thin watery finish. The proportion of glazed to unglazed surfaces and their delineation of the form are primary visual elements.

The aesthetic sources I reference include the simple and functional: furniture and objects made by the Shakers, architecture, especially that done by Andrea Palladio (1508–1580) with its classic proportions, symmetry, and honest use of materials, and European Design beginning with the Bauhaus. All these illustrate an attention to functional demands, restraint in detail, and a judicious use of materials. They are designed to serve with elegance and order.

Individual Teapot
5 × 9 × 4 in
12.7 × 22.9 × 10.2 cm
red stoneware

I was introduced to slip casting and plaster several years after my formal studio clay education (MFA, Rhode Island of Design, 1981). While searching for a more efficient method to produce the ideas I was exploring in slab work, I participated in a weeklong plaster workshop taught by Tim Carder, a designer from the Lenox China Company. The process introduced in the workshop is what I use now. I work from sketches to plaster models to molds from which the clay pieces are cast. Working with plaster models allows me to refine the forms far more than when working directly with clay.

My interest in slip casting led to an investigation of industrial design. In 1987 I began an MFA program in product design at The Ohio State University. I was introduced to the rigors of the design process. Each detail of a project was considered with attention given to scale, function, ergonomics, material, and ease or difficulty of manufacture. Although I did not pursue product design and did not finish the program, I use the design process in a less structured way when working on a new piece. It informs the design of pieces that function well and are of a scale and proportion appropriate to contemporary use. I am always heartened when someone who has used one of my pieces for years tells me it continues to work well and satisfy visually.

Sandy Simon

with Gary Noffke

Pots need to be made for two reasons: to satisfy the yearning of the maker (creative urges) and, to amplify *feelings* that have either gone un-exchanged or are un-expressible through language alone.

The emphasis in art school and beyond has been on the intellect—art training has shut out intuition. Artists can be motivated by current political and cultural narratives; by a reaction to the unjust or a desire for spectacle; by rage or cleverness. But the art that moves me to gratitude, to communicating and sharing my spirit, is the art of the functional pot. We drink, we eat, we celebrate our friends and family around the table. We entertain strangers at the table. Great stories are told, important decisions are made, food is shared. A table and what is on it is an offering.

As a maker, what I can contribute—imbue in my pots—is my intent to align myself with what is good in the world—what is worthy of my attention. What is good in terms of structure certainly and form, yes; but innately what is good for the country, the soul, your heart and mine. In ceramics, as in life, the acceptance of imperfection is part of the deal. Perfection is elusive—similar to the pursuit of happiness. Works of art can be blocked from achieving their full manifestation because of the artist's need to *control* or perfect the outcome. This is contrary to the way nature works. The Japanese have long valued the "imperfection" of nature and emulate this in their traditional art.

The best art is art that takes you to another place; it serves as a conduit. Intriguing work captures you in unpredictable and stimulating ways, producing a feeling. Good art *leads* you regardless of literal translation. Pots are literal in the way they are intended for use. Still, with a good pot, there are discoveries to be made. The artist, Jim Melchert once described an experience of using a tea bowl in this way: "…. it was like being in the open on a clear night when the stars overwhelm you. All the particulars of your life are suspended and you seem always to have been." So many times our intellectual judgment gets in the way of our experience. We give credence to the intellect as though it has all the power–but we shouldn't.

Set: Red 'Lucky' Seed

Sugar Jar
4 × 4.75 × 4.75 in
10.2 × 12.1 × 12.1 cm

Creamer
3 × 5 × 1.5 in
7.6 × 12.7 × 3.8 cm
earthenware, seed, thread, nichrome wire

Since starting my gallery TRAX in 1994, one of my goals has been to expand the audience of appreciation for functional pots. Pots and potters fit into our culture as purveyors of a need not met by technology. We tweet, twitter, facebook, yelp, bing, branch, link and leaf. Our world is moving so fast we either keep up or, we abandon

Five Cup Set with Lids
(convert to saucers)
and Tray
4.5 × 15 × 15 in
11.4 × 38.1 × 38.1 cm
earthenware, reed

modern life. Pots offer another type of connection. Over the years of owning TRAX, I have witnessed many people come into the gallery and pick up a pot and invest themselves in it. Sometimes they buy it; but if they don't, the next person to come in goes directly to that pot. This has happened over and over again, which tells me the previous person left energy on that pot and the next person is responding to it. Objects carry our energy; pots carry a part of us. They carry not just what the maker brings to it, but also what the user brings. Lewis Hyde refers to this in his book, *The Gift*. Hyde offers that museums stifle the power of the object. Objects, one taken out of circulation, cannot continue to be a conductor of human feelings. Contact has power, use has power, and feelings have power. If we as makers can leave something to be digested, to be absorbed by the user, enjoyed and appreciated—then as makers we have done our job. •

Cup and Saucer
3.5 × 5.25 × 5.25 in
8.9cm × 13.3 × 13.3 cm
bone china

Gary Noffke Spoon
1.5 × 1.5 × 5.25 in
3.8 × 3.8 × 13.3 cm
hot forged sterling

Covered Jar
4 × 5 × 5 in
10.2 × 12.7 × 12.7 cm
porcelain, nichrome wire

Gary Noffke is one of my close friends from Georgia. He taught at the University of Georgia and makes objects out of silver, gold and forged iron. Most of his work is functional, often conceived through a story or a need. He made me a caper spoon that he hammered into a long shape and pierced with holes while it was still in the new plastic bag. He will spend hours making a beautiful spoon or a 35k gold bowl for his dog's water dish. We both endeavor to add beauty to life through our work and we share an appreciation for each other's work. Gary wrote of the cups and spoons: "...they are great sets that encourage informality and yet are elegant. I hate formality."

◄ **Covered Jar**
(detail of lid)
diameter: 5.5 in | 14 cm
porcelain, nichrome wire

Covered Jar (detail of lid)
diameter: 6.5 in | 16.5 cm
earthenware,seed,
thread, nichrome wire

Covered Jars

3.5 × 5.25 × 5.25 in 8.9 × 13.3 × 13.3 cm	4 × 4.5 × 4.5 in 10.2 × 11.4 × 11.4 cm	3.5 × 5 × 5 in 8.9 × 12.7 × 12.7 cm	4 × 5 × 5 in 10.2 × 12.7 × 12.7 cm

porcelain, nichrome wire,
(seed, thread)

Two Bottles
14.75 × 4.5 × 4.5 in | 12 × 5 × 5 in
37.5 × 11.4 × 11.4 cm | 30.5 × 12.7 × 12.7 cm
qingbai porcelain

Takeshi Yasuda

Thoughts on Functionality

I came to England when I was 29 and I am 68 years old now. I feel I am thoroughly accustomed to the English way of life and I am comfortable about it. Professionally I have been regarded as one of the British potters. Today when I visit Japan I might get home sick after two weeks and begin to long for England. That is what 40 years do to you. But apart from my accent, still certain things never seem to change. In fact as one lives longer in England one is reminded time and again that you are essentially Japanese.

One important qualification to be a *Tea Master* in Japan was to have the ability to *Mi-ta-te-ru*—translated: *see as*—the ability to find an object and adapt the use of it creatively in *Tea*. Many such objects eventually found their way into museum collections and today some of them are certified as National Treasures. Despite their acquired importance, more often than not they were of humble origins. *The Cult of Tea* since the late 15th century has played a significant part in the Japanese psyche.

Even today serving food on an *interesting object* rather than standard tableware is not an unusual occurrence even among common people. As it is for those who are students of *Ikebana,* arranging flowers in a flower vase is only one option out of many possibilities. For Japanese, functionality is not the attribute of the object but of one's imagination. •

Plateau
3.3 × 15.2 × 15.2 in
8.5 × 38.5 × 38.5 cm
qingbai porcelain

Platters
1 × 9.5 × 25 in
2.5 × 24.1 × 63.5 cm
qingbai porcelain

Vase
12.75 × 10 × 10 in
32.4 × 25.4 × 25.4 cm
earthenware

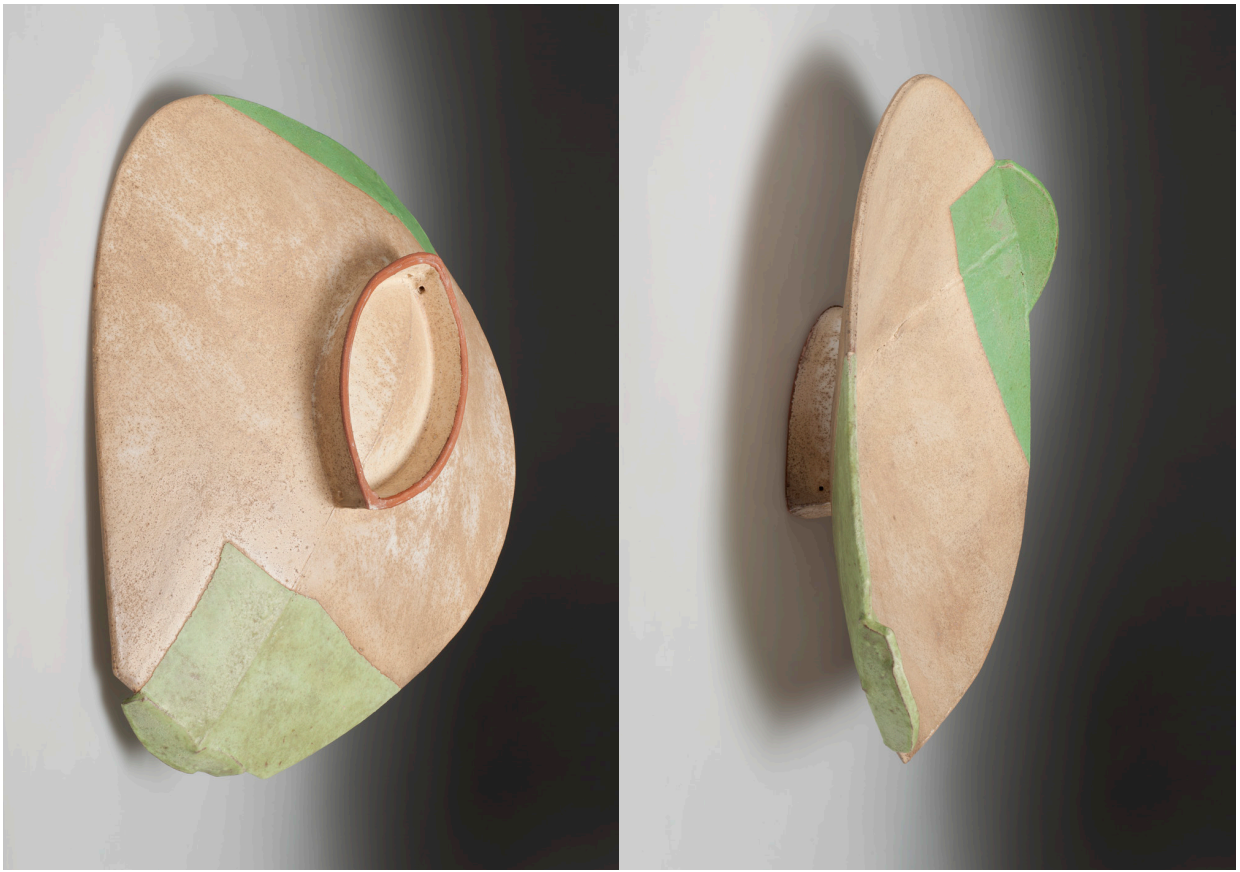
Mark Pharis

I have been making functional pottery outside of and as part of an academic career for a long time now. I am particularly interested in the wide range and vigor of objects found in domestic space. I revisit what I think of as the architecture of vessels and the spaces in which they are found and used quite often. Even though I sometimes don't know quite what architecture means in relationship to this inherently amorphous material, the notion of architecture, agricultural storage buildings in particular, and structure is almost always part of my vision and thought process. There are a few functional themes that reoccur for me, the list includes plates, teapots, vases and trays of some sort. The white plates in this exhibit are connected to many similar pieces from previous years. Originally these pieces were made from slabs slumped into a simple mold, essentially a hole whose profile is the shape of the plate, with feet added later. For years I wanted to be able to make them more quickly and to have hundreds of them sitting around the studio. I wanted them to be undifferentiated, simple, without pretense, unadorned blanks awaiting wild surface explorations. Okay, admittedly a kind of fantasy for me.

A few years ago I began chatting this idea up, wondering out loud how a RAM press might help me get to the forms and numbers I had been thinking about. I was fortunate to find a good used press in Minnesota and with a lot of hesitation bought it. I was also fortunate to have the experience and counsel of Andy Brayman, who helped me make the RAM mold these plates came from. The prospect of little visible touch or handwork made me queasy. As the press was moved into the studio, and with greater hesitation, I moved my Leach wheel into storage. It felt like a betrayal to my beginnings as a thrower and still does some days.

Surface exploration is a halting endeavor for me. I continue to pursue it but my default setting is simplicity, a reductive stance, and I find I am most comfortable there. This stack of white unadorned plates relies on rim and foot for variation. I like the way they stack, their edge, and the repeating positive and negative space; it is something I had not entirely anticipated. They are a bit boring alone and unremarkable as individual pots, but they work well with food and in the company of each other. They have gotten me thinking about tableware or dishes and the many ways they serve. I like the idea of making pots that securely take up residence at the table and in doing so provide symmetry and equality among the seated guests, and whose role in the meal is to do that work, and also stay out of the way. •

Tray
5.75 × 21.25 × 19 in
14.6 × 54 × 48.3 cm
earthenware



Sonngard Marcks

Beauty is the saviour of the world

I am always interested in several levels: the plasticity of the pieces along with the painting and their interaction. You should never be able to take in everything at first glance. The beautiful surface should invite you to explore, seduce you and offer as much depth as possible. Over the years, I have focused my painting on the topics inherent in nature—and precise observation dominates here—the stylisation given by nature offering me endless inspiration. I have to paint the bodies with extreme precision; each brushstroke must be perfect; mistakes are indelible. The colours immerse into the glazed surface as if it were blotting paper, each stroke is far more finely applied than is apparent following the firing. Ultimately, I want the finished work to make me forget about difficulties and to have its own, subtle expression. So, I create beauty—what's wrong with that? •

Bowl (detail)
Vegetables on Persian Cloth
faïence

Box With Yellow Pepper
19 × 6 × 6 in
48.3 × 15.2 × 15.2 cm
faïence

Bowl, Vegetables on Persian Cloth
3.5 × 14 × 14 in
8.9 × 35.6 × 35.6 cm
faïence

A Pots Place

> ***A utilitarian pot enters the room under certain rules that allow its admission. It performs a function there. It is like the guest you might invite to your salon because he or she will play a specific role during the evenings soiree. I didn't always understand these kinds of grown-up notions. When I was a child, one did not put the pickle jar on the dining room table. There was a glass container into which the pickles were placed, and it in turn went into a silver filigree object, which was placed, on the table. That is what decoration (or in this case pottery) is about—something called civilization.***
>
> GEORGE WOODMAN
> Ceramic Decoration and the Concept of Ceramics as Decorative Art,* American Ceramics

I don't recall with much clarity how pickles were presented when I was a child, except maybe on holidays, but even then it's foggy. But as a maker, I like the idea of pottery's place and its ability to foster civility. I also like that pots respond to, if not rules, then conventions, of our time, of function, and place. And I like the notion of clay artists contributing to the grown-up roles played by plates, cups and a wide variety of other useable vessels. The semiotics and poetry of pottery and the complex ways we see and apprehend utility are important parts of an artist's responsibility to culture's development, and of our sense of civility. All are enriched and enhanced by thoughtful clay work and good pots.

The site, field, and frame for the pieces in the exhibition is the table, and by extension the home. The Fosdick-Nelson Gallery's installation of *TableSpace* overtly reinforces the connection to domestic space by displaying nearly all of the artists work on a series of what could easily be dining room tables and cupboard shelves. The display is symbolic, reinforcing notions of location and purpose that are also inherent within the utility of the works presented. Sam Uhlick's and Sandy Simon's cups and saucers, for instance, naturally carry their context with them in their physicality—their curious formality, the sounds we associate with their movement and use, suggest the sites where they might be found while at work or rest.

I had the opportunity to see the exhibit and was struck by the wide range of philosophical approaches and concerns around use and the democracy surrounding process. The work in *TableSpace* is diverse—it's a sampler and a snapshot of some of what's happening in the utilitarian clay world today. The works are thrown, handbuilt, slip cast, aided by computer and CNC technology, and industrially designed or manufactured. What follows are notes on where some of the artists' works intersect in process, with content, and formally.

*An earlier version of this essay was presented on June 2, 1979 at the First International Ceramics Symposium held at Syracuse University.

Even their names seem demeaned — jug, jar, bowl, pitcher — yet the forms of still life have enormous force. As human time flows around the forms, smoothing them and tending them through countless acts of attention across countless centuries, time secretes a priceless product: familiarity. It creates an abiding world where the subject of culture is naturally at ease and at home.

NORMAN BRYSON
Looking at the Overlooked: Four Essays on Still Life Painting

While all of the work is distinct in voice and intent, the focus on function means that all the pieces are known as well. Among the most familiar pieces in the exhibit are those by Sam Uhlick, Takeshi Yasuda and Tomoo Hamada. Each is clearly escorted into the room by the historical precedent posited by potters such as Michael Cardew, David Leach, and Shoji Hamada and the historical precedents from Asia. Their works share a cultural if not genetic code and echo and honor that inheritance while speaking to its restriction and constraints. Uhlick's teapots are an obvious homage to his mentor Cardew. His works speak to the power of that heritage and its context. Uhlick's deep love of potting is clear throughout. Traditions are formed by a variety of complex forces, family ties among them. Tomoo Hamada's work is necessarily seen within the context of his grandfather's revered output. Hamada's generous forms, thrown and molded, are vigorous, strong, and familiar. His evocative brushwork, especially the enamel work, echoes his grandfather's deft hand. Takeshi Yasuda's embrace of porcelain and celadon also reflects on traditions while pushing the edge of technical possibility and the elegance of presentation. The trays and bottles speak to plasticity, immediacy, and edge.

Not only will it change the nature of manufacturing, but it will further challenge our concept of ownership and copyright. Suppose you covet a lovely new mug at a friend's house. So you snap a few pictures of it. Software renders those photos into designs that you use to print copies of the mug on your home 3-d printer.

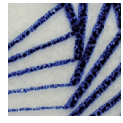
NICK BILTON
Disruptions: The 3-d Printing Free-For-All, New York Times

Paul Kotula's singular and exquisite place settings comprise a reserved orchestration that looks ahead to an evening's dinner — fine wine, good food, and stimulating conversation. When compared with much work in the exhibition, his pieces function conceptually and require rigor to see and also use. The works of Kotula and Kari Radasch create and subsequently occupy the tablescape quite differently. I assume their work and ideas about use and presentation occupy opposite ends of the table. In Radasch's work the visual meal comes with each of her easily accessible pieces, and the conversation among them is arguably self complete; Kotula's frames the experience with a spare anticipation.

The works of Paul Eshelman, Ole Jensen and Andy Brayman form a triangle of interconnected interests. All engage with the potential of multiples, through slip casting and the reproduction of form and, the obvious presence of handwork is mostly absent. Eshelman's spare palette, fondness for geometric form and the warmth of unglazed clay are evident in each piece. His work speaks directly to production, and his design sense creates a line of related and cohesive work that is clearly targeted at utility and daily service. Jensen, a designer from Denmark, works with the Royal Copenhagen factory where many of his works are produced. Many of his pieces are imbued with a sense of play that one doesn't associate with an industrial setting. Jensen's bright shiny yellow juicer has a quirky toy-like quality that would make juicing oranges akin to playing with food. There is cleverness in these pieces and an attention to ergonomics that are unique to the exhibit. Andy Brayman's pieces are similar in process — slip cast in molds — but the presence of CNC tool paths and surface decals creates questions about where individual studio work in the digital age might lead. His large porcelain bowl reveals an inside/outside relationship that is an oddity in the context of handmade work. The exterior and edge of the bowl are modeled in virtual space, transferred to plaster, fired, and embellished with designs from a printer. The much-praised and nuanced work of the hand is absent in all of Brayman's work. Yet it has warmth and very clearly contributes to the table and utility.

> ***Forms are in a sense unconscious: they do not need to be reinvented from scratch or thought through from first principles at every new moment of need: the individual creation of the artefacts is overruled by a collective intelligence that bypasses the necessity for invention***
>
> NORMAN BRYSON
> Looking at the Overlooked: Four Essays on Still Life Painting
> Harvard University Press 1990





(L–R) Details of work by Paul Eshelman, Ole Jensen and Andy Brayman

The wheel is a venerable tool for making pottery. The process inherently deposits traces of the hand on the clay as form and volume appear. Cups are the classic example of the potter's effort—vessels warmed by tea or coffee; whose use is exercised between hand and lip. Often the morning's first curatorial exercise is to choose one. The cup's function is inherently simple, accessible, but for potters it comprises a complex set of relationships. Lisa Orr and Sarah Jaeger's cups make a show of these characteristics. Orr's row of mugs is a riot of surface—a reflection on color and ornament—as if self-camouflaged. What lies beneath this energy are a strong profile and generosity of material that harken back to English slipware—pieces that were sturdy and grounded and attuned to use. Jaeger's undecorated porcelain cups rise up from generous saucers. Their height suggests mug-ness, while the full feminine form and raised foot speak of an afternoon and the formality of teatime. Jaeger's undecorated work feels appropriately bare. In sharp contrast, and adjacent to these she presents a related series of cups and other forms that appear as if wrapped in colored fabric.

Food for thought is the obvious cliché for these pots at this time and within this context. I am reminded how profoundly ideas around functional pots have changed since I began working with clay, even though a pot's function may remain more or less the same. My beginnings were influenced by some of the seminal figures at the time—the writings of Bernard Leach, the pots of Warren MacKenzie, the teaching of Ken Ferguson, an Archie Bray experience with David Shaner, and experiencing the pioneering attitude of Betty Woodman. These artists invited me into the studio, as it were, as I began this work. Their encouragement, kindness, patience, ideas and ideals are still with me. And I assume that in some form all the artists in this exhibit experienced something similar that advanced their work. The field is more open and more accessible now than ever before to interpretations surrounding use, the processes of making, and to the cultural and conceptual contexts that foster today's ideas and tomorrow's work. *TableSpace* is affirmation of that. •

Mark Pharis

Postscript

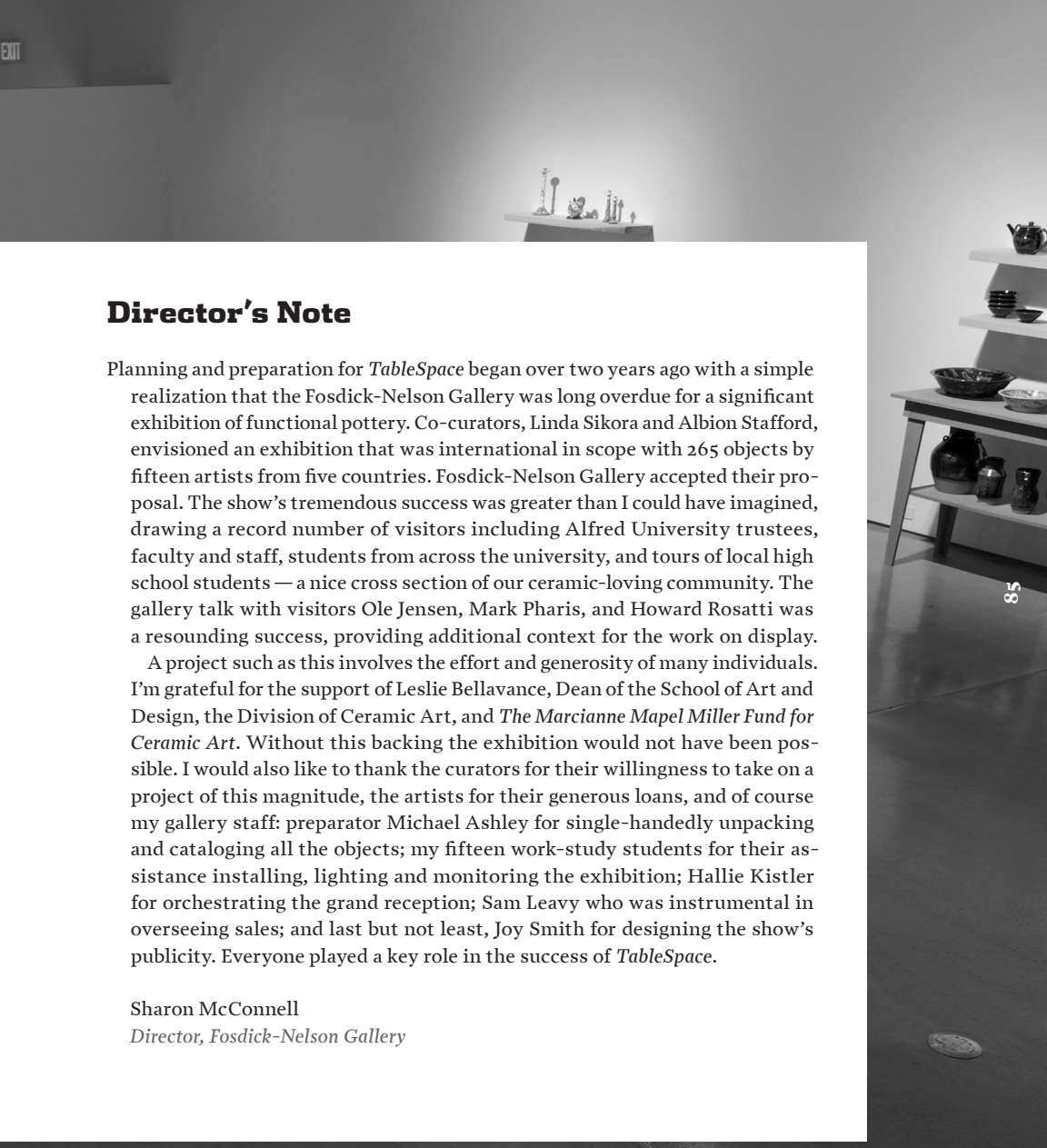
Many thanks for the two days at Alfred and for being part of the exhibition *TableSpace*. As Howard Risatti so beautifully formulated it at the gathering at the gallery: "*TableSpace*, with its great variety of objects of everyday use, stands as a symbol — or many symbols — of the social togetherness that is associated with sharing a meal" (as I roughly recall it). I would also like to add: the smell of meat and hot tea, spilt red wine, bawling youngsters and candid conversations — this is something that must be left to the imagination. The same evening of the gallery talk we were invited to a quick dinner at Andrea and John Gill's — probably the highlight, for me, of the whole trip. I have never seen such a concentration of ceramic objects and articles for everyday use under a single roof. Workshop, kitchen, rooms and basement were all full of ceramics. Such a collection demonstrates an undivided sympathy for clay and ceramics and its potential for expression and use. The meal was served on an exuberant variety of plates, bowls, cups and jugs. At first glance, without any reference to rational or practical purposes, it was a super-sensual experience.

In 1999, I organized a three-month course at the glass and ceramics departments of the Danish Design School in Copenhagen, with the title *The Feast*. The aim was for the students to organise a large-scale meal and themselves make all the things to be used out of ceramics and glass. In the initial phase, we visited an organic farm, chefs, restaurants, independent ceramists, ceramics production units (all those involved were invited to the meal as a token of appreciation) and, naturally, we all watched once more Gabriel Axel's Oscar-winning film *Babette's Feast*, based on the Danish novella *Babettes Gæstebud* by Karen Blixen. We negotiated with an occasional cook and composed the menu, which I think included spring asparagus and lamb — and a dessert I no longer remember. All this was followed by coffee and tea and petit fours. So there was plenty to do! We then worked intensely for a couple of months getting things developed and finished for our forty or so guests. Tears were admittedly shed at plates that collapsed in the kiln the day before and jugs that only in principle could be poured from. But the dinner turned out quite fantastic even so, and the concept meal and 'feast" acquired a new significance for me as well as

the students. Probably my most fun course ever. With Alfred's formidable facilities, it would be possible to do something similar!

Right now, I am sitting with a small cup in my hands made by Takeshi Yasuda. I got it in London. It has a delicate mould line that the celadon glaze brings out particularly beautifully. I would very much like to have one of his large flat plateaus from *TableSpace* with the same glaze. I would also very much like to see all the objects from *TableSpace* all jumbled together at a large meal. But that is all fancy, and perhaps it's best that way. Many thanks for the trip! I have returned home with renewed zest and eyes open. •

Ole Jensen
Translation by John Irons



Director's Note

Planning and preparation for *TableSpace* began over two years ago with a simple realization that the Fosdick-Nelson Gallery was long overdue for a significant exhibition of functional pottery. Co-curators, Linda Sikora and Albion Stafford, envisioned an exhibition that was international in scope with 265 objects by fifteen artists from five countries. Fosdick-Nelson Gallery accepted their proposal. The show's tremendous success was greater than I could have imagined, drawing a record number of visitors including Alfred University trustees, faculty and staff, students from across the university, and tours of local high school students — a nice cross section of our ceramic-loving community. The gallery talk with visitors Ole Jensen, Mark Pharis, and Howard Rosatti was a resounding success, providing additional context for the work on display.

A project such as this involves the effort and generosity of many individuals. I'm grateful for the support of Leslie Bellavance, Dean of the School of Art and Design, the Division of Ceramic Art, and *The Marcianne Mapel Miller Fund for Ceramic Art*. Without this backing the exhibition would not have been possible. I would also like to thank the curators for their willingness to take on a project of this magnitude, the artists for their generous loans, and of course my gallery staff: preparator Michael Ashley for single-handedly unpacking and cataloging all the objects; my fifteen work-study students for their assistance installing, lighting and monitoring the exhibition; Hallie Kistler for orchestrating the grand reception; Sam Leavy who was instrumental in overseeing sales; and last but not least, Joy Smith for designing the show's publicity. Everyone played a key role in the success of *TableSpace*.

Sharon McConnell
Director, Fosdick-Nelson Gallery

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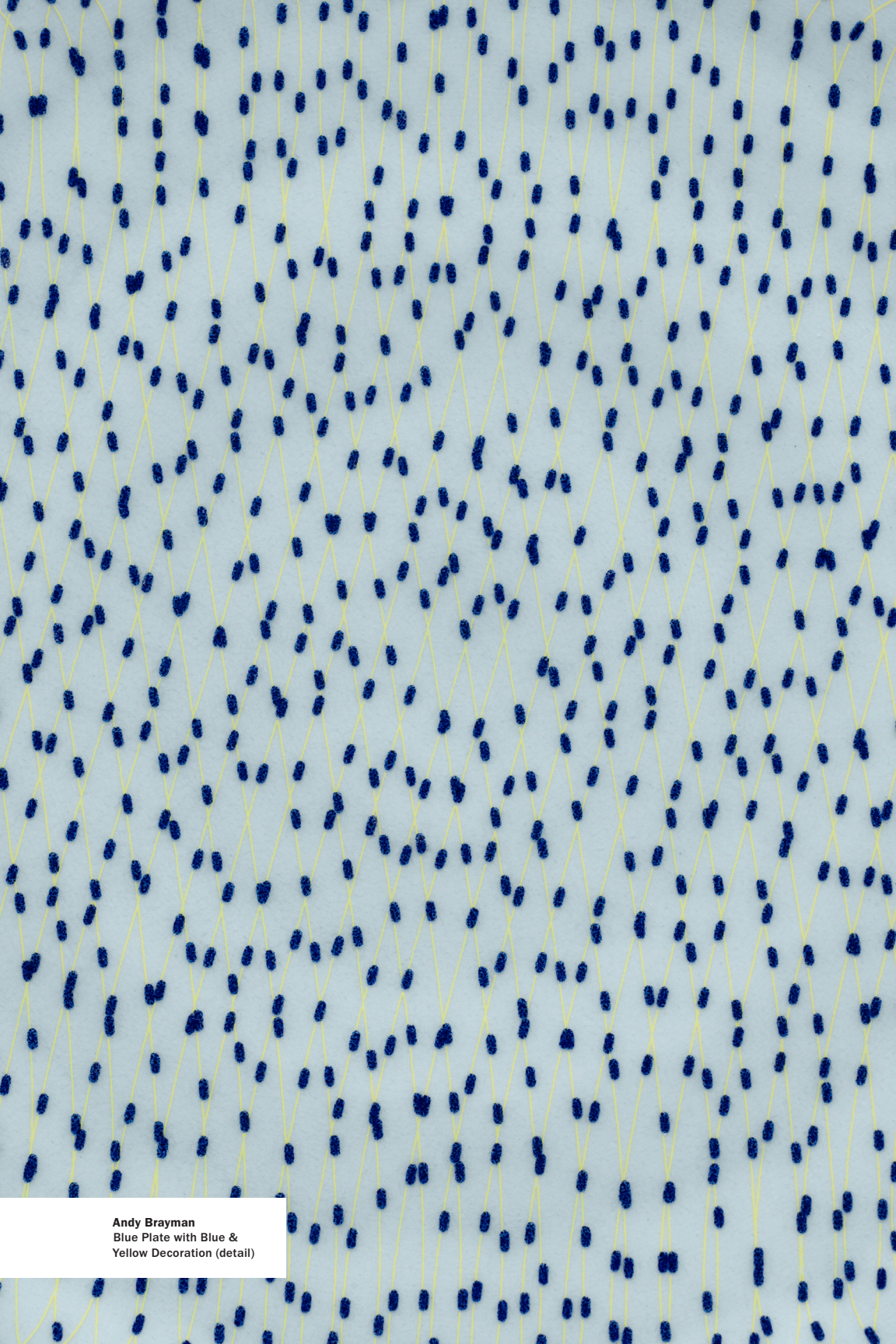

Andy Brayman
Blue Plate with Blue &
Yellow Decoration (detail)