

The human condition : The Stephen and Pamela Hootkin Collection.

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THE HUMAN CONDITION



The Stephen and Pamela Hootkin Collection



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Russell Panczenko *curator*

Garth Clark *essayist*

Christy Wahl *curatorial assistant*

Chazen Museum of Art
University of Wisconsin–Madison

This book is published on the occasion of the exhibition *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture*, held at the Chazen Museum of Art, University of Wisconsin–Madison, September 4–November 30, 2014.

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FOREWORD

BY RUSSELL PANCZENKO

"Art is everywhere. One walks carefully."





Entering Stephen and Pamela Hootkins' loft today, to borrow a term from a younger generation, is truly an awesome experience. Art is everywhere. One walks carefully. On my first visit, I was guided from room to room by my gracious and enthusiastic hosts who were eager to share how and why each piece had been acquired. The passion for the work was palpable. Also it quickly became apparent that each piece had been thoughtfully placed, with serious consideration given to relationships to other pieces in the immediate vicinity. Also interesting is the location of several pieces in specific living spaces. I am not sure how comfortable I would feel sleeping in a bed that is flanked by Michael Lucero's imposing *Jesus* on one side and *Devil* on the other, not to mention Judy Moonelis' dismembered torsos hanging on the wall over the headboard. And although I have been to the loft often since that first visit, each time I am still struck by Judy Fox's *Saturn's Son*, a realistically rendered baby boy, falling down from the stair rail leading from the Hootkins' kitchen to the terrace above.

The Chazen Museum of Art's mission is to provide direct access to original and quality visual art from around the world, spanning from ancient to modern times. In addition to displays drawn from the museum's permanent collection, which today encompasses over 20,000 works, the Chazen presents ten temporary exhibitions each year with works of art borrowed from other museums, private collectors, and artists. The purpose of these exhibitions is to introduce our audiences to art that is thought provoking and not typically accessible in the midwestern

states. The current exhibition entitled *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* does just that.

Ever since the 1960s when Robert Arneson rejected the idea that ceramic artists should only produce utilitarian or decorative objects, the field of ceramic sculpture has proliferated. Clay is a wonderfully malleable material that unlike stone or metal readily surrenders itself to the artist's handling, whether this making is disciplined or emotional and uncontrolled. Hence it can be an excellent vehicle for self-expression and for the conveyance of emotions through formal means. Also as clay had for decades been deprecated as a craft medium by the proponents of modernism, there were few critical constraints. The creative freedom of clay was—and still is—exhilarating. It is no wonder then that so many ceramic sculptors revel in the creation of work that is expressionistic, primeval, irreverent, satirical, and, sometimes, even comically grotesque.

Although I had met the Hootkins several years earlier it was in 2001 when they offered to underwrite a retrospective of Peter Gourfain's work that I was organizing that we realized that we shared a common interest in the visual arts, i.e., contemporary ceramic sculpture. This realization launched a long-term friendship that has lasted to this day. It did not hurt that Stephen was an alumnus of the University of Wisconsin–Madison with a deep affection for his alma mater. After graduating in 1964 with a BS in Political Science, he moved to New York City where he began a long and fruitful career as a financial advisor with Bear Stearns and until his recent retirement,

with J.P. Morgan Securities. In New York he met his future wife Pamela who had a long career in corporate finance and treasury for large, multi-national corporations in the pharmaceutical, cosmetics, retail and apparel industries. Beside a common interest in finance, they soon discovered that they both loved the visual arts and early in the relationship began to collect contemporary ceramics.

As with many collectors of ceramic art, beautiful vessel forms initially attracted the Hootkins when they began to collect in the early 1980s. They have never lost their taste for the beauty of the ceramic medium. However, toward the end of the 1980s they noticeably moved toward an edgier kind of work. Even though they continued to collect vessel forms such as Anne Kraus' vases or Richard Notkin's teapots, these now had narrative content with strong psychological and existential overtones. In the mid-1990s, the Hootkins went still further in their thinking about collecting and wholly embraced the idea of independent ceramic sculpture. Hence totally non-functional pieces by artists such as Kukuli Velarde and Justin Novak made their way into the collection. Here too, the impact of their acquisitions was as dependent on their uneasy and edgy content as on their beautiful manufacture.

Already in the early 1990s, the rapid growth of the collection necessitated the renting of an additional apartment. Ostensibly a residence for their daughter upon her graduation from college, it served in the interim as a storage space for their quickly growing collection. About this same time, however, the Hootkins also began to take an active interest in large-scale

sculptural works, which, unfortunately, could not always be accommodated in either apartment. They were not deterred. They designed and built a new, much more spacious home in downtown Manhattan, which they moved into in late 1996. In the meantime, they made arrangements for larger works such as Viola Frey's *Man and his World*, which they acquired earlier that year in anticipation of the new home, to remain in storage in the gallery where it had been purchased. A number of large works by Michael Lucero, one of their favorite artists, were acquired knowing that they would be traveling to several museums across the United States for extended periods of time. The loft was ready by the time the sculptures returned to New York and their new owners.

One must add that even in terms of scale, in recent years, the Hootkins began to push the envelope further acquiring works that even their new home could not physically accommodate. Most recently works such as Arnie Zimmerman's *The Fools' Congress, Part 2* and Beth Cavener's *L'Amante* and *Humiliation by Design* were first placed into storage then transferred to the Chazen Museum of Art, first as loans and then as gifts to the collection. We share the Hootkins' passion for these works and are truly grateful for their beneficence.

Besides their passion for the works of art, the Hootkins have always been fascinated by creative personalities. Over the years they have befriended many of the artists whose work they acquired. In 1992, as a surprise for Stephen's fiftieth birthday, Pam sent each of the artists whose work was in their collection a blank 8 x 11 inch



sheet of paper, together with a stamped and addressed return envelope asking them to send Stephen a birthday wish if they were so inclined. They all replied with either a note or a drawing to commemorate the occasion. A number of these missives are reproduced here, among them a charming collage from Garth Clark and his partner Mark Del Vecchio. Today, Michael Lucero, whose career the Hootkins have followed and supported since the early 1980s, is still a close personal friend. Other artists with whom they maintain regular contact include Beth Cavener, Michele Oka Doner, Judy Fox, and Peter Gourfain.

Today, the Hootkin collection as a whole numbers over three hundred objects. The present exhibition, which comprises 119 works by thirty-five different artists, is entitled *The Human Condition*. The selection of works, as well as the title, endeavors to encapsulate the Hootkins' mature vision and achievement as collectors. Functional and decorative works were a good introduction to ceramics, but have become peripheral to the Hootkins' true interests. It is rare that an exhibition of thematic coherence and depth can be based on the taste and aesthetic considerations of a single collector, or, in this case a couple working in tandem. The Hootkin collection is fairly unique. The only comparable one, although with a broader scope of interest, belonged to Garth Clark and Mark Del Vecchio and was recently acquired by The Museum of Fine Arts, Houston.

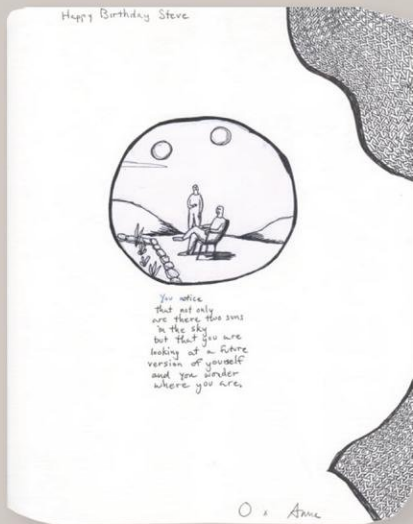
I wish to take this opportunity to acknowledge Stephen and Pamela Hootkin's deep passion and life-long dedication to the ceramic arts. It is a very special art form

particular to our time. Without collectors such as the Hootkins we would be much slower coming to appreciate it. I also wish to acknowledge their graciousness and generosity of spirit. Their collection is their passion. They live surrounded by it. Daily they greet each piece afresh and ponder what it means to them both individually and as a couple. To be parted from the works, even for the relatively short three-month duration of the exhibition in Madison, not to mention another three months for crating and shipping, is not a comfortable experience for them. However, they understand the importance of exposing the students of the University of Wisconsin–Madison, as well as the broader Madison community, to this special art form. This demonstrates a genuine commitment to art and to education.

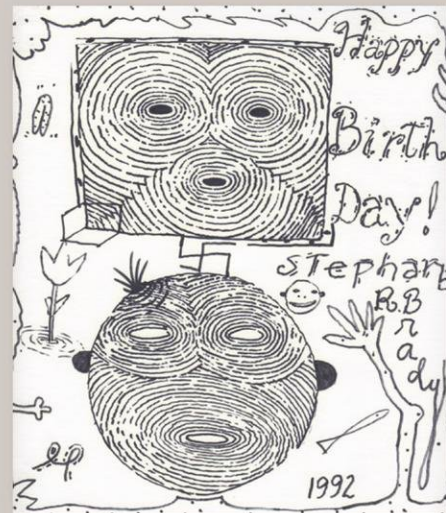
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The exhibition *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* and its accompanying catalogue are the result of hard work and collaboration of many creative and talented staff members of the Chazen Museum of Art and various individuals outside the institution who helped make this project possible.

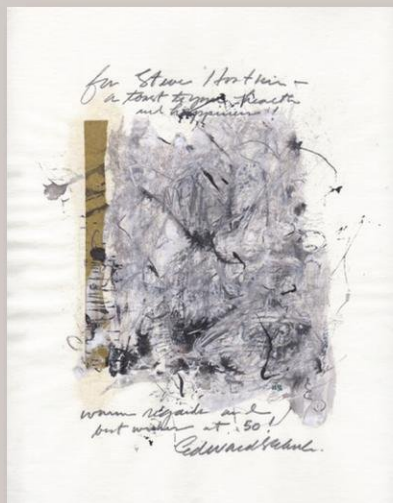
First of all, I wish to recognize Christy Wahl, who was my curatorial and research assistant from the



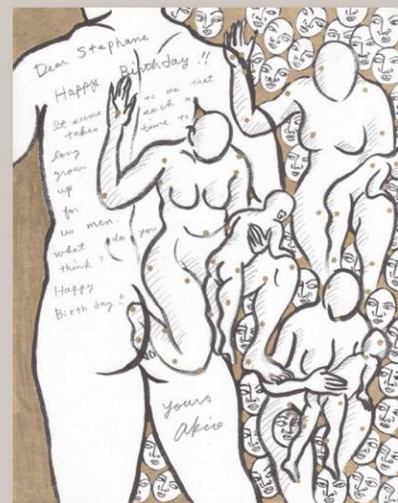
Anne Kraus



Robert Brady



Edward Eberle



Akio Takamori



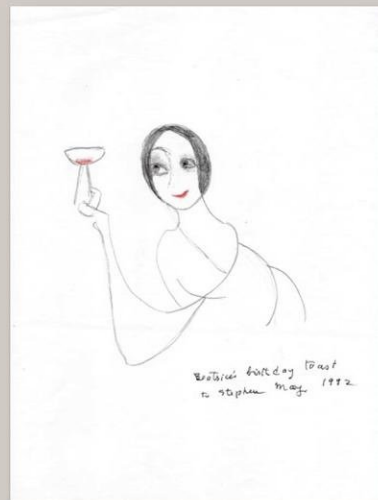
Viola Frey



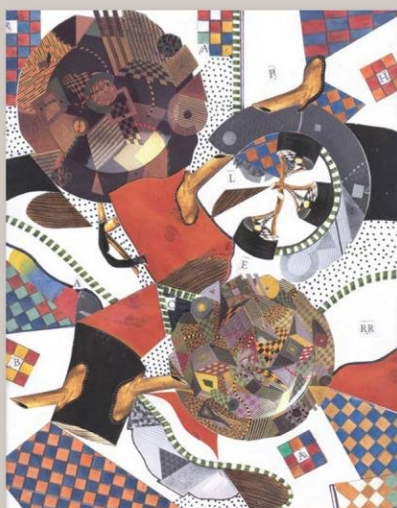
Cindy Kolodziejki



Arthur Gonzalez



Beatrice Wood



Ralph Bacerra



Garth Clark and
Mark Del Vecchio

very beginning of the project. Museum directors are notorious for their impatience with details, and yet we all recognize that details are the key ingredients of a project such as this. Christy's thoughtfulness and meticulous attention to all aspects of the exhibition and catalogue made her an outstanding curatorial associate.

We are extremely grateful for the scholarly contributions of writer, gallerist, and trailblazer in the field of ceramic arts Garth Clark for his excellent catalogue essay. Asked for 3,000 words he gave us 14,000, generously sharing his fascinating insights into the works of individual artists included in the exhibition and contextualizing them in the contemporary art world.

Thank you and kudos to Brad Nellis and his staff at Distillery Marketing and Design for their creative design acumen and to Gavin Ashworth of Gavin Ashworth Photography who expertly photographed the many objects pictured in this catalogue. In house, Editor Kirstin Pires and Communications Specialist Jeff Weyer were instrumental in shaping and overseeing the development of the catalogue.

The beautiful design of this extensive exhibition, which occupied not only all of the museum's temporary exhibition spaces but also distributed various works throughout a number of the permanent collection galleries, was executed by the Chazen's expert Exhibition Designer and Chief Preparator Jerl Richmond with

assistance from our very capable Preparators Steve Johanowicz and Kate Wanberg. The museum's Chief Registrar Ann Sinfield, aided by Andrea Selbig, deftly organized and oversaw the complex packing and shipping arrangements required to safely transport the 119 fragile objects included in the exhibition from New York to Madison and back again.

Thanks to Paul Sacaridiz, Professor of Ceramics in the Art Department on campus for his assistance with educational programming and to Anne Lambert, the museum's Curator of Education who organized all of the educational and public programs related to the exhibition.

Although it is impossible to quantify such things as reviewing contracts, laying out and printing labels, organizing receptions, tracking expenses and paying bills, etc., these are still essential tasks. Thank you to Exhibitions Coordinator Mary Ann Fitzgerald, Development Specialist Amy Guthrie, Assistant Director for Administration Brian Thompson, Assistant to the Director Nancy Mustapich, Accountant Shantha Chandrakanthan, and Receptionist Melinda Gleason for contributing to the success of this project.

To all of these, and to the artists who produced this inspirational work, but especially to Stephen and Pamela Hootkin, thank you for making this wonderful project possible.

THEATER OF THE FIGURE

Ceramics and the Art Collection of Stephen and Pamela Hootkin

BY GARTH CLARK

The assembly of works shown in *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture* is a snapshot in the ceramic movement from the mid-eighties: its ambitions, its boundary-breaking desires, and specific aesthetic journeys within that movement are captured with hot passion, insight, intuition, and aesthetic rigor.

Writing about private collections is the toughest assignment a critic can receive. Why? Because the act of building a collection is an intensely personal activity. It is not governed by the laws of scholarship or the expectations of the professional curator and so cannot, in all fairness, be critiqued on the same basis as a museum collection (although writers persistently make the mistake of doing this in collection reviews).

The assembly of works shown in *The Human Condition*:

The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture is a snapshot in the ceramic movement from the mid-eighties: its ambitions, its boundary-breaking desires, and specific aesthetic journeys within that movement are captured with hot passion, insight, intuition, and aesthetic rigor.

The collection has an impressive cohesion (despite an initial appearance of freewheeling eclecticism) not because Stephen and Pam Hootkin followed a formula, but because there was an underlying, if loose, schematic that was felt more than known and which guided them.

A jigsaw puzzle is an excellent metaphor for the Hootkins' model of collecting. Stephen and Pam would pick a piece and place it on the table, confident it would connect at

some stage to another part of the puzzle and, finally, attach itself to the whole. When those pieces began to interlock, three or four at a time, the Hootkins became more aware of a particular growing thread and then consciously (but

not self-consciously) added more pieces to that cluster.

How do I know this? I was there. I have the unusual advantage—and disadvantage—of knowing the Hootkins early in their collecting life when my partner Mark Del Vecchio and I were running

the Garth Clark Gallery in New York and Los Angeles.

We did not light the fuse. Don Thomas and his pioneering Convergence Gallery in Soho provided that spark. Though his gallery closed in the 1980s, Thomas and his partner Jorge Cao remained close to the Hootkins. Knowing their sensibilities, Cao, with his vibrant postmodern flair, created the interiors to house, light, display, and celebrate their art in two homes, first the apartment on the Upper East Side and then their current loft in Tribeca.

We arrived in New York shortly afterwards with the ambition of overturning New York's staid views about ceramics. From this shared mission, a friendship developed with Pam and Stephen. This was not the relationship that dealers usually have with collectors: politely cautious and resting on



The Hootkins' Tribeca loft is filled with their art collection.

self-interest on both sides. From day one a conversation began that continues to this day. It was challenging, boundaries were ignored, and we shared a dark outré humor that gave permission for brutal truth and much hilarity.

While we went to the theater and danced together, attended museum and gallery openings, late-night dance clubs and, once a year, a raunchy Broadway strip show to benefit AIDS research, there was also a more serious, private side to our socializing. Several times a year we would meet at the Hootkins' home for cocktails. If we were lucky, afterwards Pam would cook dinner, and if not, we would be off to a restaurant. The hospitality was part of it, but not the only goal.

At these gatherings we would look at their newest acquisitions and the art chat would take a serious turn, becoming intensely critical and conceptual. If we thought a new acquisition was less than stellar, we said so and respectfully backed our denouement with a semi-formal analysis of why we felt that way. And the same seriousness was given to celebrating the arrival of an unquestioned masterpiece. This provided an intellectual arena in which to analyze and contextualize the adrenaline-surging rush of collection building.

My friendship with the Hootkins has given me intimacy with the objects in this exhibition. Over the past four months I poured over the checklist struggling for a little distance, even if a little blurry at the edges, and some perspective arrived. I began to see things I did not see before and find themes I did not know were being explored.

THE COLLECTORS

Before I move into discussing the artwork, a few caveats. There are two kinds of collections. There are those that are a group of exceptional things, already accepted as masterworks, and the collector is merely an acquirer and guardian. Of course the collector's taste and investment brought these things together, but the collector's vision is not needed to enjoy the work.

Then there are those collectors who compile a collective artwork, where the aesthetic value is more than the sum of its parts. The best collectors transfer their personal journeys and their visual and conceptual perceptions into the assembly of art, creating a web of interconnecting clues, bridges, links, and truths. These are the collections I love. This does not make the artworks themselves greater or lesser, but it greatly enriches the context in which they are appreciated. It provides a theater.

I learned this early on through Betty Asher in Los Angeles. As with the Hootkins, I met Betty as her dealer and we became fast friends. Betty was already a world-famous collector, a renowned curator, and a dealer. She was particularly known for her cup collection (by everyone from Ken Price to Claes Oldenburg and Jasper Johns). She was America's first Pop collector, via the dealer Irving Blum, acquiring Andy Warhol, Roy Lichtenstein, and Claes Oldenburg before the term "Pop" was in the art lexicon.

However, Betty strayed from the white cube. She could go to a flea market and pick up something that most people would not consider art, place it in the

right company within her large, elegant floor-through Beverly Hills apartment, and not only would it suddenly blaze with life, but the fine-art objects around it would reveal sides of their personalities not seen before.

After she died and her collection was, sadly, dispersed, those objects lost their shared light, and lesser ones returned to anonymity. It was the context she gave them, the true genius of an inspired collector, that liberated them from banality.

The parallels between Betty Asher and the Hootkins are not exact—each collected in different ways—but the lesson of what happens when a theater for art is imaginative, intuitive, and well tended remains true. These works are a community, living together, chattering, confiding, and providing collective context.

Next, one must ask and answer the question that no one who collects ceramics will ever ask: “Why ceramics?”

The same question was asked of Ken Price about his lifelong fascination with the cup. And his answer is as good as any: “Why not cups?” If a collection is going to be personal and emotionally meaningful, it has to come from the heart. There has to be a pulsing, beating connection and this is often most intense with collections that have a laser focus on one or another specialty.

That said, the Hootkins were drawn to ceramics by qualities that are native to the medium. Not the material itself, but its transformation, the plasticity, the way it moves, its sensuality, its unique palette of color and texture, and finally the climactic trial by fire. But this is

not the end destination for the Hootkins; art for them is a verb not a noun. They frequently talk about what an artwork does, what action is created or suggested, and how this medium enables them to explore cultural contexts and dramatize the theater of life.

As they collected, their connoisseurship grew. Here is where the specialist collector has an edge. They are able to spot the subtlest of nuances. Pale shadows easily missed, but once noted and understood, excite the chiaroscuro of art and take appreciation to a highly cultivated level. These are moments of bliss denied the average viewer.

A decade ago I would have felt impelled to make an argument for ceramics as art to sway the nonbelievers. A decade later everything has changed. Ceramics has crossed the river; finally it is part of the fine arts. Not all ceramics, but that which fits. It has become so ubiquitous in the blue-chip contemporary galleries that Roberta Smith, art critic of *The New York Times*, dubbed it “the new photography.” The Hootkins were simply ahead of the crowd. Last time I checked there were over fifteen exhibitions with ceramics in Chelsea and Madison Avenue galleries including some of the most influential like the Gagosian and David Zwirner Galleries. This is not unusual; some months there are more.

THE COLLECTION

Now to the Hootkin collection itself. Making sense of it from an aesthetic point of view is daunting. At first glance it is very eclectic. With just a few exceptions, its constant is the figurative: human, animal, identifiable things. With

Every one is like a castaway's corked bottle found afloat in the sea; it contains a message, often deeply complex, layered, literary, and footnoted in art history.

this, inevitably, narrative is either present or implied.

The main chronological focus of the exhibition (although not the collection) is 1970 to 2000. All but eleven objects in the exhibition are from that time.

Thematically it can be divided into four main parts: the vessel, the painted figure, the earth figure, and "none of the above," the smallest of part of the collection.

THE VESSEL

The 14,000-year-old vessel tradition is the perfect starting point. Some people collect pots for their ceramic beauty and spend hours exalting over glaze drips on a pot or entranced by the magical cobwebs of a crackle glaze stained with ink. That is a perfectly good approach to enjoy certain kinds of ceramic art.

However, the pots that the Hootkins acquired are collected for literal content. There is not a single pot on show that is just pure form and glaze in the classic Asian model. Every one is like a castaway's corked bottle found afloat in the sea; it contains a message, often deeply complex, layered, literary, and footnoted in art history. This does not make them better than pots based on formal abstract constructs, but it certainly makes the aesthetic experience different.

All of the Hootkin pots host painting, carving, or some other means of applying figuration to the surface. And except for a few—Howard Kottler, Peter Gourfain, and Michael Lucero—they are all time travelers. They have gone back in the past, taken elements of a specific style of pottery from the medium's long history, returned with their archeological finds,

and meshed them with the present. Despite the loud babble of stories, different drawing and graphic styles, conceits, and opinions that emanate from them, their unity of theme is remarkable. This is one part of the bigger, interlocking puzzle.

Ann Agee's Tulip Vase (1994) is statuesque; nearly four feet tall, and a powerful, busy exaggeration of this traditional Dutch form. Like many vessels, its shapes are not arbitrary, but dictated by utility. The reason for the many spouts is that tulips have a life after being picked. Their stems do not remain static, they twist and move into new organic configurations and each stem devises its own choreography. By having a separate spout for each stem, each one can move according to its own whim.

The difficulty with the vessel being appreciated as art is that many viewers deal with the object simplistically. They think they know what it is (a vase, and they are correct), but they do not often know what it says. In other media such as painting or sculpture, dealers have been schooled to look into the work for messages—irony, emotional concepts, or defining elements of formal aesthetic power.

Agee's pot contains a daylong seminar of information. To begin with, tulip cultivation began in Persia and was an important part of the Ottoman trade. Persia was the source of the ceramic pigment in the seventh century, which the Chinese then used to make blue and white porcelain (the most successful domestic product style in the history of mankind and still holding this title).

Imports of Chinese porcelains were at first costly, arriving overland until the sea trade with Asia began. Europe did

not produce porcelain until 1710, so the Dutch came up with Delft, an imitation introduced around 1640. The same development was happening in Italy, France and other parts of Europe. Delft was earthenware with white tin-glaze and decorated with cobalt. Tulip vases were one of the most successful forms. It became a sought-after art in the seventeenth century at the height of the Golden Age with famous makers. It is this style of Dutch majolica that Agee uses as her starting and departure point.

The tulip had another role at this time. It brought the Dutch economy crashing down around 1670. Tulipomania or tulipomania (Dutch names include: *tulpenmanie*, *tulpomanie*, *tulpenwoede*, *tulpengekte* and *bollengekte*) was an overheated market in which futures on tulip bulbs were sold at extraordinarily high prices. A single new tulip strain of great beauty could command a fortune. A single bulb of one favorite, the Viceroy, cost as much as the annual wage of a skilled craftsman. When tulip prices collapsed, it caused the first known financial investment bubble. (Bubbles even today are often referred to as tulip-mania.) Given that Stephen worked in the financial sector, this no doubt had added resonance.

Then finally we take all of this (and it's the short list) and we connect it to Agee's art. Her decoration is a contemporary expression of Dutch ceramicists copying a Chinese original. The figure painted on the vase is in the vernacular of today, and represents a relative of the artist who ate bulbs to avoid starvation during the worst period of the Second World War. Seen in the full historical context, that bulb eater has greater pathos. Her near-starvation contrasts with a period



Ann Agee, *Tulip Vase*, 1994.

of extraordinary wealth and extravagance, which the tulip and Delft represent. In this tier of vases (the traditional tulip vases tower in shape), Agee creates a panoply of postmodernist layering of time, culture, style, and context.

Then there is its presence as a form. Agee has created dramatic extensions of what a tulip vase is. It comes across as a demented octopus. There is movement; the spouts seem to wave in the air and create a furious linear energy, yet firmly anchor to the pot's volumetric center. It does not just sit there, it appears to be reaching for something. No, it is not just a vase.

Edward Eberle is one of the finest draftsmen modern ceramics has ever seen. It will not come as a surprise to discover that two of the artist's major influences are Greek pottery and old master drawings. But the third



Edward Eberle, *The Wound*, 1991.

influence, the one that set him off on this route, is a little more surprising; the black and white bowls of the Mimbres Indians (Arizona circa 1000 to 1200 CE). These bowls were placed over the faces of the dead at burial with a small hole punched out of the center to allow the spirit to escape the body. Mimbres bowls are the only ones in prehistoric Southwest pottery that have human figures. They are drawn with extraordinary economy and grace and have become a favorite of contemporary artists such as Donald Judd and Tony Berlant.

At first Eberle employed the flat, graphic stylization used by both Mimbres and Greek potters and began to paint inside the bowls and on the outer walls of his pots. Then he shifted from that form to deeper perspectives and appeared to paint “within” the pot’s volume. One has to view this imagery as though it is floated inside a goldfish bowl: swirling narratives, inhabited by mythic figures that float in and out of focus, sometimes with full bodies and at other times disconnected parts. All this content with suspended swirls of grey mist and black ink, seemingly mutable and in flux. Eberle renders everything in an interim state; completion is unnecessary.

As one turns the vessel around, the narrative appears to shift and morph. One never really sees the same thing twice, not because anything actually changes, but

because Eberle’s style is not static. Dominant elements become secondary on repeat viewings and vice versa. Everything he has painted seems to be drawn in smoke.

In the beginning, simple shapes were common like *Effects of a Man’s Journey* (1991), a classical baluster form drawing little attention to itself, serving as a passive porcelain canvas. But around this time he becomes much more ambitious. *Place* (1993) posits the form in contest with the painting, each is dynamic and suggests movement, at times in tandem, sometimes each vying for attention.

Throwing with porcelain, a tight and unforgiving ceramic paste, is difficult. The vitality Eberle is able to pull from his wheel, and his subsequent reshaping of the large, lidded tureen is remarkable. Its paper-thin walls, warped by the kiln’s heat, speak of existential anxieties, of vulnerabilities, imminent fractures, of life on the cusp of disorder.

Michael Frimkess shares Eberle’s love of Greek pots. Indeed, he enjoyed any pot that was a certified, identifiable cultural icon from the past, including the Chinese ginger jar, Zuni olla pots and the Renaissance’s albarello (apothecary) jar.

Frimkess was the boy wonder of the Otis Art Institute in Los Angeles, admitted on a full scholarship when he was only fifteen years old. He was intent on becoming a painter but wandered into the “pot shop” in the school’s basement one day and encountered Peter Voulkos. He left the canvas (at least the traditional one) and became one of the most talented of the so-called “Otis Clay” artists, a group that included Ken Price, John Mason, and Paul Soldner.



Led by Voukos, they and others created a California-based revolution in pottery from the mid-1950s into the late 1960s. Several of the Otis group followed Voukos into Abstract Expressionism and Frimkess went along for the ride for a few years. But in the sixties he emerged, like Price, as a Pop artist as we see in *The Marriage of Auntie Susanna* (1977), in which classicism beds postmodernism.

After a long period of studying Greek vases at the Metropolitan Museum of Art, Frimkess decided that the potters must have thrown with dry clay to achieve such thin walls. It is an implausible thesis, nonetheless he used this technique, using as little water as possible to lubricate the clay. This practice tore up and bloodied his hands, but did, admittedly, produce paper-thin, weightless-seeming large vessels. The *Auntie Susanna* form, based on a Greek pouring vessel, is one step in an uncompleted odyssey that the artist calls “the melting pot.” He planned to make pots for every major ceramic culture and then after some years, to synthesize these down to one ultimate pot that incorporated all the content from these clay signifiers. It meshed with his worldview, which was for mankind to all emerge the same café au lait hue through colorblind lovemaking. Sadly, he developed multiple sclerosis and by the mid-seventies, lost his ability to throw and the program was blunted.

Adrian Saxe, from the Los Angeles Chouinard School, mined another side of history, eighteenth-century court porcelain. Until postmodernism became popular circa 1980 this was considered a decadent, failed period of ceramics history by the pottery community—too effete, mannered, and distant from the arts and crafts edicts of



Adrian Saxe, *Untitled (Black Antelope Jar)*, 1984–85.

truth to materials. Saxe was able to give a fresh voice to court porcelain—one of the most original and inventive periods in history—and bring it into the contemporary art arena, a zone where Saxe is greatly admired. Saxe saw these elaborate, costly bibelots manufactured by the royal porcelain factories of the kings, queens, and princes of Europe as a means to achieve several ends: engaging the viewer in a dialogue about power and luxury, unleashing extraordinary material hedonism with lush glazes and precious over-glazes, and taking on the modernist’s (largely bogus) embargo against beauty in art.

Untitled (Black Antelope Jar) (1984–85) is the sum total of several different gold glazes and black outcrops of schist-like faux rocks tipped here and there with splashes of the royal blue of Sèvres. The finials offer a juxtaposition of “then and now:” one is a baroque curlicue, the other an industrial-age cogwheel. They signify the movement of power from the titled to the new wealthy, the industrialist. The sculpted antelope on the lid represents the glory of the hunt in eighteenth-century

Saxe was able to give a fresh voice to court porcelain—one of the most original and inventive periods in history—and bring it into the contemporary art arena.

royal life. It all resides dangerously on the border of überkitsch, a flagrant provocation to modernist taste, daring one to love its opulence, which as the artist well knows, deep down, many of us do. The decadence of the object is magnetic.

The same game is in play with **Cindy Kolodziejski**. She attended the Otis Art Institute and is also part of the Chouinard tradition through Ralph Bacerra, as he was head of the ceramic department. He taught at the Chouinard Art Institute (it later became the California Institute of the Arts) where Saxe, Elsa Rady, and Peter Shire were among his students. The difference with Kolodziejski's *Star-Crossed Teapot* (1990) is low rent. The same elements are all present as with Saxe, but the effect is less grand, as though Versailles had a love child with K-Mart. I mean this as a compliment. Kolodziejski's glaze palette later became much more silky, refined, and elegant, but at this stage her surfaces were appealingly funky and lowbrow with a coarse swagger.

Court porcelains hijacked **Anne Kraus** and lured her away from her painting studio. She found herself repeatedly visiting the eighteenth-century porcelain cabinets at the Metropolitan Museum of Art in New York. Their surface beauty, the mellifluous, translucent, china painting, and the crisp, almost-acid color fixated her. But their lack of emotional substance bothered her; no figures exhibited conflict, desire, and vulnerability. There was no intrigue. It was a play with no dialogue, just a single, trite pose.

She decided to correct this, went back to school, and graduated with a master's degree in ceramics from Alfred University's prestigious New York State College

of Ceramics, Alfred, New York. Kraus emerged from Alfred making remarkable pots, cups and saucers (her early specialty), vases, lidded vessels, and bowls. Garth Clark Gallery gave her a solo exhibition shortly after she left school and her beautiful introspective works gained immediate traction. All the work that sold during her first show was mostly to museums, other artists (a rare but good omen) and of course, the Hootkins.

Kraus made no attempt at virtuosity in any area of her craft other than her under-glaze painting, which was remarkably fluent and relaxed, a skill understated by the informality of her style. She worked in working-class white earthenware (not upper-class porcelain), and chose to mold her pieces. At the time, this was not an entirely acceptable route in a ceramic art world that still placed a premium on the presumed magic of the hand.

Kraus made no attempt to hide the seam marks on her pots, leaving them rudely exposed like a ladder in a stocking. And she did not seek refinement. This is clear in *The Frontier Vase* (1986) where the Baroque ornament that erupts from the vase is almost a caricature of the real thing, brusquely formed, sans elegance. The same is true of *The Image Vase* (1987) where ornament is almost dime-store-like in its casualness. For Kraus it was not the object itself that mattered. That was just a stage, the space for a psychodrama. Early in her career she was almost incapacitated by shyness and later studied acting, which enabled her to at least converse—albeit shyly—at her openings.



Anne Kraus, *The Echo Motel Vase*, 1995.

Her most important words were not those she spoke, but the texts she neatly penned on her pots. All the narratives and monologues came from dream diaries, dozens of volumes, all of which live in my library awaiting a major retrospective and book on her art in the future.

As Kraus worked she became more confident with form as seen in *The Dead Bird Double Vase* (2000), which is actually conjoined twins. Now becoming both more complex and accomplished, these forms are larger and play an increasingly active role in Kraus' art. With this three-dimensional growth came a new fullness and expansiveness in her painting: less summary, more complex, more filled in, and with a greater use of pattern.

Trained as a painter, Kraus enjoyed working flat on tile panels. *The Dot of Hope Wall Tile* (1994) is an excellent mid-career example. By the time of her last show at the Garth Clark Gallery in 2003, vessels were becoming fewer and her work mainly comprised tile panels. The exhibition was a great success commercially and aesthetically. Alas, the day she returned home from the exhibition she was seized with pain, diagnosed

with runaway cancer, and passed away a few months later. We lost a close friend and an artist who was just beginning to test unexplored deeper waters.

Clearly Kraus is a lynchpin in the Hootkin collection as one can tell by the quantity of her works. They followed her to every show and her aesthetic in so many ways summarizes a major stream of what they enjoy: vibrant color, figuration, a distinctive quirkiness of style, emotional contexts, layered personal narratives, visual wit, surreal dreamscapes, and above all, inner authenticity. In turn, though I doubt she ever confided this to the Hootkins, Kraus deeply valued their collecting of her work and took pride in the fact there were so many objects clustered, enjoyed, read, and understood in the Hootkin home. "No piece of mine is complete," she once told me, "until it is sold." It was not the money (a subject to which Kraus was largely indifferent), but the fact that the object was out and in the world, like a chick that has left the nest. Once a work was sold, its words were being seen and heard by people other than the maker. By being sold it came alive.

Richard Notkin's teapots are not of the palace born. He channels stoneware Chinese Yixing wares of the fifteenth and sixteenth centuries. In the Imperial palaces, only porcelain could touch the lips of court, but Yixing wares were still made for an elite, the intelligentsia of Chinese poets, scholars, and philosophers. These elites were an active part of the creative process in designing these small, elegant pouring forms, inscribing poems on the sides of the pots praising their beauty, or extolling the virtues of tea. They also debated aesthetics with the potters, arguing



Richard Notkin, *Heart Teapot: Hostage III*, from the series *Yixing*, 1990.

over the elegance of a pot's volume or movement of line in a handle or spout. Yixing pots were also singular, signed by the potters with an impressed seal or chop mark. Identifying the teapots with an individual maker and not a style or factory was unheard of in early Chinese pottery.

Yixing is in China's Jiangsu province, part of the Yangtze River Delta and about 200 miles from Shanghai. It is blessed with a brocade of natural, exquisite, fine, velvety clays in a range of hues from pale beige through red and into purple (Yixing means purple earth). In the late fifteenth century potters began to make remarkable teapots from this clay that mimicked nature: rocks, wooden branches, nuts, and bamboo. They are some of the finest examples of ceramic sculpting in Chinese art. All these elements had symbolic value so an owner of the teapot could read literally (in the case of poetry inscriptions) and figuratively what the teapots were saying. They communicated information to their public. And the tradition has continued uninterrupted for six centuries to the present.

Notkin was enthralled by this work, its individuality, its messaging, and its scale. Small-scale, issue-oriented art was Notkin's métier and the clay's velvet texture suited his skills as a modeler. He is a politician (not a writer, but artist) and immediately saw the potential to reinvent these teapots in contemporary terms and

language. He converts a charming pot that serves the warmth and conviviality of tea while offering prayers of luck and good fortune into something very different—tabletop monuments to man's inhumanity to man. He keeps some traditional elements, using sculpted nuts as feet but employing the modern colloquial meaning of "nuts" as insane. *Military Intelligence I* (1989), which he laughingly tells us is an oxymoron, is a triangulated skull that he modeled from scratch. The finial is a gun turret, handle and spout are bolts of lightning representing nuclear weaponry, and the entire piece is clad in armor. This pot serves death not tea.

Heart Teapot: Hostage III (1990) is layered with meaning. First, the heart shape (again originally molded by hand) was inspired by the Buddha's hand fruit, a traditional Yixing teapot shape. Notkin combines the kindness of tea with the symbol of the heart as a place of compassion ("have a heart," "heartfelt") then subverts this to mean the polar opposite, "heartlessness." Chains denote the taking and abuse of hostages and prisoners and the almost-black color is funereal. It is always surprising to come face to face with these objects, their refined sculpting and immaculate surfaces contrasting with the shock of their blunt message.

A few pots in this exhibition do not deal with history, at least not ceramics-wise. **Howard Kottler's** set of boxed plates, *Madonna Ware Set* (circa 1968), take on the Madonna as a Pop art image. Kottler was one of the first ceramicists out of the Pop appropriation gate, stealing images wherever he could find them, copying and firing them onto dinner plates, suggesting an odd meal that might follow.

Sculpture is different. It is less safe. The proscenium arch is gone and it invades and shares our space. When one encounters a figure, there is a sense that it might leap out, particularly when the size approaches or exceeds human scale.

Peter Gourfain's pots are essentially contemporary. They carry no particular baggage from the ceramic past. His manner of surface handling on pots is tied to banded decoration. Certain motifs are repeated with slight changes all the way around the pot, which encourages viewers to involve themselves in the circular process. For some reason I always think of the merry-go-round when I look at his work. The two pots, *Untitled #2* from the series *Ohio Pot* (1980) and *Untitled* (1985), both employ the illustrative device, the former in black oxide. The relief carving of the latter, drawn from woodblock-like imagery evokes nostalgia for the 1930s when this style was popular, particularly in book illustration and with social issues such as trade unions and workers' rights.

I have dealt with the vessels separately not just because it brings together a single family of forms. Pottery is not different in that it is lesser than sculpture, but because some of its tools of visual appreciation are singular. Pottery owns an independent aesthetic built up over 14,000 years of service and evolution. One does not read a pot with figures the same way one reads a human-scale figurative sculpture or a painting.

Pots offer intimacy that comes with their familiar domestic role. In that sense pottery feels safer than a lot of other contemporary art, which can appear aggressive and intimidating. Bear in mind that almost every pot shape and function comes from two primal functions, serving food and storing it. And even when a pot is not meant for use, such as the lidded vessels of Kraus and Eberle, they still link to this functional root.

In the theater of life, the pot's shape offers a kind of proscenium arch that protects us from a full-frontal assault of its content. It is like being an audience in a theater. The play may be engrossing, but the line between viewer and actor is not (usually) broken. In this sense, reading a pot is more like viewing a painting except that a pot is in the round. It is kinetic in that the line moves to the edge of a silhouette and then swoops around to the other side.

Sculpture is different. It is less safe. The proscenium arch is gone and it invades and shares our space. When one encounters a figure, there is a sense that it might leap out, particularly when the size approaches or exceeds human scale. Our bodies therefore become complicit with the sculpture. The two bodies meet halfway in a mediated space between reality and imagination. This is theater in the round where there is little separation between audience and actor.

It is helpful to make a distinction and divide the works of the Hootkin collection into two parts: Those that are collaborations between form and painting—the painted figure—and those that remain essentially monochrome in a more classical sculptural tradition—the earth figure. The one deals with *danse carnavalesque* and the other with *danse macabre*, or light vs. dark.

THE PAINTED FIGURE

In the Hootkin collection, the starting point for the painted figure is Michael Lucero. He is the core sculptor in this part of the collection, the same anchor for sculpture that Kraus is

for pottery. Lucero introduces a very specific kind of theater, the circus. Imagine him as the ringmaster, resplendent in a scarlet and white jacket with gold trim, wearing a large top hat, with a twirled moustache, cracking the whip, and conjuring humor and fascination as he introduces act after act. At times he commands his art to play the clown, but always there is a sense of ceramic spectacle. While the color may seem easy and friendly, a touch of Machiavelli is an essential part of magnetism in the ring. To give this ringmaster his full complexity one imagines the caravan that is his home filled with a secret collection of priceless archeological finds. Put all together, that gives us Lucero.

Lucero's section of the exhibition begins with *Ram Figure* (circa 1975), a solid, humanoid ram. The way in which the figure is made is conventional: carving and applying clay. It is how clay figures have been made for eons. Within a year of making *Ram Figure*, Lucero turned that convention upside down with a new approach to figuration, the "shard figure," precociously leaving college with his own distinct language as a sculptor.

In the canon of ceramic sculpture, the shard figures have an important place as some of the most inventive and challenging work of their time. The shard figures are built of hundreds of wired, painted, ceramic shards, and surmounted with representations of an actual head. Other later figures feature pots serving as heads (pot heads). With these figures Lucero achieved three things: he invented a free form way of assembling figures, he was able to make work larger than the kiln, and by using shards, he gave ceramics a conceptual purpose.



Michael Lucero, *Cabbage's Revenge*, 1978.

The archeology of ceramics links to a thread that runs through much of Lucero's work. Shards are often the only material remains that an early culture leaves behind. Archeologists carefully reassemble them into full pots when possible and organize them into strata that define cultural values and taste. These figures also tie clay to universal creation myths and the same metaphors in the Bible. In essence Lucero became the epitome of Claude Lévi-Strauss' protagonist in his book *The Jealous Potter* (1988).

Looking from *Untitled (Hanging Ram)* (1976) to *Untitled (Snow-Capped Mountains)* (1982) we see a progressive opening up of the art in a literal sense. *Hanging Ram* is densely hung with shards, weighty and almost suffocating. The same is true of *Untitled (Devil)* (1977), *Untitled (Jesus Figure)* (1977), and *Cabbage's Revenge* (1978), the latter having the appearance of an early 1960s



Michael Lucero, *Soul Catcher*, from the series *New World*, 1994.

rubber-suit, horror-film monster from the deep, except that this figure originates from the green grocer. *Untitled (The Lizard Slayer)* (1980) and *Untitled (Snow-Capped Mountains)* (1982) become more open and linear, the mass is gone, negative space suddenly becomes the dramatic focus of the work. The shift was demanded when Lucero decided to increase scale. Ceramic is heavy and it was difficult to make figures larger than seven feet without them becoming too cumbersome and weighty. They could only get bigger if they got lighter.

When Lucero moved to New York in 1978, these works grew even larger. He did not have access to a kiln when he first arrived, so he made seventeen shard figures out of light fruit-crate wood, scavenged in Chinatown. The figures were only shown once in 1980 at the Wake Forest University Art Gallery in Winston-Salem, North Carolina, and then forgotten. In 2012, intrigued by what had happened to these works, the Hootkins contacted

the artist and discovered that Lucero still owned all the figures save two that had found their way to museums. The Hootkins were able to acquire the remaining fifteen pieces from the series. They were given to the Chazen Museum of Art for the 2013 exhibition, *Michael Lucero Installation*. Viewers of this show were able to wander among giants made accessible, even friendly, by the decorative palette and patterning of the painting.

Upon Lucero's return to the kiln, the shards series ended and the palette grew even brighter, more brash and everyday. He was now painting Dali-esque landscapes on giant insects, heads and hearts, some single works, some multiples organized as totems, and some installations, all surreal carriers of memory.

Soul Catcher, from the series *New World* (1994), a metal tree of upside-down pots, is more complex than it might first seem. In some ways it is the master key to unlock Lucero's creative spirit. At first glance it has something of a sideshow quality; imagine a booth where one throws balls at pots to win oversized soft toys. But the work is actually rooted in spiritualism. A soul catcher is a character type in Japanese Manga comic book imagery, but its roots are shamanistic. Lucero connects with this in two ways. The soul catcher is an important object in the Northwestern American Indian religion particularly around and north of Seattle where Lucero went to school. Later he lived for a few years in Santa Fe, New Mexico, where the wearing of soul-catcher necklaces (also known as dream catchers) by the Native population was common. In Indian culture the soul catcher was sent to the spirit world to recapture souls

lost during the dream state of travel in the spirit world. When the soul is trapped (captured) it does not return. This results in illness and maladies. In the Pacific Northwest, shamans form hollow amulets from bear femurs to catch the errant soul for its return journey to the human body. In Lucero's sculpture the vessel is literal: a pot. One wonders whether the souls were delivered to their hosts or whether, being upside down, the souls are still trapped inside.

Many of Lucero's works have the function of soul or dream catching; it is in many ways his central inspiration, not just from his time in the Northwest. Using pots in this work ties the sculpture, albeit obliquely, to the culture and material of ceramics, but not with the same intent as a potter. He is using pots as iconic objects in a sculptural realm.

Lucero plays the ceramic card again with his *Pre-Columbus* figures, arguably the most admired and popular of all of his series. His color turns these revered antiquities into harlequins, a polite way of again saying clowns. The clown is an important figure in art and in early civilization; it is the jester, the prankster, and in Indian culture the mischievous and sometimes malicious, malevolent kachina. It's not kid's stuff. Many artists, from Marcel Duchamp and Pablo Picasso to Ai Weiwei, have played this role or captured the image.

To this list of pranksters, one can add the so-called Mad Potter of Biloxi, George E. Ohr who Lucero co-opts, blending two threads of history, *Pre-Columbus* figures and America's first great ceramic artist. Ohr, active in the first decade of the twentieth century, performed stunts, grew a long moustache that he would comb into

bizarre shapes, and in many ways acted the fool while making the most profound ceramics of his generation.

Lucero's glaze colors mesh with those of Ohr, whose color sense was wild and inventive, whereas the *Pre-Columbus* figures were never glazed but painted in a variety of earth-toned slips or with non-ceramic pigments.

However, archeologists allow that some ancient figures may have been close to Lucero's fired polychromy, but that over time the organic pigments have eroded and largely disappeared leaving only earth tones of slip and clay behind.

One of Ohr's most famous works is a pair of top hats entitled *Nine O'Clock in the Evening* (in pristine condition) and *Three O'Clock in the Morning* (ripped and torn after what was clearly a wild night on the town), both circa 1900. Lucero's *Man with Ohr Hat*, from the series *Pre-Columbus* (1991) wears the latter. In *Man Balancing a Vessel with Eye*, from the series *Pre-Columbus* (1992) an Ohr-like pot is comically placed on the head of the figure but the eye changes the mood. In many cultures the eye is a sacred symbol, so the jokester becomes a shaman and indeed the roles were often entwined.

If the *Pre-Columbus* figures were considered Lucero's most admired series, the greatest competition would be from the series *Reclamation*. This multimedia series has an edge of genius. Lucero rescued pieces of broken garden sculpture, mainly concrete, and made them whole with ceramic additions, like a maker of glazed prosthetic devices.

Conquistador, from the series *Reclamation* (1995) is the one example in the exhibition but happily also one of the series' masterworks. The subject, a Spanish soldier from an army that destroyed much of the pre-Columbian civilization, links back to the *Pre-Columbus* figures, an interesting dialogue that places victor and vanquished in this show in the same space.

We leave Lucero's three-ring circus and make a slight turn towards the Freak Show. A dramatic moment when entering the Hootkins' home is being greeted by *Doggie Bob* (1982), a large dog with a man's head surrounded by a generous array of feces. The head is a self-portrait of a major figure in twentieth-century American ceramic sculpture, the poet of scatology, **Robert Arneson**.

One can be amused, bemused, or for me just a little drawn into the horror of the situation. One of the most frightening films of my childhood was *The Fly*, the 1958 black-and-white American gothic horror film directed by Kurt Neumann, in which a man, in an attempt at body transportation, becomes attached to the head of a fly.

Arneson in the late 1950s and 1960s shifted the contextual relationship between ceramics and contemporary sculpture (Peter Voulkos did it for the vessel which is by choice not a thread followed in the Hootkin collection). Arneson took the ceramic figure out of the display cabinet and into the art arena making work that was deliberately confrontational, and like the dog, not well house trained.

The subject of scatology is key to Arneson's aesthetic. *Funk John* (1963, since destroyed) is considered to be



Robert Arneson, *Doggie Bob*, 1982.

Arneson's first incendiary device. He lobbed it into a public exhibition, an invitational survey of work by California sculptors on the rooftop gallery of Kaiser Industries in 1963. It was a toilet with red painted fingernails on the toilet seat, drawings of breasts on the reservoir and strange turd-like excretions generously oozing everywhere.

By the time we get to *Doggie Bob*, Arneson had been doing a series of self-portraits, which have become his most sought after works. In the "doggie" series Arneson often appears to be mournful or pensive, some have described it as a reaction to being undervalued as an artist because he worked in clay, hence the turds. What he was saying in the most literal way was that the art world treated ceramics as...well, you can complete the sentence.

New York critics savaged Arneson in 1981 when he was included in *Ceramics Sculpture: Six Artists* at the Whitney Museum of Art for being a shallow maker of one-liners. Stung by the view of his art, Arneson came back with a new, tougher body of work that dealt with more potent issues: the threat of nuclear holocaust, the dangers of the military industrial complex, and racial discrimination. This allowed his humor, which remained, to turn grotesque and blackly sardonic.

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We see this in a superb preparatory drawing in the collection, *Joint* (study for *Sarcophagus*) (1984), done for a major work *Sarcophagus* (1985). It portrays the Joint Chiefs of Staff presiding over a massacre. This and another drawing *Joint Chiefs* (1985), carry gory details drawn from Matthias Grünewald's sixteenth-century Isenheim Altarpiece, which Arneson saw on a trip to Europe. The pose of *Joint Chiefs* was inspired by a magazine photograph of three generals from the Vietnam War with inappropriately happy smiles.

Arneson's approach to glaze paint and a bright, low-fire palette is similar to that of his friend **Viola Frey** from the Bay Area. Their styles, however, are different both in form and in painting. While there are exceptions on both sides, Arneson veered closer to realism and precise painting that had an illustrative intent.

Frey's forms are more abstract. Facial details, for instance, are rudely formed, the detailing coming from painting and with little interest in realism. She uses color in a more expressionistic mode and often very thickly on the surface, creating texture.

Frey's grandmother figures are without argument the most-exhibited works by the artist. The series is an exceptional part of her oeuvre and is what really caused her career to go viral and to increase in scale. *Grandmother Figure* (1978–1980) is modest in size, six-feet-two inches, but certainly large for a grandmother, particularly Frey's. Maybe they were doppelgangers, but the face is clearly Viola's.

The artist was short and stocky, built like a peasant potato-picker. Her slightly coarse features and her uniform of a denim smock and clay-stained boots added to that appearance, however, one could not encounter a more sophisticated artist. Her knowledge of art history was encyclopedic, her critiques of art (including popular culture) were brilliant, insightful, and always surprisingly original. Frey was a master of color science, which she taught at her school, then called California College of Arts and Crafts.

From this piece onwards the figures grew larger and larger until they topped eight feet. As this trend began, I asked her what was driving the growth spurt. "I grew up on a winery and the vines were always taller than me. I could never see beyond that," she said. "I suppose my figures are made to look beyond the vines."

She had another characteristically pragmatic answer when I asked in 1978 why she had not yet made many horizontal figures. "I am not yet important enough," she replied. "It's a matter of taking up space in an art collector's real estate. It does not matter how tall a figure is, it still takes up a relatively small footprint. But a horizontal figure takes up three to four times that space. I am not market-ready yet."

Clearly by the time she made *Man and His World* (1994) she was ready. Indeed, her huge figures were very much in demand. The sculpture is eight feet long and nearly four feet wide, occupying thirty-two square feet, tangible evidence that Frey had arrived.



Judy Moonelis, *Sisters*, 1984.

If a viewer looks at *Man and His World* and *Grandmother Figure* and senses an influence from modernism in the first half of the twentieth century, and further guesses that it is German Expressionism, that's close. Take it further and identify this influence as Max Beckmann, one of the best of that movement, then you have hit the mark. Beckmann was Frey's painting muse. In 1937 more than five hundred of Beckmann's works were confiscated from German museums, and several of these works were put on display in the notorious *Degenerate Art* exhibition in Munich. Beckmann hid out in Amsterdam until the war ended and then moved to St. Louis.

Frey was fascinated by his paintings, in particular those painted after he moved to St. Louis. She took on his device of breaking a figure into parts, each framed with an increasingly emphatic black outline. This worked very well in glaze painting, but Frey also followed this in her drawings and paintings. Frey's interest in dissecting and framing the components of an image began with her early "paint by numbers" paintings circa 1975, but then she moved forcefully into a Beckmann-like mode and remained there for the rest of her career.

Akio Takamori's *Sleeping Woman in Pink and Blue Dress* (2013) is one of the few twenty-first-century works (and an exceptional example of this Japanese-born artist) that has a similar quality to Frey's work. The modeling of the figure is rudimentary and both Frey and Takamori use painting to articulate and give the form detail. Takamori offers a minimalist, dry, matte approach to painting that seems to be part of the skin of the figure, whereas Frey's treatment is to apply glossy glaze thickly with an impasto-like excess.

Judy Moonelis' work captures the early 1980s mood of the East Village style in New York, a time when avant-garde galleries like Gracie Mansion showed art that was urgent and loud, used slashing line, bared teeth, and unleashed emotion. Edvard Munch's *The Scream* (1893) could have been their patron saint. There is something of German Expressionism as well in Moonelis' large planar heads of single figures and couples rendered in silhouette. The effect is the opposite of Takamori. The defining of features—eyes, lips, and nose—is aggressively portrayed in relief. Color fills in and does not define. Form is in charge. And the texture, dry slip glazes, adds to the seeming harshness of these facial landscapes.

There is a surprisingly small part of the collection that evokes the court figurine, perhaps because the collection maintains a distance from the precious. But there are a few examples, such as **Patti Warashina's** feminist paean *Who Said I Couldn't Fly* (1979) and the disconcerting art of **Justin Novak**. If the Marquis de Sade had become a ceramicist one imagines that this is what he might make. The comparison of Novak's figures (not the



Melissa McGill, *Untitled*, 2002.

artist himself who seems eminently sane) and de Sade actually fits chronologically; de Sade was born in 1740 and grew up during the belle époque of the figurine.

Novak's slyly titled *Disfigurine (Competition)* (2000) has an orgiastic presence with its nude participants doing painful things to each other. The stage on which these figures perversely perform is a Rococo base. This was a smart choice by Novak. Rococo, also known as Late Baroque, was essentially French, a fecund, nature-based, licentious, sensual, amorous, erotic style. It took its name from the French word, *rocaille*, for rock-and-shell ornamentation. While it reached its peak in the 1730s, the style and its influence, particularly on the application of flowing, undulating line, endured for many decades more, returning as the mother of nineteenth-century Art Nouveau.

By linking this style to the subject of sado-masochism, Novak sexualizes his tableaux, yet portrays this through the usually sentimental and precious china figurine (glazed but resembling *blanc de chine*). Novak succeeds in unnerving us. And while it may not be his intention, he communicates some sense of the decadence of the French court in which wealth and privilege allowed for any tastes to be indulged, any services to be procured.

Melissa McGill has created a large figure out of a small figurine of a choirboy in hood. Making a mold of just the negative space around the small boy, she enlarged it to nearly five feet in height and cast and fired it as a single piece of porcelain. If you are not a ceramicist you might think that such a task is all in a day's work. But those who work in the material know that the technical finesse required to bring this work safely from the kiln is remarkable.

It could not have been done without the John Michael Kohler Arts Center's Arts/Industry program at the Kohler Co. factory in Kohler, Wisconsin. Even there, where large bathtubs and toilets are produced en masse, the staff was dubious as to whether this object with its slender attenuated form could be successfully produced. But they pulled it off and seeing the show of a group of these pieces in 2003 at the CRG Gallery in New York was unforgettable. It was like walking into a room full of specters, their materiality appearing and disappearing as light from the nearby window played on the surfaces.

So far we have been enjoying the fruits of the kiln. Almost every discussed work's surface has been touched—and obviously so—by the flame. The surfaces are fictile. But this

is not true of **Cynthia Consentino, Judy Fox, Jan Holcomb,** and **Beth Cavener.** Here the relationship between ceramics and painting is actual, the surface is covered with acrylic, casein, and oil paint. What this does is neutralize the ceramic presence; it works, literally, undercover. To a viewer the work could be of plaster, painted bronze or Durastone (Fox actually casts some of her works in the latter material). It does not obviously invoke the "Gods of Fire." Indeed with all of these artists the matte surface is soft and invitingly cool.

This makes the choice of the medium private to the artist. Each chooses to work with clay to create form because of its superb modeling qualities. For the size of the artworks, plaster would be too difficult. For Fox, clay is a matter of pragmatism. For Cavener it holds deeper meaning.

Consentino's girl vomits up flowers in *Flower Girl* (2004) and this floor installation of figure and blooms has a rich, painterly quality as though its protagonist had stepped out of a canvas.

Fox's babies and prepubescent girls are similar; they live on a cusp between painting and reality. In their charged innocence they recall the paintings of Balthus, depicting girls on the eve of womanhood. There is nothing prurient in this work; it captures a moment of beauty between child and woman. Each is frozen in a shutter-click of mid-action, most dramatically in *Saturn's Son* (1991), a baby falling from a ledge.

Fox has a deep knowledge, understanding, and facility with the classical figure. This provided an anchor when, after ten years of art study, she turned up in 1986 on the East Village art scene and quickly



Judy Fox, *Saturn's Son*, 1991.

became a leading player in the new figuration.

Saturn's Son, as with many of Fox's sculptures, is connected to mythology and legendary figures, both long past and recent. Jemm, son of Saturn, is a DC Comic superhero and the monarch ruler of Saturn. One of his superpowers is flight, so we can assume that this fall will not end badly. *Lakshmi* (1999) is the Hindu goddess of wealth and, married well, she is the wife of Vishnu. Because the figure is in a dance position it is reasonable to assume that Fox is also channeling the great exponent of traditional Indian dance, Lakshmi Gopalaswamy.

Attila (1996) poses the famed conqueror and ruler of the Huns as a boy adopting a martial arts stance. Attila became the most feared enemy of the Western and Eastern Roman Empire. Yet, here his youth makes him seem vulnerable, charming, and boyish.

Rapunzel (1998), evoking the German fairy tale, is one of Fox's finest works. Rapunzel grows up as the most beautiful girl in the world, but is shut away in a tower. She falls in love with a prince who manages to reach her by climbing the "golden stair," her long braided hair. Fox creates two conical tiers of hair that work brilliantly as sculptural counterpoints of the figure.

*[Beth Cavener's] art is extraordinarily emotional
and covers both humanity and inhumanity.*

Fox's use of realism in painting is delicately balanced. She is not reaching for super realism in either painting or sculpture, à la Ron Meuck's disturbing lifelike works, which are betrayed only by their large or small scale. Fox's work is almost real. Her people inhabit a place where they can, for a moment here and there, seem real in mid pose. It causes a moment of dislocated reality for the viewer, but in an instant the figures shift back from life to lifelike. That is their perpetual tease.

The work of **Jan Holcomb** is defined by tenderness. Each has the sensibility of a holy shrine. The relief sculpting, often with detailed texture, caresses the clay and the cartoonish figures are softly contoured. The deft painting is a combination of stains in engobe (slip) and oil and acrylic paint. In *Sunny Climb* (1982) the artist's vulnerable mortality is the subject.

Holcomb suffers from multiple sclerosis and at the time that *Sunny Climb* was made he was making the transition to crutches and pondering how long he had left as a maker. He has since ceased ceramics. The iconography in this work is revealing and considered. The figure's head is huge compared to the diminished torso and rail legs, a comment on the fact that Holcomb's mind was then at a creative peak, filled with ideas and works but with a body that could no longer support his ambitions. I have always found this work to be harrowing, but also brave and absent of any self-pity.

Biography is a key part of **Beth Cavener's** art, not just her own, but also the people she encounters. Her lens is zoomorphism. She translates human behaviors into the animal forms they most closely resemble. It's a habit

that began when she was young. Her father was an academic gypsy, moving almost every other year to a new university where she would encounter a roomful of strangers when she shifted from school to school. Her coping device was to give her fellow students animal identities, which calmed her anxiety and also allowed her to, if not understand, at least accept some of the cruelty to which she was subjected to as a newcomer.

What this means is that her art is extraordinarily emotional and covers both humanity and inhumanity. *Humiliation By Design* (2009) is painful in the extreme, like coming upon a torture scene from the Spanish inquisition. A goat on a spit is a wonderful repast but for the fact that Cavener's goats are all too human and so the connection to gastronomy is a touch unpleasant.

The meaning of *L'Amante* (2012) is a rush of words and phrases about affection and attraction: fond, keen, loving, love, like, be attracted to, enjoy, prefer. We might therefore assume that this is this avatar-hare's purpose. The pose is relaxed, even enticing, and a leg is stretched forward, an invitation for seduction, perhaps?

The surface is painted by a collaborator, Allesandro Gallo, in grisaille, a style of monochromatic painting in shades of grey often used to represent relief on sculpture. The subject matter, however, is highly specific. These tattoos are traditionally inked onto the Yakuza, the members of the Japanese mob. This choice of surface decoration gives a fresh nuance to the title, for in this case love—or rather loyalty—is certainly “until death do us part.” The only way one leaves service to organized crime is via a coffin.

While this one seems relaxed, Cavener likes hares as a subject because they are so powerful and swift; there is hardly a more anxiety-ridden organism on the planet. In captivity they can live for ten years, in nature most do not make it to the first year and a two-year-old hare is rare. Cavener says that everything about the wild hare, mind and body, is a development in reaction to an ever-present fear. Rabbits are born with their eyes closed. Hares are born with theirs wide open and fearful, with fur, and ready to run, literally from womb to tomb.

While *L'Amante* has a languorous pose, its musculature betrays inner tension. It is as though at any second the offer of love may be withdrawn in fear and distrust. This sense of a taut inner wiring comes from the process by which Cavener's figures are made. Often process is of little importance except to the maker, but in this case it is instructive. At first Cavener's sculpture is made out of solid clay. It cannot be fired in this state and so the artist painstakingly begins a process of hollowing out the form. A section of the form is sliced off and hollowed, then a second slice goes through the same process and the two are attached. The technique has a second purpose. As she proceeds, Cavener begins to pull lightly at the clay to create the elongated striation of muscle and sinew that gives her beasts their feel of a readiness to flee and of muscle on alert, awaiting threat.

Yet, one must not lose track of the fact that *L'Amante* is the portrait of a human being and not a generic being, but a specific person that the artist knows and whose psychological characteristics (including

sexuality) she has purloined and represented. For this reason the artist will rarely reveal her subjects.

THE EARTH FIGURE

Now the painted figure is behind us and we have arrived at the feet of Earth Mother. This is a singular part of the collection where the material—clay, earth, mud—has a particularly powerful influence on meaning, context, and primal matter. Here figures are born of clay. Time and place is unknown except that it feels very distant and prehistoric. The mood is serious. If there is humor it comes via paradox or pathos. And as much as this group of art traffics in primal humanity, it also has an unemotional, unapologetic closeness to death.

Robert Brady's *Ancestor* (1981–1982) is a good case in point. The figure, a corpse, is removed from its horizontal resting place and shifted into a vertical position. The black glaze and slip and the fierce heat of the kiln, which can be sensed with this sculpture, tell us that this body has been burnt, both literally and figuratively. One supposes that it was post-mortem: the position is calm, at peace, and shows no trauma. We do not know what this figure is telling us, we can only read the clues and they are encased in an image of death.

Travelling back in time (paradoxically, before man) is more radical in the case of **Stephen De Staebler**. His works in ceramics, *Standing Figure with Quartered Torso* (1985) and bronze, *Winged Woman Stepping* (1992), have the effect of turning beings into rock. This is essentially what happens when clay is fired. A chemical



Arthur Gonzalez, '59 Dodge Custom Royal, 1982.

transmutation takes place, the clay is lost in the heat-induced chemical process and, if high fired, soft, plastic earth becomes hard, impermeable rock. The type of ceramic that De Staebler works in, stoneware, therefore has more than just a technical meaning in his art.

His figures, cut into pieces or represented by a disembodied part of a figure rather than the whole, become human fossils, much like seashells that millions of years ago were subjected to eons of heat and pressure, thereby contained in a larger mass. The material identity is lost, flesh in this case, but form becomes immortal. One can imagine these sculptures being discovered in that sedimentary layer known as the fossil record, chipped at by diligent geologists and paleontologists, pulled away and revealed. Aside from the fact that man did not exist then, this gives De Staebler's art its stamp of ancient profundity as though nature, not man, were the true sculptor.

Arthur Gonzalez's '59 Dodge Custom Royal' (1982) states time and place very specifically. It suggests urban tribalism, but remove the name and the work can drift back in time to the celebrations of Papua New Guinea's mud people.

Similarly, with **Arnie Zimmerman's** *The Fools' Congress, Part 2* (1998–1999) using terracotta diminishes identity and time in this gathering of figures. Here humor flutters briefly to life, again propelled by the title, but quickly touches on the grotesque. The clown is one thing, often the smartest mind around, but the fool is a tragic condition and often the source of mankind's worst moments.

Kukuli Velarde's figures *Virgin Bride II* (1998) and *Vergüenza (Shame)* (1999) come from a major series,

Isichapuitu (1997–2002), by this gifted, passionate, Peruvian-born artist. Its source is a Peruvian legend from Cusco about a priest who was wildly in love with a woman who died. In his despair he procured a "vessel of death" to summon her spirit, and thereby love her one more time. Dating back two thousand years, these anthropomorphic vessels were considered powerful tools in bringing back spirits from the past. *Manchaypuitu* vessels were male and *Isichapuitu*, female.

Kukuli was at a point in her life where she wanted to summon her own spirits from the past. "But I didn't know how, until I saw a photograph of a Mexican statue from the Rockefeller Collection at the Metropolitan Museum in New York," she said. "The figure was two thousand years old and represented an obese male child with his arms up. Somebody made it two thousand years ago, and yet I believed, it looks like me."¹

The resulting group of fifty *Isichapuitu* vessels is one of the most important figurative installations in the medium. "They go on the floor because I want them invading our realm. They go next to each other, because they were not created to be observed and qualified as objects."² Velarde said.

¹ Kukuli Velarde, "Isichapuitu 1997–2002," Kukuli Velarde, accessed May 29, 2014, http://www.kukulivelarde.com/site/Ceramic_Work/Pages/ISICHAPUITU.html

² Ibid.



Michele Oka Doner, *Tattooed Doll II, (Artist's Proof)*, 1968–2007.

Each *Isichapuitu* bears witness in one way or another. *Virgin Bride II* (1998) reflects on the condition of women, and because Velarde is not an anthropologist, but a contemporary artist, on the condition of women today. This figure stands as a proud feminist with her blood-stained skirt held high and rudely visible, exposing the double standard in gender where in many cultures the woman still has to deliver proof of her virginity to be considered worthy of marriage when no such test exists for men.

In the sense of her figure baring herself (most of the pieces carry her face and are to a degree autobiographical) Velarde's work connects to **Michele Oka Doner's** *Tattooed Dolls* from the late sixties. They too bare themselves, but in a different and perhaps more shocking way. Doner's tattoos are bizarre, they seem to be made under the skin; a section of skin is cut away and tattooing is revealed on the viscera underneath. On the head it seems that the needle directly touches the brain. Arms are severed. Despite the placid look on the doll's face, violence is being done. It is unquestionably the work of a sorceress, and I speak metaphorically. In early cultures these kind of figures would be feared but their maker even more so. The signifiers are radical,

maybe cruel maybe not. Their impact is lessened by the title that contains the word doll. Not sweetly as in "baby" but more in the context of "voodoo."

Other Oka Doner works in the show, the assembly of *Soul Catchers* (1970–1979) gaze vacantly at us as though blinded by some horror encountered in the spirit world. The role of the soul catcher has been discussed in relationship to the work of Michael Lucero. The staffs are phallic and appear carved, not objects of nature, but made by man for purposes that may be sexual. The works are variously porcelain and stoneware. But that ceramic identity is not played up, partly because both materials arrived long after the imagined age of Oka Doner's artifacts. Instead they have the appearance of stone or bone, and appear formed with a knife or chisel, rubbed smooth by polishing, not softly by touch. And where a light glaze does appear, it seems not to be an applied surface, but rather a part of the artifact that has been buffed to its shine by wear, by ardent touching.

Fertility is implied in many of the works we have explored. That is very much the Earth Mother's role. And although *Growing Towers* (1983) by **Charles Simonds** has no direct human relationship, it does possess a powerful, strident sense of fecundity. Simonds is known for propagating a race of mythical little people that lived in tiny communities built painstakingly from tiny little bricks beginning forty years ago in crumbling corners of downtown Manhattan. Made of clay, they clearly mimicked the adobe Pueblo communities of New Mexico where Simonds had spent some time.

The best known of these works is in the stairwell of the Whitney Museum of Art (one hopes that the Metropolitan Museum will leave this *in situ* when they take over the building). Titled *Dwellings* (1981), it is actually a triptych. The other two pieces can barely be seen on buildings across the street.

Acquiring *Growing Towers* required a long search. I recall that it took the Hootkins over three years, seeing work at group shows, with private dealers, and at auction before making this choice. Stephen first saw this piece in *The Eloquent Object*³ and sought it out. He discovered that it was owned by Leo Castelli. Castelli brought it in from storage where it had been for some time and a deal was made. *Growing Towers* is many things at once, the Stonehenge of the desert; thrusting, urgent ceremonial brick towers; or a transgressive desert plant morphing from manmade structure to organic, flowering peaks. It is as though at some point man abruptly departed and nature took it upon herself to complete the project.

John Roloff uses the presence of man not through direct representation, but by leaving behind a record of man's enterprise and handiwork: a shipwreck. Much as with Simonds' work, the vessel has been abandoned by its makers. We wonder who they might be, from whence they came, and what resulted in the loss of the ship. The use of material is powerful. Black timbers appear scarred by fire and fused silica creates the sense of being covered in ice or crystals.

The Roloff pieces are important works in the collection and show the collectors' early presence. Roloff has not developed the market presence that others in this collection have enjoyed, but that has never been a yardstick for the Hootkins. When they feel confidence in the art itself, they collect. Values change, but the power of art remains. And that is where they invest.

Not only are the early works by Roloff some of the most masterful examples of the late twentieth century, but the artist went on to present a series of firings of massive custom kilns, work that is among the most sophisticated process/performance art the field has seen. Time is coming for his rediscovery.

Lee Stoliar's figures spend their lives trying to escape black boxes that either frame or imprison them. The momentum in her work, as we see in *Completer* (1988), is always reaching out, escaping confinement, and becomes even more exaggerated in recent work. It is as though a relief sculpture is wresting itself from the wall, desperate to find a pedestal where it can live in full, rounded, three-dimensionality.

Stoliar's work conjures several associations, some of which may only be in the mind of this writer, but they help us view her work in an expanded form. First, the dominant connection for me has always been relief sculpture in Aztec temples. Those too have a sense of fervor, urgency and power. In her stylisation one sees traces of William Hart Benton's elongation and distortion. Formally they remind me of Robert Mapplethorpe's elegant male nudes posed within large

³ See Marcia Manhart and Tom Manhart, eds., *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945* (Tulsa: The Philbrook Museum, 1987).

Youngblood is simply an exceptional sculptor. Her touch with clay is delicate and marked by economy of detail. Everything is only just suggested, never fully represented.

black boxes. Much like those photographs, the frame objectifies and controls the figure's presence.

Elise Siegel's *Twenty-four Feet* (2004), is more Earth Girl than mother. The female children are seated on wooden chairs but manifested only from the waist down. *Art In America* critic Nancy Princenthal describes them as "hollow bodies ... But their emotional presence is made vivid by their feet. Flexed and pointed, toes curled and spread, they communicate with uninhibited eloquence, mitigated not one bit by the sagging, rumpled little anklet socks with which every foot is shod."⁴

Princenthal admits that it is difficult to make contemporary comparisons with Siegel's work. "Judy Fox's suavely seductive painted-clay children come to mind, as do Kiki Smith's cast-bronze figures drawn from fairy tales. But in Siegel's pieces, there's no allegory. No secondary language of psychological symbolism is at work. Rather than serving as ventriloquists' puppets for adult expression, Siegel's children seem to speak only for themselves. Leaving us thereby at a loss for words is not the least of their provocations."⁵

One of the major artists in the Hootkin collection is **Daisy Youngblood**. She is a mysterious, rarely seen figure, living reclusively, and with a very limited output of work. Most of her collectors have never met her. As a result, legends have grown around

her in absentia. One is that she is a Native American shaman. Neither part of that is true, although she has lived among the Native people of New Mexico.

Collectors tell stories of coming home to find a work (most often their portrait) inexplicably lying in pieces on the floor. Her work is extremely light; a gust of wind could be the cause. But all of this conjecture only adds to the frisson of the work, which does seem to hide secrets and contain powerful spiritual essences that directly and indirectly invoke the gods. That part of the legend I believe.

Youngblood is simply an exceptional sculptor. Her touch with clay is delicate and marked by economy of detail. Everything is only just suggested, never fully represented. And one of the two works, *Brahmin Bull* (1987), a straightforward piece without much mystery, has a personal importance. It's the one that got away. In my head are images of maybe a dozen artworks, which my partner and I should never have sold. The moment *Brahmin Bull* passed out of our hands we felt loss and sadness, but it ended up with good guardians and we got visiting rights.

Everything about this work is exceptional. The modeling shows just enough of the hand to be identifiable without being trite. The fire wrapped a red and beige chiaroscuro over the surface, touching and darkening some areas and missing others. The use of the wood as front legs as though nature had repaired the beast adds a certain fetish quality.

In *Romana* (1987) mythic potency is pronounced. Formally it is exquisite, particularly if you look at this figure from the side in silhouette; the curve of the back is exaggerated,

⁴ Nancy Princenthal, "Elise Siegel at Garth Clark," *Art in America* 93, no. 3 (March 2005): 137.

⁵ Ibid., 138.



Daisy Youngblood, *Romana*, 1987.

tensely arched as though to hold up a heavy head. The elephant trunk drops in a perfectly straight line, stopping provocatively just above *Romana's* groin. The bulge of her belly pushes it away so its tip does not touch her, but it hovers. And lastly the negative space between trunk and torso creates a well of intimacy in which the heavy girth of the trunk contrasts with the tiny breasts and small, sharp nipples, fiercely present in relief. It is a masterpiece.

Tied Goat (1983) touches on death in a direct way. A tied goat is either about to be a sacrifice or become a meal (or both), but in this case the animal has been given a human head, oddly out of scale and skeletal. This adds a bizarre twist to the notion that it may be food. Like a lot of Youngblood's figures it is a gaunt, mummified thing, a desert creature desiccated and in danger of crumbling to dust.

Death is present in **William Wyman's** *Temples*, pure spiritual works that arrived after he ended a long period of making pots and began working exclusively in a sculptural mode. *Temple no. 15* was made in 1977, three years before his death and for many of his friends it represented his own

coming to terms with mortality. While the term "temple" suggested a place of worship, the forms the works took aligned with ancient Egyptian, Greek and Roman crypts. The artist was making a series of his own idealized resting places, one after the other, many of which today find their homes in leading museums like the Victoria and Albert in London.

Granny's Necklace (1997–2000), our final ode to our short time on earth, is the result of what the writer Glenn R. Brown calls **Mary Jo Bole's** "haunted sense of her own deceased ancestors and their legacy in her life." Brown writes, "Having grown up in an environment redolent of Victorianism and remembrance, she chose to top her bronze commemorative bench with a ceramic mosaic depicting portrait photographs of nineteenth-century women. In the beads of a pearl necklace, which runs like a Roman guilloche pattern around the borders of the image, she repeated a series of faces of Victorian ladies..."⁶ The central image is of the Sutherland Sisters, who in the 1880s starred in Barnum & Bailey's Greatest Show on Earth, achieving great fame and wealth. The seven sisters grew their tresses all the way to the ground, sometimes up to seven feet in length and endorsed hair products, mostly bogus.

Their place in a memorial seems odd but Brown suggests that the symbolism was immortality in that hair, if cut and preserved can last forever, but its host cannot, thus advancing "themes of vanity and preservation—ephemerality and immortality—that are recurrent in Bole's art."⁷

⁶ Glen R. Brown, "A Poetry of Odd Opposition," in *Dear Little Twist of Fate: Sculptures, Drawings and Bookworks by Mary Jo Bole*, exh. cat. (Cincinnati: Weston Art Gallery, 2006), 10.

⁷ Ibid., 12.



Kenneth Price, *The Void That's There or Perhaps Isn't There*, 1988.

The exquisite work on this bench is an elegant use of ceramics; images harking back to photographic portrait plaques made for headstones in the Victorian era (and today); and beautiful blends of life, nostalgia, and mourning. Bole calls this work, “an attempt to cheat fate and live vicariously through the pretentiousness of your death marker.”⁸

NONE OF THE ABOVE

The last work is the one that belongs in the section “none of the above.” While there is a lot of abstraction in this collection, there is only one work that is not figurative: **Ken Price’s** *The Void That's There or Perhaps Isn't There* (1988).

I was going to say that this is the only example of pure abstraction in the collection. But that is not true. Pure abstraction means that it is non-objective in that it does not draw from any known object. It is pure shape and form without literal meaning. Price’s “blobs” that followed did meet this criteria, but *The Void* is the very last work

in a journey by Ken Price that began when he was a functional potter for nearly eight years in the 1950s.

In 1960 when Price had his first solo show with the Ferus Gallery run by the legendary Irving Blum, he admitted that the vessel was still important to him but announced that he no longer made pots, he wanted to make art about pottery. That comment could sound evasive, an attempt to dodge the craft bullet. But coming from Price it has authenticity. By the time of his solo show Price was not part of the ceramics world (a place in which he felt alien), but was a central player in one of the most important twentieth-century art movements in America, Fetish Finish. It gave us not just Price, a gifted colorist, but a wave of new California artists: Ed Keinholz, Ed Ruscha, John Mason, Robert Irwin, Billy Al Bengston, Larry Bell, and Ed Moses—many destined for international careers. As importantly, Ferus presented Andy Warhol in his first gallery show, and the stable included Ellsworth Kelly, Jasper Johns, Roy Lichtenstein and Frank Stella, so Price was familiar with the work, and a friend of the New York scene as well. Price did not co-opt art for his ceramics, he lived it.

Peter Voulkos, Price’s teacher, was fond of saying, “once a potter always a potter.” Certainly it took some time for Price to either release himself from this form or just use up its importance in his art. *The Void* has all of the components of a vessel. It’s a large volumetric shape (the volume inside is fictional, it’s near solid) and there is a mouth by which to enter the space. But it is not a pot; it’s a sculpture, in the same way that a sculpture of a chair is not a chair.

⁸ Ibid.

The work is “fired clay” as his dealer Matthew Marks likes to refer to ceramics, but the surface is paint. Price was one of the most original colorists of his day. He moved between glaze and paint or combined the two. This allowed him to work both as a ceramicist and painter, drawing from the

palettes of both. In *The Void* he has layered colors and then skillfully rubbed through layers to expose the scattered rainbow below.

When his show, *Ken Price Sculpture: A Retrospective*, arrived at the Metropolitan Museum of Art

in 2013 (via the Los Angeles County Museum of Art and the Nasher Sculpture Center in Dallas), Mark Del Vecchio, the Hootkins and I were at the preview on June 17. The exhibition, designed by architect Frank Gehry, was exceptional and the Met had lit Price’s works like glowing rare jewels, which in a sense they are.

The next day the expansive, rave review ran in *The New York Times* (dwarfing that of James Turrell’s much anticipated installation at the Guggenheim) and welcomed Ken Price to the highest tier of American contemporary

art. It had actually happened a few years before, but this was the official crowning. Just a pity he died a year earlier.

The next night the four of us had dinner together, drinks at the loft, introductions to new arrivals in the collection

(we had not seen each other for a while) and then on to a good Tribeca eatery. And while we did not speak about it, there was a quiet understanding that with Price’s show, a long journey we shared had reached an important destination. Not the end of the line—there is still a way to go—but something



Pam Hootkin at home.

irrevocably positive had changed in the stature of this material culture we loved so deeply.

I remember looking at the art, always beautifully lit and installed (a respect the Hootkins always show their artists no matter the cost or effort) and felt within this space a new collective affirmation of this couple’s informed pursuit, their fascination, loyalty, intuition, belief, taste, energy, scholarship, and investment of time and resources. Somehow the week was a coronation for the Hootkin collection as well. I imagined I saw some of the figures smile.



AN INTERVIEW WITH STEPHEN AND PAMELA HOOTKIN

BY RUSSELL PANCZENKO

MARCH, 2014

Russell Panczenko: *Let's start with a basic question.*

When did you start collecting?

Stephen Hootkin: We started collecting in the early 1980s.

Pamela Hootkin: Stephen and I are both very visual people.

Without deep pockets early in our career, we didn't have a big budget for art. As we went to galleries, it seemed that our tastes in two-dimensional art were not always in sync. One afternoon we happened to be walking through Soho and stopped in a gallery called Convergence, which was owned by Don Thomas and Jorge Cao. There was a show of work by Bruce Lenore. He was a young man from RISD [Rhode Island School of Design] who made vessel forms, beautifully glazed raku. We walked through the show and at the end we compared notes and found we liked the same piece. We realized that for some reason—whether it was the three-dimensional form, whether it was the ceramic medium or the combination of the two—we both reacted visually to the same thing. We loved the color, loved the depth of the glazes, the forms, and the material. We bought a piece from the show, which we still have. That's how we started.

RP: *Was it just fortuitous that you were in a gallery with ceramic art? Did you also look at sculpture, paintings, and other media?*

SH: While we visited galleries that had sculpture and paintings, our start with ceramics really was just fortuitous. We happened to be, as Pam said, walking down the street in SoHo and looked in the window and saw some

pieces from the show. We walked in and were immediately drawn to the work. It was not planned; it just happened.

RP: *Did you then talk about it when you got home and consciously decide that ceramics were what you wanted to focus on?*

PH: I think what we reflected on was how nice it was that we found something we both reacted to in the same way. I don't think we really thought, "Oh, ceramics will be our mission." I think it was serendipitous. It was a lovely day, we walked in, we had a gallery experience, and we found a piece of art that we both liked. It happened to be a clay piece. It happened to be a vessel form. It was just a piece that we acquired and discovered that we enjoyed living with it. We subsequently became very friendly with the gallery owners and continued to visit Convergence. As we became more frequent visitors to the gallery we began to understand a little more. We educated ourselves as we saw more of the field and the medium.

RP: *What was your second acquisition?*

SH: We continued to frequent Convergence for a while. Every couple of months when they would have a new show, we would stop in. One of our subsequent purchases was a small abstract cup by Olga Bravo. We think of that as the beginning of our collecting. Soon after, I believe, we started visiting the Garth Clark Gallery.

PH: At the time, Convergence was a SoHo gallery that not only sold ceramics, but also fiber, wood, and



Cindy Kolodziejcki, *Stop and Go Tea Set*, ca. 1990.

metal work. The Garth Clark Gallery on 57th Street was a mainstream gallery specializing in contemporary ceramics. Garth Clark was considered—and still is—the expert in contemporary ceramics. He has a comprehensive knowledge of the field and has authored countless books on the subject. At some point, we decided to go visit the gallery to see what was there. I believe the show that we saw on that first visit was a Susanne Stephenson show. Again a vessel show; very interesting, very different from either Olga Bravo's or Bruce Lenore's work. We saw a piece we liked and we purchased it. This began a conversation that continues to this day, with Garth and his partner Mark Del Vecchio, about ceramics and the art world. Again, it just happened. We became very close to Garth and Mark as friends and also continued to frequent the gallery.

Our conversations with Garth and Mark, as well as with Don and Jorge from Convergence, continued to fuel our interest and educate us about the field of contemporary ceramics. Our conversations were about the work, about the artist and the artist's vision. We weren't particularly interested in the technical aspects of ceramics like at what temperature a ceramic piece had been fired or

what the glaze mixture of a particular piece was. We never were going to be ceramicists in that sense, but we did appreciate the creativity and skill that went into the fabrication of a piece and were amazed at how objects that entered a kiln at well over a thousand degrees could survive and emerge as fabulous works of art. Our conversations with Garth, Mark, Don, Jorge, and others were all about the art. That was how we began to evolve our consciousness of what was happening in the field.

RP: Between those first acquisitions in the early eighties and now thirty years later, your collection stands at over three hundred objects. How have your thoughts about what you collect evolved over the long run?

PH: They evolved organically. We moved from a focus on the vessel, then to figurative work, and, later to more challenging figurative work. We never consciously decided to "get tougher." The evolution happened however it happened; we both grew in the field the same way and at the same time.

SH: Our approach has changed considerably. In the early to mid-eighties when we first started visiting the Garth Clark Gallery and Convergence, both galleries were interested in vessel-oriented pieces and that's what we started buying. In the early years we did rely on the dealers' opinions, but that has changed dramatically. As we gained experience and broadened our personal exploration and knowledge of the field we began to rely more and more on our own judgment. But when we were just beginning, if a dealer we respected said, "Interesting

We never were going to be ceramicists in that sense, but we did appreciate the creativity and skill that went into the fabrication of a piece and were amazed at how objects that entered a kiln at well over a thousand degrees could survive and emerge as fabulous works of art.

artist, you should take a look at this piece, you should take a look at this body of work,” we would be attuned to that.

In the mid-1980s we began to subscribe to *American Ceramics*, a leading magazine in the field. Harry Dennis was the publisher and Michael McTwigan was the editor. One day I happened to see an ad by a woman named Maria Friedrich—we later found out that she was married to Michael McTwigan. She was a private New York art dealer who had originally started in Boston. Her ad listed several ceramic artists—including Michael Lucero and Jan Holcomb—that we hadn’t heard of before. There was a phone number on the ad so I called her on the spur of the moment and explained that we were interested in contemporary American ceramics. This call began a long-term relationship with her. Over the years, she introduced us to the work of many wonderful contemporary artists including Robert Arneson, Ken Price, and Daisy Youngblood. It was she who organized our first visit to Michael Lucero’s studio around 1987–88. I remember we walked in and it was like nothing we had ever seen before.

PH: The studio was chock full. Just think of his work—different shapes, different forms, the glazes were over-the-top fabulous.

SH: It was the most exciting thing we had seen since we started looking at ceramics. We came home and spoke about how fascinating our visit was. I think shortly thereafter we bought several of Michael’s pieces.

PH: We bought *Day Dreamer* (1984) and *Black Fish* (1986). We also bought seven of his crayon drawings. These were the first pieces by Michael Lucero that we acquired.

SH: These acquisitions spoke to our new interest in figurative or abstract works versus vessels. Work of this kind really spoke to us. I’ll never forget that first visit to his studio.

RP: *You continued to visit Michael’s studio over the years and became fast friends.*

SH: Yes we did. But back then the East Village was a very difficult place. There were a lot of drugs, vacant buildings, and empty lots. I came from my office wearing a suit. I got off the subway and started walking towards Avenue B or C. A policeman stopped me and said, “Where are you going?” I said was going to see my friend. He said, “Let me escort you. You shouldn’t be walking around here wearing a suit.” So the next time we went to visit Michael’s studio we put on our torn blue jeans. I put money in the bottom of my sock, we put on our oldest clothes and we walked through that neighborhood. That’s just a little aside of how far we were willing to go to visit our artist friends.

RP: *Were there visits to other artists’ studios that you particularly remember?*

PH: There were a lot of interesting visits. One was as a result of an exhibition that we saw at the New Museum in New York that had been organized by Marcia Tucker. She had included work by Kukuli Velarde, an artist whose work we were not familiar with. Marcia came to our apartment a short time later and we commented that we really liked Kukuli’s work. She offered to set up a studio visit for us. “But you have to realize that she is squatting in a bombed out, empty apartment building with other artists and squatters. Just be prepared when

you go there," she said. When we got up to Kukuli's studio in the Bronx there was no heat, just plastic over the windows. She only had small space heaters scattered around. She not only worked there but lived there as well. It was another fascinating visit. She was a child prodigy. She was a painter who had come to the United States from Peru. Here she turned her attention to ceramics—ceramics imbued with deep social commentary. Her parents were well-established professionals in their respective fields. But here was this opportunity for us to engage with this unbelievably intelligent, creative individual and yet you looked around and realized that basically you were in a derelict squatters' building in the middle of the South Bronx.

SH: We were willing to go anywhere when we were excited about an artist and were interested in their work.

PH: One last story is about visiting Peter Gourfain. We met Peter at an exhibition of his work and said we would love to visit him. He agreed and gave us his address in Williamsburg. He had moved there before it got to be such a high-rent district. We found him living in an old row house above the garage, which he heated with a wood stove. He did all his work in the garage. He showed us the carved wooden ox yoke telling the tragic story of Michael Stewart that is now in the Chazen collection (*Michael Stewart*, 1989). Peter was and is very far left politically, however, as we talked to him he decided that we were the only capitalists he liked. He saw through our business suits and recognized that we had a passion for art. We still joke about that to this day.

RP: *In spite of the rigorous demands of your professions both of you clearly made time to pursue your art interests. Most people are more casual acquiring one piece here, another one there. In your case you approached art collecting with an intensity that you both shared.*

PH: I think that came out of a very real emotional response to the work and the medium. It wasn't that we had ever planned to be collectors. We just did it. As Stephen said, we may have been guided by gallery owners early on, but subsequently, whatever we bought was because the work resonated with us emotionally. In those days, the 1980s through the 1990s and into the early 2000s, we were collecting a lot. It was a key part of our lives. I give Stephen credit because he would go through art magazines, journals, and auction catalogs. If he saw a piece he would do the research and pursue it: Who is the artist? Where do they live and work? He would call the artist and say, "We just saw this piece and are really interested in your work. Can you send us images; are you represented by a gallery?" Collecting just became totally integrated into our lives.

SH: This is a common theme when you talk about collectors. You become totally obsessive about doing it. We also followed that pattern. We became totally obsessive about acquiring work that we loved. We would go to a gallery and the owners might make a suggestion, but we were really confident in our own vision.



RP: *There is a distinct look to the collection.*

Did you work towards a specific theme?

SH: When you look at all the work that we have here, there is a common theme. I remember one curator saying, "We can really tell this is the Hootkin collection." The end result wasn't done consciously, but it's true, everything seems to fit together: the figurative nature of the work and the emotional and psychological content in the pieces. Again, this wasn't a conscious thing, but looking at it historically, this is what happened.

PH: It's a very holistic and personal view because we never chose to listen to person A first, then person B, and then person C next. It was something that we undertook ourselves and we undertook it just for the purpose of living with wonderful art that we absolutely love. We didn't set out to build a collection around a theme, an aesthetic development or define a historic period. Yes, in one sense the collection can be said to represent what was happening in the ceramic arts during the twenty-five to thirty years that we were avidly collecting, but more importantly for us, it is about what was happening in our lives and what our values were.

RP: *You have definitely created a unique and rich environment. But you still have more art than you can easily keep in your loft. Your living space is very intense, very full of art. How important is this density to you and why is it so important?*

PH: Let's put it this way, our home isn't minimalist!



Robert Brady, *Alto Mask*, 1980.

SH: We're immersed in our own world. Every day I get up and walk around and look at all the amazing artists, the ideas that they are trying to get across, and the environment that we are living in—the collection has become an integral part of our life.

A number of years ago someone who worked with Marcia Tucker, the head of the New Museum, knew us and suggested to her that she visit us. In those years we were living in a small apartment on the Upper East Side—not a large downtown loft. She came and thought our work was very interesting and ultimately requested some of our pieces for an exhibition called *A Labor of Love* that she was organizing at the New Museum. Before the exhibition opened she called and asked, "Would you mind if I modeled the show after your apartment? I thought the way you've integrated your collection into your living space and made it an integral part of your life and personal environment to be amazing." Receiving our endorsement, Marcia Tucker simulated domestic living spaces created throughout the galleries in the New Museum. The art objects comprising the exhibition were displayed within or in relation to those spaces. It was a far cry from

In one sense the collection can be said to represent what was happening in the ceramic arts during the...years that we were avidly collecting, but more importantly for us, it is about what was happening in our lives and what our values were.

the traditional museum pedestal and wall-mounting approach. We, of course, were thrilled that the show was modeled conceptually on our home environment.

PH: The density just comes from wanting to be with the pieces we love. If we are away for a couple of weeks, when we come back it's like being greeted with the greatest welcome by just opening the door and seeing the work. The other great aspect of being surrounded by art, as Stephen says, is looking and seeing the pieces in a new way, not only the individual pieces but also how they interact with each other. Sometimes I know I take the art's presence for granted and other times you have wonderful eureka moments even if you've lived with a piece for ten years.

We met the collectors Herb and Dorothy Vogel through Michael Lucero and his wife Cheryl Laemmle. We became close to them. We would visit them at their apartment uptown or they would come to the loft and we would sit around and talk about art. Dorothy is more outgoing. She's the one who could mingle in a crowd and Herb was always very serious and very focused and had the most brilliant mind about art. He knew Lucero's work and some other ceramic work, but they didn't necessarily collect a lot of what we collected. But Herb would sit in a chair and look around the loft and later he would engage Stephen on the phone about what he saw in the individual pieces or in the seeming relationships between them. Having this much artwork has provided us the opportunity for conversations with some very fascinating and learned people like Herb and Dorothy.

SH: The Vogels had one of the greatest collections of minimalist art. They donated it to the National Gallery in Washington D.C. Subsequently, a part of the collection was distributed to museums throughout America through a program called *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*. They are world famous for their collecting and their generosity. Through them we met many important contemporary artists such as Sol LeWitt, Richard Tuttle, and Christo and Jean-Claude. Herb and Dorothy were always lovely to Pam and me and we continue to have a wonderful relationship with Dorothy even though Herb is no longer here. For quite a number of years Herb and I used to talk almost daily for an hour about art. As Pam said, he would call me the day after a visit and say, "Let's talk about this piece." I always said to people he was twenty-five years ahead of everybody else. He was like Superman because he could see through things—he could see the future direction of art. When they started collecting minimalist art no one even knew about it. He brought a different perspective to our collection; he encouraged us to look at our collection in different ways. He pointed out visual qualities in individual works that we had not noticed before and made us think more deeply about how the pieces interacted with one another in our space. Inspired by Herb, sometimes I would even lie on the floor—we would joke about this sometimes—to get an entirely different perspective on a piece, one from which I had never looked at the piece before. I would talk to Pam about it and then we would talk to Herb about it. You could be living with a piece



Sun Koo Yuh, *Let Me See*, 2006.

for twenty years and then you see something new in it. That's what makes a collection so fruitful and exciting; for us looking at art is always new and refreshing.

RP: Do you occasionally move your pieces around in the apartment?

PH: It's more rare as time goes on. As we acquired works sometimes it caused us to need to move some things around. We have moved some of the vessel forms that we collected earlier in our career, and which aren't as much our focus now, to storage. We also have a number of pieces in the warehouse for which we just don't have the space in our living quarters. However, we have never made it a habit to move pieces in and out of the loft, nor have we ever sold a piece. We just kept accumulating and finding room for work as we acquired it.

SH: Whenever we acquired a new piece, we would spend a lot of time thinking about where we were going to put it. Introduction of a new piece could disturb the relationships between the existing pieces that we had set up previously. Oftentimes, with a new piece we would spend hours or days trying to find the proper place for it—one that wouldn't change the feeling of everything—just to make sure it fit in perfectly with the rest of the whole. Even one little thing could disturb the vision so we had to get it right. I think about that frequently, how we wanted to make sure everything just fit together in our vision.

RP: Do you ever disagree about potential acquisitions and if so, how do you resolve the difference of opinion?

PH: Across all the years that we've been collecting, I can remember only one circumstance when we didn't immediately agree on a piece. It was at a show of Christina Bertoni's work at the Victoria Munroe Gallery.

SH: Which is very unusual when we have over three hundred pieces. In thirty years, our tastes were so compatible that we could walk into a gallery, each walk off in a different direction and then, at the end, we would both home in on the exact same piece. I have no idea why that happened, how it happened. We come from different backgrounds, but our gut feelings just meshed perfectly.

RP: Did both of you have an interest in the arts before getting married or is it something that became your thing as a couple?

SH: I took a few art history courses at the University of Wisconsin–Madison. I had an interest, but seldom went to a museum. I hadn't thought about collecting art. As far as a background, starting young, going to museums, no, that didn't happen for me.

PH: On my side, growing up, my parents didn't take me to museums either. Somehow, however, I did develop an interest in art—I drew, I sketched, I took studio art classes. Before I met Stephen, I lived in England for a year and taught economics at the University of

York. I took a ceramics course and learned how to throw pots. I wasn't very good at it, but I had an opportunity to learn and I enjoyed it. I had no idea that ceramics would come to play such a large part in my life.

RP: *Collecting can have a social component. Is that important for you?*

SH: People collect for different reasons. They like to have their friends over. They like to show them what they have. Groups like to visit other groups. We have always been very private about our collecting and have encouraged few people to visit us. We collected for ourselves. I'll never forget the story about

a prominent collector here in the United States who when he heard that we had an interesting collection called to ask if he and his wife could come to see it. I replied, "Well, we don't really do that. We collect for ourselves and we enjoy it for ourselves." He pressed the

point, "You mean that we can't come over?" I said, "Well, we're just very private people." He replied, "Nobody has ever said that to me before." We've always kept a quiet profile.

PH: But we love having students come to the loft and exposing them to the work we collected. For many

years Steve Keister, who taught a course at Princeton, brought a group of students to our loft.

SH: Steve was a conceptual artist. But the students he brought to the loft weren't necessarily art students. We enjoyed them so much because they asked the most interesting and diverse questions. We were very open to doing that kind of thing. We have also enjoyed great relationships with many of the artists whose work is in our collection. We tried to support publications that would help them gain exposure and contribute to shows that they were having. But we always preferred to remain under the radar, not be ostentatious about it.



Kukuli Velarde's Virgin Bride II, 1998, shares a corner of the Hootkin home with an Anne Kraus vase and a Peter Gourfain sculpture.



Ralph Bacerra, *Blue and Silver Teapot*, 1989.

PH: One of the wonderful aspects of collecting contemporary work for us has been the ability to develop relationships with many of the artists whose work is in our collection—in some cases very deep and lasting friendships. What matters to us is to not only see the work or have an opportunity to talk to the artists, but begin to understand the artists as people, where they were in their career development, how they looked at life, how they interpreted their art as part of their lives.

RP: *How would you describe your collecting philosophy?*

SH: We prefer to collect in depth. Unlike some collectors who buy only one piece by a given artist, we like to follow an artist's development over some period of time acquiring a number of his works. For us, it's like reading several books by the same author. You can read one, but if an author has written several and you read several of them you get a much fuller understanding about his thoughts and ideas. We believe the same is true for a visual artist. If you collect an artist's work over a number of years

you can see how his ideas change and develop. For us this is an ideal approach to collecting.

PH: However, this was not necessarily our approach when we started. As we got more engaged with the work of certain artists we acquired large bodies of their work. This is particularly true for artists such as Michael Lucero, Judy Fox, Daisy Youngblood, Michele Oka Doner, Anne Kraus, Beth Cavener, and Ed Eberle. In some cases the acquisition of multiple works by a certain artist happened over the long time period during which we were collecting. Other times, Stephen would identify a piece by a given artist whose work we may not have followed during a certain period of their career. He would then follow the auction market or have conversations with gallery owners about our desire to add it to our collection. So where we developed a strong engagement with an artist whose early work we missed, we did make a concerted effort to backfill some pieces along the way.

RP: *Clearly for you there is a difference between looking at wonderful art in a museum setting and the art that you have collected and installed in your home. What is the difference for you between the two experiences?*

SH: The home for us is our museum and it is much more personal. In museums, they present wonderful exhibitions and a wonderful array of artwork whether they be sculpture, painting, drawings, or prints. But we have built our own world in our loft, which is more intimate. In a simplified way, intimacy is the difference for me between looking at art in museums and in our home. When I go to the Museum of Modern Art, the Metropolitan or the Chazen

Stephen at home with Prophet, from the series Reclamation (1996), by Michael Lucero.



I couldn't pick one piece because for me the whole is far greater than the individual parts. The whole is just exciting, a wonderful plus. It's impossible to choose.

and look at a show, it's great. Museums have the ability to assemble works from various sources—from collectors, from other museums—and put on a wonderful show of work by a particular artist. But then when I come back to our own living space, I am so happy and feel so invigorated to see again the work that we have. It's a different scale than a museum.

PH: For me, the museum experience is a museum experience. Home is where the heart is.

RP: *I very much feel that your home with the art has become your identity, not only individually but as a couple. Everything is so shared. To know you one must experience your home and the collection it contains. You are both highly successful business professionals. For many people their public identities are based on their professions. Although I've known you for several years, it is interesting to me that we never talk about your business. We talk about your art. I am inclined to conclude that, for you, your profession is merely a way of making a living, but the art collecting is who you really are.*

SH: Some might say it's a split personality. People we are friendly with through business who barely knew that we collected art would come to the loft and be shocked. They couldn't figure out how our business persona matched with the art that they saw here. For them it just didn't mesh. Some people still can't figure it out.

PH: I always joke that in our business careers we were two "suits." We both worked in finance in a very traditional, conservative environment. At the end of the business day we would put our suits aside and enter into a very different world that was in many ways antithetical to the

business careers we had. It really broadened our perspective.

RP: *You have very developed taste in art. Are there things you still want to do in terms of collecting?*

SH: We've slowed down. There are one or two pieces that still entice us. A number of years ago, we learned

that someone in Switzerland owned a piece that we had been looking for for ten years. It was the Jesus figure by Michael Lucero. A dealer in Seattle who knew that we have a major interest in work by this artist called and asked, "Would you have any interest in this particular piece?" When he told me the name of the piece and described it I held my breath. I didn't want to appear too excited. He sent us the image and indeed this was the piece we had been looking for. So by accident, because people knew about our interest in ceramics, we were able to acquire it. But I would say that recently we've slowed down considerably.

PH: I can't think of a specific piece on our wish list right now. Given where we are in life, we are slowing



Stephen and Pamela Hootkin (left) with Michael Lucero (right) at Michael Lucero Installation, an exhibition at the Chazen Museum of Art May 10–August 18, 2013. The Hootkins acquired fifteen of the seventeen figures in the show and presented them to the Chazen.

down. We don't have that same obsessive drive to be out there buying every month that we once had. We still look at what is going on in the field and I would have to say that if we saw something that really bowled us over we'd buy it. We are not canvassing everything quite the way we used to. We are past that, but we try to stay current with what's going on. If there were something that really knocked our socks off we would go after it in a minute.

SH: Our last exciting purchase was Michael Lucero's wooden figures of 1978–79, which we had seen in his studio on our first visit. For many years we wanted one. Then, a year or two ago, I was talking to Michael and I reminded him about it, "All these years we've been trying to buy one of your wooden figures." He jokingly said, "Well, I still have fifteen of them, why don't you buy them all?" I immediately said, "Yes." We bought them sight unseen. That was our last big purchase, and again, it happened by accident. So things like that still happen.

Incidentally, we had the fifteen figures sent directly from the artist's warehouse to the Chazen. The exhibition that was mounted shortly thereafter was only the second time these wonderful figures were shown as a group. We loved the installation so much that we donated all of the figures to the museum.

RP: *Given your long experience with the art world, is there anything that intrigues you and makes you wonder where it's going?*

SH: We have always been very focused in our collecting because from the start we were aware of the enormity and the changing nature of the art world. And it all changes



Akio Takamori, *Man in Love*, 1987.

so quickly and dramatically. By focusing on a narrow field we felt that we could get to know it more than just superficially. This is still true today. Of course, we still read *Art in America*, *Art News*, and the other art journals, and we regularly attend museum exhibitions. But we stick to what we feel comfortable with. I would hesitate to prognosticate about where the gigantic art world is going. It's become very commoditized, the prices have become extraordinary, and it's so much about marketing. I don't think anyone knows where it will end up.

RP: *I have one final question that may be akin to asking who is your favorite child. Does each of you have a particular favorite? If you could only have one piece from the entire collection, which would be it?*

PH: There are a half a dozen things that run through my mind that I really feel strongly about and am attached to. However, I couldn't choose just one piece.

SH: No, I couldn't pick one piece because for me the whole is far greater than the individual parts. The whole is just exciting, a wonderful plus. It's impossible to choose.





THE EXHIBITION

Clay often connotes function and utility—think crockery, teapots and bricks. The thirty-five artists showing over 100 artworks in *The Human Condition: The Stephen and Pamela Hootkin Collection of Contemporary Ceramic Sculpture*, use clay to build heroic figures, mimic riveted steel, and even riff on a classic tea set that's anything but functional. The effects are as different as Judy Fox's unnervingly lifelike figures and Edward Eberle's tiny graphic porcelain vessels. Life and death, horror and humor, growth and decay, take forms as diverse as humanity itself.

ANN AGEE

Her earlier ceramic works, reminiscent of Rococo figurines, have transformed into domestic objects with a Delftware-style joining historical models with provocative imagery.



Ann Agee, *Tulip Vase*, 1994,
porcelain, 42 1/2 x 24 x 24 in.

ROBERT ARNESON

Arneson launched his prolific career with irreverent sculptural ceramics—banal objects formed from clay and often anthropomorphized with body parts—that positioned him as a central figure in California's "Funk" movement.



Robert Arneson, *Doggie Bob*, 1982, ceramic, glaze, and bronze, 36 x 21 x 33 in.

MARY JO BOLE

Bole's sepulchral works poignantly address the theme of human mortality and the struggle between permanence and impermanence.



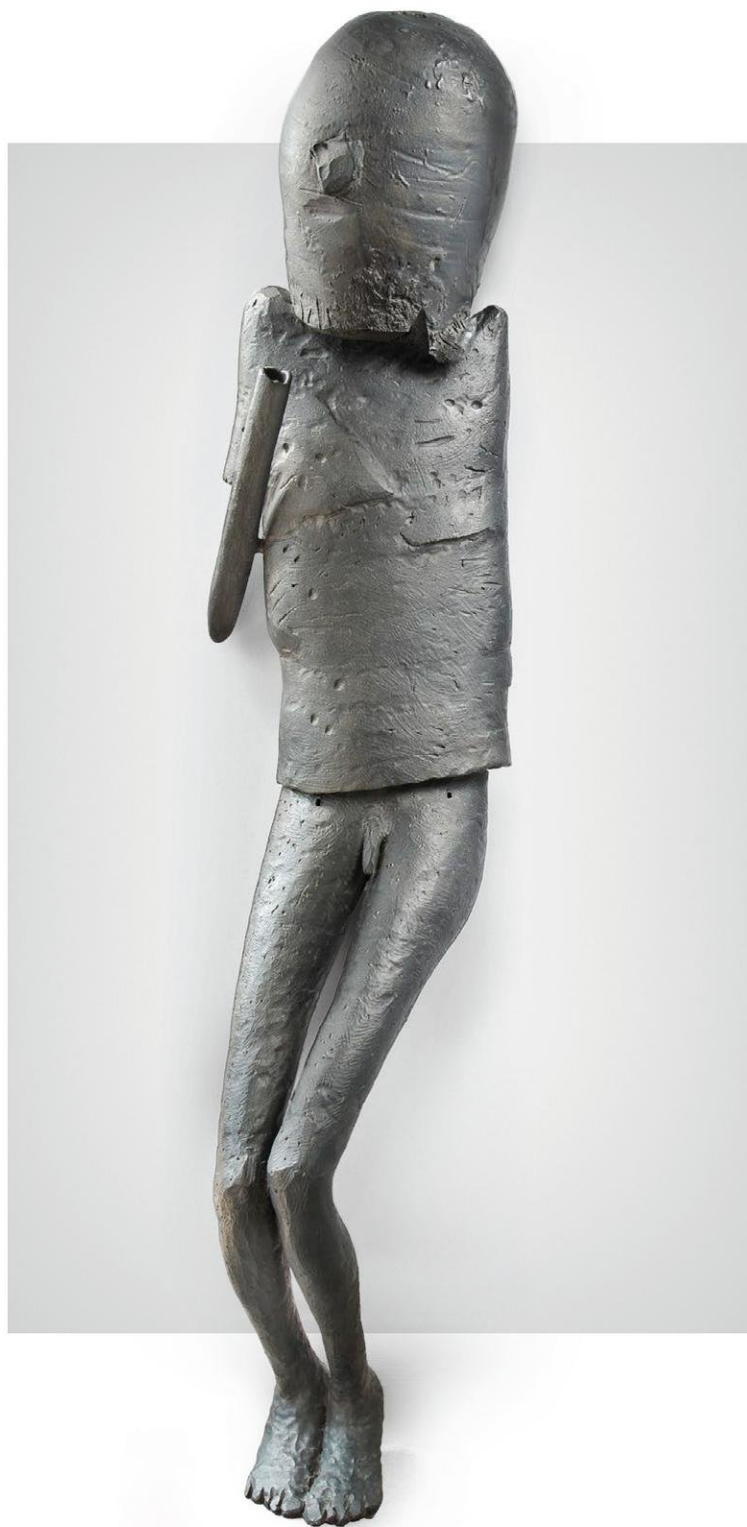
Mary Jo Bole, *Granny's Necklace*, 1997–2000, mosaic, bronze, and wood, 17 x 56 x 41 ½ in.



Robert Arneson, *Joint* (study for *Sarcophagus*), 1984, pastel and oil stick on paper, 73 ½ x 90 in.

ROBERT BRADY

His signature masks and totemic primordial beings possess an archetypal quality that eschews specific markers of origin or identity.



Robert Brady, *Ancestor*, 1981–1982,
ceramic and glaze, 68 x 16 x 17 in.



Robert Brady, *Untitled Mask*,
1982, clay, 25 x 8 x 11 3/4 in.

Robert Brady, *Untitled Mask*, 1988,
stoneware and glaze, 33 x 9 1/2 x 10 3/4 in.

BETH CAVENER

The animals in Cavener's vast ceramic menagerie rearticulate human psychology through animal forms.



Beth Cavener, *Milk and Honey*, 2006, stoneware, white and amber resin, and mahogany base, 15 x 33 x 27 in.



Beth Cavener, *Humiliation by Design*, 2009, stoneware, acrylic paint, steel, cast iron gears, and rope, 82 x 83 x 52 in. (mechanism); 38 x 58 x 21 in. (figure)



Beth Cavener, *L'Amante*, 2012, stoneware and acrylic paint, 45 x 60 x 44 in.



Beth Cavener, *Untitled Hoof Cups*, 2012, black porcelain, 5 x 6 x 3 in. (each)

CYNTHIA CONSENTINO

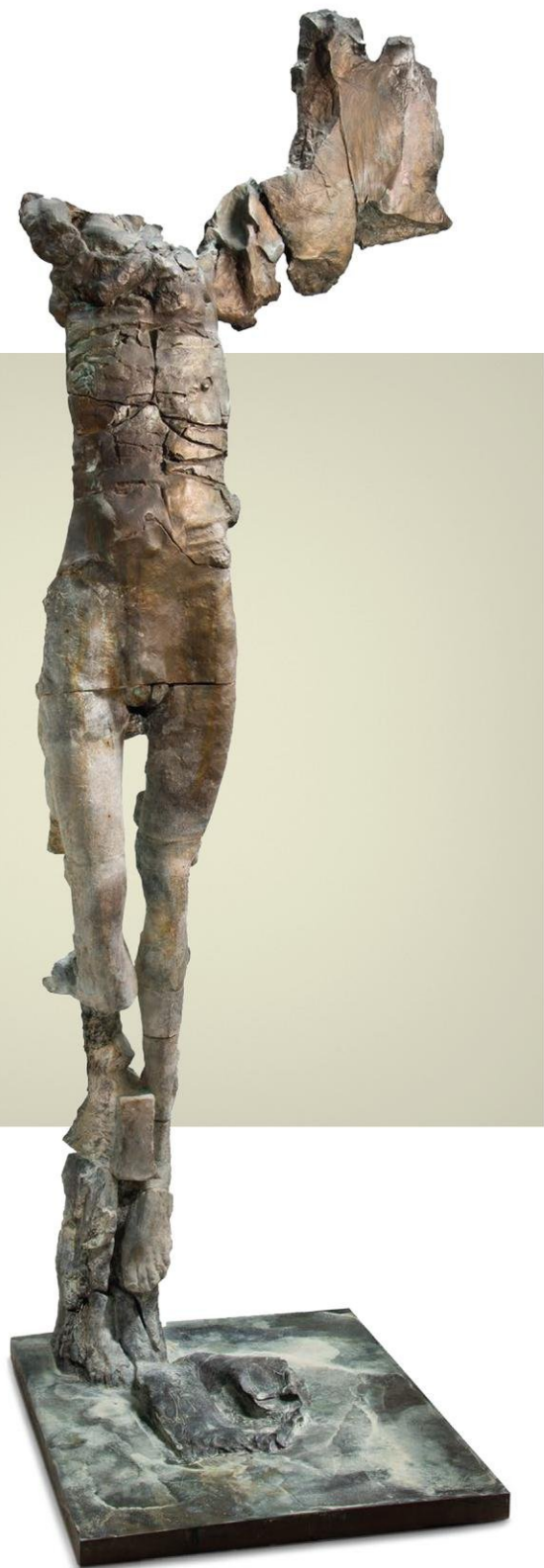
Her sculptures combine the human figure with inanimate objects or animal parts to explore gender issues and larger social and cultural narratives.



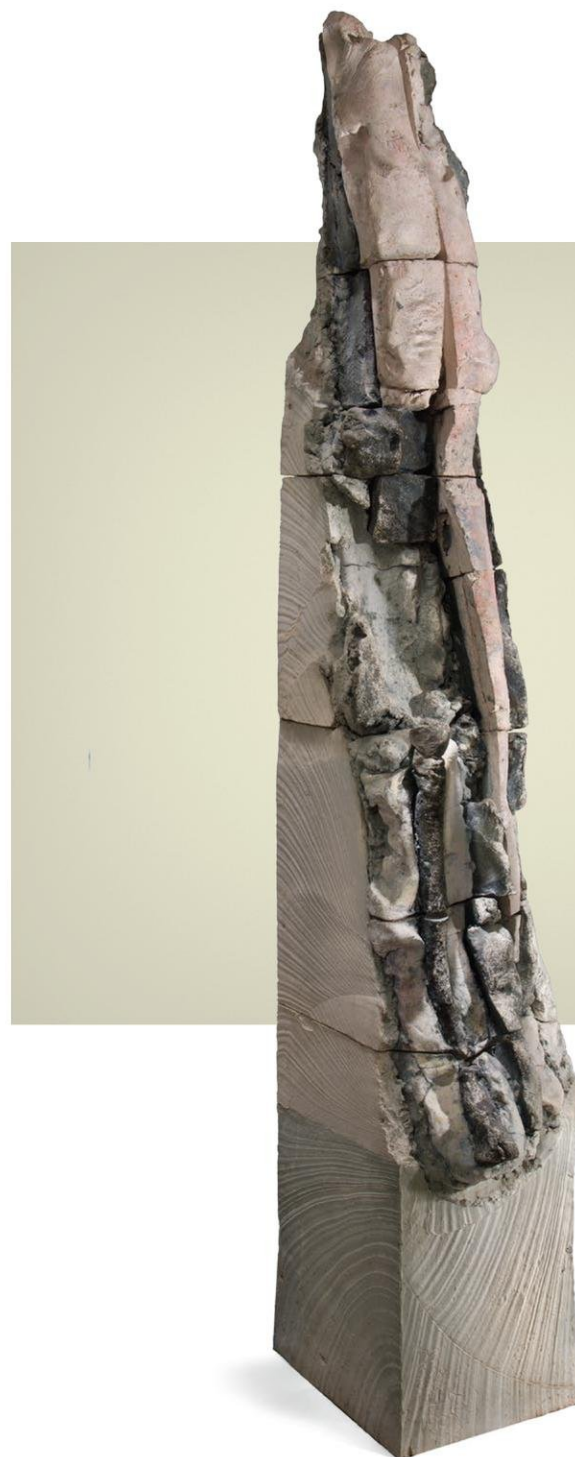
Cynthia Consentino, *Flower Girl*, 2004, coil- and slab-built earthenware, oil paint, and cold wax, 35 1/4 x 18 1/4 x 33 1/2 in.

STEPHEN DE STAEBLER

Religious training and interest in spiritualism is evident in his looming, figurative sculptures that explore the human condition through meditation on the body.



Stephen De Staebler, *Winged Woman Stepping* (Artist's Proof), 1992, bronze 86 1/4 x 28 1/2 x 28 3/8 in.



Stephen De Staebler, *Standing Figure with Quartered Torso*, 1985, porcelain, stoneware, and low-fired clay, 93 x 15 x 23 in.



EDWARD EBERLE

Eberle's highly detailed pots reference various histories and mythologies and beautifully depict human-centered creativity and exchange.



Edward Eberle, *The Wound*, 1991,
porcelain, 12 x 6 1/2 x 6 1/2 in.



Edward Eberle, *Rocketship*, 1990,
porcelain, 20 x 5 3/4 x 5 7/8 in.



Edward Eberle, *Effects of a Man's Journey*, 1991, porcelain, 13 x 7 in. diameter



Edward Eberle, *Place*, 1993, porcelain, 17 x 15 x 15 in.

JUDY FOX

Bringing to her works both craft and theory, Fox's life-sized and lifelike figurative sculptures combine historic with contemporary elements.



Judy Fox, *Atila*, 1996, terra-cotta and casein, 31 1/2 x 21 x 11 in.



Judy Fox, *Jaguar Knight*, 1990, terra-cotta and casein, 19 x 16 x 11 in.



Judy Fox, *Lakshmi*, 1999, terra-cotta and casein, 50 x 26 x 14 in.



Judy Fox, *Saturn's Son*, 1991, terra-cotta and casein, 23 x 14 x 25 in.

Judy Fox, *Rapunzel*, 1998, terra-cotta and casein,
56 x 27 x 17 in.



VIOLA FREY

The towering ceramic figures of men and women, overglazed to heighten their expressiveness, reflect the artist's interest in kitsch.



Viola Frey, *Artist Mind/Studio, Diplych II*, 1989,
oil pastel on paper, 41 x 58 1/2 in.



Viola Frey, *Man and His World*, 1994, ceramic,
85 x 42 x 93 1/2 in.



Viola Frey, *Grandmother Figure*, 1978–1980,
earthenware and glaze, 74 x 24 x 25 in.

MICHAEL FRIMKESS

Frimkess' narrative vessels explore social and political issues through the ceramic form, melding together a traditional throwing style with trenchant social commentary.



Michael Frimkess, *The Marriage of Auntie Susana*,
1977, earthenware, 32 1/8 x 11 1/4 x 11 1/4 in.



Arthur Gonzalez, *Kinfolk*, 1984, clay, wood, and epoxy, 28 1/2 x 22 x 13 3/4 in.

ARTHUR GONZALEZ

These wall-mounted sculptures depict man's struggle with the natural world and explore the "enculturation of beauty."



Arthur Gonzalez, '59 Dodge Custom Royal, 1982, clay, 25 x 39 x 18 in.

PETER GOURFAIN



References to historical and literary narrative punctuate Gourfain's work, but the overarching theme is his interest in the human struggle and mankind's long-enduring story.

Peter Gourfain, *Boat with Four Figures*, 1983, terra-cotta with glaze, 5 $\frac{5}{8}$ x 14 $\frac{1}{4}$ x 8 in.



Peter Gourfain, *Untitled*, 1985, terra-cotta, 23 $\frac{1}{2}$ x 14 in. diameter



Peter Gourfain, *Untitled #2*, from the series *Ohio Pot*, 1980, terra-cotta, white slip, and iron oxide, 40 x 30 in. diameter



Peter Gourfain, *The Artist in New York*, 1990–1991, terra-cotta, 71 x 19 x 17 in.



Peter Gourfain, *Charon*, 1977, tempera on paper, 67 x 51 ¾ in.



Peter Gourfain, *Shattering glass and toppling masonry...* (from *Ulysses* by James Joyce), 1977, tempera on paper, 67 x 51 ¾ in.

JAN HOLCOMB

Dreamy landscapes and cartoonish figures probe the modern conditions of anxiety and alienation.



stoneware and oil paint, 24 x 30 x 18 in.



Jan Holcomb, *Sunny Climb*, 1982, stoneware, stains in engobe, and paint, 32 x 20 x 4 in.



CINDY
KOLODZIEJSKI

Kolodziejski's narrative sculptures map provocative imagery onto ceramic vessels imitative of seventeenth- and eighteenth-century domestic objects.



Jan Holcomb, *The Voyagers*, 1985, stoneware, stains in engobe, and paint, 25 x 30 ½ x 9 ¾ in.

Cindy Kolodziejski, *Star-Crossed Teapot*, 1990, whiteware, 9 x 13 x 7 in.

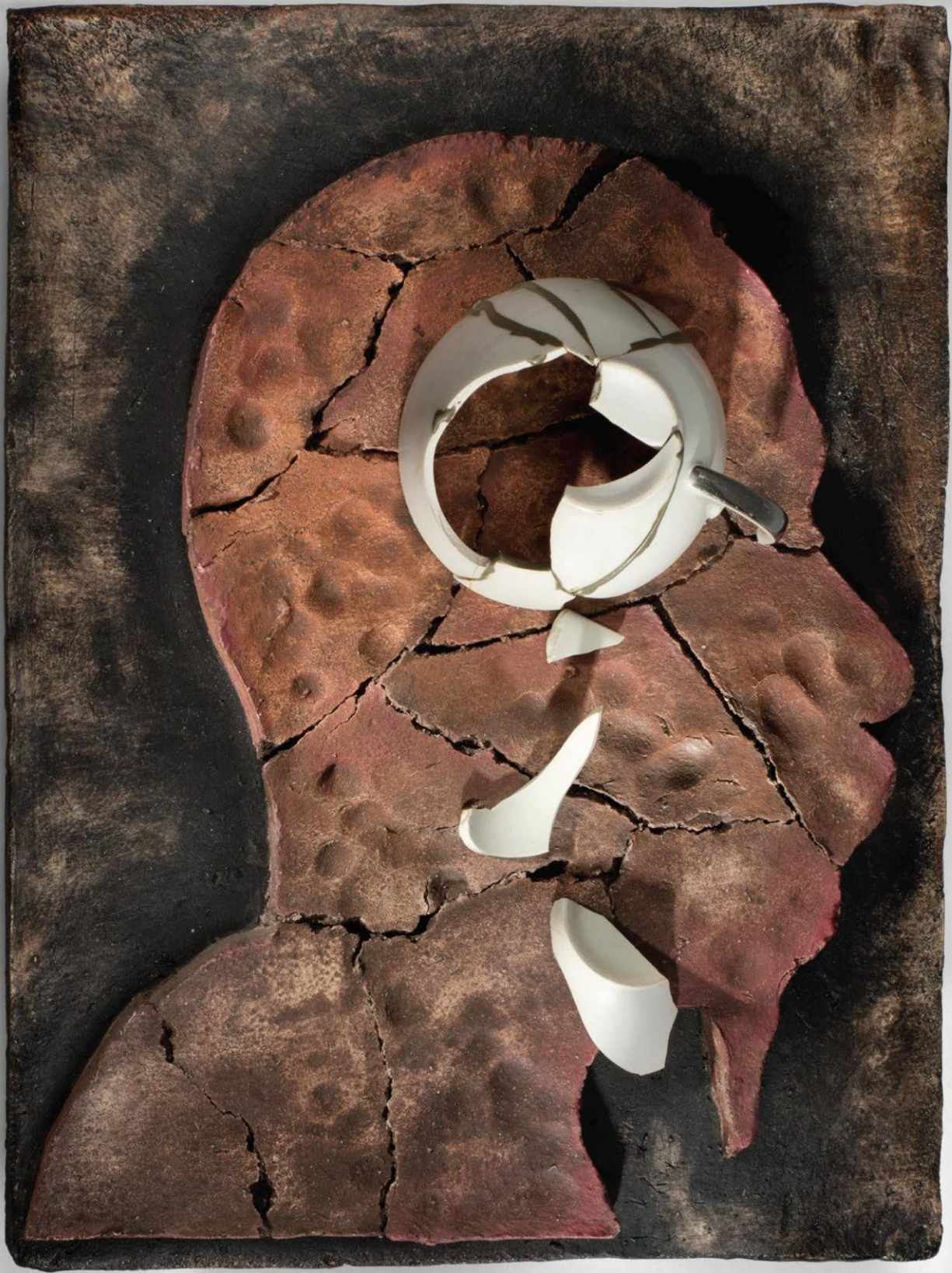
HOWARD KOTTLER

Kottler's work of the 1960s combined unlikely materials such as fur and ceramics, but his decal plates of the 1970s bolstered his reputation as a formidable artist and satirist.



Howard Kottler, *Madonna Ware Set (Flag Pox, Lincoln in Drag or All Men are Created Equal, Sans Libido, Our Lady of the Sunflowers)*, ca. 1968, porcelain plates and fabric pouches, plates: 10 ½ in. diameter; box: 6 ½ x 12 x 12 in.

Howard Kottler, *Cracked Up*, 1977, hand-built earthenware and acrylic, 15 x 11 ¾ x 4 in.



ANNE KRAUS

Kraus uses clay like canvas, painting elaborate narrative scenes drawn from dreams onto her exquisitely rendered functional ceramic objects.



Anne Kraus, *The Dot of Hope Wall Tile*, 1994, whiteware, 22 1/2 x 30 1/2 x 3 in.

Anne Kraus, *The Echo Motel Vase*, 1995, whiteware, 15 1/2 x 8 in. diameter

Anne Kraus, *The Dead Bird Double Vase*, 2000, whiteware, 14 1/2 x 14 1/2 x 8 1/2 in.





Anne Kraus, *The Frontier Vase*, 1986, whiteware, 11 ¼ x 7 ¼ x 5 ¼ in.

Anne Kraus, *The Trust Compote*, 1987, whiteware, 5 ½ x 11 in. diameter



Anne Kraus, *The Faith Teapot*, 1988, whiteware, 7 ½ x 11 ½ x 7 in.

Anne Kraus, *The Image Vase*, 1987, whiteware, 10 ½ x 7 x 4 in.



Anne Kraus, *The Rainbow in the Fountain Teapot*, 1995, whiteware, 17 x 11 ½ x 8 in.

Anne Kraus, *The Night I Won My Award Vase*, 1996, whiteware, 13 ½ x 8 ½ x 6 in.



Anne Kraus, *The Journal*, 1993, whiteware, 9 ½ x 8 in.



MICHAEL LUCERO

Lucero's colorful ceramic works deftly combine painting and sculpture to create hybrid forms that reflect and comment on contemporary society.



Michael Lucero, *Ram Figure*, ca. 1975, earthenware and acrylic, 24 x 6 ¾ x 11 ½ in.



Michael Lucero, *Untitled (Hanging Ram)*, 1976, hand-built white earthenware, glazes, enamel, wire, moss, steel chain, and jur, 29 x 26 x 18 in.



Michael Lucero, *Untitled (Devil)*, 1977, hand-built white earthenware with glazes and wire armature, 70 x 24 x 20 in.



Michael Lucero, *Untitled (Jesus Figure)*, 1977, clay, wire, stains, and underglazes, 84 x 20 x 11 ½ in.



Michael Lucero, *Cabbage's Revenge*, 1978, ceramic, wire, and hair, 73 x 27 ½ x 13 in.





Michael Lucero Interlude 1978-79
Installation at the Chazen Museum of Art, May 10–August 18, 2013.



Michael Lucero, *Untitled (The Lizard Slayer)*, 1980, hand-built porcelain, wire, and birch wood, 100 x 52 x 24 in.



Michael Lucero, *Untitled (Snow-Capped Mountains)*, 1982, hand-built white earthenware, glazes, metal rod, and wire, 95 x 42 x 35 in.



Michael Lucero, *Untitled (Stacked Heads)*, 1983, hand-built white earthenware, glazes, metal armature, and wood, 96 x 9 x 9 in.

Michael Lucero, *Daydreamer with Rock*, 1985, hand-built white earthenware and glazes, 34 x 21 x 26 in.

Michael Lucero, *Hercules Beelle*, 1986, hand-built white earthenware, glazes, steel stand, and glass, 46 x 26 x 12 in.





Michael Lucero, *Big Heart (Deer)*, 1989, hand-built white earthenware and glazes, 27 x 30 x 13 ½ in.

Michael Lucero, *Man Balancing a Vessel with Eye*, from the series *Pre-Columbus*, 1992, clay with glazes, 22 x 11 x 9 in.

Michael Lucero, *Man with Ohr Hat* from the series *Pre-Columbus*, 1991, clay with glazes, 18 ½ x 9 ½ x 8 in.



Michael Lucero, *Yellow Sky Totem*, from the series *New World*, 1993,
wheel-thrown and hand-built white earthenware, glazes, and steel rod,
107 x 60 x 27 in.



Michael Lucero, *Soul Catcher*, from the series *New World*, 1994, wheel-thrown white earthenware, glazes, and welded steel, 100 x 79 x 12 in.



Michael Lucero, *Treasure*, from the series *Reclamation*, 1995, clay, glazes, and glass box, 15 x 8 1/2 x 5 1/2 in.



Michael Lucero, *Conquistador*, from the series *Reclamation*, 1995, wheel-thrown white earthenware, glazes, and cement, 42 x 20 x 10 in.



Michael Lucero, *Sea Horse*, 2005,
ceramic, wool, and acrylic yarn, 54 x 21 x 13 in.

MELISSA
MCGILL

McGill's life-sized cast porcelain sculptures explore the concept of negative space and seek to give material form to the invisible.



Melissa McGill, *Untitled*, 2002, porcelain, 53 x 16 x 30 in.

JUDY MOONELIS

These incised sculptural pieces represent a heightened emotional state and reflect the conflict between inner and outer realities.



Judy Moonelis, *Untitled (Artpark)*, 1983, ceramic, 41 x 35 x 24 in.



Judy Moonelis, *Sisters*, 1984, ceramic and glaze, 32 x 32 x 28 in.



Judy Moonelis, *Torsos*, 1992, ceramic and steel, 10 x 76 x 6 in.

Judy Moonelis, *New Couple*, 1986, ceramic, 34 x 34 x 25 in.



RICHARD NOTKIN

Notkin reinterprets the Chinese Yixing teapot form to question nuclear-energy programs and American foreign policy decisions.



Richard Notkin, *Heart Teapot: Hostage III*, from the series *Yixing*, 1990, stoneware, 6 $\frac{1}{8}$ x 10 $\frac{1}{2}$ x 6 $\frac{3}{8}$ in.

Richard Notkin, *Military Intelligence I*, from the series *Yixing*, 1989, stoneware, 6 x 10 x 6 $\frac{1}{2}$ in.

Richard Notkin, *Ellipsoidal Brain Teapot, Nuclear Winter*, from the series *Yixing*, 1993, stoneware, 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in.

Richard Notkin, *Nuclear Nuts Teapot*, from the series *Yixing*, 1991, stoneware, 5 $\frac{1}{4}$ x 5 $\frac{1}{2}$ x 3 $\frac{1}{2}$ in.



JUSTIN NOVAK

Rather than pristine sculptural beauties, Novak's series of *Disfigurines* are bruised, lacerated, or shown biting away at their own flesh, suggesting physical toil as a metaphor for psychological harm.



Justin Novak, *Thomas*, 2000, raku-fired ceramic and glaze, 13 x 14 x 10 in.



Justin Novak, *Disfigurine #19*, 1999, raku-fired ceramic, 14 1/2 x 5 7/8 x 9 1/4 in.



Justin Novak, *Disfigurine (Competition)*, 2000, ceramic and glaze, 15 x 12 x 12 in.



Justin Novak, *Disfigurine #6*, 1997, raku-fired ceramic and glaze, 8 ½ x 8 x 7 ½ in.

Justin Novak, *Provider*, 1996, ceramic and glaze, 15 x 7 x 7 in.

MICHELE OKA DONER

Oka Doner's work has continuously explored the human figure and simultaneously been driven by a lifelong interest in—and observation of—the natural world.





Michele Oka Doner, *Soul Catchers*, 1970–1979, clay, 2–10 in. each (10 units)

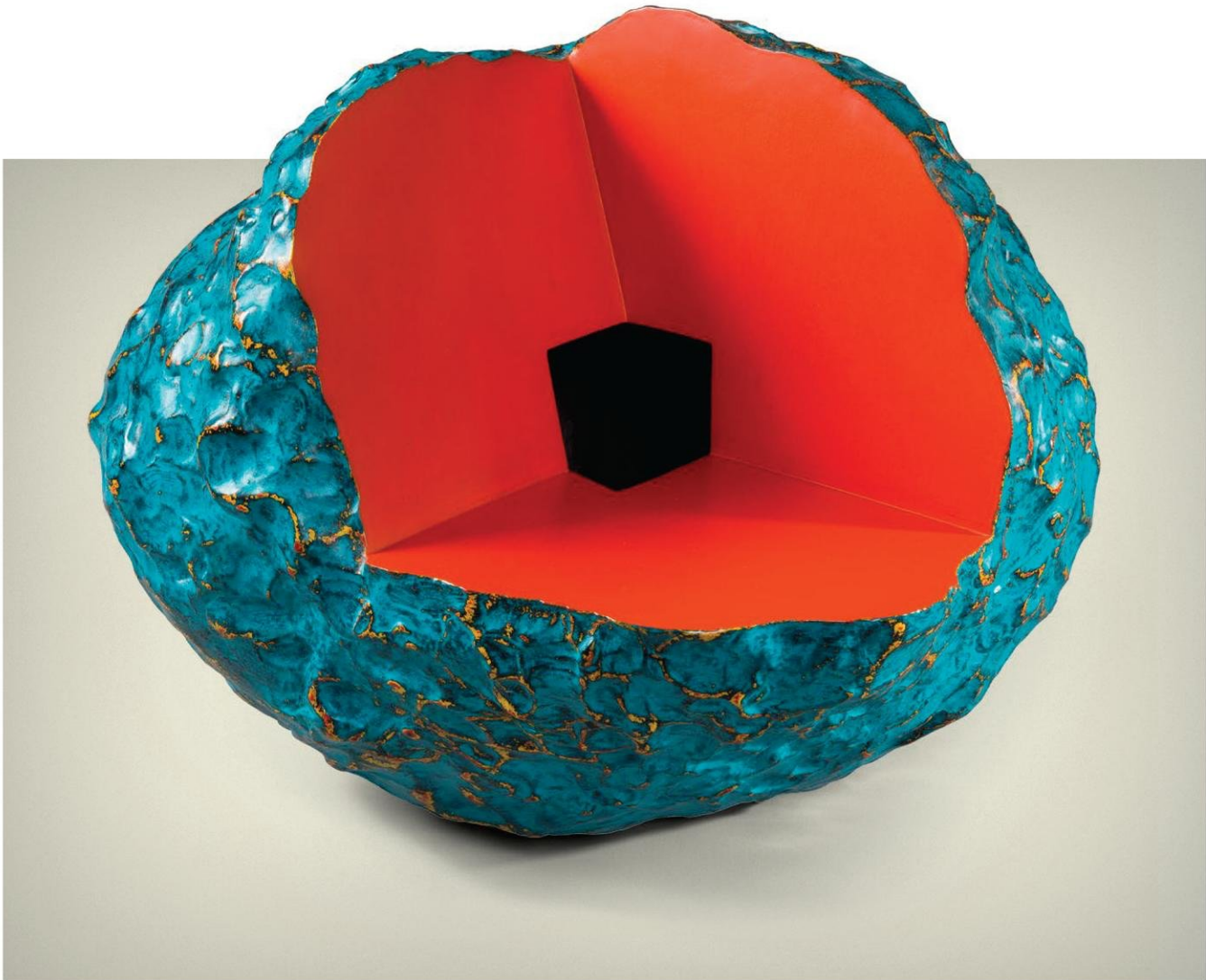


Michele Oka Doner, *Tattooed Doll II* (Artist's Proof), 1968–2007, porcelain, glaze, and iron oxide, 14 ½ x 10 ½ x 13 in.; *Large Seated Doll*, ca. 1971, ceramic, 14 x 8 ½ x 3 ½ in.

Michele Oka Doner, *Figure with Mouth*, 1985, porcelain, 21 ¼ x 7 x 3 ⅞ in.; *Two Torsos*, ca. 1976–1979, high-fired clay and iron glaze, 12 ¼ x 5 in.; 14 ½ x 5 ½ in.; *Four Stiffs*, ca. 1976–1979, high-fired clay and iron glaze, 28 ½ in.; 24 ¾ in.; 26 ¼ in.; 7 ½ in.

KENNETH PRICE

The vibrant geode-like sculptures of the 1980s and 90s featured sections cut from the center to reveal a smooth surface of luminous color.



Kenneth Price, *The Void That's There or Perhaps Isn't There*, 1988, ceramic and acrylic, 12 x 15 x 13 in.

JOHN ROLOFF

Roloff's training in both geology and ceramics culminated in his series *Night Ship/The Frozen Sea*, a decade-long meditation on the ship form, a metaphor for discovery and exploration.



John Roloff, *Land Monitor Elevated*,
1980, clay, 5 x 48 x 7 in.

John Roloff, *Untitled no. 79*,
1979, clay, 8 x 50 x 6 in.



John Roloff, *Night Ship/Mined Hull/The Frozen Sea*, 1985, ceramic, fused silica,
oxides, plexiglass, and wood case, 18 x 57 x 10 in. (in enclosure)

ADRIAN SAXE

Playfully uniting popular and elite elements of culture, Saxe's sculptures combine mass-produced objects with historical forms such as nineteenth-century Worcester and Coalport porcelains from England.

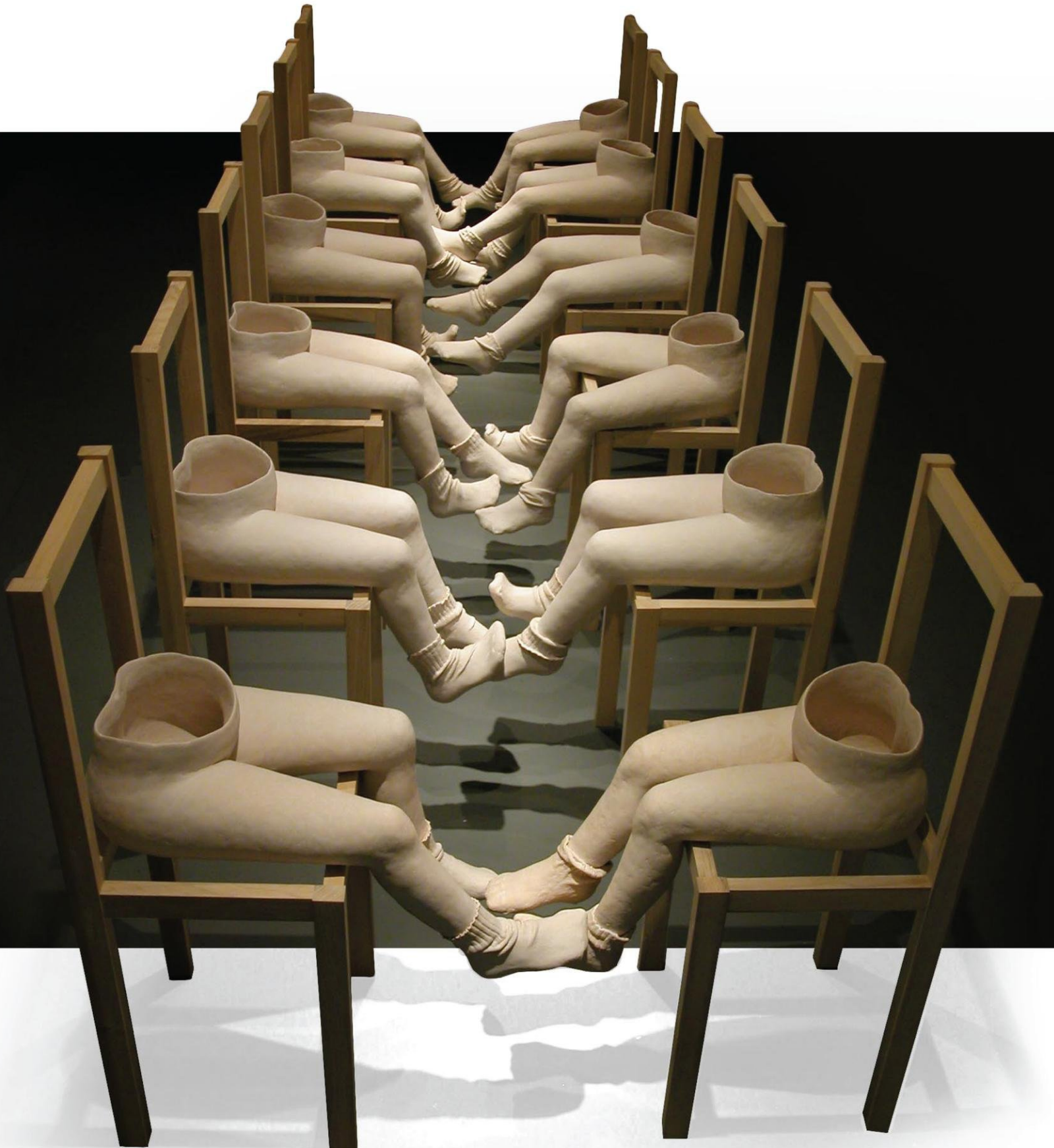


Adrian Saxe, *Untitled (Black Antelope Jar)*, 1984–1985, stoneware and porcelain, 23 ½ x 13 x 11 in.

Elise Siegel, *Twenty-four Feet*, 2004, ceramic, aqua resin, paint, fabric, and wood, 33 x 12 ½ x 23 in. (approximate, each of twelve chairs).

ELISE SIEGEL

The absent parts of these eerie ceramic figures are as suggestive and provocative as the playfully rendered lower halves.



CHARLES SIMONDS

Simonds' largely site-specific work has been a continuous meditation on the idea of dwellings.



Charles Simonds, *Growing Towers*, 1983, unfired clay, 18 x 24 x 24 in.



LEE STOLIAR

Stoliar's high-relief, terra-cotta sculptures packed into deep black boxes exceed the limits of traditional reliefs by adding sensuous shape, volume, and emotion.



Lee Stoliar, *Completer*, 1988, waxed terra-cotta and wood, 9 1/4 x 21 x 6 in.

Akio Takamori, *Sleeping Woman in Pink and Blue Dress*, 2013, stoneware and underglazes, 11 x 37 x 32 in.



AKIO TAKAMORI

Takamori's figurative work explores the intersections between Eastern and Western aesthetics. His recent sculptural work is as sensual and infused with human emotion as his early signature erotic vessels.



KUKULI VELARDE

Traditionally seen as *cántaros de muerte* (vessels of death), the rounded figures are re-imagined by the artist as transformative vessels imbued with life.



Kukuli Velarde, *Virgin Bride II*, from the series *Isichapuitu*, 1998, ceramic, 22 x 20 x 14 in.



Kukuli Velarde, *Yo Amamantando Amores*, from the series *Isichapuitu*, 1998, ceramic and gold leaf, 22 x 16 x 11 in.



Kukuli Velarde, *Vergüenza (Shame)*, from the series *Isichapuitu*, 1999, ceramic and stains, 20 1/2 x 16 x 14 in.



Kukuli Velarde, *Amores que Matan (Loves that Kill)*, 1993, clay and engobe, 20 x 14 x 9 in.



Kukuli Velarde, *Sta Chingada: The Perfect Little Woman*,
from the series *Cadavers*, 2006, oil on steel, 74 1/4 x 48 x 3 in.

PATTI WARASHINA

Drawing from historical precedents such as Han Dynasty court figures, Warashina's figural sculptures use humor and satire to address contemporary concerns.



Patti Warashina, *Who Said I Couldn't Fly*, 1979, porcelain, 21 ¼ x 25 ½ x 25 ½ in.

WILLIAM
WYMAN

Often marked with crayon or pastel, Wyman's constructed shelters probe themes of spirituality and space.



William Wyman, *Temple no. 15*, 1977, whiteware clay, 22 x 29 x 29 in.

DAISY YOUNGBLOOD

Youngblood's fragile animal sculptures are often depicted limbless with unglazed clay skins.



Daisy Youngblood, *Tied Goat*, 1983,
low-fired clay and wood, 6 x 31 1/2 x 20 in.

Daisy Youngblood, *Romana*, 1987,
low-fired clay, 21 1/4 x 8 x 9 in.



Daisy Youngblood, *Brahmin Bull*, 1987,
low-fired clay and wood, 15 x 24 x 12 in.

ARNIE ZIMMERMAN

Zimmerman is primarily known for his totemic clay sculptures whose immense physicality demands from viewers an equally physical response.





ARTISTS' BIOGRAPHIES

BIBLIOGRAPHIES AND REFERENCES

BY CHRISTY WAHL

Agee, Ann

American; (b. 1959, Philadelphia, PA; lives in Brooklyn, NY)

1986 MFA Yale University School of Art, New Haven, CT

1981 BFA The Cooper Union School of Art, New York, NY

Recognized early in her professional career as an innovative ceramicist and artist, the two-time National Endowment for the Arts Fellowship recipient (1989, 1992) has continued to receive accolades including The Louis Comfort Tiffany Foundation Award in 1997 and a John Simon Guggenheim Memorial Fellowship in 2011. Ann Agee's residency at the John Michael Kohler Arts Center's Arts/Industry program at the Kohler Co. factory in Kohler, Wisconsin (1991), as well as her experience at a ceramics factory in Guanajuato, Mexico, as part of a National Endowment for the Arts–Mexico exchange fellowship in 1993, furthered the artist's interest in factory processes and mold castings. Over the course of her artistic career, Agee's figurative ceramic works, reminiscent of delicate yet playful Rococo figurines, have transformed into domestic objects that adopt a Delftware-style and mesh together historical models with contemporary and often bawdy imagery.



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ANN AGEE WORKS IN THE EXHIBITION

Tulip Vase

Arneson, Robert

American; (b. 1930, Benicia, CA; d. 1992, Benicia, CA)

1958 MFA Mills College, Oakland, CA

1954 BA California College of Arts and Crafts, Oakland, CA

1949–1951 College of Marin, Kentfield, CA

Arneson began his influential tenure at the University of California, Davis in 1962 as a professor of sculpture after completing his MFA at Mills College where he studied under Tony Prieto. Informed by Expressionist and neo-Dada artistic tendencies, Arneson launched his prolific career with irreverent sculptural ceramics—banal objects formed from clay and often anthropomorphized with body parts—that positioned him as a central figure in California's "Funk" movement. The rejection of traditionally constructed functional objects in favor of ordinary items turned confrontational was a central tenet of the Funk art movement. Arneson's work grew more reflective marked by a period of self-portraits in the 1970s before taking on a political tenor in the 1980s most notably with his *Ground Zero* series that included ten sculptures and ten drawings portending nuclear warfare.



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Bole, Mary Jo

American; (b. 1956, Cleveland, OH; lives in Columbus, OH)

1982 MFA New York College of Ceramics, Alfred University, Alfred, NY

1979 BFA University of Michigan, Ann Arbor, MI



A six-time recipient of the Ohio Arts Council Individual Fellowship Grant, Mary Jo Bole has exhibited her work in the United States, Russia, Lithuania, the Netherlands, and Germany. Bole has also held numerous artist residencies. Her work at the Belden Brick Factory in Ohio, the Dedouch Monument Plaque Company in Illinois, and KVO Industries in California helped to strengthen Bole's techniques aiding her facility in various media such as enamel, leaded glass, bronze, and steel, traditional memorial materials used by the artist in her funerary-based sculptural works. Influenced by both Victorian-era heirlooms and the industrial landscape of Cleveland, Ohio, where the artist grew up, Bole's sepulchral works poignantly address the theme of human mortality and the struggle between permanence and impermanence. Bole's recent work includes a number of site-specific installations and five artists' book editions created at the Knust Press in the Netherlands.

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Brady, Robert

American; (b. 1946, Reno, NV; lives in Benicia, CA)

1975 MFA University of California, Davis, CA

1969 BFA California College of Arts and Crafts, San Francisco, CA

Brady began his career as a potter influenced by pre-Columbian art, which he first encountered as an undergraduate during a summer program in Mexico. Brady completed his MFA under the direction of Robert Arneson, William Wiley, and Roy De Forest. In the 1970s, Brady established himself as an important figurative ceramicist in the pioneering art scene of the San Francisco Bay Area. Much of Brady's work features a directness of form. His signature masks and totemic primordial beings possess an archetypal quality that eschews specific markers of origin or identity. In the mid-1980s, Brady turned to wood as a sculptural material with which to build stalky and elongated figurative totems that were difficult to execute in clay. Brady has been on the faculty of the California State University at Sacramento since 1975 and was the subject of the touring show *Robert Brady: Sculpture 1989–2005* organized by the Palo Alto Art Center in 2006.



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White, Cheryl. "Robert Brady: Masked Gods." *American Craft* (December/January 1989–90): 30–37.

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White, Cheryl. "Robert Brady: Masked Gods." *American Craft* (December/January 1989–90): 30–37.

Untitled Mask (1982)

Lippard, Lucy R. "Give and Takeout: Toward a Cross-Cultural Consciousness." In *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, edited by Marcia Manhart and Tom Manhart, 203–227. Tulsa: The Philbrook Museum of Art, 1987.

Nos, Gnosis. "Stay with Your Numbers: A Story about Robert Brady." *American Ceramics* 4, no. 2 (1985): 20–21.

ALSO INCLUDED IN EXHIBITION

Untitled Mask (1988)

Cavener, Beth

(previously Beth Cavener Stichter)

American; (b. 1972, Pasadena, CA; lives in Helena, MT)

2002 MFA The Ohio State University, Columbus, OH

1995 BA (sculpture) Haverford College, Haverford, PA



Beth Cavener's life-size ceramic animals are beautifully sculpted allegories of the human condition. The animals in Cavener's vast ceramic menagerie rearticulate human psychology through animal forms. Sculptural works presented in the 2006 Garth Clark Gallery show *A Modest Proposal* are based on individual accounts that the artist collected and merged with her own experiences. The resulting animal figures portray various human natures materialized in animal form. Cavener's interest in vertebrate animals such as rabbits and goats was a continuation of an early series of ceramic insects. Influenced by her father, a microbiologist, Cavener spent the first twenty-one years of her life studying life sciences. During her undergraduate education at Haverford College in Pennsylvania, and inspired by her sculptor mother, Cavener spent a year in Florence at the Cecil Academy of Arts studying sculpture. Shortly thereafter, the artist apprenticed with Alan LeQuire at the Appalachian Center for Crafts in Smithville, Tennessee, where she learned about the bronze cast process and mold making. Cavener spent the next year building her portfolio before earning an MFA in ceramics from Ohio State University in Columbus. Her many awards include a Virginia A. Groot Foundation Award (2005), a Jean Griffith Fellowship (2006), and an Artist Trust Individual Art Fellowship (2009).

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Milosch, Jane, and Susanne Frantz. *From the Ground Up: Renwick Craft Invitational 2007*. Washington, DC: Smithsonian American Art Museum, 2007.

Stichter, Beth Cavener. "New Beginnings." In *Raku Firing: Advanced Techniques*, edited by Bill Jones, 33–44. Westerville: American Ceramic Society, 2009.

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Untitled Hoof Cups

Consentino, Cynthia

American; (b. 1962, Lawrence, MA; lives in Northampton, MA)

1997 MFA (ceramics) University of Massachusetts, Amherst, MA

1986 BFA (sculpture) The Cooper Union College of Arts and Sciences, New York, NY

Cynthia Consentino's sculptures combine the human figure with inanimate objects or animal parts to explore gender issues and larger social and cultural narratives. The fantastical ceramic works reflect contemporary culture and collective experience, and reference common tales and visual metaphors. Consentino has received numerous awards including the Blanche E. Colman Award (1999, 2004), the Massachusetts Cultural Council Professional Development Award (2001), and the American Craft Council Artist Award (2002). She has also been an artist-in-resident at the John Michael Kohler Arts Center's Arts/Industry program at the Kohler Co. factory in Kohler, Wisconsin (1998), the Oregon College of Arts and Crafts in Portland, Oregon (2000), the La Napoule Art Foundation in Mandelieu-la Napoule, France (2003), and the Shigaraki Ceramic Cultural Park in Shigaraki, Japan (2003). Completed in 2005, Consentino's first public art commission, *The Women's Room*, was created for the John Michael Kohler Arts Center and features over 2000 relief and painted tiles in one of the six artist-designed washrooms at the center. In 2009 the artist participated in the International Symposium of Modern Art in Carei, Romania, and she continues to teach in Holyoke, Massachusetts, and lecture across the country.



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De Staebler, Stephen

American; (b. 1933, St. Louis, MO; d. 2011 Berkeley, CA)

1961 MA (art) University of California, Berkeley, CA

1959 (general secondary teaching credential) University of California, Berkeley, CA

1954 AB (religion) Princeton University, Princeton, NJ

1951 Black Mountain College, NC. Studied with Ben Shahn.



During the 1960s and 1970s, Stephen De Staebler worked primarily with ceramics. In the 1980s, the artist turned to bronze and worked at the San Francisco Bay Area's Artworks Foundry alongside artists Paula Slater and Peter Voulkos. Whether working with clay or bronze, the human figure was central to De Staebler's haunting sculptural works. De Staebler's religious training and interest in spiritualism is evident in his looming sculptures that are built out of mounds of clay. Occasionally exhibiting the peeling or splitting surface tension of their material, De Staebler's work explores the human condition through meditation on the body. Since De Staebler's death in 2011, two major solo exhibitions, *Matter + Spirit: The Sculpture of Stephen De Staebler* at the M.H. de Young Museum in San Francisco (2012) and *Stephen De Staebler: The Sculptor, The Man* at the Udinotti Museum of Figurative Art in Scottsdale, Arizona (2013), were mounted in his honor.

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Prescott, Theodore L., ed.
A Broken Beauty. Grand Rapids: Eerdmans, 2005.

Wood, Eve. "Northern California Ceramics: Profiles of Six Artists, Stephen De Staebler." *American Ceramics* 14, no. 4 (2004): 18–19.

SELECTED BIBLIOGRAPHY OF STEPHEN DE STAEBLER WORKS IN THE EXHIBITION

Standing Figure with Quartered Torso

Kuspit, Donald. *Stephen De Staebler: The Figure*. San Francisco: Chronicle Books, 1987.

ALSO INCLUDED IN EXHIBITION

Winged Woman Stepping

Eberle, Edward

American; (b. 1944, Tarentum, PA; lives in Pittsburgh, PA)

1972 MFA New York State College of Ceramics, Alfred University, Alfred, NY

1967 BS Edinboro State College, Edinboro, PA



Best known for this signature style of intricate black terra sigillata drawings on white porcelain, Edward Eberle's ceramics evidence his skill as a potter and as a draftsman. Following his graduate work, Eberle taught ceramics for several years at the Philadelphia College of Art and in 1975 he returned to Pittsburgh after accepting a faculty position at Carnegie Mellon University. Realizing that he could not satisfactorily teach and make art at the same time, Eberle left his post in 1985 and set up a studio to work full-time as an artist. A three-time individual fellowship recipient from the Pennsylvania Council for the Arts (1986, 1989, 1993) and a National Endowment for the Arts winner in 1987, Eberle's highly detailed pots reference various histories and mythologies and beautifully depict human-centered creativity and exchange.

SELECTED REFERENCES:

Eberle, Edward S. "Resume."
Edward S. Eberle. Accessed
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[http://edeberle.com/pages/
Writing/resume.html](http://edeberle.com/pages/Writing/resume.html)

Mathieu, Paul. *Sex Pots: Eroticism
in Ceramics*. New Brunswick:
Rutgers University Press, 2003.

Odom, Michael. "Edward
Eberle: In the Realm of Myth."
American Craft 52, no. 2
(April/May 1992): 36–39.

EDWARD EBERLE WORKS IN THE EXHIBITION

Rocketship

Effects of a Man's Journey

The Wound

Place

Fox, Judy

American; (b. 1957, Elizabeth, NJ; lives in New York, NY)

1979 L'École Nationale Supérieure Des Beaux-Arts, Paris, France

1985 Center For Conservation and Technical Studies, Harvard: Fellowship in Objects Conservation

1978 BA Yale University, New Haven, CT

1984 Museum of Cultural History, UCLA, CA: Fellowship in Ethnographic Conservation

1976 Skowhegan School of Painting and Sculpture, Skowhegan, ME

1983 MA Institute of Fine Arts, New York University, New York, NY

1974 Rhode Island School of Design, Providence, RI

Judy Fox's life-sized and life-like figurative sculptures combine historical modes of sculptural figuration with contemporary elements. Fox has degrees in art history and conservation, along with her fine art credentials, bringing to her works both craft and theory. She is a 2006 recipient of a John Simon Guggenheim Memorial Fellowship and she has received awards from the National Academy of Design, NYC (2004), The American Academy of Arts and Letters (2002), the Anonymous Was a Woman Foundation (1999), and the National Endowment for the Arts (1988, 1994).



SELECTED REFERENCES:

Arning, Bill. "Judy Fox's Strange Beings." *American Ceramics* 13, no. 3 (Spring 2000): 22–27.

"Judy Fox, Biography." *PPOW Gallery*. Accessed February 6, 2014. <http://www.ppowgallery.com/artist/judy-fox/biography>

Schwartz, Judith S. *Confrontational Ceramics*. Philadelphia: University of Pennsylvania Press, 2008.

SELECTED BIBLIOGRAPHY OF JUDY FOX WORKS IN THE EXHIBITION

Attila

Arning, Bill. "Judy Fox's Strange Beings." *American Ceramics* 13, no. 3 (Spring 2000): 22–27.

Morgenthal, Deborah, and Suzanne J. Tourtellott, eds. *The Penland Book of Ceramics: Master Classes in Ceramic Techniques*. New York: Lark Books, 2003.

Tourtellott, Suzanne J., ed. *The Figure in Clay: Contemporary Sculpting Techniques by Master Artists*. New York: Lark Books, 2005.

Jaguar Knight

Arning, Bill. "Judy Fox's Strange Beings." *American Ceramics* 13, no. 3 (Spring 2000): 22–27.

Rapunzel

Del Vecchio, Mark. *Postmodern Ceramics*. New York: Thames & Hudson, 2001.

Wally, Barbara, ed. *Judy Fox. Skulpturen/Sculpture 1990–2005*. Salzburg: International Summer Academy of Fine Arts Salzburg; Galerie Thaddaeus Ropac Salzburg-Paris, 2005.

Lakshmi

Diehl, Carol. "Judy Fox: Figures in Limbo." *Art in America* (November 2000): 140–143.

Wally, Barbara, ed. *Judy Fox. Skulpturen/Sculpture 1990–2005*. Salzburg: International Summer Academy of Fine Arts Salzburg; Galerie Thaddaeus Ropac Salzburg-Paris, 2005.

Shull, Jodie A. "The World of Judy Fox: Power in Paradox." *Sculpture Review* 59, no. 3 (Fall 2010): 12–17.

ALSO INCLUDED IN EXHIBITION

Saturn's Son

Frey, Viola

American; (b. 1933, Lodi, CA; d. 2004, Oakland, CA)

1958 Graduate Studies, Tulane University, New Orleans, LA

1956 BFA California College of Arts and Crafts, Oakland, CA

1952–1953 Stockton Delta College, Stockton, CA



The painter and ceramicist Viola Frey is best known for her oversized and brightly colored figures of men and women. At Tulane she worked with notable artists Mark Rothko and George Rickey. By the mid-1960s, Frey relocated to Oakland, California, where she began her long tenure as an art professor and later the chair of the ceramics program at the California College of Arts and Crafts. Frey was twice awarded a National Endowment for the Arts Fellowship (1978, 1986) and in 2000 an honorary doctorate from her alma mater, referred to now as the California College of the Arts (CAA). By the 1980s Frey's sculptural works—decorated urns, bowls, and plates—took on a sense of monumentality. The towering ceramic figures, overglazed to heighten their expressiveness, reflect the artist's interest in kitsch, but also demonstrate her technical aptitude for clay and her carefree sensibility.

SELECTED REFERENCES:

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Manhart, Marcia, and Tom Manhart, eds. *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*. Tulsa: The Philbrook Museum, 1987.

Wood, Eve. "Northern California Ceramics: Profiles of Six Artists, Viola Frey." *American Ceramics* 14, no. 4 (2004): 20–21.

SELECTED BIBLIOGRAPHY OF VIOLA FREY WORKS IN THE EXHIBITION

Grandmother Figure

Ashton, Dore. "Perceiving the Clay Figure." *American Craft* 41, no. 2 (April/May 1981): 24–31.

Clark, Garth, and Suzanne Foley. *A Fire for Ceramics: Contemporary Art from the Daniel Jacobs and Derek Mason Collection*. Richmond: Hand Workshop Art Center, 1999.

Friedrich, Maria, and Daniel Jacobs. *A Passionate Vision: Contemporary Ceramics from the Daniel Jacobs Collection*. Lincoln: DeCordova Museum, 1984.

Perreault, John. "Crafts Is Art: Notes on Crafts, On Art, On Criticism." In *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, edited by Marcia Manhart and Tom Manhart, 188–201. Tulsa: The Philbrook Museum of Art, 1987.

ALSO INCLUDED IN EXHIBITION

Artist Mind/Studio Diptych II

Man and his World

Frimkess, Michael

American; (b. 1937, Los Angeles, CA; lives in Venice, CA)

Studied with Peter Voulkos and William Green at the Otis College of Art and Design, Los Angeles, CA

Michael Frimkess was one of the youngest artists ever to study with ceramics master Peter Voulkos at the Otis Art Institute, now the Otis College of Art and Design in Los Angeles, California. Influenced by the practical training he received at a ceramic factory in Southern Italy in the mid-1950s and by the ancient ceramics he studied at the Metropolitan Museum of Art, Frimkess' main focus throughout his career has been the vessel. Frimkess infuses historical forms such as Chinese ginger jars and Greek vases with contemporary subject matter. Since the 1970s, Frimkess has struggled with multiple sclerosis and often collaborates with his wife, Magdalena Suarez Frimkess, a Venezuelan painter and sculptor who inventively paints the vessels that her husband has thrown and fired. Michael and Magdalena's narrative vessels, which they began making together in the mid-1960s, explore social and political issues through the ceramic form melding together a traditional throwing style with trenchant social commentary. Michael Frimkess' work is represented in major museum collections including the Museum of Arts and Design, New York; Smithsonian American Art Museum, Washington, DC; Ruth Chandler Williamson Gallery, Scripps College, Claremont, California; Arizona State University Art Museum, Tempe, Arizona; and the Los Angeles County Museum of Art.



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Karlstrom, Paul. "Oral History Interview with Michael and Magdalena Frimkess, 2001 March 8-April 17." Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, Archives of American Art, Smithsonian Institution, Washington, DC.

Ostermann, Mathias. *The Ceramic Narrative*. Philadelphia: University of Pennsylvania Press, 2006.

SELECTED BIBLIOGRAPHY OF MICHAEL FRIMKESS WORKS IN THE EXHIBITION

The Marriage of Auntie Susana

Burstein, Joanne. "The Frimkesses." *American Ceramics* 1, no. 4 (Fall 1982): 56–57.

Clark, Garth. *American Potters: The Work of Twenty Modern Masters*. New York: Watson Guphill Publications, 1981.

Levin, Elaine. *The History of American Ceramics, 1607 to the Present*. New York: Harry N. Abrams, 1988.

Peterson, Susan. "A Matter of Influence." *Ceramics: Art and Perception* no. 37 (1999): 55–58.

Gonzalez, Arthur

American; (b. 1954, Sacramento, CA; lives in Alameda, CA)

1981 MFA University of California, Davis, CA

1979 MA California State University, Sacramento, CA

1977 BA California State University, Sacramento, CA

Arthur Gonzalez began his artistic career as a photorealist painter at the American River College in Sacramento before transferring two years later to California State University, Sacramento where he completed his BA in figurative painting in 1977. Following his MA in painting, also at CSUS, Gonzalez went on to receive an MFA in sculpture from the University of California, Davis under the direction of Robert Arneson and Manuel Neri. Gonzalez's works focus on the torso, rather than on the full figure, and are hung against walls to emphasize their pictorial quality. Influenced by strands of mysticism and traditional fairy tales, Gonzalez's multi-dimensional sculptures depict man's struggle with the natural world and explore the enculturation of beauty, which the artist examines via the application of whiteface and make-up on many of his floating figures. A four-time recipient of the National Endowment for the Arts Fellowship (1982, 1984, 1986, 1990), Gonzalez has also received a California Arts Council Fellowship (1994), and two Virginia Groot Foundation Awards (1992, 1997). Beginning in 1981 as Junior Artist-in-Residence at the University of Georgia, Gonzalez has continuously pursued opportunities to further his craft participating in residences at the Penland School of Crafts, Penland, North Carolina (2001); the University of Akron, Myers School of Art in Akron, Ohio (2002); the Tainan National University of the Arts in Taiwan (2006); and the Pilchuck Glass Studio in Seattle (2007). Since 1991, Gonzalez has taught at the California College of the Arts in Oakland, California.



SELECTED REFERENCES:

Adkins, Gretchen. "A Pilgrim's Progress on the Treadmill of 20th-Century Life: The Lessons of Arthur Gonzalez's Sculpture." *American Ceramics* 10, no. 4 (1993): 44–49.

Gonzalez, Arthur. "Resume." *Arthur Gonzalez*. Accessed September 10, 2013. <http://www.arthurgonzalez.com/html/resume.htm>

Wood, Eve. "Northern California Ceramics: Profiles of Six Artists, Arthur Gonzalez." *American Ceramics* 14, no. 4 (2004): 22–23.

Zimmer, William. "Arthur Gonzalez: Of Melodramas, Movie Stars, and Modern Times." *American Ceramics* 4, no. 1 (1985): 38–43.

SELECTED BIBLIOGRAPHY OF ARTHUR GONZALEZ WORKS IN THE EXHIBITION

'59 Dodge Custom Royal

Contemporary Clay Sculpture:

Selections from the Daniel

Jacobs Collection. Huntington:

The Heckscher Museum, 1983.

McTwigan, Michael. "A Passionate

Vision: The Collector Daniel

Jacobs," *American Ceramics*

3, no. 2 (1984): 28–29.

ALSO INCLUDED IN EXHIBITION

Kinfolk

Gourfain, Peter

American; (b. 1934, Chicago, IL; lives in Brooklyn, NY)

1956 BFA (painting) School of the Art Institute of Chicago, Chicago, IL



In college, Peter Gourfain's work centered primarily on figurative painting. He moved to New York in 1961 and after taking sculptor Gary Kuehn's design and sculpture classes at the School of Visual Arts in 1969, Gourfain turned his attention to sculpture. The interest in figuration reemerged in Gourfain's works beginning in the 1970s after a brief period of experimentation with abstraction and minimalism. In the early 1970s Gourfain began exhibiting his large-scale sculptural works and in 1975 received a Guggenheim Memorial Fellowship in sculpture. Several grants and art commissions followed including two bronzes for the New York City Department of Cultural Affairs (1990), a bronze stele for the National Park Service in Lowell, Massachusetts (1992), and the installation of 24 bronze reliefs at New York City's Cathedral of St. John the Divine (1997). Gourfain's frequent references to historical and literary figures and narratives can be seen in his bronzes, terracottas, and woodcut and linoleum prints. Since 1993, the addition of American Sign Language into his prints and ceramic pieces has become a signature of Gourfain's works, however, the overarching theme that permeates throughout Gourfain's art is the interest in the human struggle and mankind's long-enduring story.

SELECTED REFERENCES:

Gourfain, Peter. *Peter Gourfain: Roundabout and Other Works*. [Exhibition] March 13-May 11, 1987, The Brooklyn Museum. Brooklyn: The Brooklyn Museum, 1987.

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

SELECTED BIBLIOGRAPHY OF PETER GOURFAIN WORKS IN THE EXHIBITION

Charon

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

Shattering glass and toppling masonry. . . (from Ulysses by James Joyce)

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

Untitled #2, from the series Ohio Pot

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

Boat with Four Figures

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

Untitled

Gourfain, Peter. *Peter Gourfain: Roundabout and Other Works*. [Exhibition] March 13-May 11, 1987, The Brooklyn Museum. Brooklyn: The Brooklyn Museum, 1987.

The Artist in New York

Panczenko, Russell. *Peter Gourfain: Clay, Wood, Bronze, and Works on Paper*. Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 2002.

Holcomb, Jan

American; (b. 1945, Washington, DC; lives in Lincoln, RI)

1977 MA (ceramics) California State University, Sacramento, CA

1974 BFA (ceramics/painting) University of Michigan, Ann Arbor, MI

1968 BA (history) University of Michigan, Ann Arbor, MI



The two-time National Endowment for the Arts Fellowship recipient (1979, 1988) Jan Holcomb, creates Surrealist-inspired ceramic sculptures that combine dreamy landscapes and cartoonish figures to probe the modern conditions of anxiety and alienation. Drawing from such diverse sources as geologic imagery and the decalcomania paintings by the German-born artist Max Ernst (1891–1976), Holcomb's textured and uncanny sceneries provide the narrative context for his large-headed figures to inhabit. Discussing his work, Holcomb says: "My need for visual expression has always revolved around the figure, more specifically, the face.*" Holcomb's attention to the face and figure stems from his graduate training at California State University, Sacramento, which represented a figurative current parallel to the object-based "Funk" works that originated from Robert Arneson and others at the University of California, Davis. Holcomb is currently a Senior Critic in the Ceramics Department of the Rhode Island School of Design in Providence, Rhode Island, where he has taught since 1978. Holcomb's most recent body of work involves digital collages based on geologic images and maps.

SELECTED REFERENCES:

*Holcomb, Jan. "Jan Holcomb: Portfolio." *American Craft* 42, no. 4 (August/September 1982)

Holcomb, Jan. "Jan Holcomb's CV." *Rhode Island School of Design*. Accessed March 6, 2014. http://www.risd.edu/uploadedFiles/RISD_edu/Academics/Departments/Ceramics/Faculty/Profiles/Jan%20Holcomb%20resume.pdf

Porges, Maria F. "Children of an Anxious Age." *American Ceramics* 6, no. 4 (Summer 1988): 20–25.

SELECTED BIBLIOGRAPHY OF JAN HOLCOMB WORKS IN THE EXHIBITION

Sunny Climb

Holcomb, Jan. "Jan Holcomb: Portfolio." *American Craft* 42, no. 4 (August /September 1982)

Porges, Maria F. "Children of an Anxious Age." *American Ceramics* 6, no. 4 (Summer 1988): 20–25.

The Voyagers

Clark, Garth. *American Ceramics: 1876 to the Present*. New York: Abbeville Press, 1987.

ALSO INCLUDED IN EXHIBITION

Probing

Kolodziejski, Cindy

American; (b. 1962, Augsburg, Germany; lives in Venice, CA)

1999 MFA California State University, Long Beach, CA

1986 BFA Otis College of Art and Design, Los Angeles, CA



As an undergraduate student of Ralph Bacerra at the Otis College of Art and Design in Los Angeles, California, Cindy Kolodziejski absorbed Bacerra's interest in patterns and adapted his detailed way of working. Bacerra's influence can be seen in Kolodziejski's narrative sculptures produced in the 1990s, which mapped provocative imagery onto ceramic vessels imitative of seventeenth and eighteenth-century domestic objects. Works created following the completion of her MFA at California State University, Long Beach, where she worked with Tony Marsh, indicate a shift away from fantasy-based teapots and vases toward a more scientific approach and aesthetic. Kolodziejski's labor-intensive objects of the early 2000s drew inspiration from cell studies and vegetative forms. The ceramic pieces, which boasted colored layers and a variety of slips and stains, often included clamps and rods to heighten the laboratory equipment feel of the sculptural pieces. Kolodziejski's most recent work is thematically centered on water. Inspired in part by ukiyo-e (floating world) woodblock prints and underwater creatures, the work features portraits and narratives meticulously painted onto ceramic forms. Kolodziejski is a Virginia A. Groot Foundation Award winner (2003) and the recipient of a J. Paul Getty Trust for the Visual Arts Individual Artist Grant (2003), Durfee Foundation Grant (2004), and City of Los Angeles Individual Artist Fellowship (2005).

SELECTED REFERENCES:

Lauria, Jo. "Pluperfect: The Painted Narrative Vessels of Cindy Kolodziejski." *Ceramics: Art and Perception* no. 19 (1995): 56–60.

Seckler, Judy. "Cindy Kolodziejski's: Water World." *Ceramics: Art and Perception* no. 79 (2010): 93–96.

"Southern California Ceramics: Cindy Kolodziejski." *American Ceramics* 14 (2002): 42–43.

CINDY KOLODZIEJSKI WORKS IN THE EXHIBITION

Star-Crossed Teapot

Kottler, Howard

American; (b. 1930, Cleveland, OH; d. 1989, Seattle, WA)

1964 PhD (ceramics) The Ohio State University, Columbus, OH

1957 MFA Cranbrook Academy of Art, Bloomfield, MI

1956 MA (ceramics) The Ohio State University, Columbus, OH

1952 BA The Ohio State University, Columbus, OH



Originally intending to pursue a degree in optometry at Ohio State, Howard Kottler switched his major to ceramic art after one class in clay. He completed an MA in ceramics in 1956 writing his thesis on Renaissance apothecary jars. A scholarship from the Cranbrook Academy of Art enabled Kottler to pursue an MFA degree. While at Cranbrook, Kottler studied under Maija Grotell and in 1958 Kottler received a Fulbright grant to Helsinki, Finland, to study with Kyllikki Salmenharra at the Arabia Ceramics factory. After receiving his PhD in ceramics at Ohio State, Kottler began teaching at the University of Washington in 1964 where his students included Michael Lucero and Anne Currier. During the 1960s, Kottler's work combined unlikely materials such as fur and ceramics, but his decal plates of the 1970s bolstered Kottler's reputation as a formidable artist and satirist. For his serial production of plates, Kottler applied glazes and decals of iconic images like the Virgin Mary or Grant Wood's *American Gothic* onto store-bought porcelain dinnerware. A variety of self-portraits followed in the 1980s that appropriated Art Deco designs and cubist motifs to explore issues of identity in a postmodern context.

SELECTED REFERENCES:

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Failing, Patricia. "Howard Kottler: Conceptualist and Purveyor of Psychosexual Allusions." *American Craft* (December/January 1987–88): 22–29.

Schwartz, Judith S. "Howard Kottler: An Irresistibly Irreverent Iconoclast." *Ceramics: Art and Perception* no. 22 (1995): 23–28.

SELECTED BIBLIOGRAPHY OF HOWARD KOTTLER WORKS IN THE EXHIBITION

Madonna Ware Set

Halper, Vicki. *Look Alikes: The Decal Plates of Howard Kottler*. Tacoma: Tacoma Art Museum, 2004.

Cracked Up

Harrington, LaMar. *Ceramics in the Pacific Northwest: A History*. Seattle: University of Washington Press, 1979.

Kraus, Anne

American; (b. 1956, Short Hills, NJ; d. 2003, Boulder, CO)

1984 BFA New York State College of Ceramics, Alfred University, Alfred, NY

1982 Greenwich House Pottery, New York, NY

1978 BA (painting) University of Pennsylvania, Philadelphia, PA



Anne Kraus' exquisitely rendered functional ceramic vases, teapots, cups and saucers feature painted vignettes and psychological portraits taken from the artist's dream journal, the primary source of inspiration for her narrative vessels. Reminiscent of Meissen and Sèvres porcelains, Kraus uses clay like canvas, painting elaborate narrative scenes accompanied by printed text or poetic phrases onto her ceramic objects. Originally trained as a painter at the University of Pennsylvania in Philadelphia, Kraus later attended classes at the Greenwich House Pottery in New York City, prompting her to return to school to earn a BFA in ceramics at the New York State College of Ceramics at Alfred University. Shortly thereafter, Kraus established her home studio *Shining Leaf Pottery* in New Jersey and in 1988 she was presented with the New Jersey State Council of the Arts Award. Kraus later moved to Boulder, Colorado and in 2003 the artist died at just forty-seven years of age. Anne Kraus' work is included in the collections of the Los Angeles County Museum of Art; Houston Museum of Fine Art; the Newark Museum; Carnegie Museum; Everson Museum of Art; the International Ceramic Museum, Shigaraki, Japan; and the Victoria and Albert Museum in London.

SELECTED REFERENCES:

Chayat, Sherry. "There's Comfort in Tea: A Tea Party with Anne Kraus is a Journey Fraught with Peril, Tinged with Hope." *American Ceramics* 6, no. 2 (1987): 24–29.

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Luecking, Stephen. "Stories Seldom Told." *American Ceramics* 10, no. 1 (Spring 1992): 38–44.

SELECTED BIBLIOGRAPHY OF ANNE KRAUS WORKS IN THE EXHIBITION

The Frontier Vase

Clark, Garth. *Anne Kraus: A Survey*, February 3 – March 7, 1998. New York: Garth Clark Gallery, 1998.

Chayat, Sherry. "There's Comfort in Tea: A Tea Party with Anne Kraus is a Journey Fraught with Peril, Tinged with Hope." *American Ceramics* 6, no. 2 (1987): 24–29.

ALSO INCLUDED IN EXHIBITION

The Image Vase

The Trust Compote

The Faith Teapot

The Journal

The Dot of Hope Wall Tile

The Echo Motel Vase

The Rainbow in the Fountain Teapot

The Night I Won My Award Vase

The Dead Bird Double Vase

Lucero, Michael

American; (b. 1953, Tracy, CA; lives in Chattanooga, TN)

1978 MFA University of Washington, Seattle, WA

1975 BA Humboldt State University, Arcata, CA

Michael Lucero's colorful ceramic works deftly combine painting and sculpture to create hybrid forms that reflect and comment on contemporary society. Originally enrolled at Humboldt State University as a painter, Lucero experimented with a variety of mediums including printmaking, sculpture, and ceramics. During his graduate studies at the University of Washington, where he studied with Howard Kottler and Patti Warashina, Lucero began building hanging figures covered with hundreds of ceramic shards. In 1978, the artist settled in New York City and without access to a kiln, began crafting his series of wooden hanging figures using found materials. Lucero's interest in reviving discarded objects is a thread that runs through many of his sculptural series, notably *Reclamation*, *Pre-Columbus*, and the *New World* series. A mélange of sources have influenced Lucero's oeuvre. Childhood memories of visits to New Mexico took shape in Lucero's *Earth Images* and in his *Dreamer* series of the mid-1980s. Lucero's works synthesize elements of Native American, pre-Columbian, African, and European cultures. Lucero is a three-time recipient of the National Endowment for the Arts Fellowship (1979, 1981, 1984) and was awarded a Marie Jones Fellowship, (1983) and a Creative Artists Public Service Program Fellowship (1980). Additionally, he received the Young American Award from the Museum of Contemporary Craft Council (1978) and scholarship from the Ford Foundation (1977–1978). Lucero's work is in numerous public and private collections including the Boston Museum of Fine Arts; the Metropolitan Museum of Art; the Mint Museum, Charlotte, North Carolina; the Renwick Gallery, Smithsonian American Art Museum, Washington, DC, and others.



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Garcia, Edith, and Robert Silberman. *Contemporary Monsters*. Minneapolis: Northern Clay Center, 2009.

Leach, Mark Richard. *Michael Lucero: Sculpture 1976–1995*. New York: Hudson Hills Press, 1996.

Schwartz, Judith S. "Howard Kottler: An Irresistibly Irreverent Iconoclast." *Ceramics: Art and Perception* no. 22 (1995): 23–28.

SELECTED BIBLIOGRAPHY OF MICHAEL LUCERO WORKS IN THE EXHIBITION

Untitled (Hanging Ram)
Glueck, Grace. "Puns and Allusions in Just Plain Clay." *The New York Times*, November 8, 1996.

Ratcliff, Carter. "Chimeras of Clay." *Art in America* 85, no. 6 (June 1997): 92–97.

Untitled (Jesus Figure)
Harrington, La Mar. *Ceramics in the Pacific Northwest: A History*. Seattle: University of Washington, 1979.

Untitled (The Lizard Slayer)
Friedrich, Maria, and Daniel Jacobs. *A Passionate Vision: Contemporary Ceramics from the Daniel Jacobs Collection*. Lincoln: DeCordova Museum, 1984.

Untitled (Snow-Capped Mountains)
Ratcliff, Carter. "Chimeras of Clay." *Art in America* 85, no. 6 (June 1997): 92–97.

Daydreamer with Rock
"Banking on Art: Through its Controversial Art Acquisition Program." *American Craft* 48, no. 1 (February–March 1988): 48–53.

Hercules Beetle
Shannon, Mark. "Michael Lucero: The Unnatural Science of Dreams." *American Ceramics* 5, no. 2 (1986): 28–33.

Big Heart (Deer)
Explorations: The Aesthetic of Excess: American Craft Museum, February 9–April 8, 1990. Exh. cat. New York: American Craft Museum, 1990.

Levy, Estelle. "Michael Lucero: Hearts of Clay." *Ceramics Monthly* 38, no. 3 (March 1990): 35–36.

Man with Ohr Hat, from the series *Pre-Columbus*
Leach, Mark Richard. *Michael Lucero: Sculpture 1976–1995*. New York: Hudson Hills Press, 1996.

Man Balancing a Vessel with Eye, from the series *Pre-Columbus*
Leach, Mark Richard. *Michael Lucero: Sculpture 1976–1995*. New York: Hudson Hills Press, 1996.

Yellow Sky Totem, from the series *New World*
Leach, Mark Richard. *Michael Lucero: Sculpture 1976–1995*. New York: Hudson Hills Press, 1996.

Conquistador, from the series *Reclamation*
Ratcliff, Carter. "Chimeras of Clay." *Art in America* 85, no. 6, (June 1997): 92–97.

Soul Catcher, from the series *New World*
Von Ziegesar, Peter. "Review: Michael Lucero, David Beitzel Gallery, New York, NY." *American Ceramics* 11, no. 3 (1994): 55.

OTHER LUCERO WORK INCLUDED IN EXHIBITION

Ram Figure

Cabbage's Revenge

Untitled (Stacked Heads)

Sea Horse

Treasure, from the series *Reclamation*

McGill, Melissa

American; (b. 1969, Quonset Point, RI; lives in Beacon, NY)

1991 BFA (sculpture with honors) Rhode Island School of Design, Providence, RI

Melissa McGill's life-sized cast porcelain sculptures and blown glass droplets explore the concept of negative space and seek to give material form to the invisible. McGill's freestanding porcelain sculptures represent the space inside of an object. She began creating these biomorphic forms in 1995 after experimenting with casting the insides of figurines that she found at flea markets. Residencies at the John Michael Kohler Arts Center's Arts/Industry program at the Kohler Co. factory in Kohler, Wisconsin (2002, 2004), helped the artist perfect her casting process and interdisciplinary praxis of combining sculpture and drawing. In addition to a Sylvie Leslie Young Herman Scholarship (1990) and an Ox-Bow Fellowship through the Art Institute of Chicago (1990), McGill has held artist residencies at the *Fundación Valparaíso* (The Valparaíso Foundation), Almería, Spain (2003) and the WheatonArts Glass Studio, Wheaton Village, New Jersey (2004). McGill's exploration of space through ceramic sculpture has recently evolved into a public art project called "Constellation," a large-scale sculptural installation that illuminates an abandoned island between the shores of the Hudson River.



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Artner, Alan G. "Melissa McGill [Skeston Gabrielle Gallery Review]." *Chicago Tribune*, March 3, 2006. http://articles.chicagotribune.com/2006-03-03/entertainment/0603030187_1_sculpture-pieces-negative-spaces

Heartney, Eleanor. "Melissa McGill at CRG." *Art in America*, September 1, 1999.

"Melissa McGill." *CRG Gallery*. Accessed September 4, 2013. <http://crggallery.com/artists/melissa-mcgill/bio/>

Mitchell, Claire. "Inside Job." *NYLON Magazine*, April 1, 2003.

MELISSA MCGILL WORKS IN THE EXHIBITION

Untitled

Moonelis, Judy

American; (b. 1953, Jackson Heights, NY; lives in New York City, NY)

1978 MFA New York State College of Ceramics, Alfred University, NY

1975 BFA Tyler School of Art, Temple University, Philadelphia, PA



Judy Moonelis is best known for her large ceramic heads that measure nearly three feet in height. Reminiscent of Easter Island monoliths, Moonelis' incised sculptural pieces represent a heightened emotional state and reflect the conflict between inner and outer reality. Moonelis' ceramic sculptures take the head as a primary subject matter and are often marked with a herringbone pattern, a motif borrowed from the Dogon people of Mali who used this pattern to visually represent the universe thought to be an alternation of opposites. Moonelis adapts this notion of opposites with sculptural heads that are two-sided or with figural pieces that open up to expose the figure's interior life. Moonelis studied under Rudolf Staffel at the Tyler School of Art at Temple University in Philadelphia and then earned an MFA in ceramics from the New York State College of Ceramics at Alfred University. Following her graduate program, Moonelis taught for one year at Rockford College in Rockford, Illinois, before permanently returning to New York. Moonelis has twice received a National Endowment for the Arts Fellowship (1980, 1986) as well as a New York Foundation for the Arts Fellowship (1985, 1989). She was awarded first place by the Virginia A. Groot Foundation (1991) and a fellowship by the Adolph and Esther Gottlieb Foundation (1994).

SELECTED REFERENCES:

Manhart, Marcia, and Tom Manhart, eds. *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*. Tulsa: The Philbrook Museum, 1987.

Moonelis, Judy. "As if Looking into a Mirror." *Studio Potter* 16, no. 1 (December 1987): 12-13.

Moonelis, Judy. "Resume." *Judy Moonelis*. Accessed September 12, 2013. <http://www.judymoonelis.com/resume.html>

Nos, Gnosis. "Crossing the Boundaries of Intimacy." *American Ceramics* 5, no. 2 (1986): [18]-27.

SELECTED BIBLIOGRAPHY OF JUDY MOONELIS WORKS IN THE EXHIBITION

Sisters

McCreedy, Karen. *Twenty Artists: Contemporary American Ceramics*. Newport Beach, CA: Newport Harbor Art Museum, 1985.

Friedrich, Maria, and Daniel Jacobs. *A Passionate Vision: Contemporary Ceramics from the Daniel Jacobs Collection*. Lincoln: DeCordova Museum, 1984.

New Couple

Diversity in Contemporary Ceramics: 32nd Annual Contemporary American Art Exhibition: November 20-January 1, 1987, Ralph Wilson Gallery, Lehigh University, Bethlehem, Pennsylvania. Bethlehem: The Gallery, 1987.

ALSO INCLUDED IN EXHIBITION

Untitled (Artpark)

Torsos

Notkin, Richard

American (b. 1948, Chicago, IL; lives in Helena, MT)

1973 MFA University of California, Davis, CA

1970 BFA Kansas City Art Institute, Kansas City, MO



Richard Notkin is best known for his Yixing-inspired teapots that reinterpret the traditional Chinese redware form. He questions nuclear-energy programs and American foreign policy decisions by modelling delicate skulls, dice, and tiny nuclear explosions onto his ceramic pieces. Notkin grew up in Chicago where his father worked as an immigration lawyer representing Chinese clients. Notkin's father routinely received gifts of scrolls, carvings, and ceramics, which were displayed in the family home. The Yixing-inspired teapots and Notkin's ceramic sculptures have been exhibited internationally and are in numerous collections including the Metropolitan Museum of Art, the Smithsonian Institution, the Los Angeles County Museum of Art, the Victoria and Albert Museum, and Japan's Shigaraki Ceramic Cultural Park. Among his awards, Notkin has received three fellowships from the National Endowment for the Arts (1979, 1981, 1988), as well as fellowships from the John Simon Guggenheim Memorial Foundation (1990), The Louis Comfort Tiffany Foundation (1991), and the Jerry Metcalf Foundation (1999, 2006). Notkin is a full-time studio artist who lives and works in Helena, Montana, and has conducted over 250 workshops throughout the world.

SELECTED REFERENCES:

Cooper, Emmanuel. *Ten Thousand Years of Pottery*. Philadelphia: University of Pennsylvania Press, 2000.

"Distinguished Craft Artists: Richard Notkin." *James Renwick Alliance*. Accessed March 25, 2014. <http://www.jra.org/resources/Notkin.htm>

Perryman, Jane. *Smoke Firing: Contemporary Artists and Approaches*. London: A & C Black; Philadelphia: University of Pennsylvania Press, 2008.

RICHARD NOTKIN WORKS IN THE EXHIBITION

Military Intelligence I,
from the series *Yixing*

Heart Teapot: Hostage III,
from the series *Yixing*

Nuclear Nuts Teapot,
from the series *Yixing*

Ellipsoidal Brain Teapot,
Nuclear Winter, from
the series *Yixing*

Novak, Justin

(American; b. 1962, Kansas City, MO; lives in Vancouver, BC)

1996 MFA (ceramics) State University of New York, New Paltz, NY

1983 BFA (communications design) Pratt Institute, Brooklyn, NY



Before Justin Novak completed his ceramic-focused MFA at the State University of New York in New Paltz, he spent the previous decade as a freelance illustrator and received a Designer Award from the Society of Publications (1987) and a DESI Award for Excellence in Illustration (1989). As a teenager, Novak lived in Rome for five years when his musician father was employed by the RAI National Symphony Orchestra. This formative experience, which provided daily access to Italian masterworks, later took shape in the artist's Baroque-inspired *Disfigurines* series begun in 1996. Rather than pristine sculptural beauties, Novak's figurines are bruised, lacerated, or shown biting away at their own flesh. Physical toil becomes a metaphor for psychological harm and many critics have considered Novak's *Disfigurines* a challenge to consumerism and a depiction of the effects of power structures on individual psyches. Novak has received numerous grants and awards among which include: First Prize Shaw/Guido Gallery exhibition *New Generation* (1996); Emerging Talent Selection, NCECA 2000, Denver, Colorado (2000); Juried Solo Exhibition Award, The Clay Studio, Philadelphia, Pennsylvania (2000); and Purchase Award, NCECA Clay National, Charlotte, North Carolina (2001).

SELECTED REFERENCES:

Brown, Glen R. "Justin Novak's Rhetoric of Beauty." *Ceramics: Art and Perception* no. 62 (2005): 99–102.

"Justin Novak, CV." Emily Carr (blog). Accessed September 17, 2013. <http://blogs.eciad.ca/justinnovak/about/>

Novak, Justin. "Disfigurines." *Justin Novak*. Accessed March 27, 2014. <http://justinnovak.com/>

SELECTED BIBLIOGRAPHY OF JUSTIN NOVAK WORKS IN THE EXHIBITION

Disfigurine (Competition)

Hubbard, Patricia. "The Function of Beauty." *Ceramics: Art and Perception* no. 45 (2001): 41–43.

Tourtillott, Suzanne J., ed. *The Figure in Clay: Contemporary Sculpting Techniques by Master Artists*. New York: Lark Books, 2005.

ALSO INCLUDED IN EXHIBITION

Thomas

Provider

Disfigurine #6

Disfigurine #19

Oka Doner, Michele

(American; b. 1945, Miami Beach, FL; lives in New York, NY)

1969 Post-graduate work, Wayne State University, Detroit, MI

1968 MFA University of Michigan, Ann Arbor, MI

1966 BSD University of Michigan, Ann Arbor, MI



Michele Oka Doner's prolific artistic career spans over four decades. Oka Doner's work has continuously explored the human figure and simultaneously been driven by a lifelong interest in and observation of the natural world. During her education at the University of Michigan, Oka Doner studied ceramics with John Stephenson and also took an informative Islamic art class that introduced the role of surface decoration in Islamic calligraphy, tiles, and pottery. The attention to surface detail can be found in Oka Doner's fertility dolls and limbless figures that are swathed in repetitive patterns or decorated with spiral motifs akin to those found in nature. The interest in nature and the use of natural objects as source material is often the guiding motif in Oka Doner's numerous public art installations such as *Celestial Plaza* in the American Museum of Natural History, New York, New York (1987) and *Geologic Time* in the Dane County Expo Center, Madison, Wisconsin (1995). The artist has received numerous awards and grants including an Honorary Doctorate Degree in Fine Arts from The New York School of Interior Design (2011), the Legends Award from the Pratt Institute (2006), the Award of Excellence from the United Nations Society of Writers and Artists (2003), and a Kress Foundation Grant (1989). Oka Doner's works have been acquired by American and European museums and can be found in the Metropolitan Museum of Art, the Art Institute of Chicago, the *Musée des Arts Décoratifs* at the Louvre, the Virginia Museum of Fine Arts, and many others.

SELECTED REFERENCES:

Kasl, Ronda. "Artifact and Fiction." In *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, edited by Marcia Manhart and Tom Manhart, 240–255. Tulsa: The Philbrook Museum of Art, 1987.

Oka Doner, Michele. "Biography." *Michele Oka Doner*. Accessed March 27, 2014. http://www.micheleokadoner.com/PDF_Documents/CV.pdf

Schmidt, Linda. "Nature's Scribe." *American Ceramics* 8, no. 3 (1990): 18–29.

SELECTED BIBLIOGRAPHY OF MICHELE OKA DONER WORKS IN THE EXHIBITION

Soul Catchers

Schmidt, Linda. "Nature's Scribe." *American Ceramics* 8, no. 3 (1990): 18–29.

Large Seated Doll

Schmidt, Linda. "Nature's Scribe." *American Ceramics* 8, no. 3 (1990): 18–29.

**Figure with Mouth, **Two Torsos, Four Staffs*

**Figurative Clay: February 7-April 18, 1992. Pittsburgh: Society for Contemporary Crafts, 1992.*

***Kasl, Ronda. "Artifact and Fiction." In The Eloquent Object: The Evolution of American Art in Craft Media Since 1945, edited by Marcia Manhart and Tom Manhart, 240–255. Tulsa: The Philbrook Museum of Art, 1987.*

ALSO INCLUDED IN EXHIBITION

Tattooed Doll II

Price, Kenneth

American; (b. 1935, Los Angeles, CA; d. 2012, Taos, NM)

1959 MFA New York State College of Ceramics, Alfred University, Alfred, NY

1956–1957 Otis College of Art and Design (Los Angeles County Art Institute), Los Angeles

1956 BFA University of Southern California, Los Angeles, CA

Ken Price is one of the few contemporary ceramic artists to make color a central component of his sculptural works. Price is best known for his vibrant geode-like sculptures that feature sections cut from the center revealing smooth surfaces of luminous color, a motif consistent throughout the 1980s and 1990s. Price studied with John Mason under Peter Voulkos at the Los Angeles County Art Institute (later renamed Otis College of Art and Design) from 1956 through 1957. Price abruptly left the program after refusing, along with other students, to execute mosaic murals designed by Dean of the college Millard Sheets for the Home Savings and Loan buildings. Price went on to the New York State College of Ceramics at Alfred University and was the first student to complete the MFA in only one year. From 1960 to 1962, Price shared a Venice, California, studio with Billy Al Bengston and through exhibitions at the famed Ferus Gallery in Los Angeles became friends with Larry Bell, Robert Irwin, and Ed Moses. During the 1960s, Price's works were dubbed post-Surrealist as most of his work consisted of egg or dome-shaped sculptures that were lacquered with intensely bright colors. During the 1970s, Price lived and worked in Taos, New Mexico, but moved back to Los Angeles in the early 1990s. From 1991 to 2001 Price taught at the University of Southern California and began making rounded sculptural forms that featured colorfully speckled exteriors. The exhibition *Ken Price Sculpture: A Retrospective* opened at the Los Angeles County Museum of Art and was shown at Dallas' Nasher Sculpture Center and New York's Metropolitan Museum of Art in 2013.



SELECTED REFERENCES:

Barron, Stephanie, ed. *Ken Price Sculpture: A Retrospective*. Los Angeles: Los Angeles County Museum of Art, 2012.

Kasl, Ronda. "Artifact and Fiction." In *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, edited by Marcia Manhart and Tom Manhart, 240–255. Tulsa: The Philbrook Museum of Art, 1987.

"Southern California Ceramics: Ken Price." *American Ceramics* 14, no. 4 (2004): 34–35.

KENNETH PRICE WORKS IN THE EXHIBITION

*The Void That's There
or Perhaps Isn't There*

Roloff, John

American; (b. 1947, Portland, OR; lives in Oakland, CA)

1973 MA Humboldt State University, Arcata, CA

1970 BA University of California, Davis, CA



John Roloff is primarily known for his large-scale kiln projects, which extended from the late 1970s to the early 1990s, and his site-specific outdoor and gallery installations that explore categories of geology, history, architecture, and ceramics. Roloff studied geology at the University of California, Davis with Dr. Eldridge Moores in addition to later ceramic studies with Robert Arneson and William T. Wiley in the late 1960s. Roloff's sculptural series *Night Ship/The Frozen Sea*, a decade long exploration of the ship form, was the culmination of the artist's scientific and artistic training. Influenced by a childhood spent on the Oregon coast as well as romantic landscape paintings of the nineteenth century, Roloff's ships read as metaphors for discovery and exploration. Roloff was awarded the Bernard Osher Fellowship (2008–2009) at the Exploratorium in San Francisco, California (2008–2009). Additionally, he has received an Art Commission Award for Excellence in Design, NY Art Commission (2002); a Visual Arts Award, California Arts Council (1990); a John Simon Guggenheim Memorial Fellowship (1983); and three Visual Arts Awards from the National Endowment for the Arts (1977, 1980, 1986). Roloff's work has been included in exhibitions at the Whitney Museum of American Art, UC Berkeley Museum, San Francisco Museum of Modern Art, Smithsonian Institution, *Photoscene Cologne*, and the Venice Architectural and Art Biennales. He is currently Chair of the Sculpture/Ceramics Department at the San Francisco Art Institute.

SELECTED REFERENCES:

Ayres, Anne. *2nd Newport Biennial: The Bay Area*. Exh. Cat. Newport Beach, CA: Newport Harbor Art Museum, 1986.

Burstein, Joanne. "The Travels of John Roloff." *American Ceramics* 2, no. 3 (1983): 26–33.

McCready, Karen. *Twenty Artists: Contemporary American Ceramics*. Newport Beach, CA: Newport Harbor Art Museum, 1985.

Roloff, John. "Resume." *John Roloff*. Accessed April 15, 2014. http://www.johnroloff.com/roloff_selectedCV.htm

SELECTED BIBLIOGRAPHY OF JOHN ROLOFF WORKS IN THE EXHIBITION

Night Ship/Mined Hull/ The Frozen Sea

Ayres, Anne. *2nd Newport Biennial: The Bay Area*. Exh. Cat. Newport Beach, CA: Newport Harbor Art Museum, 1986.

ALSO INCLUDED IN EXHIBITION

Untitled no. 79

Land Monitor Elevated

Saxe, Adrian

American; (b. 1943, Glendale, CA; lives in Los Angeles, CA)

1974 BFA California Institute of the Arts, Valencia, CA

1965–1969 Chouinard Art Institute, Los Angeles, CA

Born and raised in Glendale, California, Adrian Saxe studied under Ralph Bacerra and John Coplans at the Chouinard Art Institute (later renamed the California Institute of the Arts) in Los Angeles from 1965 to 1969. Saxe completed his BFA in 1974. The artist's expertly rendered porcelain sculptures serve as contemporary interpretations of historical and decorative forms. In 1987 Saxe was the first artist to receive a fellowship at *L'Atelier expérimental de recherche et de création de la Manufacture de Sèvres* in France. In addition to eighteenth-century European porcelains, Saxe's work culls from a variety of sources including Canton export ware from the Kuang Hsu period in China and early-nineteenth-century Worcester and Coalport porcelains from England. Often adding to his sculptures mass-produced objects such as toy cars or colorful rhinestones, Saxe playfully unites elite and popular elements of culture. A mid-career exhibition of Saxe's work opened at the Los Angeles County Museum of Art in 1993 and Saxe's numerous grants and awards include the Regis Master Award (2014), John Simon Guggenheim Memorial Foundation Fellowship (2002), Flintridge Foundation Visual Artists Award (2001), and a National Endowment for the Arts Fellowship (1986). Saxe has taught at the University of California, Los Angeles since 1973 and is currently head of the ceramics department.



SELECTED REFERENCES:

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Held, Peter, ed. *Innovation & Change: Ceramics from the Arizona State University Art Museum*. Tempe: Arizona State Art Museum, 2009.

Herman, Lloyd E. *American Porcelain: New Expressions in an Ancient Art*. Forest Grove: Timber Press, 1981.

ADRIAN SAXE WORKS IN THE EXHIBITION

Untitled (Black Antelope Jar)

Siegel, Elise

American; (b. 1952, Newark, NJ; lives in New York City, NY)

1980–1981 Postgraduate work (sculpture) Emily Carr College of Art and Design, Vancouver, BC

1974 BFA Emily Carr College of Art and Design, Vancouver, BC

1969–1971 University of Chicago, Chicago, IL



Elise Siegel first received recognition in the 1980s for her abstract animal-bone sculptures made of modeling paste and wire armatures. Following her early work and education in sculpture at the Emily Carr University of Art and Design in Vancouver, British Columbia, Siegel turned to clay in the mid-1990s. Siegel found the medium of clay to be more appropriate for her eerie ceramic figures that are often clustered together in her installations. In her piece, *In the room of dream/dread, I abrupt awake clapping* (2001), eight life-size ceramic child figures sit on wooden chairs and gaze at the viewer. Later in *Twenty-one Torsos and Twenty-four Feet* (2004), the two groupings of ceramic children, each missing portions of their bodies, convey ambiguous emotions and are depicted interacting with one another, but never touch. Siegel is a two-time fellowship recipient of the New York Foundation for the Arts (2007, 1988). Additionally, she has been awarded a MacDowell Art Colony Fellowship (1988), Yaddo Art Colony Fellowship, and a Canada Council Grant (1981). Siegel has taught ceramics at the Greenwich House Pottery in New York City since 1984.

SELECTED REFERENCES:

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Siegel, Elise. "Resume." *Elise Siegel*. Accessed January 24, 2014. <http://elisesiegel.com/es/resume>

SELECTED BIBLIOGRAPHY OF ELISE SIEGEL WORKS IN THE EXHIBITION

Twenty-four Feet

Princenthal, Nancy. "Elise Siegel at Garth Clark." *Art in America* 93, no. 3 (March, 2005): 137–138.

Simonds, Charles

American; (b. 1945, New York City, NY; lives in New York City, NY)

1969 MFA Rutgers University, New Brunswick, NJ

1967 BA University of California, Berkeley, CA



Born in New York City to two Vienna-trained psychoanalysts, Charles Simonds' largely site-specific work has been a continuous meditation on the idea of dwellings. Influenced by his mentor ceramicist James Melchert at Rutgers University, Simonds has used clay as his primary material throughout his career to explore how land, houses, and the body function as kinds of dwellings. During the 1970s, Simonds gained attention with his clay *Dwellings*, tiny cityscapes built into the crevices and sides of buildings. Located in various cities around the globe, each *Dwelling* housed Simonds' imaginary civilization of "Little People." His later series *Circles and Towers Growing* extended the *Dwellings* concept. A sequence of twelve clay tablets in various states of growth served to trace the life cycle of a civilization from its genesis to its destruction. The artist's more recent works, such as those exhibited at the *Institut Valencià d'Art Modern* (Spain) in 2003, are suspended gestural sculptures that continue to explore the primordial nature of the clay medium.

SELECTED REFERENCES:

Beardsley, John. "Charles Simonds: Inhabiting Clay." *American Ceramics* 11, no. 3 (October-December 1994): 20-[22].

Charles Simonds: *Mental Earth, Growths and Smears*. Exh. cat. New York: Knoedler & Company, 2011.

Manhart, Marcia, and Tom Manhart, eds. *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*. Tulsa: The Philbrook Museum, 1987.

SELECTED BIBLIOGRAPHY OF CHARLES SIMONDS WORKS IN THE EXHIBITION

Growing Towers

Kasl, Ronda. "Artifact and Fiction," In *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*, edited by Marcia Manhart and Tom Manhart, 240–255. Tulsa: The Philbrook Museum of Art, 1987.

Stoliar, Lee

American; (b. 1956, New York City, NY; lives in upstate New York, NY)

1978 BFA Bennington College, Bennington, VT



A large body of Lee Stoliar's work consists of high relief terra-cotta sculptures that are perfectly packed into deep black boxes and hung on the wall. Stoliar exceeds the limits of traditional relief sculpture by adding sensuous shape and volume to her emotionally laden sculptural forms. Influenced by pre-Columbian relief carvings and Hindu reliefs dating from the fourth to sixth centuries, the artist has also counted contemporary artist Peter Gourfain as an artistic counterpart. After completing studies at Bennington College in Vermont, Stoliar led various art programs for older adults in New York City and taught sculpture at New York University. Among her awards and grants are the New York Foundation for the Arts Award (1990) and the Virginia A. Groot Foundation Award (1995). Lee Stoliar lives in upstate New York with her husband, painter Leonard Dufresne, and their daughter.

SELECTED REFERENCES:

Schwartz, Judith S. "Projecting Boundaries of Life: The Reliefs of Lee Stoliar." *Kerameiki Techni* 42 (December 2002): 4-7.

Stoliar, Lee. "Resume." *Lee Stoliar*. Accessed April 18, 2014. <http://leestoliar.com/resume.htm>

SELECTED BIBLIOGRAPHY OF LEE STOLIAR WORKS IN THE EXHIBITION

Completer

Kangas, Matthew. *Craft and Concept: The Rematerialization of the Art Object*. New York: Midmarch Arts Press, 2006.

Takamori, Akio

Japanese; (b. 1950, Nobeoka, Miyazaki, Japan; lives in Seattle, WA)

1978 MFA New York State College of Ceramics, Alfred University, Alfred, NY

1976 BFA Kansas City Art Institute, Kansas City, MO

1969–1971 Musashino Art University, Tokyo, Japan



Akio Takamori was born in Nobeoka, in Miyazaki prefecture, on the island of Kyushu, Japan. He attended the Musashino Art University in Tokyo and apprenticed with Mingei pottery master Kumao Oota from 1972 to 1974 at which point he met American ceramicist Ken Ferguson who invited Takamori to study with him at the Kansas City Art Institute. After completing his BFA, Takamori earned his MFA at Alfred University in New York where he studied with Tony Hepburn and Wayne Higby. Shortly thereafter he worked as a resident artist at the Archie Bray Foundation in Helena, Montana, before moving to Seattle, in 1993 to take a faculty position in the department of ceramics at the University of Washington. Growing up in postwar Japan, Takamori's navigated an amalgam of cultural influences. Throughout his work the artist explores the intersections between Eastern and Western aesthetics. Much of Takamori's oeuvre to date is figurative. His early vessels of the 1980s and 1990s were mini-erotic narratives. The drawn figures were stylistically similar to Picasso, but with brushstrokes akin to traditional calligraphy. His more recent sculptural work, particularly the series of *Sleeping Women*, is quieter and larger in scale, but equally sensual and infused with human emotion. Takamori is a three-time National Endowment for the Arts Fellowship recipient (1986, 1988, 1992), a USA Ford Fellow (2011), and was recently elected to the American Craft Council College of Fellows in New York (2006). Additionally, he was awarded the Neddy Artist Fellowship for Painting and Ceramics (2008) and two fellowship positions at Keramisch Werkcentrum, s'Hertogenbosch in the Netherlands (1993, 1996).

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Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Held, Peter, ed. *Innovation & Change: Ceramics from the Arizona State University Art Museum*. Tempe: Arizona State Art Museum, 2009.

Lang, Jamie. *Double Vision [Title is Mirrored]: Artists Edward Eberle, Tony Hepburn, Cindy Kolodziejewski, Akio Takamori, Patti Warashina: June 11, 2004–July 18, 2004*, Northern Clay Center, Minneapolis, Minnesota. Minneapolis: Northern Clay Center, 2004.

SELECTED BIBLIOGRAPHY OF AKIO TAKAMORI WORKS IN THE EXHIBITION

Sleeping Woman in Pink and Blue Dress

Farr, Sheila. "Art Review: Akio Takamori's Women Are Round." *Seattle Met*, February 26, 2013. <http://www.seattlemet.com/articles/akio-takamori-women-are-round-february-2013/print>

Velarde, Kukuli

American; (b. 1962, Cuzco, Peru; lives in Philadelphia, PA)

1992 BFA Hunter College, University of New York, NY

1985–1987 Continuing Education: printmaking, painting and sculpture.

Academia San Carlos, graduate program, University of Mexico.



Born in Cuzco, Peru, Kukuli Velarde studied printmaking, painting, and sculpture at *Academia San Carlos* at the University of Mexico from 1985 to 1987. Velarde migrated to the US the following year and completed her BFA in 1992 at Hunter College in New York City. Around the completion of her undergraduate degree, Velarde's artwork began to take on a political tenor following the 500th anniversary of Christopher Columbus' arrival in the "New World." Her response was a series of ceramic babies called *We, the Colonized Ones* (1990–1992). Velarde's subsequent series, *Isichapuitu Series* (1997–2002), is a group of ceramic figures based on the pre-Columbian *Huastecan* (Mexico) tradition. While originally seen as *cántaros de muerte* (vessels of death), the rounded figures serially produced by Velarde using a press mold are re-imagined by the artist as transformative vessels imbued with life. The forms are all female and each represents a different human need and narrative. Velarde's most recent accolade includes the Grand Prize at the Gyeonggi International Ceramic Biennale (GICB) in South Korea (2013). Additionally, the artist has received a Pollock Krasner Foundation Grant (2012), the Transformation Award from the Leeway Foundation (2011), a PEW Fellowship in Visual Arts (2003), a Joan Mitchell Foundation Grant (1997), and the Bronx Council of the Arts Fellowship (1997).

SELECTED REFERENCES:

Clark, Garth, and Cindi Strauss. *Shifting Paradigms in Contemporary Ceramics: The Garth Clark & Mark Del Vecchio Collection*. New Haven: Yale University Press; Houston: The Museum of Fine Arts, Houston, 2012.

Morgan, Robert Coolidge. "Kukuli Velarde." *American Ceramics* 15, no. 1 (2006): 54–75.

Thorson, Alice. "Vessels of Protest: Peruvian Kukuli Velarde confronts Racism with Striking Ceramics based on Historical Works." *Kansas City Star*, November 24, 2013.

Velarde, Kukuli. "Resume." *Kukuli Velarde*. Accessed April 14, 2014. <http://www.kukulivelarde.com/site/Resume.html>

SELECTED BIBLIOGRAPHY OF KUKULI VELARDE WORKS IN THE EXHIBITION

Virgin Bride II, from the series *Isichapuitu*

Kukuli Velarde: *Cántaros de Vida* (The *Isichapuitu* Series).

Sheboygan: John Michael Kohler Arts Center, 2002.

Yo Amamantando Amores, from the series *Isichapuitu*

Kukuli Velarde: *Cántaros de Vida* (The *Isichapuitu* Series).

Sheboygan: John Michael Kohler Arts Center, 2002.

Vergüenza (Shame), from the series *Isichapuitu*

Kukuli Velarde: *Cántaros de Vida* (The *Isichapuitu* Series).

Sheboygan: John Michael Kohler Arts Center, 2002.

ALSO INCLUDED IN EXHIBITION

Amores que Matan (Loves that Kill)

Sta Chingada: The Perfect Little Woman, from the series *Cadavers*

Warashina, Patti

American; (b. 1940, Spokane, WA; lives in Seattle, WA)

1964 MFA (ceramics) University of Washington, Seattle, WA

1962 BFA (ceramics) University of Washington, Seattle, WA



Patti Warashina's whimsical figural sculptures address contemporary concerns using the human form. Warashina's symbolic works draw from historical precedents such as Han Dynasty court figures and early Japanese *haniwa*, terra-cotta clay figures designed for ritual use. Often depicting figures in unexpected spaces and situations, Warashina's sculptures use humor and satire to examine human motives. Unsurprisingly, the artist cites Surrealism and the California Funk movement of the 1960s and 1970s as early influences on her work. While at the University of Washington at Seattle, she studied with sculptors Robert Sperry, Harold Myers, Rudy Autio, Shoji and Shinsaku Hamada, and Ruth Penington. Warashina's teaching career began in the mid-1960s and includes positions at the University of Wisconsin, Eastern Michigan University, Cornish Art Academy in Seattle, and her alma mater where she has taught for over 25 years. Warashina received a grant from the National Endowment for the Arts in 1975 and in 1978 she was awarded grants from the Ford Foundation and the World Crafts Council. Her work can be found in the American Craft Museum, New York City, the Art Gallery of Western Australia, Perth, Australia, and the Smithsonian Art Museum, Washington, DC.

SELECTED REFERENCES:

Hemachandra, Ray, ed.
Masters: Earthenware: Major Works by Leading Artists. New York: Lark Books, 2010.

Warashina, Patti. "You Captured my Heart." In *In Her Own Image: Women Working in the Arts*, edited by Elaine Hedges and Ingrid Wendt, 148–150. New York: The Feminist Press at CUNY, 1993.

SELECTED BIBLIOGRAPHY OF PATTI WARASHINA WORKS IN THE EXHIBITION

Who Said I Couldn't Fly

Clark, Garth. *American Ceramics, 1867 to the Present*. New York: Abbeville Press, 1987.

Wyman, William

American; (b. 1922, Boston, MA; d. 1980, East Weymouth, MA)

1951 MA Columbia University, New York City, NY

1950 BS Massachusetts College of Art and Design, Boston, MA



William Wyman was a potter who operated the Herring Run Pottery in East Weymouth, Massachusetts, from 1960 until his death in 1980. Wyman completed his MA at Columbia University and became a professor of art at the Massachusetts College of Art and Design in 1958. From the 1950s onward, Wyman produced a variety of functional and nonfunctional stoneware objects including his popular slab vessels commonly referred to as temples. Wyman's *Temple* series (1977–1979) was inspired by several monumental architectural forms including the Chartres Cathedral and the ruins at Copán, the Mayan archaeological site in Honduras. The artist visited the site in 1965 after a three-month stay working in the country as a consultant for the Agency for International Development. After his return to the U.S., Wyman began building the temple sculptures, which ranged in height from two to thirty inches. Often marked with crayon or pastel, these constructed shelters probed themes of spirituality and space. Rather than the structures being inhabitable, the artist intended them to be viewed and experienced as something 'otherworldly.' As Daniel Jacobs has noted, Wyman began making his temples while unwittingly dying of cancer, making these structures more akin to mausoleums than strictly mystical temples. To date, only twenty-six of Wyman's temples still exist.

SELECTED REFERENCES:

Friedrich, Maria, and Daniel Jacobs. *A Passionate Vision: Contemporary Ceramics from the Daniel Jacobs Collection*. Lincoln: DeCordova Museum, 1984.

Manhart, Marcia, and Tom Manhart, eds. *The Eloquent Object: The Evolution of American Art in Craft Media Since 1945*. Tulsa: The Philbrook Museum, 1987.

Montgomery, Susan. J. "Witness the Spirit of William Wyman." *American Ceramics* 4, no. 3 (1985): 30–35.

SELECTED BIBLIOGRAPHY OF WILLIAM WYMAN WORKS IN THE EXHIBITION

Temple no. 15

Friedrich, Maria, and Daniel Jacobs. *A Passionate Vision: Contemporary Ceramics from the Daniel Jacobs Collection*. Lincoln: DeCordova Museum, 1984.

Youngblood, Daisy

American; (b. 1945, Asheville, NC; lives in Costa Rica)

1963–1966 Virginia Commonwealth University, Richmond, VA



Daisy Youngblood was born in Asheville, North Carolina, and raised in the South. Her great aunt was a painter and her grandmother, a contemporary of Mary Cassatt, studied art in Paris. Youngblood's penchant for animal sculptures was likely inspired by her grandmother who frequently carved figures of animals into furniture. Youngblood went to art school at the Virginia Commonwealth University and after marrying fellow student Joe Haske moved to New York City in 1967. The couple lived near New York's Jungian Institute and Youngblood's early works reflect her interest in Jungian psychology. *Romana*, for instance, embodies Jungian psychology in its combination of masculine and feminine elements. Modeled on a female friend, the sculptural piece depicts an elephant head growing out of a female torso. Youngblood's animals are often armless or limbless with unglazed clay skins. The fragility of her animals and their materials are meant to convey the great strength of the human spirit. After living in New York, Youngblood lived in Santa Fe, New Mexico, and currently resides in Costa Rica. In 2003 she received a John D. and Catherine T. MacArthur Fellowship.

SELECTED REFERENCES:

Adkins, Gretchen. "Daisy Youngblood: Offerings to the Forces Beyond." *American Ceramics* 7, no. 4 (1989): 40–45.

SELECTED BIBLIOGRAPHY OF DAISY YOUNGBLOOD WORKS IN THE EXHIBITION

Tied Goat

Daisy Youngblood: University Gallery, Fine Arts Center, University of Massachusetts, Amherst. Amherst: The Gallery, 1996.

Brahmin Bull

"Banking on Art: Through its Controversial Art Acquisition Program." *American Craft* 48, no. 1 (February–March 1988): 48–53.

ALSO INCLUDED IN EXHIBITION

Bird Woman

Zimmerman, Arnie

American; (b. 1954, Poughkeepsie, NY; lives in New York City, NY)

1979 MFA New York State College of Ceramics, Alfred University, Alfred, NY

1977 BFA Kansas City Art Institute, Kansas City, MO



Arnie Zimmerman is primarily known for his totemic clay sculptures whose immense physicality demands from viewers an equally physical response. Inspired by Romanesque architecture, particularly north-central Italian cathedrals, Zimmerman's sculptural works reach as high as nine feet and can weigh almost a thousand pounds. Surface treatment and a quality of rhythm is characteristic of Zimmerman's sculptures. From his large columns to his diminutive teapots, a repetition of shape emerges in regulated intervals on the surface of the artist's clay sculptures. Around 1996 Zimmerman moved from his oversized works, that some say resembled human figures, to salt-fired porcelain figurines, which demonstrate delicate modeling techniques rather than evidence of deep clay carving. The artist has received fellowships from The Louis Comfort Tiffany Foundation (2005), New York Foundation for the Arts (1999, 1991, 1987), National Endowment for the Arts (1990, 1986, 1982), and the Connecticut Commission on the Arts (1981). Additionally, Zimmerman was awarded an Artist Grant for residency in Portugal through the Lila Wallace-Reader's Digest Fund (1992) as well as an American Embassy (Portugal) Travel Grant (1990). Zimmerman's work can be found in the following collections: American Craft Museum, New York; Everson Museum of Art, Syracuse, New York; Los Angeles County Museum of Art; The Museum of Ceramic Art, Alfred, New York; Detroit Institute of Art; Mint Museum of Art, Charlotte, North Carolina; and the Museum of Decorative Arts, Montreal, Quebec.

SELECTED REFERENCES:

Collischan, Judy. *Clay Bodies: Barry Bartlett, Peter Gourfain, Arnie Zimmerman*. Purchase: Neuberger Museum of Art, 1999.

Priest, Ellen. "Profile: Arnold Zimmerman." *American Ceramics* 2, no. 3 (1983): 19–25.

Zimmerman, Arnold. "Bio." *Arnie Zimmerman*. Accessed April 17, 2014. <http://www.arniezimmerman.com/artist/bio.php>

SELECTED BIBLIOGRAPHY OF ARNIE ZIMMERMAN WORKS IN THE EXHIBITION

The Fools' Congress, Part 2

Artscene, Chazen Museum of Art. "Collection Acquisitions and Highlights." October, 2011.

Collischan, Judy. *Clay Bodies: Barry Bartlett, Peter Gourfain, Arnie Zimmerman*. Purchase: Neuberger Museum of Art, 1999.

*Ann Agee, *Tulip Vase*, 1994, porcelain, 42 ½ x 24 x 24 in.

*Robert Arneson, *Doggie Bob*, 1982, ceramic, glaze, and bronze, 36 x 21 x 33 in.

*Robert Arneson, *Joint* (study for *Sarcophagus*), 1984, pastel and oil stick on paper, 73 ½ x 90 in.

Rudy Autio, *True Stories*, 1986, stoneware, 26 x 23 ½ x 18 in.

Ralph Bacerra, *Gold and Silver Platter*, 1987, whiteware, 22 ½ in. diameter

Ralph Bacerra, *Blue and Silver Teapot*, 1989, earthenware, 16 ½ x 12 x 7 ¾ in.

Christina Bertoni, *Sephirot—Ten Manifestations of AyinSos*, 1988, earthenware and acrylic, 6 x 21 in. diameter

*Mary Jo Bole, *Granny's Necklace*, 1997–2000, mosaic, bronze, and wood, 17 x 56 x 41 ½ in.

Nina Borgia-Aberle, *Tall Vase Form*, 1980–1981, earthenware and slip, 21 x 22 x 4 in.

Robert Brady, *Alto Mask*, 1980, ceramic and acrylic, 13 x 12 x 5 ½ in.

Robert Brady, *Pile of Heads*, 1980, ceramic and stains, 13 x 22 x 15 in.

Robert Brady, *Snake Mask*, 1980, ceramic and acrylic, 14 ½ x 12 x 6 in.

Robert Brady, *Untitled Mask*, 1981, ceramic, 14 ½ x 8 x 6 in.

*Robert Brady, *Ancestor*, 1981–1982, ceramic and glaze, 68 x 16 x 17 in.

*Robert Brady, *Untitled Mask*, 1982, clay, 25 x 8 x 11 ¾ in.

Robert Brady, *Benicia Series #1*, 1983, ceramic and acrylic, 18 x 12 x 7 in.

Robert Brady, *Eva*, 1984, ceramic, engobe, stains, and metal, 52 x 25 x 18 ½ in.

Robert Brady, *Untitled (Bug)*, ca. 1985, ceramic and stains, 12 x 19 x 7 in.

Robert Brady, *Mu*, 1987, ceramic and glaze, 82 x 16 x 23 in.

*Robert Brady, *Untitled Mask*, 1988, stoneware and glaze, 33 x 9 ½ x 10 ¾ in.

Olga Bravo, *Cup and Saucer*, 1984, earthenware, glaze, slip, and underglaze, 11 ¾ x 12 ¼ x 2 ¾ in.

Lydia Buzio, *Untitled Rooftop Vessel*, 1987, earthenware and oil paint, 12 ½ x 11 ½ in. diameter

Lydia Buzio, *Untitled Rooftop Plate*, 1988, earthenware and oil paint, 15 ¾ in. diameter

Beth Cavener, *Confessions and Convictions*, 2004, stoneware, porcelain slip, and rope, 21 x 22 x 37 in.

*Beth Cavener, *Milk and Honey*, 2006, stoneware, white and amber resin, and mahogany base, 15 x 33 x 27 in.

*Beth Cavener, *Humiliation by Design*, 2009, stoneware, acrylic paint, steel, cast iron gears, and rope, 82 x 83 x 52 in. (mechanism); 38 x 58 x 21 in. (figure)

*Beth Cavener, *L'Amante*, 2012, stoneware and acrylic paint, 45 x 60 x 44 in.

*Beth Cavener, *Untitled Hoof Cups*, 2012, black porcelain, 5 x 6 x 3 in. (each)

Marek Cecula, *Deconstructed Teapot*, 1990, porcelain and ceramic decals, 11 ½ x 6 ¼ x 6 in.

Jack Earl, *Grandma*, 1987.



*Cynthia Consentino, *Flower Girl*, 2004, coil- and slab-built earthenware, oil paint, and cold wax, 35 ¼ x 18 ¼ x 33 ½ in.

*Stephen De Staebler, *Standing Figure with Quartered Torso*, 1985, porcelain, stoneware, and low-fired clay, 93 x 15 x 23 in.

*Stephen De Staebler, *Winged Woman Stepping* (Artist's Proof), 1992, bronze 86 ¼ x 28 ½ x 28 ¾ in.

Roseline Delisle, *Isolele Pair*, 1986, porcelain, 2 ½ x 4 ¾ in. diameter; 1 ¾ x 4 ½ in. diameter

Richard DeVore, *Untitled Vessel (#510)*, 1986, stoneware and glaze, 11 ½ x 8 x 8 in.

Richard DeVore, *Untitled (Double Drop #BB)*, 1987, stoneware and glaze, 9 ¾ x 11 ¼ x 10 ½ in.

Rick Dillingham, *Round Vessel*, 1987, raku-fired earthenware and glaze, 9 x 9 ½ x 9 ½ in.

Paul Dresang, *Teapot Q*, 1991, porcelain, 7 ½ x 13 x 4 in.

Jack Earl, *Grandma*, 1987, clay and oil paint, 26 ½ x 11 x 10 ½ in.

Edward Eberle, *One Man Cup*, 1985, porcelain, 2 ¾ x 2 ¾ in. diameter

Edward Eberle, *9–3 Root*, 1987, porcelain, 5 ¾ x 3 x 2 ½ in.

Edward Eberle, *(foreboding) a Chair*, 1988, porcelain, 4 ½ x 3 ½ x 4 in.

Edward Eberle, *A Man with Two Sticks Dancing*, 1988, ink on paper, 8 x 4 ¾ in.

Edward Eberle, *Before, During, After*, 1988, porcelain, 7 ½ x 3 ½ x 4 ½ in.

Edward Eberle, *Joyous Figure*, 1988, ink on paper, 8 ¾ x 4 ¾ in.

*In the exhibition.



Rick Dillingham, *Round Vessel*, 1987.

Edward Eberle, *Only Half of a Universe*, 1988, porcelain, 5 $\frac{7}{8}$ x 4 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in.

Edward Eberle, *Self*, 1988, ink on paper, 8 $\frac{5}{8}$ x 5 $\frac{3}{4}$ in.

Edward Eberle, *The Gift of the Shell*, 1988, porcelain, 1 $\frac{3}{4}$ x 5 $\frac{1}{4}$ in. diameter

Edward Eberle, *Trying to Make Paper Out of Wine*, 1988, porcelain, 1 $\frac{3}{4}$ x 5 $\frac{1}{2}$ in. diameter

Edward Eberle, *Walking Backward and Forward*, 1988, porcelain, 4 $\frac{3}{4}$ x 4 x 4 in.

Edward Eberle, *Coincidence*, 1989, porcelain, 5 $\frac{1}{2}$ x 2 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.

Edward Eberle, *Man of Two Moons*, 1989, porcelain, 7 $\frac{1}{2}$ x 3 x 3 in.

Edward Eberle, *Someplace*, 1989, porcelain, 3 x 4 x 4 in.

Edward Eberle, *Uplifting Experience*, 1989, ink and clay, 6 x 5 $\frac{1}{4}$ in.

Edward Eberle, *Around Midnight (Unusual)*, 1990, porcelain, 2 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. diameter

Edward Eberle, *Holding Hands with an Angel*, 1990, porcelain, 2 $\frac{3}{4}$ x 5 $\frac{1}{2}$ in. diameter

*Edward Eberle, *Rocketship*, 1990, porcelain, 20 x 5 $\frac{3}{4}$ x 5 $\frac{7}{8}$ in.

*Edward Eberle, *Effects of a Man's Journey*, 1991, porcelain, 13 x 7 in. diameter

*Edward Eberle, *The Wound*, 1991, porcelain, 12 x 6 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in.

Edward Eberle, *Vessel (Ship II)*, 1992, porcelain, 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ x 5 in.

Edward Eberle, *Eros*, 1993, ink, wash, and gesso, 6 $\frac{1}{4}$ x 3 $\frac{7}{8}$ in.

Edward Eberle, *Man with a Paper Hat*, 1993, ink, wash, and gesso, 6 $\frac{1}{4}$ x 3 $\frac{7}{8}$ in.

*Edward Eberle, *Place*, 1993, porcelain, 17 x 15 x 15 in.

Raymon Elozua, *Ceramics for Sale*, 1981, ceramic, acrylic, and collage, 15 x 24 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.

Ken Ferguson, *Chrome Oxide Hare Basket*, 1988, stoneware, 11 x 19 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in.

Léopold Foulem, *Teapot*, 1988, clay and chicken wire, 6 x 13 $\frac{1}{2}$ x 6 in.

*Judy Fox, *Jaguar Knight*, 1990, terra-cotta and casein, 19 x 16 x 11 in.

*Judy Fox, *Saturn's Son*, 1991, terra-cotta and casein, 23 x 14 x 25 in.

*Judy Fox, *Atila*, 1996, terra-cotta and casein, 31 $\frac{1}{2}$ x 21 x 11 in.

*Judy Fox, *Rapunzel*, 1998, terra-cotta and casein, 56 x 27 x 17 in.

*Judy Fox, *Lakshmi*, 1999, terra-cotta and casein, 50 x 26 x 14 in.

Judy Fox, *Divine Warrior*, 2004, terra-cotta and casein, 50 x 22 x 13 in.

*Viola Frey, *Grandmother Figure*, 1978–1980, earthenware and glaze, 74 x 24 x 25 in.

Viola Frey, *Untitled (Plate)*, 1988–1989, ceramic and glaze, 8 x 25 in. diameter

*Viola Frey, *Artist Mind/Studio Diptych II*, 1989, oil pastel on paper, 41 x 58 $\frac{1}{2}$ in.

*Viola Frey, *Man and His World*, 1994, ceramic, 85 x 42 x 93 $\frac{1}{2}$ in.

Nancy Fried, *The Exposed Nightmare*, 1988, terra-cotta, 11 x 11 x 7 $\frac{1}{2}$ in.

Michael Frimkess, *Ecology Krater I*, 1968, ceramic and acrylic, 33 $\frac{1}{2}$ x 27 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in.

*Michael Frimkess, *The Marriage of Auntie Susana*, 1977, earthenware, 32 $\frac{1}{8}$ x 11 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.

Andrea Gill, *Fish Tureen*, ca. 1984, earthenware, 11 x 20 x 9 in.

John Gill, *Untitled*, 1977, earthenware, 15 x 6 $\frac{1}{2}$ in. diameter

John Gill, *Untitled*, 1980, ceramic, 12 $\frac{1}{2}$ x 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in.

John Gill, *Untitled*, 1981, porcelain, 13 x 6 x 6 in.

John Gill, *Double House Pot*, 1982, ceramic, 16 x 9 x 3 $\frac{1}{2}$ in.

John Gill, *Untitled*, 1982, ceramic, 14 x 4 $\frac{1}{2}$ in. diameter

John Gill, *Untitled*, 1982, ceramic, 15 $\frac{1}{4}$ in. height

John Gill, *Ewer*, 1983, ceramic, 15 x 10 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in.

John Gill, *House Pot*, 1983, stoneware, 18 $\frac{1}{2}$ x 9 $\frac{1}{2}$ x 4 in.

John Gill, *Male Ewer*, 1983, stoneware, 12 x 24 x 4 in.

John Gill, *Untitled*, 1984, stoneware, 15 x 11 x 7 in.

John Gill, *Untitled*, 1984, stoneware, 21 x 9 x 9 in.

John Gill, *Ewer #13*, 1986, stoneware, 16 x 11 $\frac{1}{2}$ x 4 in.

John Gill, *Teapot #2*, 1986, stoneware, 12 $\frac{1}{2}$ x 14 x 8 in.

John Gill, *Ewer #24*, 1987, stoneware, 14 $\frac{1}{4}$ x 15 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in.

John Gill, *Bowl #11*, 1988, stoneware, 9 x 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.



Edward Eberle, *Holding Hands with an Angel*, 1990.

John Gill, *Teapot #34*, 1988, stoneware, 8 x 16 x 5 1/2 in.

John Gill, *Vase #8*, 1988, stoneware, 14 1/2 x 16 x 12 in.

*Arthur Gonzalez, *'59 Dodge Custom Royal*, 1982, clay, 25 x 39 x 18 in.

*Arthur Gonzalez, *Kinfolk*, 1984, clay, wood, and epoxy, 28 1/2 x 22 x 13 3/4 in.

Arthur Gonzalez, *Ensnared*, 1986, clay, wood, epoxy, and rope, 46 1/2 x 21 x 10 1/2 in.

*Peter Gourfain, *Charon*, 1977, tempera on paper, 67 x 51 3/4 in.

*Peter Gourfain, *Shattering glass and toppling masonry... (from Ulysses by James Joyce)*, 1977, tempera on paper, 67 x 51 3/4 in.

*Peter Gourfain, *Untitled #2*, from the series *Ohio Pot*, 1980, terra-cotta, white slip, and iron oxide, 40 x 30 in. diameter

*Peter Gourfain, *Boat with Four Figures*, 1983, terra-cotta and glaze, 5 5/8 x 14 1/4 x 8 in.

*Peter Gourfain, *Untitled*, 1985, terra-cotta, 23 1/2 x 14 in. diameter

Peter Gourfain, *Untitled*, 1989, terra-cotta, 46 x 15 in. diameter

Peter Gourfain, *Finnegan's Wake, The Song*, 1990, linoleum cut, 35 1/2 x 46 in.

*Peter Gourfain, *The Artist in New York*, 1990–1991, terra-cotta, 71 x 19 x 17 in.

Michael Gross, *Mt. Horeb Vessel*, 1987, relief carved terra-cotta, 29 x 19 in. diameter

Linda Gunn-Russell, *Heart Shaped Teapot*, 1986, earthenware, 10 1/4 x 8 x 3 1/2 in.

Chris Gustin, *Teapot #8801*, 1988, stoneware, 11 1/2 x 13 x 8 in.

Babs Haenen, *Les Cite's Auriculaires*, 1986, porcelain, 11 x 9 x 9 in.

Ewen Henderson, *Vessel with Red*, 1987, laminated stoneware and porcelain, 27 in. height

Wayne Higby, *Glass Lake Winter*, 1986, stoneware, 13 1/4 x 34 1/4 x 9 1/4 in.

*Jan Holcomb, *Sunny Climb*, 1982, stoneware, stains in engobe, and paint, 32 x 20 x 4 in.

Jan Holcomb, *Moment at Dawn*, 1984, stoneware and oil paint, 29 x 22 5/8 x 3 1/4 in.

*Jan Holcomb, *The Voyagers*, 1985, stoneware, stains in engobe, and paint, 25 x 30 1/2 x 9 3/4 in.

Jan Holcomb, *Sleep of Reason*, 1986, stoneware and oil paint, 28 x 28 x 4 1/2 in.

*Jan Holcomb, *Probing*, 1990, stoneware and oil paint, 24 x 36 x 18 in.

Margaret Israel, *House with Birds*, ca. 1985, stoneware and wood, 10 x 5 in.

Edouard Jasmin, *Défilé de Modes en Jute*, 1983, earthenware, 9 1/4 x 11 1/4 in.

Edouard Jasmin, *The Evening Prayer*, 1983, earthenware, 6 x 10 in.

Edouard Jasmin, *Cours de Langues Vivantes*, 1985, earthenware, 8 1/2 x 11 in.

Edouard Jasmin, *La Velive d'en Face*, 1986, earthenware, 8 x 11 1/4 in.

Edouard Jasmin, *Le Shimmy de Souliers Vernis*, 1986, earthenware, 11 x 8 in.

Wally Keeler, *Gray Pitcher*, 1987, stoneware and salt glaze, 12 x 6 in.

Wally Keeler, *Gray Round Teapot*, 1987, stoneware and salt glaze, 8 x 8 in.

Wally Keeler, *Gray Shotgun Teapot*, 1987, stoneware and salt glaze, 7 1/4 x 7 in.

Cindy Kolodziejski, *Nature Baby*, 1989, earthenware and glaze, 10 1/4 x 13 x 5 in.

*Cindy Kolodziejski, *Star-Crossed Teapot*, 1990, whiteware, 9 x 13 x 7 in.

Cindy Kolodziejski, *The Sentencing*, 1990, whiteware, 21 x 7 1/2 x 6 1/2 in.

Cindy Kolodziejski, *Stop and Go Tea Set*, ca. 1990, whiteware, teapot: 8 3/4 x 7 1/2 x 3 in.; cup: 4 x 5 1/2 x 4 1/2 in.

*Howard Kottler, *Madonna Ware Set (Flag Pox, Sans Libido, Our Lady of the Sunflowers, Lincoln in Drag or All Men are Created Equal)*, ca. 1968, porcelain plates and fabric pouches, plates: 10 1/2 in. diameter; box: 6 1/2 x 12 x 12 in.

*Howard Kottler, *Cracked Up*, 1977, hand-built earthenware and acrylic, 15 x 11 3/8 x 4 in.

Anne Kraus, *This Recurring Dream Cup and Saucer*, 1984, whiteware, saucer: 6 1/4 in. diameter; cup: 3 1/2 in. height

*Anne Kraus, *The Frontier Vase*, 1986, whiteware, 11 1/4 x 7 1/4 x 5 1/4 in.

Anne Kraus, *The No Return Teapot*, 1986, whiteware, 7 1/4 x 9 3/4 x 5 3/4 in.

Anne Kraus, *The Overcome Cup and Saucer*, 1986, whiteware, saucer: 6 3/4 in. diameter; cup: 3 1/2 in. height

Anne Kraus, *The Past and Future Vase Pair*, 1986, whiteware, 9 1/4 x 6 3/4 x 4 1/2 in. (each)

Anne Kraus, *The Adventures of Delphine (The Bell) Bowl*, 1987, whiteware, 3 3/4 x 11 in. diameter



Graham Marks, *Untitled*, 1979.

Anne Kraus, *The Crystal from Gwyn Cup and Saucer*, 1987, whiteware, saucer: 1 x 7 ¼ in. diameter; cup: 3 x 5 x 3 ¾ in.

Anne Kraus, *The Grail Quest Cup and Saucer Set* (partial, three of four), 1987, whiteware

Do Not Hesitate Cup and Saucer, saucer: ½ x 6 ¼ in. diameter; cup: 2 ¾ x 5 x 3 ¾ in.

Light will Prevail Cup and Saucer, saucer: 7 in. diameter; cup: 3 ½ in. height

Suddenly I Turned and Saw Everything I Had Missed Before Cup and Saucer, saucer: 7 ¼ in. diameter; cup: 3 ½ in. height

*Anne Kraus, *The Image Vase*, 1987, whiteware, 10 ½ x 7 x 4 in.

*Anne Kraus, *The Trust Compote*, 1987, whiteware, 5 ½ x 11 in. diameter

Anne Kraus, *A Cooler Reality Cup and Saucer*, 1988, whiteware, 3 ½ x 7 ½ in.

*Anne Kraus, *The Faith Teapot*, 1988, whiteware, 7 ½ x 11 ½ x 7 in.

Anne Kraus, *The Boat Teapot*, 1989, whiteware, 7 ½ x 12 x 6 in.

Anne Kraus, *The Unexpected Situation Bread Basket*, 1990, whiteware, 3 ¾ x 8 ¼ in. diameter

Anne Kraus, *The de Droom Bowl*, 1991, stoneware, 4 x 13 in. diameter

Anne Kraus, *The Designated Spot Pitcher*, 1991, whiteware, 9 ½ x 7 ½ x 5 ½ in.

Anne Kraus, *I Want to Say I Love You Tulip Vase*, 1993, earthenware, 21 x 7 ½ x 7 ½ in.

*Anne Kraus, *The Journal*, 1993, whiteware, 9 ½ x 8 in.

*Anne Kraus, *The Dot of Hope Wall Tile*, 1994, whiteware, 22 ½ x 30 ½ x 3 in.

*Anne Kraus, *The Echo Motel Vase*, 1995, whiteware, 15 ½ x 8 in. diameter

*Anne Kraus, *The Rainbow in the Fountain Teapot*, 1995, whiteware, 17 x 11 ½ x 8 in.

*Anne Kraus, *The Night I Won My Award Vase*, 1996, whiteware, 13 ½ x 8 ½ x 6 in.

*Anne Kraus, *The Dead Bird Double Vase*, 2000, whiteware, 14 ½ x 14 ½ x 8 ½ in.

Geert Lap, *Black Vase*, 1989, wheel-thrown stoneware, 10 ½ x 9 in. diameter

*Michael Lucero, *Ram Figure*, ca. 1975, earthenware and acrylic, 24 x 6 ¾ x 11 ½ in.

*Michael Lucero, *Untitled (Hanging Ram)*, 1976, hand-built white earthenware, glazes, enamel, wire, moss, steel chain, and fur, 29 x 26 x 18 in.

Michael Lucero, *The Boxer*, 1977, ceramic, rope, and fabric, 78 x 23 x 9 ½ in.

*Michael Lucero, *Untitled (Devil)*, 1977, hand-built white earthenware, glazes, and wire armature, 70 x 24 x 20 in.

*Michael Lucero, *Untitled (Jesus Figure)*, 1977, clay, wire, stains, and underglazes, 84 x 20 x 11 ½ in.

Michael Lucero, *Untitled (The Artist)*, 1977, clay, wire, and fake fur, 75 x 32 x 9 in.

*Michael Lucero, *Cabbage's Revenge*, 1978, ceramic, wire, and hair, 73 x 27 ½ x 13 in.

Michael Lucero, *Self-portrait*, 1978, clay, 14 ½ x 12 ¾ x 1 ½ in.

Michael Lucero, *Untitled (7 inches)*, 1978–1979, wood and wire, 107 x 36 x 2 in.

Michael Lucero, *Untitled (Aqua-Blue Man)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 131 x 45 x 4 in.

Michael Lucero, *Untitled (Big Hips)*, 1978–1979, wood, wire, and acrylic wash, 121 x 27 x 5 in.

Michael Lucero, *Untitled (Big Multi-Flat)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 122 x 27 x 5 in.

Michael Lucero, *Untitled (Black and White)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 127 x 34 x 5 in.

Michael Lucero, *Untitled (Blue Glow)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 121 x 46 x 4 in.

Michael Lucero, *Untitled (Exposed Ribs)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 125 x 39 x 10 in.

Michael Lucero, *Untitled (Green Figure)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 120 x 47 x 3 in.

Michael Lucero, *Untitled (Homage to JP)*, 1978–1979, wood, wire, and acrylic wash, 129 x 38 x 5 in.

Michael Lucero, *Untitled (Orange Figure)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 132 x 40 x 5 in.

Michael Lucero, *Untitled (Pink Figure)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 115 x 34 x 5 in.

Michael Lucero, *Untitled (Square Chest)*, 1978–1979, wood, wire, wax crayon, and acrylic wash, 108 x 31 x 5 in.

Michael Lucero, *Untitled (Crayon Drawing #1)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Crayon Drawing #2)*, 1979, crayon on paper, 31 x 22 in.



Betty Woodman, *Three Vases*, ca. 1983.

Michael Lucero, *Untitled (Crayon Drawing #3)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Crayon Drawing #4)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Crayon Drawing #5)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Crayon Drawing #6)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Crayon Drawing #7)*, 1979, crayon on paper, 31 x 22 in.

Michael Lucero, *Untitled (Harlequin)*, 1979, wood, wire, wax crayon, and acrylic wash, 114 x 36 x 2 in.

Michael Lucero, *Untitled (Red Twister)*, 1979, wood, wire, and acrylic wash, 120 x 49 x 2 in.

Michael Lucero, *Untitled (Twister)*, 1979, wood, wire, wax crayon, and acrylic wash, 125 x 57 x 2 in.

Michael Lucero, *Untitled (In Honor of the S.W.)*, 1980, hand-built porcelain, wood, and wire, 100 x 35 x 16 in.

*Michael Lucero, *Untitled (The Lizard Slayer)*, 1980, hand-built porcelain, wire, and birch wood, 100 x 52 x 24 in.

*Michael Lucero, *Untitled (Snow-Capped Mountains)*, 1982, hand-built white earthenware, glazes, metal rod, and wire, 95 x 42 x 35 in.

*Michael Lucero, *Untitled (Stacked Heads)*, 1983, hand-built white earthenware, glazes, metal armature, and wood, 96 x 9 x 9 in.

Michael Lucero, *Day Dreamer*, 1984, earthenware, 23 ¾ x 20 x 19 in.

*Michael Lucero, *Daydreamer with Rock*, 1985, hand-built white earthenware and glazes, 34 x 21 x 26 in.

Michael Lucero, *Red Rock Dreamer*, 1985, ceramic, 20 x 25 x 20 ½ in.

Michael Lucero, *Black Fish*, 1986, clay and glazes, 49 x 29 x 11 in.

*Michael Lucero, *Hercules Beetle*, 1986, hand-built white earthenware, glazes, steel stand, and glass, 46 x 26 x 12 in.

Michael Lucero, *House with a View (Totem)*, 1987, ceramic, glazes, and aluminum, 96 in. height.

Michael Lucero, *Specimen Study #5*, 1988, gouache and watercolor on paper, 10 ½ x 12 ¾ in.

*Michael Lucero, *Big Heart (Deer)*, 1989, hand-built white earthenware and glazes, 27 x 30 x 13 ½ in.

Michael Lucero, *Leaf Lady*, from the series *Pre-Columbus*, 1990, ceramic, 20 x 9 ½ x 9 in.

Michael Lucero, *Red Head*, from the series *Pre-Columbus*, 1990, ceramic, 22 x 12 x 6 ¼ in.

Michael Lucero, *Lady with Water Veil*, from the series *Pre-Columbus*, 1991, clay and glazes, 18 x 8 x 6 ½ in.

*Michael Lucero, *Man with Ohr Hat*, from the series *Pre-Columbus*, 1991, clay and glazes, 18 ½ x 9 ½ x 8 in.

Michael Lucero, *Self-portrait*, from the series *Pre-Columbus*, 1991, clay and glazes, 16 ½ x 7 ½ x 10 ½ in.

*Michael Lucero, *Man Balancing a Vessel with Eye*, from the series *Pre-Columbus*, 1992, clay and glazes, 22 x 11 x 9 in.

Michael Lucero, *Untitled (Bottles and Milk Carrier)*, 1992, ceramic, wire, and bottle holder, 20 x 12 ½ x 8 ½ in.

Michael Lucero, *Man with Glass Hat*, from the series *New World*, 1993, wheel-thrown, altered, and assembled white earthenware, glazes, and found glass hat, 24 x 11 x 11 in.

*Michael Lucero, *Yellow Sky Totem*, from the series *New World*, 1993, wheel-thrown and hand-built white earthenware, glazes, and steel rod, 107 x 60 x 27 in.

*Michael Lucero, *Soul Catcher*, from the series *New World*, 1994, wheel-thrown white earthenware, glazes, and welded steel, 100 x 79 x 12 in.

Michael Lucero, *Angola Carolina*, from the series *Reclamation*, 1995, wheel-thrown and altered white earthenware, glazes, stitched raffia, and steel, 68 x 16 x 14 in.

Michael Lucero, *Baluba, Carolina*, from the series *Reclamation*, 1995, wheel-thrown and altered white earthenware, glazes, and wood, 47 x 19 x 14 in.

*Michael Lucero, *Conquistador*, from the series *Reclamation*, 1995, wheel-thrown white earthenware, glazes, and cement, 42 x 20 x 10 in.

*Michael Lucero, *Treasure*, from the series *Reclamation*, 1995, clay, glazes, and glass box, 15 x 8 ½ x 5 ½ in.

Michael Lucero, *Prophet*, from the series *Reclamation*, 1996, clay, glazes, marble, and wire, 77 x 23 x 17 in.

Michael Lucero, *White Poodle*, from the series *Reclamation*, 1996, clay, glazes, metal, and cement, 38 x 14 x 12 in.

Michael Lucero, *Baby*, 2004, ceramic, wool, and acrylic yarn, 26 x 21 x 13 in.

Michael Lucero, *Unicorn*, 2004, ceramic, wool, and acrylic yarn, 36 x 19 ½ x 15 in.



Kurt Weiser, *Lidded Jar*, 1992.

*Michael Lucero, *Sea Horse*, 2005, ceramic, wool, and acrylic yarn, 54 x 21 x 13 in.

Michael Lucero, *Mild Mannered Moth Man*, from the series *Personanimal*, 2007, ceramic and glazes, 11 3/4 x 12 x 12 in.

Michael Lucero, *Quiet Queen*, from the series *Personanimal*, 2007, ceramic and glazes, 23 x 15 x 9 in.

Philip Maberry, *Double Handled Vessel*, 1988, earthenware, 13 x 17 in.

Graham Marks, *Untitled*, 1979, earthenware, chrome, and lead glaze, 31 x 29 1/2 x 29 in.

*Melissa McGill, *Untitled*, 2002, porcelain, 53 x 16 x 30 in.

*Judy Moonelis, *Untitled (Artpark)*, 1983, ceramic, 41 x 35 x 24 in.

Judy Moonelis, *Proposal Study #1-Washington University Project*, 1984, acrylic on paper, 30 x 22 in.

*Judy Moonelis, *Sisters*, 1984, ceramic and glaze, 32 x 32 x 28 in.

*Judy Moonelis, *New Couple*, 1986, ceramic, 34 x 34 x 25 in.

Judy Moonelis, *Untitled (Couple with Head and Coil Structure)*, 1987, ceramic, 14 x 15 x 11 in.

Judy Moonelis, *Untitled (Woman with Tree and Open Arms)*, 1987, ceramic, 14 x 8 x 4 in.

Judy Moonelis, *Woman with Hole*, 1987, clay, 14 x 8 x 6 in.

Judy Moonelis, *Bound Pair*, 1987–1988, ceramic and wood, 14 1/2 x 18 in.

*Judy Moonelis, *Torsos*, 1992, ceramic and steel, 10 x 76 x 6 in.

Richard Notkin, *Lightbulb Teapot #7*, from the series *Yixing*, 1984, stoneware, 5 x 6 1/4 x 3 3/4 in.

*Richard Notkin, *Military Intelligence I* from the series *Yixing*, 1989, stoneware, 6 x 10 x 6 1/2 in.

*Richard Notkin, *Heart Teapot: Hostage III*, from the series *Yixing*, 1990, stoneware, 6 1/8 x 10 1/2 x 6 3/8 in.

Richard Notkin, *Cube Skull Teapot #16*, from the series *Yixing*, 1991, stoneware, 7 x 4 in.

*Richard Notkin, *Nuclear Nuts Teapot*, from the series *Yixing*, 1991, stoneware, 5 1/4 x 5 1/2 x 3 1/2 in.

Richard Notkin, *Ellipsoidal Brain Teapot, Gulf*, from the series *Yixing*, 1993, stoneware, 3 1/2 x 11 1/2 x 8 1/4 in.

*Richard Notkin, *Ellipsoidal Brain Teapot, Nuclear Winter*, from the series *Yixing*, 1993, stoneware, 10 1/2 x 8 1/2 x 8 1/2 in.

*Justin Novak, *Provider*, 1996, ceramic and glaze, 15 x 7 x 7 in.

*Justin Novak, *Disfigurine #6*, 1997, raku-fired ceramic and glaze, 8 1/2 x 8 x 7 1/2 in.

*Justin Novak, *Disfigurine #19*, 1999, raku-fired ceramic, 14 1/2 x 5 7/8 x 9 1/4 in.

*Justin Novak, *Disfigurine (Competition)*, 2000, ceramic and glaze, 15 x 12 x 12 in.

*Justin Novak, *Thomas*, 2000, raku-fired ceramic and glaze, 13 x 14 x 10 in.

George Ohr, *Cup*, ca. 1900, ceramic and brown-applied decoration, 2 5/8 in. x 4 in.

George Ohr, *Small Cup*, ca. 1900, ceramic, 3 5/8 in. height

George Ohr, *Small Cup*, ca. 1900, ceramic, 3 5/8 in. height

Michele Oka Doner, *Fertility Doll*, 1966, reduction-fired ceramic, 12 x 5 1/2 x 4 in.

Michele Oka Doner, *Tattooed Doll I (Artist's Proof)*, 1968–2007, porcelain, glaze, and iron oxide, 11 1/4 x 8 1/4 x 9 3/4 in.

*Michele Oka Doner, *Tattooed Doll II (Artist's Proof)*, 1968–2007, porcelain, glaze, and iron oxide, 14 1/2 x 10 1/2 x 13 in.

*Michele Oka Doner, *Soul Catchers*, 1970–1979, clay, 2–10 in. each (10 units)

Michele Oka Doner, *Arm, Conch Shell, Reclining Doll*, 1971–1973, ceramic, arm: 8 in.; shell: 6 x 5 in.; doll: 10 1/2 x 2 1/2 in.

*Michele Oka Doner, *Large Seated Doll*, ca. 1971, ceramic, 14 x 8 1/2 x 3 1/2 in.

*Michele Oka Doner, *Two Staffs*, ca. 1976–1979, high-fired clay and iron glaze, 28 1/2 in.; 26 1/4 in.

*Michele Oka Doner, *Two Staffs*, ca. 1976–1979, high-fired clay and iron glaze, 24 3/4 in.; 7 1/2 in.

*Michele Oka Doner, *Two Torsos*, ca. 1976–1979, high-fired clay and iron glaze, 14 1/2 x 5 1/2 in.; 12 1/4 x 5 in.

*Michele Oka Doner, *Figure with Mouth*, 1985, porcelain, 21 1/4 x 7 x 3 7/8 in.

Mark Pharis, *Soy Bottles*, 1985, stoneware, 8 1/2 x 6 3/4 in. (each of three bottles)

*Kenneth Price, *The Void That's There or Perhaps Isn't There*, 1988, ceramic and acrylic, 12 x 15 x 13 in.

Elsa Rady, *Le Pink Anglaise*, 1987, porcelain and glaze, 14 x 9 in. diameter

John Roloff, *Ship as Lava Flow*, 1979, clay, 9 x 50 x 4 in.



Beatrice Wood, *Goblet*, 1987.

*John Roloff, *Untitled no. 79*, 1979, clay, 8 x 50 x 6 in.

*John Roloff, *Land Monitor Elevated*, 1980, clay, 5 x 48 x 7 in.

John Roloff, *Untitled White Ship no. 93*, 1981, clay, 9 x 53 x 9 in.

*John Roloff, *Night Ship/Mined Hull/The Frozen Sea*, 1985, ceramic, fused silica, oxides, plexiglass, and wood case, 18 x 57 x 10 in. (in enclosure)

*Adrian Saxe, *Untitled (Black Antelope Jar)*, 1984–1985, stoneware and porcelain, 23 ½ x 13 x 11 in.

Adrian Saxe, *Untitled Bowl with Stand (The Mallard)*, 1986, porcelain, raku glaze, and gold luster, 7 ¾ x 8 x 5 ½ in.

Adrian Saxe, *Cabbage Teapot*, 1989, porcelain, 9 ½ x 8 x 4 in.

Adrian Saxe, *Untitled*, 1994, porcelain and mixed media, 19 x 13 x 8 ½ in.

*Elise Siegel, *Twenty-four Feet*, 2004, ceramic, aqua resin, paint, fabric, and wood, 33 x 12 ½ x 23 in. (approximate, each of twelve chairs)

*Charles Simonds, *Growing Towers*, 1983, unfired clay, 18 x 24 x 24 in.

Susanne G. Stephenson, *Vase Form*, 1984, porcelain, 17 ½ x 10 x 8 ½ in.

*Lee Stoliar, *Completer*, 1988, waxed terra-cotta and wood, 9 ¼ x 21 x 6 in.

Sun Koo Yuh, *Let Me See*, 2006, porcelain and glaze, 20 x 12 x 12 in.

Akio Takamori, *Man in Love*, 1987, porcelain, 18 x 13 ½ x 7 in.

*Akio Takamori, *Sleeping Woman in Pink and Blue Dress*, 2013, stoneware and underglazes, 11 x 37 x 32 in.

Peter Vandenberg, *The Bird Watcher*, 1981, stoneware and slips, 35 x 17 ½ x 16 in.

*Kukuli Velarde, *Amores que Matan (Loves that Kill)*, 1993, clay and engobe, 20 x 14 x 9 in.

*Kukuli Velarde, *Virgin Bride II*, from the series *Isichapuitu*, 1998, ceramic, 22 x 20 x 14 in.

*Kukuli Velarde, *Yo Amamantando Amores*, from the series *Isichapuitu*, 1998, ceramic and gold leaf, 22 x 16 x 11 in.

*Kukuli Velarde, *Vergüenza (Shame)*, from the series *Isichapuitu*, 1999, ceramic and stains, 20 ½ x 16 x 14 in.

*Kukuli Velarde, *Sta Chingada: The Perfect Little Woman*, from the series *Cadavers*, 2006, oil on steel, 74 ¼ x 48 x 3 in.

*Patti Warashina, *Who Said I Couldn't Fly*, 1979, porcelain, 21 ¼ x 25 ½ x 25 ½ in.

Kurt Weiser, *Lidded Jar*, 1992, cast porcelain and china paint, 17 ½ x 9 ½ x 5 ½ in.

Kurt Weiser, *Lidded Vessel*, 1992, cast porcelain and china paint, 17 ¼ x 10 x 5 ½ in.

Beatrice Wood, *Goblet*, 1987, earthenware and luster glaze, 13 ¼ x 6 ¼ x 6 ¼ in.

Beatrice Wood, *Teapot*, 1988, earthenware and luster glaze, 11 x 9 x 5 ½ in.

Betty Woodman, *Three Vases*, ca. 1983, stoneware, (orange) 20 x 14 x 6 ¼ in.; (blue) 17 ½ x 15 x 7 in.; (green) 20 x 14 ½ x 6 ¾ in.

*William Wyman, *Temple no. 15*, 1977, whiteware, 22 x 29 x 29 in.

*Daisy Youngblood, *Bird Woman*, 1980, graphite on paper, 25 x 19 ¼ in.

*Daisy Youngblood, *Tied Goat*, 1983, low-fired clay and wood, 6 x 31 ½ x 20 in.

*Daisy Youngblood, *Brahmin Bull*, 1987, low-fired clay and wood, 15 x 24 x 12 in.

*Daisy Youngblood, *Romana*, 1987, low-fired clay, 21 ¼ x 8 x 9 in.

Daisy Youngblood, *Vertical Horse*, 1990, clay and wood, 14 ½ x 3 ¾ x 7 ¾ in.

Arnie Zimmerman, *Teapot*, 1985, ceramic, 11 ½ x 10 ¾ x 5 ½ in.

Arnie Zimmerman, *Small Column*, 1987, ceramic, 31 in. height

Arnie Zimmerman, *Untitled (Large Columns)*, 1988, stoneware and granite, 112 x 35 x 35 in. (each of two columns)

*Arnie Zimmerman, *The Fools' Congress, Part 2*, 1998–1999, terra-cotta, wood, metal, and epoxy, 77 x 144 x 50 in.

INTERIOR FRONT: Viola Frey, *Man and His World* (detail), 1994.

INTERIOR BACK: Michael Lucero, *Untitled (Devil)* (detail), 1977.



