

*Peg Leg Plate*  
c. 1988  
Ceramic stoneware  
7 x 20 inches (diameter)

**Tom and Ginny Marsh**  
(BORDEN, IN)  
*Nascent Gaia*  
1991  
Clay  
17 x 20 x 19 inches

*Primal Platter*  
1991  
Clay  
3 1/4 x 15 x 15 1/4 inches

**Annette McCormick and  
Tim Mather**  
(LUCAS, OH)  
*Elephant Jar*  
1991  
Stoneware, sandblasted glaze  
23 x 9 inches (diameter)

*Traut Jar*  
1991  
Stoneware, sandblasted glaze  
11 1/4 x 10 1/4 x 9 1/2 inches

**Robert Piepenburg**  
(ANN ARBOR, MI)  
*Bay View—Sea Ranch Series #164*  
1990  
Raku with commercial glazes  
7 1/4 x 4 1/4 x 4 1/4 inches

*North Point—Sea Ranch Series  
#162*  
1990  
Raku with low fire and luster  
glazes  
9 1/4 x 4 1/4 x 3 inches

*Salt Pond—Sea Ranch Series #173*  
1990  
Raku with low fire and luster  
glazes  
10 1/4 x 4 1/4 x 3 1/4 inches

**Donna Polseno**  
(FLOYD, VA)  
*Untitled*  
1991  
Clay  
33 x 19 1/2 inches (diameter)

*Untitled #6*  
1991  
Clay  
28 x 16 inches (diameter)

**Jerry Rothman**  
(LAGUNA BEACH, CA)  
*Ritual Vessel*  
1984  
Ceramic  
21 1/4 x 15 x 9 inches

*Olympic Special*  
1984  
Ceramic  
35 1/4 x 11 x 9 1/2 inches

**Judith Salomon**  
(CLEVELAND, OH)  
*Sake Set*  
1990  
Ceramic  
10 1/2 x 14 x 7 inches (assembled)

*Bowl with Legs*  
1990  
Ceramic  
9 3/4 x 20 1/4 x 10 inches

**Brad Schweiger**  
(ATHENS, OH)  
*Carbon Trap Pitcher*  
1991  
Stoneware  
20 1/2 x 12 1/4 x 9 inches

*Salt-fired Teapot*  
1991  
Stoneware  
15 1/4 x 10 1/4 x 6 inches

**Nancy Selvin**  
(BERKELEY, CA)  
*Three Raku Bottles: A Morandian  
Construction with Gold Leaf*  
1991  
Ceramic and mixed media  
24 1/4 x 22 1/4 x 3 1/4 inches

**David Shaner**  
(BIGFORK, MT)  
*Erosion Pillow Form*  
1991  
Stoneware  
10 1/4 x 16 1/2 inches (diameter)

*Basin with Stone*  
1991  
Stoneware  
3 1/4 x 18 1/4 inches (diameter)

*Chimney Pot*  
1991  
Stoneware  
17 x 14 1/4 x 13 inches

**Michael Simon**  
(WATKINSVILLE, GA)  
*Jar/Lid*  
1991  
Salt-glazed stoneware  
13 1/4 x 9 1/4 inches (diameter)

*Pair of Vase Forms*  
1991  
Salt-glazed stoneware  
8 x 5 inches (diameter)  
7 x 4 1/4 inches (diameter)

**Susanne Stephenson**  
(ANN ARBOR, MI)  
*Mountain Crevasse VIII*  
1989  
Terra cotta  
12 x 19 1/4 x 17 1/4 inches

*Night Beach I*  
1991  
Terra cotta  
23 3/4 x 7 3/4 x 8 inches

**Toshiko Takaezu**  
(QUAKERTOWN, NJ)  
*Porcelain Form #2*  
1991  
Porcelain  
8 1/4 x 7 1/4 inches (diameter)

*Three Quarter Moon*  
1991  
Stoneware  
18 x 20 x 23 inches

**Kurt Weiser**  
(TEMPE, AZ)  
*Untitled*  
1992  
Porcelain  
9 x 12 1/4 x 4 1/4 inches

*The Gardener*  
1992  
Porcelain  
9 1/4 x 14 1/4 x 4 1/4 inches

**David Wright**  
(MORRISTOWN, NJ)  
*Teapot Shell*  
1991  
Salt-glazed stoneware  
11 1/4 x 12 1/4 x 8 1/4 inches

*Pasare Pitcher*  
1991  
Salt-glazed stoneware  
12 1/4 x 9 1/4 x 5 1/4 inches

**Curators:** Robert Cugno  
and Robert Logan

**Photography:** Jeff Bruce  
**Design:** Susan Hyde

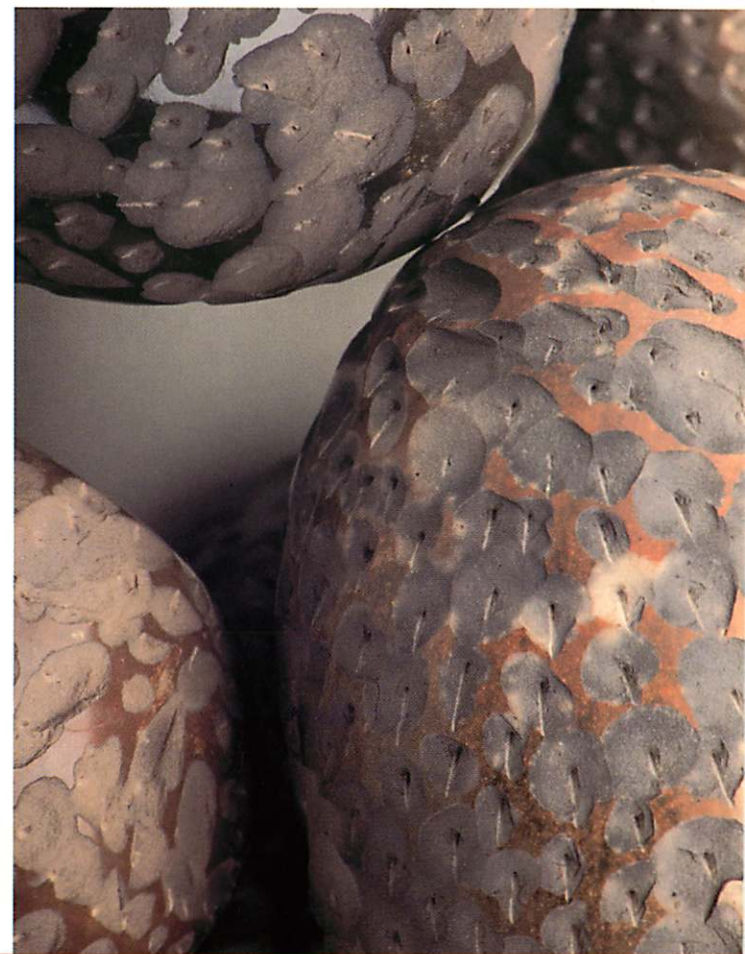
**ExhibitsUSA**  
A NATIONAL DIVISION OF  
MID-AMERICA ARTS ALLIANCE

**ExhibitsUSA, a national  
division of Mid-America  
Arts Alliance is sponsored  
by the Lila Wallace-  
Reader's Digest Fund**  
Mid-America Arts Alliance is  
assisted by its six-partner state  
arts agencies, the National  
Endowment for the Arts, and  
private contributors

# BUILT, THROWN *and* TOUCHED

CONTEMPORARY  
CLAY WORKS

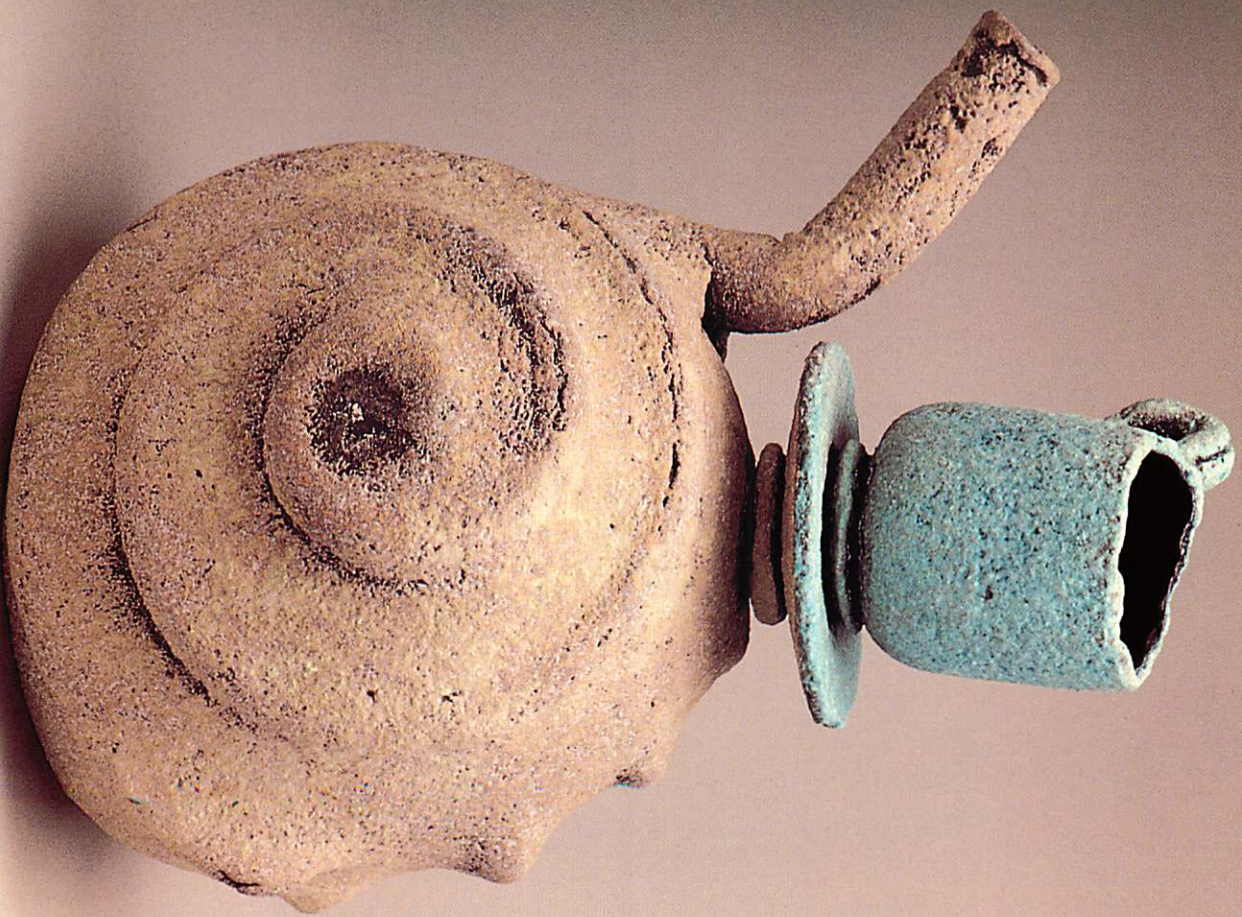
an exhibition organized  
by Media Gallery and  
toured by ExhibitsUSA



MARSHA JUDD, *We Touched Again* (detail)



*"The manipulation of materials reasserts the ability to continuously define and redefine the world and its objects for use and contemplation."*



**IN AN INCREASINGLY** pluralistic art world there has emerged a hybrid object appropriate to the post-industrial age. A cross-fertilization of materials, ideas, and disciplines from the fine and craft arts, this hybrid forces a re-examination of the traditional values associated with all forms of artistic expression.

The hybrid object reflects the American art experience of the past forty-five years. Representing the confluence of powerful interactions among the fine arts, craft arts, and material culture, its roots were established in the decade following the second World War, as waves of painters, sculptors, photographers, printmakers, and craftsmen joined together to form university-based art departments. In these departments, artists developed the freedom to explore ideas, materials, and new techniques unfettered by the constraints of tradition and media. It was not unusual in this experimental arena for painters to work with clay and sculptors to weave.

The artists in this exhibition represent the second and third waves of unhindered artistic expression. Their objects redefine the frame of reference for craft. These works celebrate the notion that the hand of the artist mirrors the culture, and that the manipulation of materials reasserts the ability to continuously define and redefine the world and its objects for use and contemplation.

The teapot, for example, as expressed by the works of Kurt Weiser, David Wright, Anne Hironelle, Yoshiro Ikeda, Dan Anderson, Howard Koerth, John Glick, Judith Salomon, and Brad Schwieger takes various forms. These artists' teapots, of course, relate to an historical antecedent — one with spouts, handles, and lids. But these particular versions combine narrative, conceptual, surrealistic, minimalistic, geometric, pattern, and color-field approaches. Thus, they extend the experience of the object and provide a deeper, more contemporary understanding and set of associations. Other artists such as Toshiko Takaezu, Ruth Duckworth,





INGE BALCH, *Utah Goblin Valley Series II*

**Dan Anderson**  
(EDWARDSVILLE, IL)

*Water Tower Teapot*  
1991  
Salt glazed stoneware  
5¼ x 11¼ x 3 inches

*Water Tower Covered Jar*  
1991  
Salt glazed stoneware  
9 x 9 inches (diameter)

**Inge Balch**  
(BALDWIN CITY, KS)

*Utah Goblin Valley Series I*  
1991  
Stoneware  
17½ x 15½ inches (diameter)

*Utah Goblin Valley Series II*  
1991  
Stoneware  
16 x 14 inches (diameter)

**Mary Barringer**  
(SHELburnE FALLS, MA)

*Turn*  
1989  
Stoneware  
13¼ x 13¼ inches (diameter)

*Handtalk I*  
1988  
Stoneware  
18½ x 15¼ x 10 inches

**Gary DiPasquale**  
(NEW YORK, NY)

*Three-sided Vase Form*  
1991  
Stoneware  
16 x 7½ x 5 inches

*Footed Bowl*  
1991  
Stoneware  
3¼ x 8¼ inches (diameter)

*Four-sided Vase Form*  
1991  
Stoneware  
14¼ x 10 x 5½ inches

**Ruth Duckworth**  
(CHICAGO, IL)

*Untitled*  
1989  
Porcelain  
3¼ x 4¼ x 4¼ inches

*Untitled*  
1991  
Porcelain  
6½ x 4¼ x 3 inches

**Gary Erickson**  
(ST. PAUL, MN)

*Exposed*  
1991  
Earthenware  
12 x 14 x 20 inches

*Preservation*  
1991  
Earthenware  
13¼ x 13¼ x 18 inches

**Willem Gebben**  
(COLFAX, WI)

*Jar*  
1991  
Stoneware, black slip, light salt,  
wood fired  
6¼ x 5¼ inches (diameter)

*Jar*  
1991  
Stoneware, light salt, wood fired  
6 x 4¼ inches (diameter)

*Jar*  
1989  
Stoneware, white slip, light salt,  
wood fired  
8 x 5¼ inches (diameter)

**John Glick**  
(FARMINGTON HILLS, MI)

*Teapot with Overhead Handle*  
1991  
Stoneware  
7¼ x 11¼ x 6 inches

*Ceramic Box With Lid,  
Wooden Handle*  
1991  
Stoneware, reduction fired,  
shino glaze  
3¼ x 4¼ x 12¼ inches

**Anne Hirondelle**  
(PORT TOWNSEND, WA)

*Kojin Pitcher*  
1991  
Stoneware  
17¼ x 11¼ x 7¼ inches

*Cadent Teapot Diptych*  
1991  
Stoneware on lacquered base  
11½ x 27 x 9 inches (assembled)

**Patrick Horsley**  
(PORTLAND, OR)

*Three Story Lidded Jar, Blue*  
1991  
Stoneware  
26 x 4¼ inches (diameter)

*Three Story Lidded Jar, Red*  
1991  
Stoneware  
27¼ x 5 inches (diameter)

*Three Story Lidded Jar, Black*  
1991  
Stoneware  
27¼ x 4¼ inches (diameter)

**Yoshiro Ikeda**  
(MANHATTAN, KS)

*Teapot*  
1991  
Stoneware  
24 x 15 x 8 inches

*Flint Hills*  
1991  
Raku  
22 x 18 x 9¼ inches

**Marsha Judd**  
(FULLERTON, CA)

*Tied to the Past*  
1991  
Burnished clay, string, stick,  
shards  
5¼ x 8¼ x 5¼ inches

*Chip by Chip, Piece by Piece,  
All of Us Together*  
1991  
Burnished clay  
7¼ x 8¼ x 8¼ inches  
(diameter, assembled)

*We Touched Again*  
1991  
Burnished clay  
14¼ x 15¼ x 19¼ inches  
(assembled)

**Karen Karnes**  
(MORGAN, VT)

*Untitled*  
1991  
Clay  
6 x 24 x 15¼ inches

**Howard Koerth**  
(COFFEYVILLE, KS)

*Ritual Vessel (I-4) II.91*  
1991  
Earthenware  
14¼ x 11¼ x 10 inches

*Ritual Vessel (I-4) III.91*  
1991  
Earthenware  
15¼ x 12¼ x 11¼ inches

**Peter Kuentzel**  
(MIAMI, FL)

*Thief*  
1992  
Raku  
14¼ x 13¼ x 7 inches

*Char*  
1992  
Raku  
11 x 13¼ x 7 inches

**Bruno LaVerdiere**  
(HADLEY, NY)

*Guerrero BV*  
1989  
Clay and steel  
27 x 13 x 7 inches

*Black Temple I*  
1988  
Clay and steel  
18 x 10 x 6 inches

**Jim Leedy**  
(KANSAS CITY, MO)

*White Crown Stilted Vessel*  
1991  
Woodfired stoneware  
37 x 14 x 16 inches



Marscha Judd, Mary Barringer, and Gary Erickson address form. Their objects are intense spiritual icons, inspired by the sensual shapes of nature—abstractions of geological, biological, and galactic worlds.

Susanne Stephenson, David Shaner, Karen Karnes, Annette McCormick and Tim Mather, Michael Simon, Inge Balch, Patrick Horsley, Willem Gebben, Gary DiPasquale, and John Glick, on the other hand, rely on the inherent qualities of clay to be soft, to fire to a vitreous hardness, and to be glazed so that liquids can be contained, reminding us of the cultural heritage of this material and its contribution to the development of man and his environment. These artists preserve a tradition, but, at the same time, they have mapped new territories by expanding artistic boundaries through their inspired aesthetic consciousness.

Finally, there are those who work with clay to express intense personal experiences and ideas. They rely on clay's earthy, tangible nature to be pushed, squeezed, kneaded, stroked, caressed, poked, and touched. Donna Polseno, Nancy Selvin, Robert Piepenburg, Jerry Rothman, Bruno LaVerdiere, Tom and Ginny Marsh, Peter Kuentzel, and Jim Leedy share their emotions through their tangible abstractions.

Ideas rule materials. We are challenged to explore, express, and recognize the excitement and stimulus to aesthetic consciousness that these works provide. Making the connection between the fine arts, the craft arts, and technology helps to define the new arena of cultural history. We watch with fascination as the world attempts to adjust its consciousness to accommodate, understand, explain, and ultimately enjoy these hybrid objects.

*Judith S. Schwartz, Ph.D.*

*New York University*

*Department of Art and Art Professors*

