



Important StudioCeramics 1932-2022



Ira Winarsky

Ira Winarsky was Professor Emeritus at the University of Florida. In addition, he received his Master of Fine Arts degree in Sculpture from Temple University’s Tyler School of Art. His ceramic art appeared in numerous magazines including “Ceramics Monthly”, “Ceramics Art and Perception” and “New Ceramics”. His art has also been shown in numerous solo shows in galleries and museums. It’s the subject of three books written and published by him, “Ira’s New Art Book” A Portfolio 2008, and “Ira Winarsky: Art Portfolio 2010: Iridescent Ceramic Landscape Sculpture”, and “Iridescent Ceramic Landscape Vessels 2012”.

Ira saw his life like an art piece, a work in progress. It was also been a continuous quest for the right media to make the art, and to refine its artistic expression, ranging from interactive electronic representations to phosphorescent ceramics. With his Iridescent Ceramic Landscape Sculpture he found the media and technology that encompasses the three goals that he set for his art: first, it must relate to the viewer and the environment; second it must relate to nature; third, it must be beautiful. He was quoted as saying, “art is its own reward” and it is the process of making art that gave him the most pleasure.

The iridescent ceramic glazes, an integral part of his ceramic art, have historically been considered a type of

alchemy, and the formulae for making them has been kept secret for centuries. The alchemists, and artists using these glazes never disclosed how they made them, and they died with their secrets. To this date, it is extraordinarily rare to find iridescent glazes, particularly in a broad spectrum of colors. Ira was writing a book that explained the basic technology and chemistry for making these glazes at the time of his death.

Ira’s passion was to discover these secrets of the great ceramicists who created these glazes and to build upon them to create new glazes for his art. There was almost no literature on the subject, so he had to start his research with the basic chemistry of glazes and metals and the physics of light. The iridescent glaze had to function as a thin prism, emulating Sir Isaac Newton’s glass prism that divided natural daylight into a rainbow of colors. His success came with a few basic colors. Eventually he had hundreds, the result of over 3000 glaze tests and over 300 glaze firings. The glaze colors encompassed an entire rainbow of iridescent colors. Different colors and thicknesses of glaze layers and different numbers of layers create different iridescent effects.

IRA WINARSKY
“MATED LANDSCAPE”, 2005
CERAMIC WITH IRIDESCENT GLAZE
12H X 15W X 15D CM | 5H X 6W X 6D IN





IRA WINARSKY
RIDGED TERRESTRIAL LANDSCAPE, 2008 CERAMIC WITH IRIDESCENT GLAZE
17H X 43W X 29D CM | 7H X 17W X 12D IN



IRA WINARSKY
 LANDSCAPE PEDESTAL BOX, C.2008 CERAMIC
 22H X 22W X 22D CM | 8H X 8W X 8D IN

IRA WINARSKY
 LANDSCAPE BOX, C.2008
 CERAMIC
 10H X 29W X 29D CM | 4H X 12W X 12D IN

IRA WINARSKY
 "LONG LANDSCAPE", 2009
 CERAMIC WITH IRRIDESCENT GLAZE
 56W CM | 22W IN

IRA WINARSKY
 SKATEBOARD LANDSCAPE #2, 2005
 CERAMIC WITH IRRIDESCENT GLAZE, WOOD, RUBBER, METAL
 25H X 43W X 13D CM | 10H X 17W X 5D IN



Toshiko Takaezu

Toshiko Takaezu (1922-2011) was one of the twentieth century’s greatest abstract artists. Gifted with prodigious drive and vision, she combined inspirations from her own cultural background with currents from contemporary painting and sculpture, arriving at a unique expressionist idiom. Born in Hawaii to a Japanese émigré family, Takaezu received her early training in ceramics in Honolulu, and then attended Cranbrook Academy in Michigan, when it was an epicenter for adventurous modernism. Already in this early phase in her career, she was able to see correspondences between Abstract Expressionism and the spiritually infused traditions of East Asia, such as calligraphy and tea ceremony. She combined these cross-cultural influences into a powerfully resolved synthesis. Though made using traditional pottery techniques of wheel-throwing and glazing, the works for which she is best known – the closed forms – are best understood as sculptures, or perhaps as paintings-in-the-round. They are as individual as people are, varying greatly in scale and shape, color and texture, and in their internal tectonic rhythms. Some are vigorously painterly, with splashes and rivulets of color coursing down their sides. Others are more meditative, sheathed in overlapping veils of hue. They have a close affinity with the work of other postwar expressionist artists, such as Franz Kline, Joan Mitchell, and Mark Rothko. Takaezu was also a great experimenter. In her early career she expanded the

possibilities of the vessel, exploring multiple spouts and lobed forms, and made plates that were essentially canvases for freeform composition. Later innovations included upright cylindrical vessels she called “trees,” anthropomorphic forms with strong shouldered profiles, bronze castings, and slitted-open sculptures (also known as “Momos”) that afford a glimpse into their dark interiors. Throughout her career, Takaezu also pursued media apart from ceramics, including large-scale textiles and paintings, which extended her vocabulary of vivid chromatic abstraction. Last but by no means least, Takaezu was a profoundly influential teacher and mentor, who trained generations of younger artists at the Cleveland Institute of Art, Princeton University and other institutions. Her legacy lives on in these students and apprentices, and above all in her own work, which both exemplifies and transcends the ideals of modernist ceramic art.

–Glenn Adamson

TOSHIKO TAKAEZU
TREE SCULPTURE, C.1980 CERAMIC
104H X 24D CM | 41H X 10D IN



TOSHIKO TAKAEZU
LARGE HALF MOON SCULPTURE, 1971 CERAMIC
25H X 56D CM | 10H X 22D IN



TOSHIKO TAKAEZU
SMALL HALF MOON SCULPTURE, 1971 CERAMIC
15H X 29D CM | 6H X 11D IN



TOSHIKO TAKAEZU
BROWN & GREEN "PILLOW" SCULPTURE, 1971
GLAZED HAND-BUILT, UNIQUE EARTHENWARE WITH TENMOKU GLAZES
10H X 27W X 27D CM | 4H X 10W X 10D IN



TOSHIKO TAKAEZU
BROWN & TAN "PILLOW" SCULPTURE, 1971
GLAZED HAND-BUILT, UNIQUE EARTHENWARE WITH TENMOKU GLAZES
10H X 25W X 25D CM | 4H X 10W X 10D IN

TOSHIKO TAKAEZU
WHITE "PILLOW" SCULPTURE, 1971
GLAZED HAND-BUILT, UNIQUE EARTHENWARE WITH TENMOKU GLAZES
8H X 20W X 20D CM | 3H X 8W X 8D IN





TOSHIKO TAKAEZU
EARLY WEED POT
CERAMIC
23H X 22D CM | 9H X 8D IN



TOSHIKO TAKAEZU
CLOSED FORM WITH RATTLE, C. 1985
GLAZED CERAMIC
61H X 34W X 34D CM | 24H X 14W X 14D IN

Karima Duchamp

Karima Duchamp is a visual artist and a ceramist based in Mulhouse in France. She received her M.A. in Fine Arts from Beaux-Arts School in Besançon and her Ceramic Art Diploma from Maison de la Ceramique, Mulhouse. She has been working in ceramics, paintings, drawings that she likes to combine. Duchamp builds up thin slabs of clay in geometric shapes and often paints alluring silhouettes and landscapes that evoke emotion on the surfaces. Duchamp's body of work has won multiple awards and has been included in numerous solo and group shows across the world like The Salon Art+Design in New York, Design Miami and in Basel. Her work is in public collection such as Ariana Museum in Geneva and Yingge Museum in Taipei City. As a Member of the International Academy of Ceramics, she continues her ceramic explorations through artistic residencies worldwide.

Her practice is an investigation of the pictorial gesture as a vector of existential discoveries of truth. Her interest is based in the irregularities and imperfections of the process, the traces and the tensions that reveal inconsistencies in the spaces and confer to the works a human element like in old, decayed walls. Clay allows her to tell the passage of time, the story of her memories

left by diverse and unpredictable relationships with others. Her memories are expressed using precarious and fragile forms. These same memories can be represented in her work through the exploration of the duality between weakness and strength. What emerges in her work may come from a detail that transports her to stories, memories and possible projections. Working without preconceived ideas, being driven by the surfaces, leaving a great part to experimentation and intuition but remaining rooted to Art History, Henry Matisse, Edouard Vuillard and the Nabis, and also the subjectivity of abstract expressionism, Agnes Martin, Mark Rothko inspire her.



KARIMA DUCHAMP
"SKIN HOUSE #4", 2021
GAS FIRED PORCELAIN GLAZED WITH ENGOBES & GOLD LUSTER
56H X 47W X 10D CM | 22H X 18W X 4D IN



KARIMA DUCHAMP
 "SKIN HOUSE #3", 2021
 GAS FIRED PORCELAIN GLAZED WITH ENGOBES & GOLD LUSTER
 36H X 30W X 10D CM | 14H X 12W X 4D IN



KARIMA DUCHAMP
 "GOLDEN ROCK - ORGANIC #6", 2020
 GAS FIRED STONEWARE GLAZED WITH ENGOBES & GOLD LUSTER
 51H X 30W X 20D CM | 20H X 12W X 8D IN

KARIMA DUCHAMP

"GOLDEN ROCK - ORGANIC #7", 2020

GAS FIRED STONEWARE GLAZED WITH ENGOBES & GOLD LUSTER 34H X 34W X 34D CM |

14H X 14W X 14D IN



Daniel Rhodes

Daniel Rhodes was an American ceramic artist, sculptor, author and educator. During the twenty-five years that he was on the faculty at the New York State College of Ceramics at Alfred University, in Alfred, New York, he built an international reputation as a potter, sculptor and authority on studio pottery.

Rhodes was the recipient of a Fulbright Fellowship and lived in Japan from 1962-63. The National Council on Education for the Ceramic Arts (NCECA) awarded him a medal of citation for his contributions to teaching in 1973. His accomplishments were recognized by major retrospectives at the Blanden Memorial Art Museum, Fort Dodge, Iowa (1973), and at Iowa State University, Ames (1986). At that time, then-Register art critic Eliot Nusbaum said the exhibition, which featured Rhodes' fired-clay torsos and heads, "shows Rhodes to be as vital and accomplished in his 70s as in his youth and more accomplished in clay than in any previous period in his life."

Rhodes' work is in permanent collections at the Victoria and Albert Museum (London); National Museum of Modern Art, Kyoto (Japan); Smithsonian Institution (Washington DC); Museum of Arts and Design (New York); Des Moines Art Center (Des Moines, Iowa); Blanden Memorial Art Museum (Fort Dodge, Iowa); and Cornell University (Ithaca, New York). Amongst his numerous exhibitions, his work has been exhibited at the Museum

of Modern Art (NY), The Whitney Museum of American Art (NY), The Los Angeles County Museum of Art, The Schein-Joseph International Museum of Ceramic Art at Alfred University.

"Daniel Rhodes is a highly trained individual who has complete control over the whole ceramic process and depends entirely upon himself for the establishment of style and meaning. He is a unique studio-ceramist in that through his work with clay, his writing and his teaching, he has accomplished many things that place him in a central position of leadership in the field of studio-ceramics. He brought new dignity and respect to ceramic sculpture as a valid and significant art form. Because of his sound knowledge of clay, the ceramic process and it's technical aspects, Daniel Rhodes has been able to bring through his writings an understanding of materials and processes to individuals throughout the world who are interested in clay as a vehicle for artistic expression. Daniel Rhodes in his life and work represents and documents the evolution of the contemporary American ceramic movement and is considered a central figure in any serious consideration of contemporary expression in the medium of clay."

DANIEL RHODES
TORSO SCULPTURE, C. 1980
WOOD FIRED STONEWARE
84H X 46W X 28D CM | 33H X 18W X 11D IN





DANIEL RHODES

UNGLAZED STONEWARE JAR ON IRON STEM, 1958 UNGLAZED STONEWARE
145H X 46W X 46D CM | 57H X 18W X 18D IN

Peter Voulkos

Peter Voulkos (1924-2002) was a ceramist most known for his abstract expressionist sculptures. He received his BS from the Montana State College, Bozeman where he studied painting and printmaking and where he was introduced to ceramics]Frances Senska, who established the ceramics arts program, Ceramics quickly became a passion. His 25 pounds of clay allowed by semester by the school was not enough, so he managed to spot a source of quality clay from the tires of the trucks that would stop by the restaurant where he worked part-time.

He earned his MFA in ceramics from California College of the Arts and Crafts, in Oakland. Afterwards, he returned to Bozeman, and began his career in a pottery business with classmate Rudy Autio, producing functional dinnerware.

In 1951 Voulkos and Autio became the first resident artists at the Archie Bray Foundation for the Ceramic Arts, in Helena, Montana. It is from his time as Resident Director (1951-1954) that the lineage of his mature work, later in full bloom during his tenure at the Otis Art Institute in Los Angeles, California, can be traced.

In 1953, Voulkos was invited to teach a summer session ceramics course at Black Mountain College in Asheville, North Carolina. After the summer at Black Mountain, he changed his approach to creating ceramics. The artist

eschewed his traditional training and instead of creating smooth, well-thrown glazed vessels he started to work gesturally with raw clay, frequently marring his work with gashes and punctures.

In 1954, after founding the art ceramics department at the Otis College of Art and Design, his work rapidly became abstract and sculptural. In 1959, he presented for the first time his heavy ceramics during the exhibition at the Landau Gallery in Los Angeles. This created a seismic reaction in the ceramics world, both for the grotesquerie of the sculptures’ shapes and the genius marriage of arts and craft, and accelerated his transfer to UC Berkeley.

He moved to the University of California, Berkeley, in 1959, where he also founded the ceramics program, which grew into the Department of Design. In the early 1960s, received his MFA from the California College of the Arts. In the early 1960s, He taught at the Otis College of Art and Design and the University of California, Berkeley. His students include Paul Soldner, Kenneth Price, Henry Takemoto, Michael Frimkess, John Mason, and others. His work can be found in the American Museum of Ceramic Art, Arkansas Arts Center, Everson Museum of Art, Los Angeles County Museum of Art, Metropolitan Museum of Art, Museum of Fine Arts, Boston, and many others.

PETER VOULKOS
PIERCED PLATTER WITH STAND, 1992
GLAZED STONEWARE, PORCELAIN PIERCINGS WITH STEEL STAND
86H X 57W X 61D CM | 34H X 22W X 24D IN





PETER VOULKOS
GLAZED PLATTER WITH PORCELAIN PIERCINGS
GLAZED STONEWARE WITH PORCELAIN PIERCINGS
50H X 50W X 9D CM | 20H X 20W X 4D IN



PETER VOULKOS
GLAZED PLATTER WITH PIERCINGS
GLAZED STONEWARE WITH PIERCINGS
50H X 48W X 10D CM | 20H X 19W X 4D IN



PETER VOULKOS
PORCELAIN PIERCED STONEWARE PLATTER GLAZED STONEWARE WITH PORCELAIN PIERCINGS
53H X 53W X 13D CM | 21H X 21W X 5D IN

Rudy Staffel

RUDY STAFFEL
DRAGON PLATTER, 1932
GLAZED AND DECORATED STONEWARE
5H X 28W X 28D CM | 2H X 11W X 11D IN

Rudolf Staffel was born in 1911 in San Antonio, Texas. Staffel attended Brackenridge High School. Staffel initially wanted to be a painter, and early on attended the School of the Art Institute of Chicago. While there, an exhibition of Wiener Werkstätte at the Field Museum of History, captivated him with its glass art.

By the late 1950s, Staffel worked exclusively in porcelain. His Light Gatherers, as they would become known, would occupy Staffel for the rest of his career. The ability of a work to hold and transmit light was the most important quality for him. "Even when I was a painter, I was always interest in light," he said. "Something about light coming through glass, wax, or snow. I wanted to achieve a passage of light."

Staffel made his own porcelain compositions in an effort to achieve the maximum translucency, the same as with glass or paint. He also manipulated the material via piercing, stretching, folding and even engraving. His works are almost exclusively white, are rarely glazed, and when he occasionally adds color it is limited to blue, green or, rarely, red tones that come from metal oxides.

As a result of his innovations, technical prowess and vision, Staffel is widely considered to be one of the most

significant American ceramic artists working in the latter half of the 20th century. Noted historian Garth Clark called Staffel "one of the most original vessel makers in American ceramics."Comparisons have also been made to the work of George Ohr, although Staffel was not directly aware of the earlier ceramicist's work. "While Ohr revealed his virtuosity in paper-thin ceramics, Staffel took this a step further. His porcelain vases show a mastery of the material which is virtually breath-taking in its fragility and transparency." Marianne Aav called him "one of the most daring innovators and renewers of ceramic thinking during the late twentieth century," and noted that, "Especially among the pieces from the 1970s onward, there are examples that show risk-taking, daring and freedom from all conventional forms that is seldom, if ever, seen in ceramics ... We can say that Staffel is an expressionist, a very sophisticated one, whose work is based on incredible skill and thorough observation."





RUDY STAFFEL
LIGHT GATHERER, C. 1970 PORCELAIN
33H X 17D CM | 13H X 6D IN

Lizbeth Stewart

Lizbeth Stewart (December 22, 1948 - June 24, 2013), who is also known as Lizbeth McNett Stewart, was an American ceramist who was born in Philadelphia and grew up in Southampton, Pennsylvania. She earned her BFA from Moore College of Art and Design in 1971. In 1990, she married Matthew C. Gruskin. For 30 years, she taught ceramics at the University of the Arts (Philadelphia), before retiring as a professor emeritus in December, 2012. She died June 24, 2013 of lung cancer at her home in Yardley, PA.

Stewart is best known for her hand-built ceramic portrayals of animals. Typically, the modeling is realistic, but the painting is stylized. Monkey with Roses, in the collection of the Honolulu Museum of Art, is typical of her larger works and demonstrates this dichotomy, as well as her use of separate ceramic flowers to create an environment. The Philadelphia Museum of Art, Hermitage Museum (St. Petersburg, Russia), the Honolulu Museum of Art, the Smithsonian American Art Museum (Washington, D.C.), and the Winterthur Museum (Winterthur, Delaware) are among the public collections holding work by Lizbeth Stewart.

LIZBETH STEWART
"MONKEY BASEBALL", 1990
CERAMIC & FIBER
22H X 91W X 48D CM | 8H X 36W X 19D IN



LIZBETH STEWART
"DOG ON A BED OF ROSES", 1987
GLAZED, FIRED, AND HAND-PAINTED EARTHENWARE
87H X 198W X 91D CM | 34H X 78W X 36D IN



Riyoo Kim

Born in Osaka in 1980 to a Japanese father and a Korean mother. He completed his MA at Osaka University of Arts Graduate School in Fine Art in 2006. Kim's unique approaches beyond existing ceramics have been highly esteemed from not only people among the ceramics field but also from the contemporary art field. He is influenced by science fiction, street culture and animation, however, he has also received inspiration from ancient ritual wares made during the Jomon era, a prehistoric time in Japan. He believes that creation is the process of saving his soul. Since ancient times, awe and wonder in natural providence have continuously driven people to create things like prayers.

He won the semi-grand prix for Modern Ceramic Art Exhibition in KOBE Biennale 2009. Since 2004 he has held many solo exhibitions and has participated in group exhibitions. His artworks were exhibited at the Kansai Airport lounge as public art as well as at international art fairs including KIAF 2011 and 2016 in Korea, Art Stage Singapore in 2016, and Art Fair Tokyo in 2017. His major exhibitions include "BASARA" (2010/Spiral Hall), Yokohama Triennale (2011/Yokohama Museum of Art) and solo exhibition "Haji-Kabane" (2013/Roppongi Hills A/D Gallery) , "Awes for the Cosmic" (2013 / SNOW Contemporary) and more.

RIYOO KIM
"SENKOKU TAIRINKA" (BIG CIRCLE), 2018
GLAZED STONEWARE
50H X 36W X 36D CM | 20H X 14W X 14D IN



RIYOO KIM
"RED EYED FURY", 2018
GLAZED STONEWARE
55H X 25W X 25D CM | 22H X 10W X 10D IN





RIYOO KIM
GLAZED SAKE CUP, 2019
CERAMIC
5H X 5W X 5D CM | 2H X 2W X 2D IN

RIYOO KIM
GLAZED SAKE CUP, 2019
CERAMIC
6H X 6W X 6D CM | 2H X 2W X 2D IN



RIYOO KIM
GLAZED BOWL, 2019
CERAMIC
8H X 12W X 12D CM | 3H X 5W X 5D IN



RIYOO KIM
GLAZED BOWL, 2019
CERAMIC
10H X 13W X 13D CM | 4H X 5W X 5D IN



Ian Godfrey



IAN GODFREY
CASTLE POT, 1981
GLAZED STONEWARE
46H X 38W X 10D CM | 18H X 15W X 4D IN

Unknown



UNKOWN ARTIST
UNKNOWN, 1977
GLAZED CERAMIC
69H X 56W X 43D CM | 27H X 22W X 17D IN

Ken Ferguson

American ceramicist, Ken Ferguson (1928-2005) received his B.F.A. in painting from the Carnegie Institute of Technology in 1952 and his M.F.A. from New York State College of Ceramics at Alfred University in 1958. While in school, Ferguson was known and praised for his work ethic and being extremely productive. Originally, he began as a traditionally functional potter. After attending an Archie Bray Summer workshop with Toshiko Takaezu he expanded his range of glazes and began drawing and sketching on the surface of his platters. This trend towards a more decorative style continued after being exposed to Peter Voulkos work, however his pieces always remained functional. Ferguson taught at the Kansas City Art Institute for 32 years and was the head of the ceramics department, he retired in 1996.

KEN FERGUSON
LARGE HANDLED BASKET, C.1980 STONEWARE
61H X 29W X 33D CM | 24H X 12W X 13D IN





KEN FERGUSON
GLAZED STONEWARE BASKET, 1983
GLAZED STONEWARE
62H X 33W X 33D CM | 24H X 13W X 13D IN

Kohyama Yasuhisa

Yasuhisa Kohyama was born in 1936 in Shigaraki, a historically vital ceramics production centre in Japan. Kohyama was fifteen years old when he became employed by one of the largest ceramic factories in Shigaraki, Oumi Kagaku Touki. From 1958 until 1960, he took evening classes at a vocational training school, where he was taught basic techniques such as glazing and throwing on a potter's wheel. A well-known ceramicist designer, Sakuzo Hineno, visited the factory in 1955 while he was working under a government scheme to improve the quality and originality of the ceramic arts in Japan. Following several workshops, Kohyama asked Hineno about being coached individually and was honoured by becoming an apprentice, specializing in tableware.

In the early 1960's, Kohyama worked closely with designers, architects and contractors on important projects. He assisted the avant-garde artist Taro Okamoto in 1964 on a tile installation for the Olympic Stadium in Tokyo. He established his first studio in 1968, there he experimented and developed his cutting techniques. Later that year he had a successful exhibition in the Mitsukoshi store, attended by respected artists, including calligrapher Toko Shinoda, ceramicist Shoji Hamada and photographer Ken Domon.

Kohyama has played a significant part in reviving the use of the traditional Japanese 'anagama' wood-firing kiln, being the first potter in the area to build such a kiln since the Middle Ages. He is a contemporary master of the ancient practice of Sueki, a method that originated in southern China, which accounts for his unglazed yet glassy surface textures.

Kohyama's pieces are collected internationally and exhibited widely in Japan and overseas. His work is included in The Metropolitan Museum of Art and The Museum of Art and Design in New York, the Philadelphia Museum of Art, the Cleveland Museum of Art, as well as several museums throughout the Netherlands and Germany.



KOHYAMA YASUHISA
"FLAME" (HOMURA), C. 2000
STONEWARE (SHIGARAKI CLAY)
42H X 36W X 13D CM | 16H X 14W X 5D IN



KOHYAMA YASUHISA
SMALL SHIGARAKI VESSEL, C. 2000 STONEWARE (SHIGARAKI CLAY)
30H X 27W X 10D CM | 12H X 10W X 4D IN

KOHYAMA YASUHISA
SHIGARAKI VESSEL, C. 2000
STONEWARE (SHIGARAKI CLAY)
46H X 28W X 11D CM | 18H X 11W X 4D IN

Richard Hay

Dick Hay (1942-2020) was born in Cincinnati. He earned his Bachelor of Fine Arts at Ohio University (1964) and his Master of Fine Arts at the New York State College of Ceramics of Alfred University (1966), the New York State College of Ceramics.

He was a professor at Indiana State University for 40 years, until his retirement in 2006 when he was appointed Professor Emeritus of Art. He was a much sought-after lecturer and was invited to speak about his work at over 120 universities and art conferences throughout the world.

Hay exhibited his work in over two hundred exhibitions in many countries and participated in numerous invitational exhibitions. His work is in major museums, public and private collections throughout the world. In 2010, a documentary film was produced by NCECA about his life titled, Dick Hay: Artist, Teacher, and Mentor.

RICHARD "DICK" HAY
UNTITLED (MANNEQUIN BUST)
SLIPS, ENGOBES AND GLAZES
ON EARTHENWARE
98H X 38W X 23D CM
38H X 15W X 9D IN



RICHARD "DICK" HAY
UNTITLED (FIGURE SERIES), C.1980
SLIPS, ENGOBES, AND GLAZES
ON EARTHENWARE
84H X 38W X 23D CM
33H X 15W X 9D IN



Joost Van Den Toorn



JOOST VAN DEN TOORN
THE MARTYR OF ZWOLLE, 1998
GLAZED EARTHENWARE
23H X 20W X 13D CM | 9H X 8W X 5D IN

Anne Goldman



ANNE GOLDMAN
"FIRST SNOW" VASE, C.2000
CERAMIC
18H X 23W X 23D CM | 7H X 9W X 9D IN

Makoto Yabe

Makoto Yabe's (1947-2005) work exemplifies the artistic freedom and improvisational approach that was essentially prohibited to him in Japan, where he was a classically trained ceramicist. In order to be free to experiment and explore the boundaries of his art, Yabe left for the US where he taught and worked for the rest of his life. He was born in Fukushima, Japan and began studying ceramics in Kyoto when he was 9. He earned a certificate in ceramics at Kyoto Municipal Industrial School in 1967 and a bachelor's degree at Ritsumeikan University in Kyoto in 1969. He served an apprenticeship with ceramicists Jinmatsu Uno and Sango Uno before he came to the United States to explore artistic freedom that was not possible in Japan. "He really came here for artistic freedom," said Bill Thrasher of Wellesley, an independent curator who specializes in Japanese art. "His work had an improvisational quality that is highly desirable." Yabe taught ceramics in Alaska before moving to Boston, where he was quickly accepted by the local ceramicists and opened a studio at the Brickbottom Artists building in Somerville, MA. Nerikome, Neriage, and Mishima were some of his favorite ceramic

techniques. A consummate and influential instructor, he taught at Radcliffe College, Harvard University, and the Decordova Museum. "He was a teacher in the truest sense of the word," said an associate. His work has been exhibited at and collected by museums throughout the US, including the Denver Art Museum, the Museum of Fine Arts, Boston and the Cleveland Art Museum. His spirituality informed all of his work and teaching. According to a close friend "He wasn't just a pottery teacher, he was a teacher of life."

MAKOTO YABE
ABSTRACT CERAMIC SCULPTURE, C.1980
GLAZED CERAMIC
39H X 14W X 25D CM | 16H X 6W X 10D IN





MAKOTO YABE
TEA POT SCULPTURE, C. 1980
GLAZED CERAMIC
17H X 22W X 15D CM | 7H X 8W X 6D IN

MAKOTO YABE
PASTA VESSEL
GLAZED CERAMIC WITH VARIOUS PASTA SHAPES IMPRESSED INTO THE SURFACE
30H X 10D CM | 12H X 4D IN



MAKOTO YABE
CREAMER SCULPTURE, C. 1980
GLAZED CERAMIC
11H X 15W X 11D CM | 4H X 6W X 4D IN



MAKOTO YABE
VESSEL, C. 1980
GLAZED CERAMIC
15H X 13W X 13D CM | 6H X 5W X 5D IN

MAKOTO YABE
COVERED JAR, C. 1980
GLAZED CERAMIC
30H X 15W X 17D CM | 12H X 6W X 6D IN



MAKOTO YABE
MONUMENTAL CUBIST VESSEL, C. 1980 GLAZED CERAMIC
74H X 38W X 46D CM | 29H X 15W X 18D IN

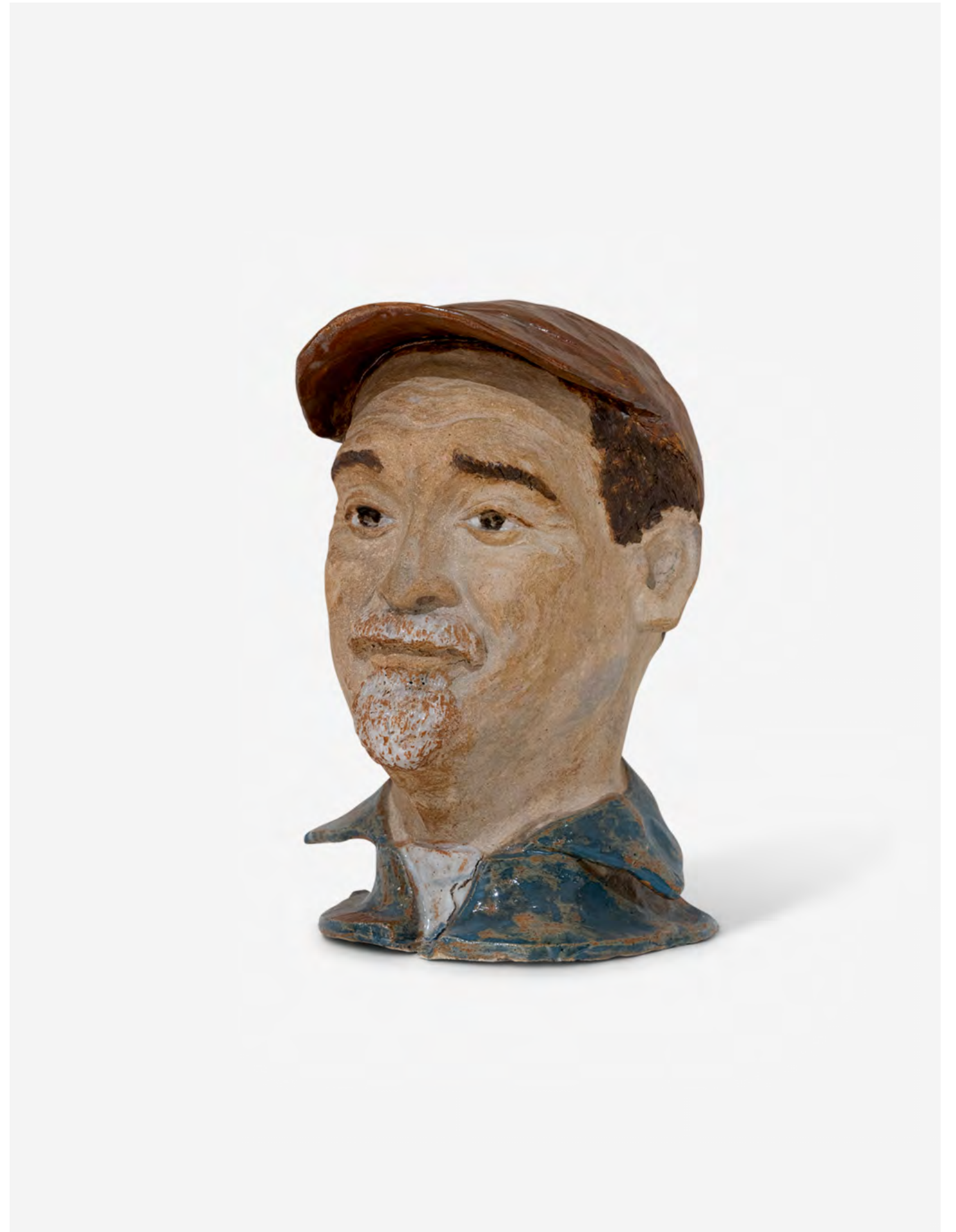


MAKOTO YABE
THROWN & ALTERED VESSEL, C. 1980 GLAZED CERAMIC
18H X 10W X 10D CM | 7H X 4W X 4D IN



MAKOTO YABE
FOUR-PIECE SCULPTURAL CERAMIC GROUP,
C. 1980 GLAZED CERAMIC
41H CM | 16H IN

ELINOR MARVIN
BUST OF MAKOTO YABE, C.1980
GLAZED CERAMIC
28H X 18W X 23D CM | 11H X 7W X 9D IN



Earl Hooks

Earl Hooks was born in Baltimore and graduated from Howard University in 1953. While attending Howard, he worked as an art instructor with the District’s recreation department. From 1953 to 1954, he was a professor of art at Shaw University in Raleigh, North Carolina. He received a graduate certificate from Rochester Institute of Technology in 1954 and a certificate in ceramics from the School of American Craftsman in New York, New York, in 1955. While he was an art consultant for the public schools of Gary, Indiana, from 1955 to 1961, Mr. Hooks established Studio “A” in Gary, one of the first black-owned and operated fine arts galleries. Hooks was a master sculptor, ceramicist, printmaker, photographer and photo-collagist. He was a professor of art and chairman of the art department at Fisk in Nashville from 1968 to 1998. After retiring, he returned to the Washington area and continued to produce his art until shortly before his death in 2005. Artist and art historian Amalia Amaki, curator of the Paul R. Jones Collection at the University of Delaware and assistant professor of black American studies, said, “Earl Hooks was a major sculptor of the second half of the 20th Century. He not only successfully balanced being a mentor and teacher along with making important works of art, but he also never lost his touch for injecting a keen sense of humanity into his art. He mastered almost everything he undertook.” In 1998, his ceramic work “The Maternal Family” was featured as part of an exhibit at the

University of Maryland, “Narratives of African American Art and Identity: the David C. Driskell Collection.” Some of his pieces were included in a 2005 exhibition at the University of Delaware, “A Century of African Art: the Paul R. Jones Collection.” His work has been exhibited nationally and internationally at the Smithsonian Institution, the Art Institute of Chicago, Howard University, John Herron School of Art in Indianapolis, University of Rochester, Clark Atlanta University, Everson Museum of Art, Fort Wayne Museum of Art, Miami National in Florida, and in Lagos, Nigeria.

EARL HOOKS (1927-2005)
IMPORTANT ORGANIC CERAMIC SCULPTURE, 1970
GLAZED STONEWARE
25.4 X 25.4 X 0 CM 10 × 10 IN



Andrea Gill

Andrea Gill was born 1948 in Newark, New Jersey. She is a ceramic artist and professor of ceramic art at the New York State College of Ceramics at Alfred University in Alfred, New York. Gill earned a BFA in painting from the Rhode Island School of Design in 1971, studied at the Kansas City Art Institute from 1972-73, and completed her MFA at the New York State College of Ceramics at Alfred University in 1976. She has been a resident at the Archie Bray Foundation and Anderson Ranch and was awarded two Artist Fellowship Grants from the National Endowment for the Arts.

Gill is considered one of the pioneers in the resurgence of decorative earthenware and majolica glaze techniques. Her work is decorated, often employing hand-cut stencils, which generate stunning layers of color and glaze on clay vessels that allude to the history of ceramics, textiles, painting and ornament. Gill's decorated vases are functional forms that range into the realm of sculpture. While the artist adopts ideas, traditions, and styles of historical pottery, she turns them deftly around to question the very essence of the vessel form. Since 1980, when she began to work in clay full time, Gill has sought to camouflage,

or to confuse the identity of her amphoralike pots by affixing winglike extrusions, or painting multiple images of vases, or other obscuring motifs on their surfaces. Gill's work is in several public collections, including the Renwick Gallery of the National Museum of American Art, Smithsonian Institution in Washington, DC, the Los Angeles County Museum of Art, and the Victoria and Albert Museum in London, England. Gill has been awarded fellowships from the New York Foundation for the Arts Fellowships, the National Endowment for the Arts, and an award from the Louis Comfort Tiffany Foundation.

ANDREA GILL
UNTITLED VESSEL, C. 1980
GLAZED EARTHENWARE
57H X 22W X 20D CM | 22H X 8W X 8D IN





ANDREA GILL
 "HEADRESS" VESSEL, 1981
 GLAZED EARTHENWARE
 55H X 20D CM | 22H X 8D IN



ANDREA GILL
 "FIGURAL VESSEL", 1983
 GLAZED EARTHENWARE
 56H CM | 22H IN

Inayoshi Osamu

When I was a child, I loved playing in nature as well as making things by hand. So I used to go in the mountains to catch insects and go fishing in the river. At home I was absorbed in making plastic models which were very popular at the time. After my childhood, I had no idea what I wanted to do in the future, and I spent my days in a depressed state, working day jobs and changing jobs. The turning point came to me when I was just 22 years old. My grandfather who loved me passed away. In general, it is common to cremate the deceased than bury them in Japan. We put the remaining bones in a ceramic urn called kotsutsubo. After putting them, kotsutsubo is buried in a grave. In other words, kotsutsubo is an important place that we spend our afterlife. However, the undertaker was about to put the bones of my grandfather in a dull-looking and mass-produced ceramic urn. At that moment I had a strong uncomfortable feeling: "is it the best place for him to end up in?" I decided then that I wanted my parents to enter in kotsutusbo that I make when they pass away.

The incident gave me the resolve to change my job to day laborer. I decided to go to Seto city because I thought the city that is famous for producing ceramic ware was the best place for me to learn pottery. I immediately enrolled in the Aichi Prefectural Ceramic Art School in Seto city and began to study pottery. After graduation, I moved to the region of Mino, famous

for Oribe and Shino style ceramic ware and trained with the focus on Minoyaki (Mino-style ceramic ware) to deepen my knowledge and skills. In Mino I discovered a type of ancient pottery called Atsumiyaki that was produced in the region of my hometown, Atsumi-Peninsula. Unlike Minoyaki which production started in the 15th century, the production of Atsumiyaki started in the 12th century (from the Heian period to the Kamakura period), and there are records of it being used as roof tiles for Todaiji Temple. I was soon attracted to Atsumiyaki and have been exploring the essence of pottery and Atsumiyaki ever since.

The themes of my works are "a fusion of the Middle Ages and modern times" and "harmonizing with nature". "A fusion of the Middle Ages and the modern times" means an innovative approach using not only the solemnity and the excellent techniques of the Middle Ages, but also a method that utilizes both the modern sense of beauty and modern usability. " Harmonizing with nature" means respecting nature, using materials that have low impacts on the environment, and valuing the work done by human hands which cannot be done by machines, I aim to express the warmth and the harshness of nature in my works.

I put my whole heart and soul into my work while facing and struggling with myself. Through pottery, I would

be happy if I could help people aware of the depth of handcrafts and the wonderfulness of tradition.

The reason for my idea is because in Japan there seems to be a tendency of ignoring the traditional culture and methods. Although the abandonment of old ideas and methods contributed to the postwar economic recovery, it still remains that only something new is good in the minds of many young people. They have a prejudice against traditional things as being old-fashioned and less chances of experiencing such culture makes it worse. Particularly in recent years, as we live in a society where a great deal of new information come and go, it seems to me that we have few opportunities to experience Japanese traditions and to appreciate the value of the local orinal culture which cannot be restored after they are lost. In such a society, I believe that I have a responsibility to convey the richness of tradition , local culture and nature that I learned as a potrer.

There are no borders in making and using ceramics for life. I feel the joy of being able to communicate with people from all over the world by making ceramics works. I will continue to deepen exchanges with many people and work hard to improve the quality and technique of my artworks by making things that are rooted in the local community.

When I feel that I have come close to the ideal that I have had in mind, but then it drifts apart again. It seems I have been doing the same thing of this precess , but I hope that I will never stop moving forward, and that my life to be a path of forever longing and pursuing my ideal.



INAYOSHI OSAMU
CHAWAN, 2020
STONEWARE FIRED IN AN ANAGAMA W/ NATURAL ASH GLAZE
6H X 8W X 8D CM | 2H X 3W X 3D IN



INAYOSHI OSAMU
DEFORMED JAR 1, 2020
STONEWARE WITH NATURAL ASH GLAZE
30H X 30W X 30D CM | 12H X 12W X 12D IN



INAYOSHI OSAMU
VASE WITH TEA BOWL, 2020 STONEWARE WITH NATURAL ASH GLAZE
15H X 17W X 15D CM | 6H X 7W X 6D IN



INAYOSHI OSAMU
DEFORMED JAR 2, 2020
STONEWARE WITH NATURAL ASH GLAZE
30H X 70W X 30D CM | 12H X 28W X 12D IN

Zein Daouk

Based in Beirut, Zein Daouk is a multidisciplinary architect with an obsession for creating & a passion for ceramics. Her work embraces the dialogue that links disciplines by highlighting the fluid narrative between function & sculpture. She explores form by working with the four Elements; flowing Water stretches shapes into the Earth, Air commits them to form & Fire becomes the founding act that brings them to life. A harmonious combination of biomorphic forms emerge & push the sculptural vocabulary until the form becomes something mysterious & new. At the essence of her craft lies an insatiable curiosity to learn.

“It takes a mind quiet enough to appreciate silent beauty, courage not to fear spontaneity, willingness to accept things as they are: graceful in their delicate asymmetry. It hinges upon the ability to slow down, to shift the balance from doing to being, to grasp the subtly graceful, the quietly sculptural...
In the walls of clay forms, secrets unfold: nothing is finished & nothing is perfect; all is revealed as the clay peacefully flows & the muted words softly take form.”

ZEIN DAOUK
COPRINUS CINERUS MAGNA, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS &
GLOSS GLAZED INTERIOR.
26H X 25W X 25D CM | 10H X 10W X 10D IN





ZEIN DAOUK
 SHINING SHITAKE PERLATUM TUBARIA, 2021
 EDITION OF 2
 STONEWARE SCULPTURAL SCONCE IN PERLATUM MATTE GLAZE
 EXTERIOR & LAVA GLAZE DETAIL & WITH A WHITE GLOSS INTERIOR.
 40H X 18W X 18D CM | 16H X 7W X 7D IN



ZEIN DAOUK
 SHINING SHITAKE ROSEUM TUBARIA, 2021
 EDITION OF 2
 STONEWARE SCONCE WITH MATTE ROSEUM PINK GLAZE & WITH
 LAVA GLAZE DETAIL
 45H X 20W X 20D CM | 18H X 8W X 8D IN



ZEIN DAOUK
POLYPORUS PERLATUM MAGNA, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 26H X 34W X 34D CM | 10H X 14W X 14D IN

ZEIN DAOUK
BOLETUS COELLUM MAGNA, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH
LAVA GLAZED DETAILS & GLOSS GLAZED INTERIOR.



ZEIN DAOUK
COPRINUS CALLAINA MIDI, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH
LAVA GLAZED DETAILS & GLOSS GLAZED INTERIOR.
25H X 20W X 20D CM | 10H X 8W X 8D IN





ZEIN DAOUK
POCULUM LUNARIA MAGNA, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 32H X 21W X 21D CM | 13H X 8W X 8D IN



ZEIN DAOUK
POLYPORUS CANARIA MAXI, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 30H X 45W X 45D CM | 12H X 18W X 18D IN



ZEIN DAOUK
CALVATIA VIRIDIUM MIDI, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 21H X 21W X 21D CM | 8H X 8W X 8D IN



ZEIN DAOUK
CALVATIA AERIS MAXI, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 35H X 32W X 32D CM | 14H X 13W X 13D IN



ZEIN DAOUK
CALVATIA ROSEUM MAXI, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 33H X 38W X 38D CM | 13H X 15W X 15D IN



ZEIN DAOUK
CANTHARELLUS CONCHATUS MAGNA, 2020
MATTE GLAZED STONEWARE EXTERIOR WITH LAVA GLAZED DETAILS & GLOSS GLAZED
INTERIOR. 32H X 33W X 33D CM | 13H X 13W X 13D IN

Miriam Carpenter

Miriam Carpenter is a contemporary artist and designer based in Bucks County, Pennsylvania. As a Rhode Island School of Design alumna, she began her career designing alongside Mira Nakashima. Imbued with heart and soul, her action-oriented form of art is a union of traditional technique, ingenuity and talent that is rooted in a conscious effort to shift perspectives and create lasting positive change. Carpenter's work has been exhibited most notably at Moderne Gallery, James A. Michener Museum, Wharton Esherick Museum, Fuller Craft Museum, Leigh Yawkey Woodson Art Museum, Marshall M. Fredericks Sculpture Museum, DeVos Art Museum, Philadelphia International Airport, SOFA, Center for Art in Wood, Salon Art + Design and Design Miami. She enjoys periodically teaching as an adjunct professor at Messiah University, and as an instructor at various craft schools across the country. She has been awarded six international residencies over the past seven years and is an active participant in artist collaborations including Echo Lake Collaboration (PA), Emma International Collaboration (Canada) and CollaborationNZ (New Zealand).



MIRIAM CARPENTER
"ORIGINS", 2015
NERIKOMI TECHNIQUE. HAND-BUILT, CARVED AND BURNISHED CERAMIC. 10 CERAMIC
EGGS DISPLAYED ON BLACK SAND. ROSEWOOD
AND ASH RAKE. ASH BENT OVAL BOX WITH ROSEWOOD DETAILS.
6H X 41W X 71D CM | 2H X 16W X 28D IN

Neil Tetkowski

NEIL TETKOWSKI
CERAMIC TRIPTYCH, 1996
CERAMIC

64H X 168W X 10D CM | 25H X 66W X 4D IN



Nicholas Arroyave-Portela

NICHOLAS ARROYAVE-PORTELA
OPEN OVAL CRUMPLED FORM, C.1998
EARTHENWARE
25H X 39W X 27D CM | 10H X 15W X 10D IN



Paul Soldner

Paul Soldner (1921-2011) was born in Summerfield, Illinois. As a major force in the evolution of contemporary ceramic art, it's perhaps an irony of fate that Soldner, known for developing "American raku" and low temperature salt firing, never planned to be a potter. He was a pre-med student when he was drafted in World War II; after the war, Soldner turned to painting and received a BFA from Bluffton College in Ohio, and a MA in art education from the University of Colorado. At 33, he went to the Los Angeles County Art Institute (now Otis College of Art and Design) to become Peter Voulkos' first graduate student. For nearly 40 years Soldner taught at Scripps College and Claremont Graduate School in California. He divided his time between California and Colorado, the home of Anderson Ranch Arts Center, which he helped establish. His contributions to the ceramics world were numerous; besides building the Scripps Ceramics Annual invitational exhibition, he had almost 200 solo shows and gave hundreds of lectures and demonstrations. Paul Soldner received the American Craft Council's Gold Medal in 2008.

PAUL SOLDNER
RAKU VESSEL, 1981
CERAMIC

51H X 27W X 36D CM | 20H X 10W X 14D IN



Robert C. Turner



ROBERT C. TURNER
VESSEL, 1970
CERAMIC
25H X 22D CM | 10H X 8D IN



RYAN KITSON
UNTITLED FRISBEE, 2019
CERAMIC, PLASTIC
32H X 29W X 22D CM | 12H X 11W X 8D IN

RYAN KITSON
UNTITLED FRISBEE, 2019
CERAMIC, PLASTIC
17H X 12W X 9D CM | 6H X 5W X 4D IN

Ryo Toyonaga

Ryo Toyonaga was born in Matsuyama, Japan, in 1960. He moved to New York City in 1986 and began creating unique and innovative ceramic works that appeared to emerge from the earth itself, perhaps from the depths of the ocean or recesses deep in forgotten mines. During the 1990s, Toyonaga worked exclusively in hand-sculpted clay. The forms developed organically and spontaneously from Toyonaga's unconscious, without any drawings or plans prior to the making. As the organic energy flowed and changed within his imagination, Toyonaga expanded his vocabulary of expression and materials, including the introduction of red wax in 2002 and bronze and aluminum casting in 2004. With an interest in increasing the size and stance of his works, Toyonaga began exploring large-scale papier-mâché in 2005.

Selected Solo Exhibitions: "Awakening," Jordan Schnitzer Museum of Art, Eugene, OR, October, 2014 – January, 2015 "Mindscapes," Sidney Mishkin Gallery, NYC, May-June, 2013 "Organic Stoneware," LongHouse Reserve, East Hampton, NY, May-October, 2010 "Drawings, 2008-9," Charles Cowles Gallery, NYC, April, 2009 "Mephistophelean," The Vilcek Foundation Gallery, NYC, March , 2009 "Sculptures in Clay, Metal and Mixed Media," Charles Cowles Gallery, NYC, May, 2006



RYO TOYONAGA
UNTITLED, 2001
CERAMIC

30H X 56W X 37D CM | 12H X 22W X 14D IN



RYO TOYONAGA
UNTITLED, 1993
CERAMIC

119H X 46W X 33D CM | 47H X 18W X 13D IN

RYO TOYONAGA
UNTITLED, 2002
CERAMIC
33H X 56W X 33D CM | 13H X 22W X 13D IN



Tomomi Tanaka

My pieces are consisted of many lamellas of clay that are attached on the surface of the hand-built clay core. One day, I was unintentionally pushing down the clay on the table with hands and tools. The flattened clay appealed me and the idea, using these lamellar for my works, came up to me, because I felt that the layers of lamella seem like the feeling piled up in my mind. I tend to keep my feelings inside in order to be afraid of criticisms or isolation. Therefore, the feelings that weren't spoken out are gradually building up in my mind. In the beginning, I got caught up in attaching the thin lamellas on the core, as if I was getting all my feeling out madly. In this stage, the cores were simple ball-like-shape and I didn't think about the forms not that much.

However, in a meanwhile, my interest was shifted to create the forms that have beautiful curved lines, like waves, by layers of lamella. This was the second stage for my work. The anger, happiness and other feelings are always mixed and whirling in my mind. Sometime, they are wriggling ominously in the bottom. I was thinking how I should express the movements of my inner feelings that exist inside me. As a result, I started to change the shape of the core. They were pulled or constricted to

create the forms like limbs or waists, and then lamellas were attached on those surfaces. The shape of lamellas themselves was changed as well, and larger lamellas, like belts, were added on the surfaces. Now, I consciously create the pieces that are not only expressed my inner feeling, but also are born from me as new life-forms. As I explained earlier, I can't express my feeling well, but it means that I am not good at verbalizing myself in a short time. However, while I am creating the sculpture pieces, my feelings are marshaled over time and it becomes easy to express into my works. For these reason, the various processes of execution are necessary for me to face to my inner voice. I hope that the pieces created like that can talk and give some messages to the people who see my pieces.

TOMOMI TANAKA
DOUBLED-HEADED, 2019
STONEWARE
17H X 27W X 23D CM | 7H X 11W X 9D IN



TOMOMI TANAKA
BLEND, 2019
STONEWARE
18H X 30W X 23D CM | 7H X 12W X 9D IN



TOMOMI TANAKA
ACCOMPANY, 2019
STONEWARE
23H X 30W X 28D CM | 9H X 12W X 11D IN



Toshimi Imura

Artist Statement

In my daily work with clay, I have noticed that the clay, which is a collection of particles, keeps changing depending on external energy such as my fingers and gravity, and sometimes moves in a different direction than I intended. This has led me to feel that everything that happens in nature on a daily basis, such as water, air, fire, and soil, is moving. I am trying to create a moment of changing forms with clay.

Humans desire stability in their civilization, but everything is in a state of flux, and Japanese people have developed an aesthetic sense of transience and compassion by loving and dealing with nature, which is sometimes violent.

My work, while making use of the plasticity of the material " clay," expresses that all things have a fleeting existence and are subject to change, and is an attempt to express in a modern form the Japanese perception of all things as constantly changing.

TOSHIMI IMURA
SAC 18-21, 2018
EARTHENWARE, IMPREGNATED CARBON
19H X 24W X 24D CM | 7H X 9W X 9D IN





TOSHIMI IMURA
SAC 21-4, 2021
EARTHENWARE, IMPREGNATED CARBON
114H X 38W X 40D CM | 45H X 15W X 16D IN



TOSHIMI IMURA
SAC 15-1
EARTHENWARE, IMPREGNATED CARBON
38H X 52W X 35D CM | 15H X 20W X 14D IN



TOSHIMI IMURA
 SAC 18-20, 2018
 EARTHENWARE, IMPREGNATED CARBON
 8H X 25W X 27D CM | 3H X 10W X 11D IN



TOSHIMI IMURA
 EXTENSION 08-1, 2008
 EARTHENWARE, IMPREGNATED CARBON
 53H X 64W X 63D CM | 21H X 25W X 25D IN



TOSHIMI IMURA
EXTENSION 08-1, 2008
EARTHENWARE, IMPREGNATED CARBON
53H X 64W X 63D CM | TOSHIMI IMURA
SAC 18-10, 2018
EARTHENWARE, IMPREGNATED CARBON
40H X 24W X 20D CM | 16H X 9W X 8D IN 21H X 25W X 25D IN



TOSHIMI IMURA
SWING 21-5, 2021
EARTHENWARE, IMPREGNATED CARBON
90H X 65W X 68D CM | 36H X 26W X 27D IN
SWING 21-5

Viola Frey

VIOLA FREY
OAKLAND MYTHS CRACKED VASE, 1976
CERAMIC
49H X 41W X 38D CM | 19H X 16W X 15D IN



William Daley

William Daley (1925 -) was born in Hastings-on-Hudson, New York. He attended Massachusetts College of Art and Design and graduated with a bachelor’s degree in 1950, and Teachers College, Columbia University and graduated with a degree in 1952. He initially taught at state schools in Iowa and New York. Daley taught ceramics from 1957 until 1990 at University of the Arts, Philadelphia.

He received a gold medal in 2003 from the American Craft Council. He has been given numerous awards and accolades for his career as an educator and ceramic artist: Honorary doctorates from both The Maine College of Art and University of the Arts, Awards from the College Art Association, American Craft Council, The Pew Center for Arts & Heritage, Northern Clay Center & Watershed.

Daley has been the subject of many publications (American Craft Magazine & Nelsons Ceramics to name a few - and exhibitions - Poetics of Clay an International Perspective, Clay Today, International Architectural Ceramic Exhibition, Architecture and Ceramics: Material, Structure, Vision).

His large, unglazed stoneware vessels can be seen at The Clayarch Gimhae Museum, Gimhae, South Korea; Metropolitan Museum of Art, New York, NY, Museum of Art and Design, New York, NY, Museum of Fine Arts, Houston, TX, National Museum of Art, Smithsonian Institution, Washington, D.C., Philadelphia Museum of Art, Philadelphia, PA, The Stedelijk Museum's Hertogenbosch, The Netherlands, Victoria and Albert Museum, London, England.



WILLIAM DALEY
AROUND JANUARY, 1983
CERAMIC
22H X 48D CM | 8H X 19D IN



WILLIAM DALEY
HAND-BUILT SCULPTURE, 1964
CERAMIC
46H X 29W X 28D CM | 18H X 12W X 11D IN



WILLIAM DALEY
THREE TIMES TRI-AROUND, 1980
CERAMIC
43H X 64D CM | 17H X 25D IN

Karen Karnes

Karen Karnes was born in New York City. She was raised by European immigrant parents who shared communist beliefs. Karnes was richly influenced by these perspectives and has stated a deep respect for working in small communities. Karen attended Brooklyn College for design and graduated in 1946. She then went to study ceramics in Italy, where she learned how to throw clay. In 1947 she attended a Black Mountain College class in design, taught by Josef Albers. In 1952 she moved to North Carolina and become a potter-in-residence at the college. There she met Merce Cunningham and John Cage. Eventually, she and her husband moved to the Gate Hill Community in Stony Point, NY. Gate Hill was an artist commune filled with talents of all kinds. Karnes lived there for 25 years and worked with M.C. Richards to create a flameproof clay product. With the success of this formula, she was able to make oven-top casserole dishes. After leaving Gate Hill Karnes worked from her farm studio until late in her life, experimenting with salt-firing and making contemporary vessels. She passed at the age of 90 in 2016.

KAREN KARNES
LARGE CUT-LID JAR, 1965
CERAMIC, GLAZE
48H X 30D CM | 19H X 12D IN



Hiraoka Junpei

HIRAOKA JUNPEI
EMOTION SERIES; COMPLEX, 2020
CERAMIC, SLIP
42H X 18W X 18D CM | 17H X 7W X 7D IN

Artist Statement

In Japanese the word “complex” is causally used to describe an inferiority complex or closeness. However, I am aware that in psychology, the term refers to certain types of impulses, desires, and attachments. I have titled my work Complex to reference both of these meanings.

As an adolescent I attended an evening high school program in the outskirts of Tokyo, and there I felt the impacts of poverty and the imbalanced nature of Japanese society. I often thought about how and why societal systems exist and struggled with this reality. As an outlet to express these thoughts, I have drawn from my background in painting and ceramics and developed this body of work.

As I made these works I thought about what caused my emotional responses and reflected upon my own “complexes.” I have come to believe that emotions come from an entanglement of belief systems, personal histories, and interactions with different environments. I have attempted to express this mental process of self reflection through my work as “decomposing re-recognizing reconstructing.”

I use the plasticity of clay to express an instinctive, abstract, organic, and constantly changing form of emotion. Then, I carefully coat the body with coloured slip. This process is where I reconstruct my emotions rationally by intentionally controlling the material, colour, and texture by layering slip.

I believe that such processes, shapes, and colour combinations can express the complexity and accumulation of emotions that lead to such “complexes.” By presenting these ceramic forms of layered slip, I hope to provoke an emotional reaction from the viewer, perhaps opening a window to their own inner emotions.



HIRAOKA JUNPEI
EMOTION SERIES: COMPLEX, 2020
CERAMIC, SLIP
45H X 35W X 35D CM | 18H X 14W X 14D IN



HIRAOKA JUNPEI
EMOTION SERIES: COMPLEX, 2021
CERAMIC, SLIP
69H X 36W X 36D CM | 27H X 14W X 14D IN



HIRAOKA JUNPEI
EMOTION SERIES; COMPLEX, 2021
CERAMIC, SLIP
69H X 36W X 36D CM | 27H X 14W X 14D IN



Hashimoto Tomonari

In 2008, he entered the Kyoto University of Education, where he majored in Fine Art, and started studying ceramics in his junior year. After receiving his Bachelor's degree, because he desired further studies, he enrolled on the Master's degree program at the Kanazawa University of Art. He continued onto the doctoral program and received his PhD in Fine Art in 2017. During the last year of his Doctor's program, he was seeking a place to make larger scale works, which he always desired but was not possible at the University, and decided to stay at the 'Shigaraki Ceramic Cultural Park' as an artist in resident. After completing the doctoral course, he has moved to Shigaraki to pursue his creative practice. He has participated in and has been selected to be a part of numerous group exhibitions and competitions, and he has also held a several solo exhibitions all over Japan.

In 2019, Tomonari Hashimoto held his first overseas solo exhibition in Hong Kong. And he was selected as the on-site exhibitor at the 'Korean International Ceramic Biennale 2019' in Icheon World Ceramic Center. Tomonari Hashimoto was selected as one of the youngest finalists at the 'LOEWE Craft Prize 2019' exhibited at the Sogetsu Kaikan in Tokyo.



HASHIMOTO TOMONARI
UNTITLED 17, 2021
GLAZED CLAY, OXIDE METAL GLAZE
58H X 62W X 62D CM | 23H X 24W X 24D IN

HASHIMOTO TOMONARI
UNTITLED 50, 2021
GLAZED CLAY, OXIDE METAL GLAZE
32H X 32W X 32D CM | 12H X 12W X 12D IN



HASHIMOTO TOMONARI
UNTITLED 5, 2021
GLAZED CLAY, OXIDE METAL GLAZE
42H X 42D CM | 16H X 16D IN



HASHIMOTO TOMONARI
UNTITLED 81, 2021
GLAZED CLAY, OXIDE METAL GLAZE
33H X 45W X 38D CM | 13H X 18W X 15D IN



HASHIMOTO TOMONARI
UNTITLED 80, 2021
GLAZED CLAY, OXIDE METAL GLAZE
33H X 44W X 38D CM | 13H X 18W X 15D IN



Frederick Carlton Ball

FREDERICK CARLTON BALL (FC BALL)
CERAMIC SCULPTURE, C.1960
CERAMIC
114H X 41W X 13D CM | 45H X 16W X 5D IN



Don Reitz

Born in Pennsylvania, Don Reitz (1929-2014) was a ceramic artist acknowledged for reigniting a spark for salt glaze pottery in the United States. Reitz attended Alfred University and received his MFA in 1962. Ceramics Monthly named him one of the top twelve world's greatest living potters in 1981. He taught at the University of Wisconsin-Madison for more than 25 years and retired as professor emeritus in 1988. His extensive body of work is represented in over 50 distinguished public and private collections.

Artist Statement

When I work I think a lot. Mostly it's not about that which is in front of me. That action is generally a spontaneous response. I just think, tell ridiculous stories, or pretend I am the greatest artist of all time. I think about who is really forming who at this moment and other seemingly unrelated stuff, an integral component. Lately, due in part to the passing of my dear friends and heroes, I have been thinking about time. Surely the greatest gift of all, yet we take it for granted. This gift of time what shall I do with it? How much time is there? Will I waste it by worrying about the RULES, yesterday's idea, or about laborious, extraneous techniques before I need them? I choose not to.

Over the years, time has allowed me to manipulate my forms and surfaces with some degree of innate intelligence and personal satisfaction. Time, an essential ingredient in firing, hardens and colors the clay, but also gives me time to think and look inward. Time has enabled me to bring to my work a personal uniqueness, a clarification of purpose. These works serve as a bridge which allows me to move freely from reality to REALITY. In the interface I am free of convention, opinion, and burdensome history. My work becomes a personal iconography enabling me to visualize and organize my information. My marks are there in the clay. My signature.

DON REITZ
MONUMENTAL STONEWARE VESSEL, 1989
STONEWARE, CERAMIC, GLAZE
105H X 56W X 53D CM | 42H X 22W X 21D IN





DON REITZ
MONUMENTAL STONEWARE LIDDED JAR, 1999
CERAMIC
51H X 56W X 48D CM | 20H X 22W X 19D IN



DON REITZ
CHARGER, C.1988
STONEWARE, GLAZE
10H X 58D CM | 4H X 23D IN

David Gilhooly

David Gilhooly (1943-2013) was originally a Biology major, then Anthropology major, and finally an Art major. Gilhooly attended the University of California, Davis for his B.A.(1965) and M.A (1967). There he was the assistant to the ceramicist Robert Arneson, who is considered the father of Funk Art. Gilhooly, together with Robert Arneson, Peter Vandenberghe, Chris Unterseher and Margaret Dodd, working together in TB-9 (temporary building 9) were what was later to be called, The Funk Ceramic Movement of the San Francisco Bay Area. David left TB-9 for one semester to become Manuel Neri's assistant and started making art out of lumber, fur, neon lights and asbestos shingles. Inevitably, Gilhooly became a leading advocate of Funk Art as well. His art challenged the seriousness of the art world by focusing on absurd images of everyday objects. Gilhooly had a solo exhibit at the Helen Drutt Gallery in 1975 and many others through his years of making art. He taught at the University of Saskatchewan and York University, both located in Canada.

DAVID GILHOOLY
FROG FRY, C.1990
CERAMIC
5H X 20W X 30D CM | 2H X 8W X 12D IN





DAVID GILHOOLY
FROG & DESSERTS, 1978
CERAMIC
41H X 29W X 25D CM | 16H X 12W X 10D IN



DAVID GILHOOLY
JELLY BELLY, C. 1981
CERAMIC
43H X 43W X 32D CM | 17H X 17W X 12D IN

DAVID GILHOOLY

BREADFROG MAKING A VEGETABLE STEW OF HIMSELF, C.1985

CERAMIC

43H X 38D CM | 17H X 15D IN



DAVID GILHOOLY
MONUMENTAL TOTEM, 1991
CERAMIC



Bruce Grimes

BRUCE GRIMES
COVERED POT, 1966
GLAZED STONEWARE
62H X 25W X 23D CM | 24H X 10W X 9D IN



Betty Davenport Ford

BETTY DAVENPORT FORD
GIBBON SCULPTURE, 1952
GLAZED EARTHENWARE
67H X 36W X 36D CM | 26H X 14W X 14D IN



Akiko Hirai

Akiko Hirai was born in Japan March 1970. She initially studied cognitive psychology in Japan and obtained her degree in Bachelor of letters before coming to England. During her first visit to England to study English language, she was attracted by the English culture and complexity of multi-cultural society in London. It made her aware of her own cultural influence in her visual perception. Her interests lead her to her second visit to England in 1999. She met many English potters and learned how to work with clay, soon after that she took a degree course in ceramics at the University of Westminster, then onto graduation from Central St. Martins. After her graduation Akiko found her studio in The Chocolate Factory N16 in Stoke Newington amongst other varying artists where she now practises her ceramic work.

Akiko makes practical ware using the Japanese tradition of allowing the clay to show how it wants to be fired itself. Her work also allows the viewers to find out the language of the objects in their own ways. She focuses on the interaction between the objects and the viewers. Her work and unique approach to ceramic work have had much high praise and her work is becoming more in demand from her commissions worldwide.

AKIKO HIRAI
"FUTSUKAZUKI" MOON JAR, 2012
GLAZED CERAMIC
58H X 43W X 43D CM | 23H X 17W X 17D IN



AKIKO HIRAI
FOSSIL PLATE, 2012
GLAZED CERAMIC
5H X 33W X 33D CM | 2H X 13W X 13D IN





AKIKO HIRAI
"AMBIVALENCE" LARGE MOON JAR, 2012
ASH GLAZED CERAMIC
56H X 41D CM | 22H X 16D IN



AKIKO HIRAI
ENGLISH FOREST PLATE, 2012
GLAZED CERAMIC
5H X 36W X 36D CM | 2H X 14W X 14D IN



AKIKO HIRAI
"IZAYOI" MOON JAR, 2012
GLAZED CERAMIC
56H X 48W X 48D CM | 22H X 19W X 19D IN

Estelle Halper

Halper initially took ceramic classes at Greenwich House Pottery in Manhattan in the early 1940's, when she and her husband, Louis, lived on University Place in Greenwich Village. Prior to that she was an expert seamstress/embroiderer and taught sewing classes at the Singer Sewing Company in New York.

Lou Halper, a pharmacist, had a pharmacy in the Village that was frequented by many actors and artists in the 1940's. While he mixed elements for prescriptions , Estelle was learning to mix elements for glazes at Greenwich House Pottery, taking courses with Peter Volkous, James Crumrine, and Ilsa Rothmer. In 1952, she attended a workshop given by Bernard Leach and Shoji Hamada, also at Greenwich House. Ceramics courses at New York University added to her knowledge of glaze chemistry and contemporary design.

Influenced by the simplicity of the classic forms of Japanese, Chinese and Greek pottery, she initially based her designs on these classic forms, later developing her own personal approach to ceramics and design. She worked with stoneware clay, while sculptural works were made of stoneware with grog. All were fired to cone 10 in an electric kiln. She experimented with various clay bodies and mixed her own clay in a pug mill in her studio in Eastchester, New York. Best known for her volcanic turquoise and blue glazes, these were developed while

experimenting in her studio in the early 1950's. As the 1950's were a time of Space exploration, she became interested in the terrain of planets and outer space textures and colors. She developed her volcanic glazes in a manner that had a texture that she felt would have been at home on Mars or the Moon. She joked that her pots looked as though they may have grown organically on another planet.

During the 1950's her style became ever more eclectic, integrating classic forms with her unique manner of expressing emotion through innovative ceramic design. Many of her sculptural forms were inspired by nature – gourds, pods, sea forms and vegetation – which led her to dramatically alter her ceramic forms while evolving a more sculptural and abstract approach to her pottery. Further, Halper's expressive use of glazes on plates and vessels reflects the influence of the Abstract Expressionists on her work. Their visions nourished her love of color fused with the expression of intense emotions. In her work, she focused on seeing the Beauty in life forms and coordinating form and design with an underlining harmony of color to deepen the emotional impact of each piece.

ESTELLE HALPER
ALTERED VESSEL
STONEWARE
17H X 13W X 13D CM | 6H X 5W X 5D IN





ESTELLE HALPER
ALTERED VESSEL 3.1.9
STONEWARE
18H X 11W X 8D CM | 7H X 4W X 3D IN

ESTELLE HALPER
VESSEL 1-3.8, C.1970
STONEWARE
20H X 15W X 15D CM | 8H X 6W X 6D IN

ESTELLE HALPER
VESSEL 1-3.7, C.1965
STONEWARE
14H X 15W X 15D CM | 6H X 6W X 6D IN

ESTELLE HALPER
VESSEL 1-3.8, C.1970
STONEWARE
20H X 15W X 15D CM | 8H X 6W X 6D IN



ESTELLE HALPER
VOLCANIC GLAZED VESSEL, C. 1965
VOLCANIC GLAZED STONEWARE



ESTELLE HALPER
 HAND BUILT SCULPTURAL FORM 1-3.1, C. 1970 VOLCANIC GLAZED STONEWARE
 23H X 10W X 8D CM | 9H X 4W X 3D IN



ESTELLE HALPER
 ALTERED VESSEL 3.1.7, C. 1970 STONEWARE WITH VOLCANIC GLAZE
 14H X 10W X 6D CM | 6H X 4W X 2D IN

ESTELLE HALPER
 ALTERED VESSEL 3.7, C.1970 STONEWARE
 17H X 11W X 11D CM | 7H X 4W X 4D IN



ESTELLE HALPER
 ALTERED, SCULPTURAL VESSEL, C. 1970 VOLCANIC GLAZED STONEWARE
 20H X 15W X 13D CM | 8H X 6W X 5D IN

ESTELLE HALPER
 THROWN VESSEL 3.9, C. 1965 VOLCANIC GLAZED STONEWARE
 15H X 13W X 10D CM | 6H X 5W X 4D IN



ESTELLE HALPER
 ALTERED VESSEL 3.5.2, C. 1965 VOLCANIC GLAZED STONEWARE
 46H X 10W X 8D CM | 18H X 4W X 3D IN



ESTELLE HALPER
 THROWN AND ALTERED VESSEL, C. 1965 VOLCANIC GLAZED STONEWARE
 22H X 18W X 18D CM | 8H X 7W X 7D IN



ESTELLE HALPER
CERAMIC VESSEL, C. 1970
STONEWARE
20H X 15W X 13D CM | 8H X 6W X 5D IN



ESTELLE HALPER
ALTERED VESSEL 3.1.4, C. 1960
STONEWARE
17H X 13W X 13D CM | 6H X 5W X 5D IN



ESTELLE HALPER
SCULPTURAL FORM 3.1.6, C.1960
STONEWARE
13H X 14W X 4D CM | 5H X 6W X 2D IN
UNIQUE



ESTELLE HALPER
VESSEL, C.1965
CERAMIC, GLAZE



ESTELLE HALPER
VESSEL, C.1965
CERAMIC, GLAZE

ESTELLE HALPER
VESSEL, C.1970
CERAMIC, GLAZE



ESTELLE HALPER
ORGANIC SCULPTURE, C. 1970
STONEWARE WITH VOLCANIC GLAZE
26H X 20W X 19D CM | 10H X 8W X 8D IN

ESTELLE HALPER
VESSEL, C.1965
CERAMIC, GLAZE



ESTELLE HALPER
ORGANIC SCULPTURE, C. 1970
STONEWARE WITH VOLCANIC GLAZE
26H X 20W X 19D CM | 10H X 8W X 8D IN





ESTELLE HALPER
VESSEL, C. 1960
CERAMIC
23H X 19D CM | 9H X 8D IN



ESTELLE HALPER
SMALL ALTERED VESSEL, C. 1960
STONEWARE
15H X 14W X 15D CM | 6H X 6W X 6D IN



ESTELLE HALPER
CANDELABRA 1-3.6, C. 1970
STONEWARE
25H X 19W X 13D CM | 10H X 8W X 5D IN



ESTELLE HALPER
ALTERED VESSEL 1-3.2, C. 1970
GLAZED & DECORATED STONEWARE
34H X 19W X 19D CM | 13H X 8W X 8D IN



ESTELLE HALPER
ALTERED VESSEL 1-3.1.1, C. 1970
STONEWARE WITH VOLCANIC GLAZE
36H X 11W X 10D CM | 14H X 4W X 4D IN



ESTELLE HALPER
ORGANIC VESSEL 1-3.3, C. 1970
STONEWARE WITH VOLCANIC GLAZE
28H X 11W X 6D CM | 11H X 4W X 2D IN



ESTELLE HALPER
PLATTER 1, C. 1960
GLAZED CERAMIC
5H X 22W X 22D CM | 2H X 8W X 8D IN



ESTELLE HALPER
PLATE, C. 1960
CERAMIC
23D CM | 9D IN



ESTELLE HALPER
PLATE, C. 1960
CERAMIC
30D CM | 12D IN



ESTELLE HALPER
MONUMENTAL VESSEL 1-3.4, C. 1970
STONEWARE WITH VOLCANIC GLAZE
53H X 23W X 20D CM | 21H X 9W X 8D IN



ESTELLE HALPER
MONUMENTAL COVERED JAR 1-3.5, C. 1960
HAND THROWN, VOLCANIC GLAZED STONEWARE. AN EXTREMELY RARE SIZE AND FORM
FOR HALPER.
64H X 28W X 28D CM | 25H X 11W X 11D IN





