

exposure

for complete calendar listings
see www.ceramicsmonthly.org



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1 Jack Sures' plate, 17½ in. (44 cm) in diameter, slab-built, wheel-thrown, and extruded clay, sgraffito decoration. 2 Jack Sures' *Footed Bowl IV*, 23½ in. (60 cm) in height, handbuilt and wheel-thrown clay, sgraffito decoration. "82 by Jack Sures," at The Saskatchewan Craft Council Gallery (www.saskcraftcouncil.org) in Saskatchewan, Canada, June 30–July 29. 3 Glenn Barkley's *ourvegetablelovevasterthanempires* (base thrown by Lyn Havilah), 26 in. (65 cm) in height, earthenware, 2016. *Courtesy of Niagara Galleries*. "2017 Sidney Myer Fund Australian Ceramic Award," at Shepparton Art Museum (www.sheppartonartmuseum.com.au) in Victoria, Australia, June 17–August 13.



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4 Canne Holladay's bowls, *By the curve of the tongue*, 6 in. (15 cm) in diameter, wheel-thrown white stoneware, slip, carving, underglaze, fired to cone 6 in an electric kiln, 2016. 5 Canne Holladay's *Lil' Sippers*, 3½ in. (9 cm) in diameter, wheel-thrown gray and white stoneware, carving, underglaze, trailed slip, fired to cone 6 in an electric kiln, 2016. "How We Fit," at Dubsea Coffee (www.dubseacoffee.com) in Seattle, Washington, July 2–30. 6 Dan Molyneux' *Cadas*, stoneware, copper, found object. 7 Layne Peters' bottle, carved porcelain, slip, celadon glazes. 8 Beth Lindenberger's *Seedscape: Black and White*, porcelain, underglaze, glaze. "Best of 2017," at Ohio Craft Museum (www.ohiocraft.org) in Columbus, Ohio, through June 18.

exposure



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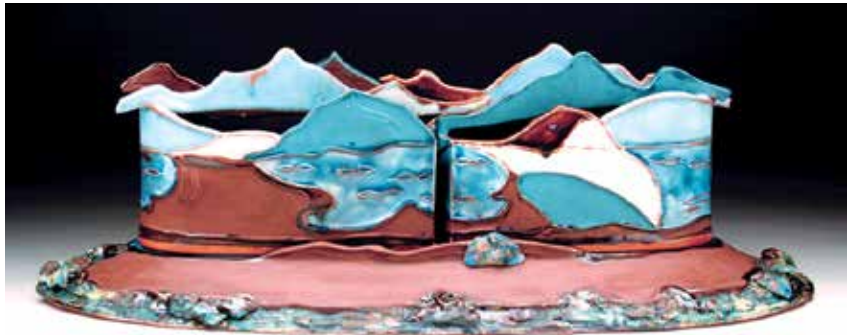
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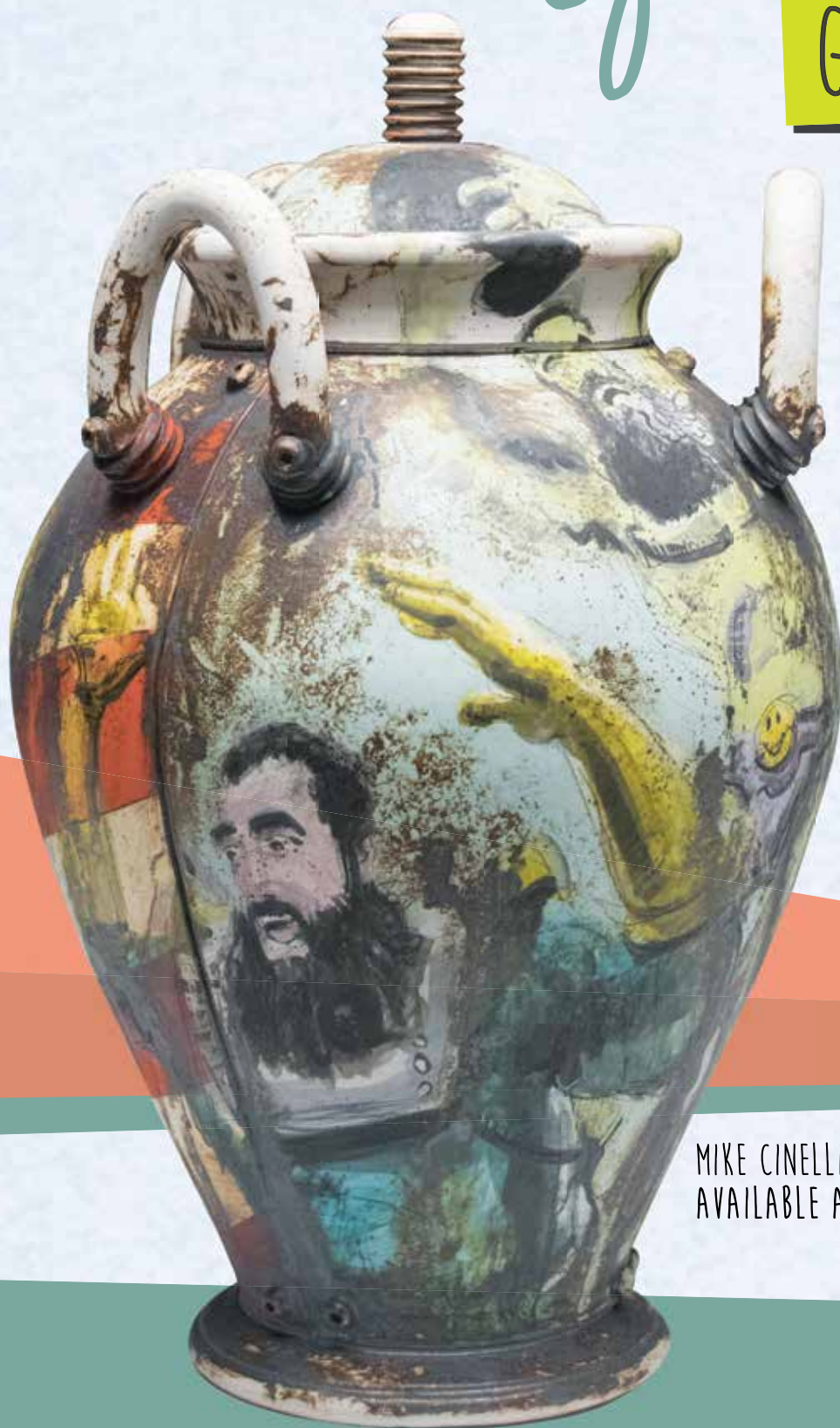
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1 Rachel Donner's lidded jar, 4½ in. (11 cm) in height, porcelain. 2 Neil Celani's jug, 13½ in. (34 cm) in height, stoneware. 3 Brian VanNostrand's lidded jar, 12 in. (30 cm) in height, stoneware. "For the Table," at Ohio Craft Museum (www.ohiocraft.org) in Columbus, Ohio, July 9–August 20. 4 Joe Pintz' untitled, earthenware, terra sigillata, 2016. 5 Helen Otterson's *Ruby Blossom*, 22 in. (38 cm) in height, terra cotta, bronze, glass, 2014. 6 Kathryn Finnerty's *Landscape Series Vase*, 15 in. (56 cm) in length, handbuilt slabs, mid-range red clay, bisque fired to cone 3, glaze fired to cone 04, 2015. "Six McKnight Artists," at Northern Clay Center (www.northernclaycenter.org) in Minneapolis, Minnesota, July 8–August 27. 7 Mncane Nzuza's #18781 pot, 17 in. (43 cm) in height, handbuilt earthenware, burnished, reduction fired. Photo: Armando España. "Mncane Nzuza—Master Zulu Potter," at Douglas Dawson Gallery (www.douglasdawson.com) in Chicago, Illinois, through June 10.

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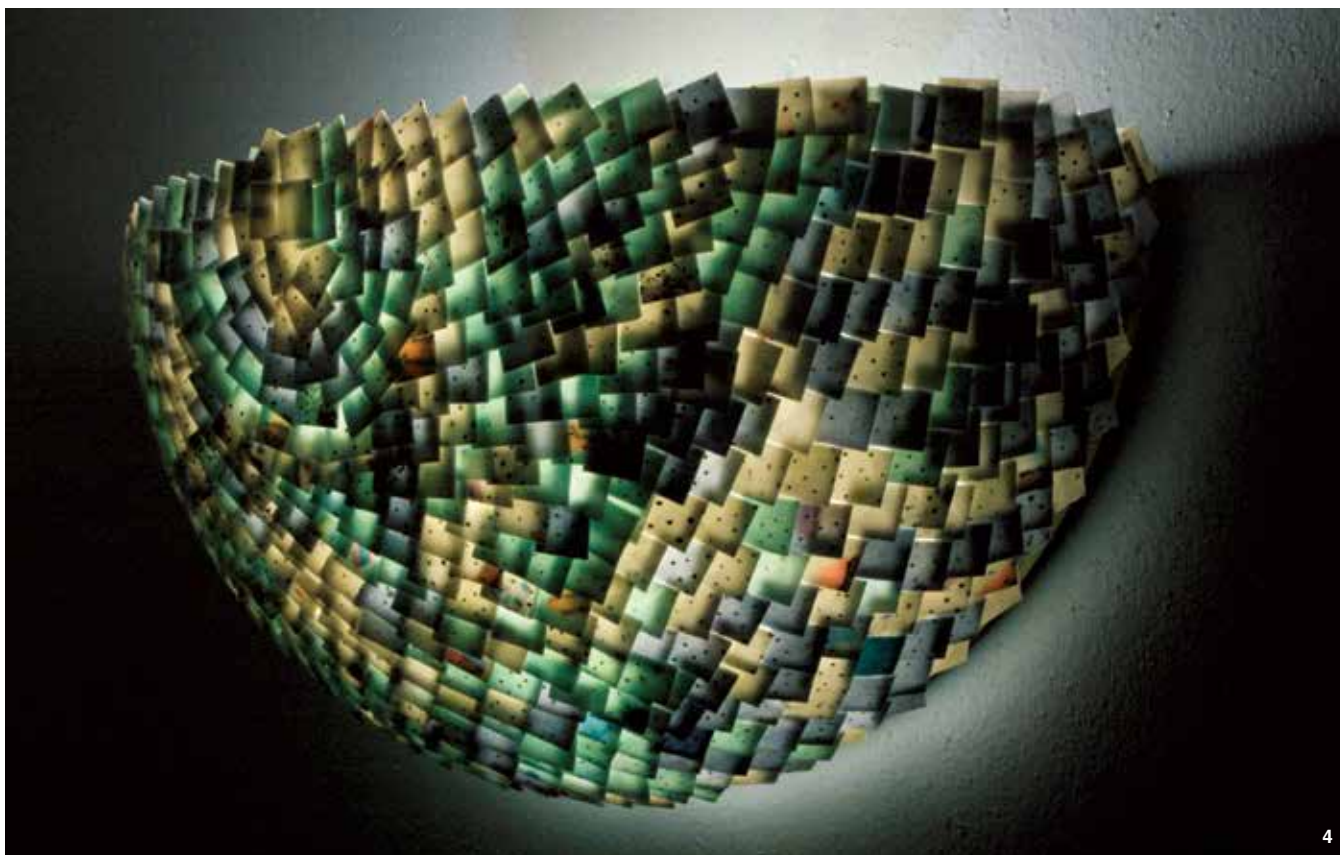
1 Ryan McKerley's jar, 10 in. (25 cm) in height, soda-fired porcelain. 2 Ani Kasten's *Blue Boat Form with Metal Bridge*, 12 in. (30 cm) in length, porcelain, stoneware, slips, glazes, metal wire, 2017. 3 Bruce Cochrane's bowl, 13 in. (33 cm) in length, wood-fired stoneware. "Bruce Cochrane, Ani Kasten, Ryan McKerley," at Santa Fe Clay (www.santafeclay.com) in Santa Fe, New Mexico, June 2–July 22. 4 Curtis Benzle's *ASCA Sconce*, 12 in. (30 cm) in length, porcelain, glass, 2014. "Curtis Benzle, Thomas Hoadley, Jennifer McCurdy: A Group Show in Porcelain," at Sherrie Gallerie (www.sherriegallerie.com) in Columbus, Ohio, June 4–July 9.



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STEVEN HILL POTTERY

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1 King Houdepinkou's *Violet Sculptural Vase with Gilding*, 12¼ in. (31 cm) in width, black stoneware, white stoneware, glaze overlays, 2016. 2 King Houndepinkou's *Yellow Sculptural Vase with Gilding*, 16½ in. (42 cm) in height, black stoneware, white stoneware, glaze overlay, 2016. "Time on Earth," at Vallois America (www.vallois.com) in New York, New York, through July 29. 3 Jessica Harrison's jasperware vase and cover, 21 in. (54 cm) in height, porcelain, celadon glaze, 2016. Photo: Chris Park. "Jerwood Makers Open," at Jerwood Space (www.jerwoodvisualarts.org) in London, England, June 28–August 27. 4 Auguste Elder's *Canopic Urn: Komuso*, 13 in. (33 cm) in height, wheel-thrown, incised, and cast ceramic, wood fired to cone 11, 2017. "Auguste Elder," at The Jefferson Market Library (www.nypl.org/locations/jefferson-market) in New York, New York, through June 30.

GIFFIN GRIP: NOT JUST FOR TRIMMING ANYMORE!

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exposure



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1 Sara Morales-Morgan's *Ties That Bind*, 14 in. (36 cm) in height, porcelain, underglaze, glaze, luster, 2017. "Shades of Light: Sara Morales-Morgan," at Baltimore Clayworks (www.baltimoreclayworks.com) in Baltimore, Maryland, July 8–August 26. 2 Emily Irvin's *Akedah*, brown stoneware, cotton, rust, waxed cord, 2017. "Project Space: Emily Irvin," at Baltimore Clayworks (www.baltimoreclayworks.com) in Baltimore, Maryland, July 8–August 26. 3 Jackson Li's *A17-5 New Guan Ware Vase*, 9½ in. (24 cm) in height, hand-painted porcelain, celadon glaze, gold luster, 2016. 4 Jackson Li's *A15-7 New Guan Ware Square Set*, 3½ in. (9 cm) in height, hand-painted porcelain, celadon glaze, gold luster, 2016. "Jackson Li: Post Imperial Porcelain—New Guan Ware," at Terra Delft Gallery (www.terra-delft.nl) in Delft, The Netherlands, through July 9. 5 Christina Brinkman's *Do you pick me?*, 8 in. (20 cm) in height, handbuilt porcelain, fired to cone 6, 2016. "Tamie Beldue + Christina Brinkman," at Blue Spiral 1 Gallery (bluespiral1.com) in Asheville, North Carolina, through June 23.

Regarding George Ohr

7 Nov 2017 — 8 Apr 2018 at The Boca Raton Museum of Art in Boca Raton, United States

31 JANUARY 2018



Regarding George Ohr. Courtesy of The Boca Raton Museum of Art

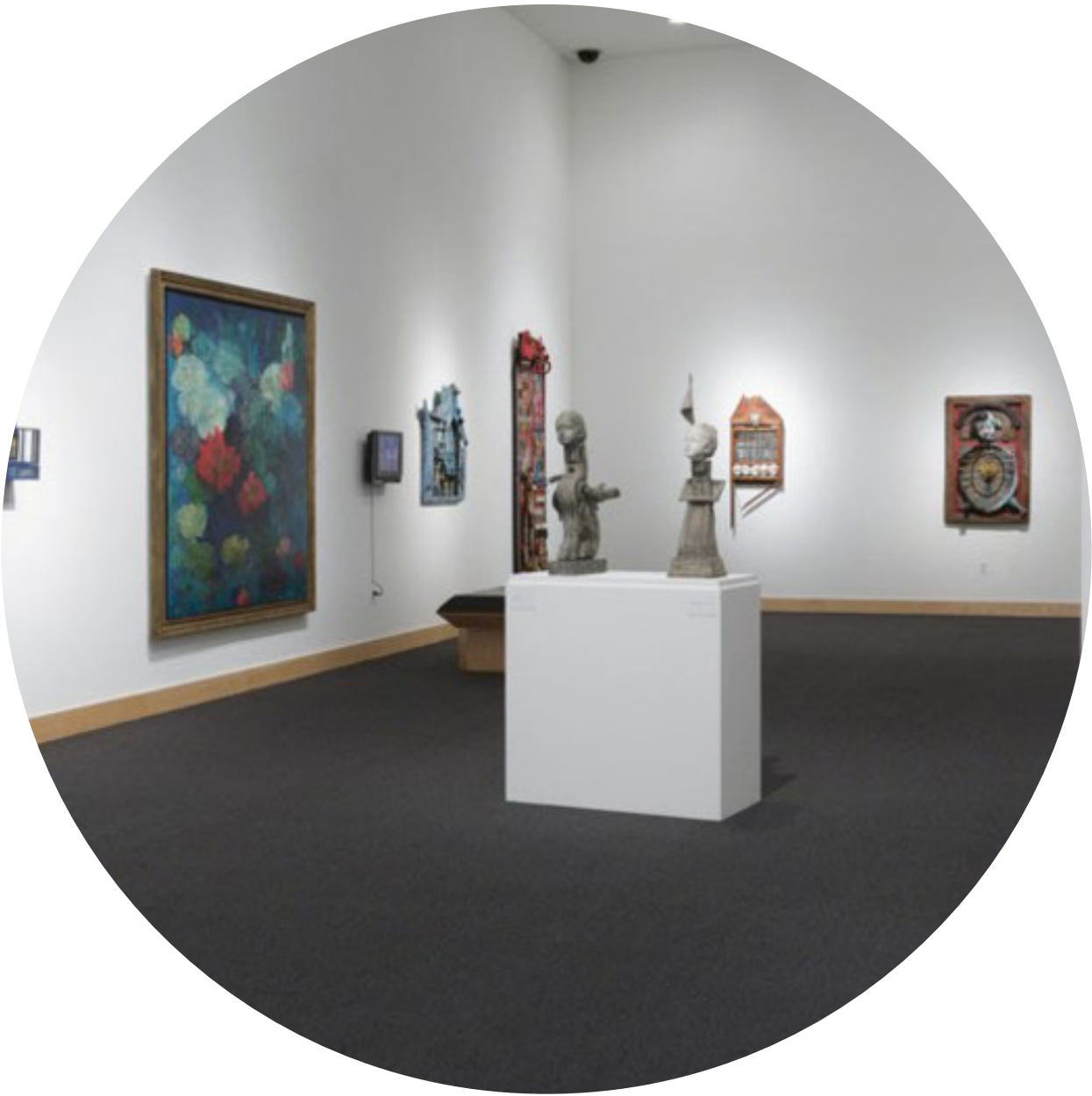
Regarding George Ohr: Contemporary Ceramics in the Spirit of the Mad Potter brings together 24 unique, major works by the iconoclastic, Biloxi-born “mad potter” George Ohr (many not exhibited in public before) along with objects by 18 international contemporary artists working in the same avant-garde vein. These artists similarly exemplify the medium’s cutting edge while providing an illuminating bridge to greater understand Ohr’s work within a contemporary context. Selected artists include Glenn Barkley, Kathy Butterly, Nicole Cherubini, Balbak Golkar, the Haas Brothers, King Houndekpinkou, Takuro Kuwata, Anne Marie Laureys, Gareth Mason, Ron Nagle, Gustavo Pérez, Ken Price, Brian Rochefort, Sterling Ruby, Arlene Shechet, Peter Voulkos, Jesse Wine, and Betty Woodman. Regarding George Ohr is guest curated by the renowned ceramics expert Garth Clark, and on view at the Boca Raton Museum of Art from November 7, 2017 through April 8, 2018.

The exhibition begins with an entry gallery containing a select grouping of major vase forms by Ohr from the famous, definitive collection of Marty and Estelle Shack. Largely disavowed as an uncouth, homespun, outsider to the reigning members of the Northeastern American Arts and Crafts Movement, Ohr – an eccentric Southerner, and the “playful mustachioed muse for this exhibition”—had been all but forgotten by 1904 when he ceased making pottery. By his death in 1918, his oeuvre had been entirely disregarded until a miraculous turn of events in 1969 lead to the discovery of approximately 10,000 unique works in an attic. Upon rediscovery, Ohr’s radical experimentations sent shock waves through the art establishment, garnering polarized reactions from fiercely divided camps of fervid admirers (avid collectors grew to include Andy Warhol and Jasper Johns) and equally impassioned detractors.

Garth Clark describes Ohr’s breakthrough treatment of form as possessing a shocking “sensuality” that bordered on the erotic, with “bright palettes setting one’s eyes alight.” Clark goes on to note, “Their forms undulate and shimmy. Handles dance with disturbing reptilian sinuosity, a floor show preceding the raucous contemporary party that beckons ahead."

On combining Ohr’s work with the seminal roster of contemporary artists included, Clark writes, “Ohr always said he would be best understood by future generations... For this exhibition Ohr is a prism that deflects time and links primal creativity. The premise is not that all these contemporary artists were directly influenced by him (some were, but a few had barely heard of him before they were invited to this exhibition). The purpose was a comparative study about artists, all working with the same tool kit Ohr had pioneered, all decidedly irreverent in their processes, and all highly informal in their use of form...Just like Ohr, many of them were highly controversial and faced scorn from critics for changing rules, rejecting symmetrical elegance, bringing raw, rude emotion to the surface.”

Clark continues, “For me the excitement was looking at the intense variety that grows out of five to six primary elements. They have enough in common for the exhibition experience to equip the viewers with a visual language that gives access to art that has often been described as impenetrable. It expands and enriches a new critical lexicon that certainly did not exist in Ohr’s day and even today perplexes contemporary writers who use inappropriate terms like “sloppy” or “inept” when none of the work is either.”



The Boca Raton Museum of Art

The Boca Raton Museum of Art is dedicated to excellence in all its endeavors, through its collections, exhibitions, and educational opportunities.

Museum profile

Location
Boca Raton, United States

Founded in
1950



