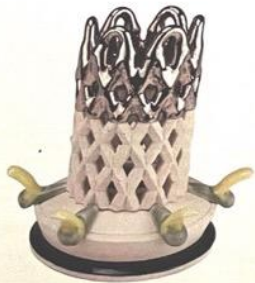


SANS LES MAINS



Shawn Spangler



Future Archeology Precils 27, 2, 34, 46, 2017
Porcelaine réalisée au tour, assemblée à la main, impression 3D, émaux
Hand built, thrown, and 3d printed porcelain, glaze, overglaze

Les routes commerciales existent probablement depuis le début de l'histoire de l'humanité. Favorisant la vente et l'échange de marchandises d'un pays à l'autre, elles furent également des vecteurs de propagation des idées et des techniques. Sous la dynastie Tang, par exemple, les centres d'excellence de Mésopotamie et de Chine entretenaient des relations les uns avec les autres, les potiers chinois ayant besoin pour décorer leurs céramiques du cobalt dont le minerai était extrait à l'est de Bagdad. Ces itinéraires aujourd'hui considérés comme historiques ont préfigurés de nouvelles routes qui évoluent sans cesse et dont la plus profondément inscrite dans notre vie quotidienne est désormais la Toile (le World Wide Web).

Si l'on souhaite acquérir de nouvelles compétences, on trouvera très probablement du côté de YouTube un certain nombre de didacticiels vidéo publiés par des passionnés, qui décrivent étape par étape le processus choisi. Ces infrastructures nous permettent d'échanger non seulement des savoir-faire, mais aussi des faits culturels, d'observer les différences qui distinguent nos modes de vie et nos coutumes, et par conséquent d'élargir notre compréhension et notre appréciation du monde qui nous entoure. S'agissant des artistes et des fabricants, la capacité de se connecter virtuellement, de se documenter sur d'autres cultures suscite nécessairement le désir de s'y confronter directement.

Fasciné par les céramiques des dynasties Goryeo et Song, Shawn Spangler a effectué de nombreux voyages en Asie, ce qui n'a pas manqué d'influer sur son travail. Portant une attention prioritaire au potentiel fonctionnel et expérimental de la céramique, il s'intéresse aux façons dont un objet inanimé peut affecter notre existence par le contact intime qu'implique son utilisation. Bien qu'inspiré par le fait-main, Shawn Spangler ne limite pas ses méthodes de production aux

procédés traditionnels, mais montre au contraire la volonté de nouer un dialogue avec les outils les plus modernes pour comprendre leur fonction dans la société.

Shawn Spangler et Bryan Czibesz ont collaboré à l'occasion de cette exposition, Spangler réalisant l'essentiel du travail sur le tour, Czibesz travaillant sur l'impression 3D*, mais la construction et la finition de chaque pièce ont été faites à quatre mains.

Leur point de départ est la numérisation 3D* d'objets issus de collections muséographiques. Bryan Czibesz explique à ce propos que « les numérisations ont été utilisées [...] dans un processus de refabrication [...] et de remixage qui a représenté une recherche de nouveaux territoires formels et matériels ». À l'instar de la route de la soie, cette collaboration relie leurs ateliers de Hawaï et de l'État de New York, rassemble leurs idées et partage leurs méthodes de travail.

- Shawn Spangler

Né en 1977, il vit et travaille à Honolulu. Il est titulaire d'une licence en beaux-arts (BFA) de la Pennsylvania State University et d'un master en beaux-arts (MFA) du New York State College of Ceramics, Alfred University. Actuellement, il est professeur assistant à l'University of Hawai'i. Son travail figure dans un certain nombre de collections américaines et chinoises, notamment celles de l'American Museum of Ceramic Arts, du Newark Museum of Art et de l'Institut des beaux-arts de Jingdezhen, musée des arts céramique, Chine.

**Exhibition | Michael Eden's Stunning
Exhibition in the Rough for
Bernardaud**

PHOTOGRAPHY

LIMOGES—If you follow hip hop beefs, you'll know Drake gets a lot of heat from his peers. For those who need a primer, the popular musician has drawn ire from fellow MC's over rumors he uses ghostwriters. The central question of this debate: is art worth our time if the artist's hands aren't on it?



Exhibition view



Exhibition view



I don't speak French, so when I first glanced through the Fondation D'Entreprise Bernardaud's exposition, *Sans les Mains* (June 15, 2018 – March 30, 2019) curated by Michael Eden, which features exquisitely arranged bold and vibrant offerings against a backdrop of a dark, unassuming industrial warehouse space, I didn't think about the meaning in that title. Instead, I put on Drake's 2017 hit 'Passionfruit,' and scrolled through the pretty things:



TAMING NATURE

Taming Nature Provoking Interest with Minor Violations



A Review by Anthony Merino

After Month Five, *But the Circle-Of-Fire* (see 2014) finished with *Circle-Of-Fire* (see 2014). One of his most telling observations is that few masterworks adhere 100 percent to their compositional structure. There is always some element a feather in a butterfly or the head of a martyr in a Caravaggio or the arms in a David history painting that is slightly off. There are real images drawn this dynamic. Having a structure is important because looking is not a single stage. A contemplation of just and date of eye movements comprise how we look at the world. Through our experience and natural instincts, we construct expectations. When looking at an image or object, we want the important stuff to be in the roughly same place. When an artist violates too much to the structure, the piece is boring. If the work does not contain enough, the viewer does not stay interested. Hence the discerning artists have to strike. The artwork selected for *Taming Nature*, organized by Paul Donnelly, located in the Prichard Building concerns

with the NECCA exhibition, illustrates this dynamic. Two artists presented works that subtly vary from what the viewer would expect. Month Five offers an two subtle details to create interest in *Dot, Dot Circle-Line and Dot, Dot Circle-Line*; two vases made of decorated glass and decorated with circular patterns. First, the artist varies the tints of green and red in each piece's decoration creating a sense of depth on the surface. The darker colors come forward, the lighter recede. Next comes the walls of each vase toward slightly. These two tiny details enhance the work. They give the pieces, which use mechanical decorations on a simple geometric form, an organic quality. Sean Spangler does something similar in *Use*, a highly porous ceramic vessel. The work is softened by two qualities of the glass that the artist uses. The glass has a translucent olive color that softens and softens around the piece's edges. These two effects soften what is a strongly mechanical form.

While not as subtle, *Living Nature* included many works that contained more subtle details to excite the viewer's interest. Some of these details almost need as imperfections. Sean O'Connell's *Flower Brick*, a square pillow lidded jar with polka-dot decorations, epitomizes this dynamic. The artist cuts a grid into the



vase's lid, which sits on a two-inch shoulder. On the shoulder the pattern is fairly set - white dots on a black background. Along the side of the vase, however, the pattern is violated in two ways. First the glass becomes semi-opaque and milky second, the polka dots disintegrate. On the side of the piece opacity causes the emerald to move. It pulls the blue out of the black background and strains into the white polka dots. It also leaves a roughly round shadow below the white dots similar to poorly done offset printing. In addition to giving the work experientially more visual interest, this detail adds a conceptual element to the work. The result reads the surface as dry, the sides as fluid. So when flowers are placed in the grid, this creates a subtle, albeit highly abstract reference to a fly girl. Naomi Cheery uses the same tactics in *Use*, a pitcher vase decorated with leaves and busy images. The artist constructs the piece with a curve that allows the glass to pull down the stain used to soften the image. A comparison of the two pieces illustrates how subtle these effects can be. The looking at colour creates an organic context, which resonates against O'Connell's segmented decorations and accents.

The addition included three other artists: Matthew Jorgensen, Chris Pickett, and Brian J Taylor, who deliberately use unproportioned design elements in their work. Jorgensen contributed a square proportioned wide mouth jar. The artist creates a two-tone finish on the piece. The bottom eighth of the work is grey while the rest is spotted white. The artist decorates the piece with two green rectangles. One is almost a square and the other is a thick line. They are separated by the width of the narrow design. This device engages the viewer's attention. Nothing captivates like a puzzle that seems logical



but that the logic is not readily apparent. Pickett decorates his contribution, *Large Rectangle Use*, by splitting the form into two sections - one glass, one white. A red line highlights the border. This line is rigid and serves as a pivot. Taylor decorates one of his two vases presented in the exhibition with a blue square. He leaves a small chip of glass, causing a tiny but obvious imperfection that gives the work a wholeness quality.

Taming Nature included a few sculptural pieces including Donnelly's contribution. Here, Donnelly created a set of eight interconnected rings set under a hemispherical lidded plate, bridging three two ceramic forms. He designed the piece to both be functional - to have reasons for the forms that people can see from or across different items - and sculptural. The piece is designed around a flower.

Included in *Taming Nature* is a sculptural piece that borrows the formal dynamics used in the functional items. The viewer sees the piece from the functional form first, after which the random position appears. The viewer notices the chaos of the sculptural works first. Only after some contemplation does the formal structure become evident. Katie Parker and Tony

Original artwork by Sean Spangler. Photo by Greg Siskin.
Living Nature, see 2014; *But the Circle-Of-Fire* (see 2014) finished with *Circle-Of-Fire* (see 2014). One of his most telling observations is that few masterworks adhere 100 percent to their compositional structure. There is always some element a feather in a butterfly or the head of a martyr in a Caravaggio or the arms in a David history painting that is slightly off. There are real images drawn this dynamic. Having a structure is important because looking is not a single stage. A contemplation of just and date of eye movements comprise how we look at the world. Through our experience and natural instincts, we construct expectations. When looking at an image or object, we want the important stuff to be in the roughly same place. When an artist violates too much to the structure, the piece is boring. If the work does not contain enough, the viewer does not stay interested. Hence the discerning artists have to strike. The artwork selected for *Taming Nature*, organized by Paul Donnelly, located in the Prichard Building concerns



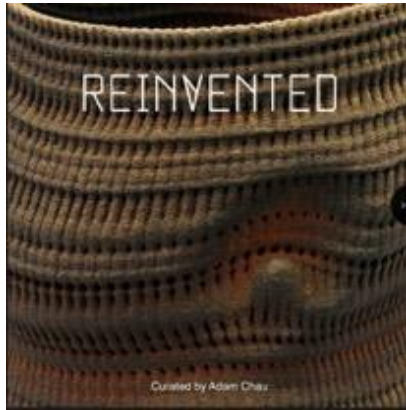
Michael Davis's *Complex Paradise* epitomizes how this dynamic is manifested. The artist mounts a small porcelain sculpture of a puffed plant on a dark. The dust was placed on an oval shaped form. Parker and Davis decorated the interior of the oval with cut paper flower prints. It is this blast of high intensity, contrasting lines and jagged filigree form that the audience sees first. The piece is however, slightly asymmetrical and segmented. Amy Santolucito's *plastic/Use* pieces at first seem superficially kitsch, trivial and light. The artist paints a porcelain figurine with green flower designs of flowers. Looking further at it, the work becomes a visual equation. The figurine occupies the linear flower design. The artist asserts that the anti-aesthetic objectification of women in the figurine is as absurd and unrealistic as twisting transparent green rods and tying those objects together plants.

This process of adhering to and breaking away from what the viewers expect allows enough in most of the works in the exhibition. For every artist, time equals money and everyone faces the temptation of just doing what is expected. It is easier and it also is faster. The artists in *Taming Nature* are generous with their time. They give the audience more than what is expected.

Anthony Merino is a writer and speaker located in western Massachusetts. He is a frequent contributor to *Creative Art and Design* and has featured occasionally on *Contemporary* website.



REINVENTED



REINVENTED was first conceived as a way to cross-pollinate ideas between industrial designers and artists. My frustrations with design stemmed from the lack of emotive and gestural qualities coming from industrial products, while at the same time ceramic artists seemed to be technologically behind production methods of the industry. My research in the subject of digital craft, which started in 2012, opened up a new world to me that turned out not to be a new discussion. Malcolm McCullough's 1996 book, *Abstracting Craft*, examines how the digital can be seen as a medium in which agents become craftsmen when working with it. It's important to show that these technologies aren't necessarily 'emerging', as the CNC milling machine has been in use since the 1950's and was a progressive evolution from analog machines - the same with many other crafts such as textiles.

My inquiry into the digital began to reveal individuals who were hybridising the two fields of design and craft. I found educational leaders in the field such as Dr. Katie Bunnell, who founded *Automatic*, a design cluster at Falmouth University where research circulates around the possibilities of craft in digital technology. I also discovered that prominent ceramic artists were already dipping into digital manufacturing, like Chris Gustin and his poignant 3d printed teabowls, which stemmed from his simple observation of people talking into his pots to hear resonant sounds. Each of the 13 artists included in this exhibit have an acute understanding of the progression of craft and how to mediate technologies to produce truly contemporary and compelling objects.

ADAM

The concept at the core of REINVENTED is to examine technology as the focus between craft and design. Digital technology has been litterally tied to craft since its inception. The Jacquard Loom is considered the direct precursor to our modern computing systems. Cards were punched with holes that could then guide, or be 'read' by, the loom to weave the preprogrammed patterns in much the same way that we can now program a 3D printer to produce a complex form directly in clay. The technological innovation of the Jacquard Loom caused a shift in the means of production at the beginning of the 19th century. From these early stages of the Industrial Revolution concern was raised about how best to integrate technology and craft production. Fears of the loss of craft, skill, and tradition created a backlash that gave rise to the Arts and Crafts Movement. That group was the precursor to the Modern Craft Movement. Therefore, in many ways, technological advances produced the Contemporary Craft world as we know it today, and yet we still struggle with the same concerns.

At no other time have artists been better able to obtain new technologies and use creative thinking to produce work in new ways. The innovation that comes from artists using their high level creativity to intersect with technology can create great works of art as well as pathways to solutions to our modern world issues.

Technology has been inextricably linked to craft since the Industrial Revolution and before. Today, we are experiencing a renaissance moment as the historical tensions between craft, design, and technology have dissipated and access is at a high point. REINVENTED illustrates the burst of innovation in art and culture produced by a deepening connection between craft and digital technology.

Photo: Program Manager, Clay Art Center

JENNIFER WILLIAMS, Director of Artistic Programs, The Clay Studio

Curated by Adam Chau

BRYAN CZIBESZ + SHAWN SPANGLER

With an extrusion-based 3d printer, Czibesz 3d prints volumetric clay forms that are then given to Spangler to handbuild, throw, and glaze onto. The combination of printing and handwork have a symbiotic relationship where one process could not function without the other. New surfaces and forms are found through this collaborative relationship; the pieces shown have inverse textures from one another, highlighting the capabilities of 3d printing. Minimal glazing creates a visual distinction between the digital and analog, which compartmentalizes each singular process into a clear aesthetic vocabulary.



Precis Series

Hand built and 3D Printed Porcelain, Glaze



Andy Brayman
Kansas City, KS
www.matterfactory.com



Jeremy Brooks
Carbondale, IL
www.klai-body.com



Katie Bunnell, Ph.D.
United Kingdom
www.automatic.co.uk



Brian Caponi
Michigan
www.brian-caponi.com



Bryan Czibesz
New Paltz, NY
www.bryanczibesz.com
Shawn Spangler
Honolulu, Hawaii
www.shawnspangler.com



Sharan Eiran
Brooklyn, NY
www.sharanism.com



Brett Freund
Minneapolis, MN
www.brettfreundportfolio.com



Chris Gustin
South Dartmouth, MA
www.gustinceramics.com



Mia Mulvey
Denver, CO
www.miamulvey.com



Megumi Naitoh
Boston, MA
www.meguminaitoh.com



Paul Scott, Ph.D.
Cumbria, UK
www.cumbrianblues.com
Ferrin Contemporary
www.ferrincontemporary.com



Joey Watson
Kansas City, MO
www.joeywatsonspecialties.cool

Clay Art Center is a nationally recognized non-profit center for the advancement and practice of the ceramic arts, in Port Chester, New York. Founded in 1957 by Katherine Choy and Henry Okamoto, our half century of growth and expansion has kept us serving the arts community with studio space and exhibition opportunities, and engage the public and foster new artists through classes for children and adults of all levels. Believing strongly that the arts has the ability to touch and enrich lives; Clay Art Center's mission is to offer a stimulating space for studio practice, exhibition and educational opportunities to better serve the community.

Founded in 1974 by five artists in need of workspace, The Clay Studio was envisioned as a stepping stone for students fresh out of art school, offering affordable studio space and shared equipment. Within a short time, however, Clay Studio artists consciously shifted the Studio's mission from an inward focus to an outward educational and community focus. It was the artists' intention to affirm the importance of the ceramic arts alongside other art forms, as well as to bring clay as an accessible, tactile medium to a broad range of people. In 1979, the Studio became a non-profit 501(c)(3) educational institution.



Participating REINVENTED artists include Andy Brayman, Jeremy Brooks, Dr. Katie Bunnell, Brian Caponi, Bryan Czibesz/Shawn Spangler, Sharan Elran, Brett Freund, Chris Gustin, Mia Mulvey, Megumi Naitoh, Paul Scott and Joey Watson.

Cfile will have a catalog of the exhibition available soon.

The ceramic medium has always involved technology. For ease of production all the way to specialized mark making, the art and craft of clay uses specialized tools and machinery for its creation. The potter's wheel is a piece of technology, emerging from hand-powered banding wheels to foot-powered treadles to the now widely used electric wheel – an advancement for the medium with spectacular aesthetics. Naturally, humans are both curious and advantageous to develop technology – the realm of the digital is a natural step in this evolution.

In this new frontier of the digi-modern era we find artists who use laptops right next to their potter's wheels, computer culture is neck-in-neck with critical craft discussions, and the digital world is expanding into age-old institutions like art museums.

Concurrent to the exhibition **REINVENTED** (September 23 – November 11, 2017)— an international invitational of artists who combine digital technology with traditional studio techniques and curated by Adam Chau—Clay Art Center brings a symposium that will focus on the emerging technologies within ceramics and how artists, museums, and industry alike are inventing new ways to push the envelope with Czibesz, leading a panel of innovators and forerunners of the digital age.. In 21st century culture what are the advantages and disadvantages to using digital fabrication methods? How are artists hacking this technology to fit their needs? Panelists include Martin Bechthold, Professor of Architectural Technology, Harvard University; Marco Castro Cosio, Research Fellow, Brown Institute for Media Innovation, Columbia University School of Journalism; Aaron Knochel, Ph.D., Assistant Professor of Art Education, Penn State; and Elizabeth New, Production Ceramicist, SHAPEWAYS





Clair Curreen. *Blue Study*. Porcelain. 18 in.

Pretty Young Things

A Review by Christine Temin

FROM A DISTANCE THE TORSO APPEARS TO BE COVERED in tiny barnacles. Up close, they turn out to be minute, curled-up rosebuds – a complement to the delicate colour, the palest, frostiest gray-blue. The figure is modestly posed, head bowed and hands folded. The buds are smallest at the folded hands, making those hands look especially frail and vulnerable. Out of the head peek a nose and mouth, as if trying to escape the buds' encroachment. The visual scenario is reminiscent of the brambles that climbed over Sleeping Beauty's castle.

This is *Blue Study*, a porcelain piece by the Irish-born artist Claire Curreen, who has made her career in Wales since the early 1990s. It is one of the star objects in *Pretty Young Things*, an exhibition at the Lacoste Gallery in Concord, Massachusetts. Ten artists were included; one of them, Nathan Prouty, was the curator.

The show's premise was that it represented trends in contemporary ceramics by young artists. Anyone walking into the show without knowing that it was a show might wonder what these works were doing together. The styles and subjects were all over the map. You had to read the artists' resumes to learn what they have in common. All have some connection with either the New York State College of Ceramics at Alfred University or The Clay Studio in Philadelphia,

or with both. These are two of America's preeminent training grounds for clay, which accounted for the high quality of the work in the show.

The exhibition's title suggests talent fresh from an school but these artists are all well-established, as their impressive lists of credentials attest. (A few of them are also middle-aged.) You cannot have it both ways. What they make is so diverse that the most satisfying approach to the show was to overlook the cute title and consider it as 10 extremely small solo exhibitions.

Curreen was one of two foreign artists in the show.

The other was the Welsh ceramist Anne Gibbs. (Wales is currently a hotbed for ceramics.) Gibbs makes tiny, exquisite, enigmatic assemblages of porcelain and mixed media including wire that she draws and knits with. She carries on the tradition of Surrealism, with its jarring, unlikely combinations of objects and her work also reminds me of the whimsy of Alexander Calder's *Circus*, which also includes wire and various other unexpected media, although Gibbs's work is more elusive. I missed the trees in her *Three Trees* but the piece was engrossing nonetheless, with something resembling turquoise pasta, all rolled up, and a couple of shapes that suggested turquoise thimbles. Mysterious the piece certainly was but also engrossing.

The closest Gibbs has to a kindred spirit in the show is Prouty, whose little fantasies combine boats, bits of architecture and the natural world, inviting the viewer to invent a narrative to fill in the gaps. He creates precarious balances. Some of his works look on the verge of collapse and some shapes literally go out on a limb – a long, reed-thin limb that projects upward or out, for instance, as if testing the wind or the water.

Michael Fujita writes that his work is inspired by glimpses of the familiar in nature and the studio. What do your studio and the view out your window look like? I wondered after seeing Fujita's *Flatscreen*, made of porcelain, wood and subtly positioned golf tees. (The tees are an example of Prouty's curatorial point that ceramists are experimenting ever more widely with odd materials.) The title encourages a reading of the rectangular, thin piece as a TV screen. If so, it is on the blink, filled with what looked to me like marbles, or gumballs in a dispensing machine, or, on a more exalted level, Pointillism writ large.

Fujita's other works in the show are also the sums of their parts. Coil Tray, Green and Coil Tray, Purple, are composed of hundreds of tiny porcelain coils in those colors, the rolled-up little shapes all contributing rather obsessively to the larger effect.

Peter Morgan's works have a Pop-like sensibility their appropriation of commercial brands and there is a sense of humour even in his pricing. Land Shark, for instance, sells for \$749.95, which sounds like you would buy it in a department store. It is a low-fire ceramic model of a cracked buffalo sporting a shark fin. It is shiny fun until you remember that sharks are being poached at a threatening level by people for whom shark fin soup is a delicacy, just as buffalos were killed off in the 19th century. Morgan's Klondike Bear is a white polar bear that has climbed atop an ice cream Klondike Bar with a couple of large bites taken out of it, as if it were a glacier victimized by global warming.

Shawn Spangler's functional works are the most frankly beautiful in the show and the ones that refer the most to classical precedents. A lidded jar, for instance, has a completely symmetrical shape, making it a canvas for Spangler's juicy, drippy glazes. He was influenced by two stays in China, especially by the achievements of the Song Dynasty in ceramics. To fulfil an undergraduate assignment to respond to an image of a work, he chose a Song cup and saucer. Eventually, he got to hold the actual piece in the study rooms of the Freer Gallery and that, in turn, led to his trips to China.

Spangler also tweaks some of his cups, tumblers, pitchers and other pieces by leaving evidence of his hands in the finished product, which looks slightly pinched or punched or, somewhat comically, slumped. Some works are adorned with loose patterns (lattice-work or dots) that take detours to accommodate those indentations in the clay. Another whiff of humour comes into play with his placing a pitcher on a formal looking pedestal, elevating the mundane to the majestic: The two look slightly uncomfortable with each other, like a mismatched bride and groom. Etc....

