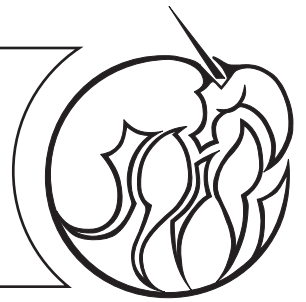


{ the avant-garde }

Katherine N. Crowley Fine Art & Design



MONTHLY NEWSLETTER VOLUME VIII No. 2 FEBRUARY 2015

{ the ceramics issue }

{the zanesville prize}

The Zanesville Prize for Contemporary Ceramics, the largest Best of Show prize in ceramics in the Western Hemisphere, was first awarded in the fall of 2014. Six awards are given totalling \$30,000 including the Best of Show prize of \$20,000.

The idea for the Zanesville Prize came after a group from Zanesville, sponsored by the Muskingum County Community Foundation, visited Paducah, Kentucky, where the city has hosted an annual quilt competition for over 25 years. Drawing on its history and prominence in the pottery industry, the Zanesville residents developed The Zanesville Prize for Contemporary Ceramics, awarding monetary prizes to two honorable mentions, three place awards and Best of Show. In addition to a international call for entries, a conference is held with well-known ceramists offering demonstrations.

The 2015 call for entries opens on March 30th with the exhibition taking place from September 25, 2015-January 2, 2016 in downtown Zanesville, a city roughly 50 miles east of Columbus, Ohio. More information about the competition, the exhibition and the conference can be found at <http://zanesvilleprize.org>

{best of show: christine golden}

Kids in the Garden 2. A boy is immersed in life's influences. Illustrations inspired by Masters who portrayed the human condition are etched around the base. Acts of love, leisure, and youth are depicted, as well as frightened drowning people reaching out for help. The boy solemnly and impatiently contemplates the enormity of all that engulfs him. The sculpture was slab built with stoneware clay and fired in an electric kiln to cone 2. It was fired multiple times with various glazes and slip. Paint was used to accentuate specific areas and tinted resin was poured into the basin.





{first place: kristen kieffer}

Grand Covered Jar. Wheel-thrown and altered porcelain with slip-sponge, underglaze, and slip-trail deco, cone 7 oxidation. Particularly for jars of this size, I am investigating what kind of line, edge, and shadow will best accentuate the pot's silhouette paired with repetitive pattern and accents to compliment and define the form. My choice of mostly monochrome color (a cue from the metal objects I love) allows the pattern to coexist with but not dominate the form.

{second place: sam chung}

Cloud Couple. These bottles are wheel thrown. The protruding clouds shapes are cut and pulled away from form and open space is filled in with a slab piece. After glazing and firing to high temperature, the bottle is China painted and fired again to a low temperature. This work draws imagery specifically from cloud motifs originating from Korean art and design. I am interested in these clouds' reference to my own cultural background, but also their representation of a phenomenon that is constantly in flux. Their nature to morph and adapt are similar to the way in which I relate to my own floating sense of cross-cultural identity. The representation of clouds also reference notions of freedom and change, and allows me to expand the formal language of traditional pottery forms.





{third place: jason green}

Recovered Geometry No. 5. I am interested in the fluctuating relationships between physical space, the body, time and memory. My work stands as a suggestive fragment aiming to remind viewers of their connection to and experience living in specific places. It is informed by themes, ideas and motifs that are shared between different cultures and time periods. Decorative patterns lifted from history recall how layers build up over time, each contributing to the memory and history of spaces. The digital tools I use to design surfaces are combined with processes adapted from traditional methods of hand-making architectural ceramics. The overlapping of patterned and transparent layers both hides and reveals form while suggesting the effects of environment, time and erosion on historic surfaces. My work and process embrace the polarities of interior and exterior, fluid and static, fragment and whole, new and old. These are amplified by a vocabulary of form, color, texture and pattern that is familiar - but in a new combination. As surfaces optically waver between dimensional projection and recession, the physical properties of the object are simultaneously undermined and reinforced. As the work changes our perception of space and presence it evokes thought of permanence and impermanence



{honorable mention: marty fielding}

Mixing Console. A blending of utilitarian pottery with architectural and abstract painting references. Color and form are employed to express harmony, rhythm, and mood with a musical sensibility. The components of this liquor set are slab built from a midrange red clay. The surface is layered colored terra sigillata, underglaze and transparent glaze and fired to cone 3 in an electric kiln. The stand is slipcast earthenware with terra sigillata fired to cone 04 in an electric kiln.



{honorable mention: joanna powell}

Urn. The Piece is 04 terracotta with gold luster. What got me interested in making urns was their use for the body. They become a stand in for our existence. I was trying to convince my parents who want to be embalmed to be cremated. I could not change their minds. This urn was not made for them.

{how to make ceramics}

by Katherine N. Crowley

I started out making pinch pots in my first ceramics class as a child at the Whetstone Recreation Center. I graduated to making vessels, carefully etching crude drawings of Snoopy into the side walls. Years later in high school I tried my hand at the wheel (which is a lot harder than it looks). It's fun to play in the dirt, but mastering ceramics takes practice and the knowledge of the following steps.

Methods of Shaping

Ceramics can be shaped by hand-building, wheel-throwing, sculpting, or casting. Coil-built and slab-built are the two most common methods of hand-building.

Coil-building involves the artist rolling out the clay into long ropes or snakes which are coiled into a cylindrical form. The coil is then blended together through the use of tools or by hand, to make a solid body vessel.

Slab-building involves the artist rolling out the clay into a slab, much like dough. The slab is cut into desired shapes and the shapes are assembled together like the walls of a barn. Edges are joined by etching lines into the clay to create more surface area and applying slip - a liquefied clay.

Sculpting is the act of an artist manipulating the clay into a desired free-form shape. Any number of tools can be used, including the hands.

Wheel-throwing involves a great deal of skill. An artist sits in front of a round, flat platform called a wheel. The wheel is spun either manually through the use of a foot pedal, or mechanically. A ball of clay is centered on the platform and the artist manipulates the clay into a symmetrical vessel as it spins, using water to keep the clay moist as it is worked.

Casting involves liquefied clay being poured into a mold. The clay is allowed to harden and the mold is removed. Casting easily allows for mass production and is regularly used in manufacturing.

Production Stages

Greenware refers to unfired objects. Bodies at this stage are in their most plastic form: they are soft and malleable, and can be easily deformed by handling.

Leather-hard refers to a clay body that has been dried partially. Clay bodies at this stage are very firm, only slightly pliable, and feel like leather. Trimming and handle attachment often occurs at the leather-hard state.

Bone-dry refers to clay bodies when they reach a moisture content at or near 0%. It is now ready to be bisque fired.

Bisque refers to the clay after the object is shaped to the desired form and fired in the kiln for the first time, known as "bisque fired" or "biscuit fired". This firing changes the clay body in several ways. Mineral components of the clay body will undergo chemical changes that change the color of the clay.

Glaze Fired is the final stage of some pottery making. A glaze may be applied to the bisque form and the object can be decorated in several ways. The piece is then glazed fired, which causes the glaze material to melt, then adhere to the piece. The glaze firing will also harden the body still more as chemical processes may continue to occur.



{types of ceramics}

by Katherine N. Crowley

The word “ceramic” is a general term for any inorganic, non-metallic solid prepared by the action of heat and subsequent cooling. I appreciate both sculpture and functional ceramics and started to wonder what exactly makes each type unique. Here is a description of how ceramics are more than just clay.

Earthenware

Made from the minerals quartz and feldspar, earthenware is a porous form of pottery that must be glazed to be watertight.

Terracotta, is one of the oldest forms of ceramic and was the only type of ceramic produced by Western cultures until high temperature firing processes were developed in Europe in the 14th Century. Terracotta has been used to produce everything from the common flower pot to the Terracotta Armies created for the First Emperor of China, Qin Shi Huang. The iron content of the clay gives each piece its color, which can range from yellow to brown.

Maiolica, Faience, and Hispano-Moresque Ware is tin-glazed pottery dating from the Renaissance. Tin-glazing creates a brilliant white, opaque surface for painting. Underglazes or metallic oxides are applied to the base which absorbs the pigment, preserving the bright colors but making errors impossible to correct. This form of ceramic is frequently found in tableware as well as tile decoration in Islamic Mosques.

Victorian Majolica was developed in the 19th century as a dimensional version of Maiolica. It employs molded surfaces and uses colorful clear lead glazes instead of tin-glaze.

Delft Pottery or Delftware, refers to ceramics produced in and around Delft in The Netherlands beginning in the 16th century. Pieces were tin-glazed white and decorated with metal oxides. Delft pottery was developed to compete with porcelain being exported from Asia and frequently feature blue illustrations of peasant life on a white background. Today Delfts Blauw is the brand name that denotes authentic, collectible pieces, though only the Koninklijke Tichelaar Makkum factory continues to produce tin-glazed earthenware.

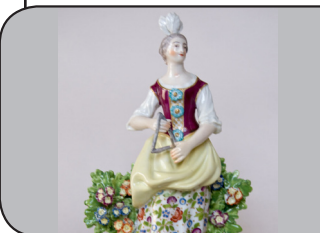
Ironstone, was developed in Staffordshire, England in the 19th century as a less-expensive, mass-produced alternative to porcelain. It is a strong, durable, chip-resistant ceramic and was closely associated with Mason's, the company that held its patent. Therefore it was called ironstone.

Mason's began a process of printing a pattern onto tissue paper that was used to transfer wet ink onto the ceramic surface. The result is known as transferware. An all-over floral pattern is known as chintzware.

Creamware, is a cream-colored, refined earthenware with a lead glaze over a pale body. It was developed in Staffordshire, England during the mid-18th century. Variations on the form are tortoiseshellware and Prattware, depending on the color of the glaze used. The most notable form of creamware was produced by Josiah Wedgwood who lightened the cream color and used cobalt in the lead overglaze to create a blue ceramic known as Jasperware.

Raku, was developed in Japan for use in tea ceremonies. Traditionally raku pieces are hand shaped, fired under low temperatures and make use of





lead glazes. The piece is removed from the kiln while still glowing hot and allowed to cool in the open air. The name Raku became sonorous with the family that produced the tea bowls for the Jurakudai Palace in Kyoto, and has been handed down for 15 generations. In the late 1950s, an American ceramicist named Paul Solder developed a process of adding combustible materials to the kiln and depriving the environment of oxygen, then cooling the piece in a variety of ways to achieve dramatic color finishes. This style is known as Western Raku.

Stoneware

Made from non-refractory fire clay, stoneware is a non-porous form of ceramic that is fired at high temperatures.

Pueblo Pottery, is a style of stoneware developed thousands of years ago by indigenous peoples in the North American southwest. The creation of such pottery is traditional, is still in use today, and is highly collectible. The clay, mined from the land in the vicinity of Pueblo, New Mexico, has a high mica content. The surface of the clay is burnished with a smooth tool. Instead of colored glazes, slip - a liquid clay suspension of mineral pigments - is applied before pit-fired.

Santa Clara Pottery, a relative of Pueblo Pottery, features deeply carved geometric designs and is frequently referred to as redware or blackware.

Porcelain

Ceramic material containing kaolin is fired between 2,200-2,600°F. Glass forms within the clay body giving the resulting material strength, and translucence.

Chinese Porcelain. First developed in China as far back as the Han Dynasty (206 BC-220 AD), the porcelain trade had grown to include Europe by the Ming Dynasty (1368-1644 AD). Ming Dynasty blue-and-white wares were highly coveted and imitated. French priest, Francois Xavier d'Entrecolles's reported on the secrets of porcelain manufacturing processes while living in Jingdezhen, the area where the material kaolin originated.

Hard Paste Porcelain, came from East Asia, especially China, were some of the finest quality porcelain wares.

Soft Paste Porcelain, dates back from the early attempts by European potters to replicate Chinese porcelain by using mixtures of clay and ground-up glass.

Bone China, resulted from the addition of bone-ash to the clay body. Europeans created bone china to compete with imported Chinese porcelain. Bone china was perfected by Josiah Spode and is now made worldwide as fine tableware. Though most contemporary manufacturers are located in England, First Lady Nancy Reagan selected the American company Lenox to create the fine china used for state dinners during her husband's administration. The design features the Seal of the President of the United States encircled by a wide band of red, Mrs. Reagan's favorite color.

Parian China, is a type of bisque porcelain named after Paros, a Greek island renowned for its white marble. Also referred to as Statuary Porcelain, parian was designed to imitate carved marble. The Bealek company in Ireland continues to use this method.



{the avant-garde} Katherine N. Crowley Fine Art & Design

{all around the town}

AMA Motorcycle Hall of Fame Museum

(<http://www.motorcyclemuseum.org>)

"2 Wheels + Motor", Through March 31

The Columbus College of Art and Design, Canzani Center Gallery

(<http://www.ccad.edu/events-calendar-news/exhibitions>)

"Sitter", Jan. 23-Mar. 26

"SHOW", opens May 9

The Columbus Cultural Arts Center

(<http://www.culturalartscenteronline.org>)

"The Hive", Walter Hermann, Feb. 6-Mar. 7

"collusion", Brian Reaume and Chad Cochran, Mar. 13-Apr. 10

The Columbus Museum of Art (<http://www.columbusmuseum.org>)

"#MobilePhotoNow", Feb. 6-Mar. 22

"Shine On: Nurses in Art", Mar. 20-June. 21

Dublin Arts Council (<http://www.dublinarts.org>)

"Mac Worthington: Urban Sprawls", Feb. 24-Mar. 27

McConnell Arts Center (<http://www.mcconnellarts.org>)

"Luminous Landscapes in Ceramics & Encaustic Painting",
Mar. 5-Apr. 26

"B.R.A.V.E.", Mar. 3-Apr. 19

OSU Urban Arts Space (<http://www.uas.osu.edu>)

"Phase Shift: MFA Thesis Exhibition", through Mar. 21

The Pizzuti Collection (<http://www.pizzuticollection.org>)

"Campana Brothers: Brazilian Design Now", through Jun. 20

"Tomory Dodge", through Jun. 20

Ohio Historical Society (<http://www.ohiohistory.org>)

"1950s Building the American Dream", Ongoing

The Riffe Gallery (<http://www.oac.state.oh.us/riffe/>)

"A Century of Ohio Watercolor", Jan. 29-Apr. 15

The Wexner Center (<http://www.wexarts.org>)

"Fiber: Sculpture 1960-Present", Feb. 7-Apr. 12

"Hassan Hajjaj: My Rocks Stars Experimental, vol. 1", Feb. 7-Apr. 12

{performing arts}

BalletMet Columbus (<http://www.balletmet.org>)

"Cinderella", Mar. 20-29, Capitol Theater

CAPA (<http://www.capa.com>)

"Mama Mia", Mar. 3-8, Palace Theater

The Acting Company's "Macbeth", Mar. 11, Southern Theater

"Second City Hits Homes", Apr. 10-11, Lincoln Theater

CATCO (<http://www.catco.org>)

"The Jungle Book", Mar. 6-15, Studio Two Riffe Center

Columbus Symphony Orchestra

(<http://www.columbussymphony.com>) Ohio Theater

"Bolero & Percussion", Mar. 20-21

{and beyond}

The Akron Art Museum (<http://www.akronartmuseum.org>)

"Beauty Reigns: A Baroque Sensibility in Recent Painting"

Through May 3

The Museum of Fine Arts Boston (<http://www.mfa.org>)

"Gordon Parks: Back to Fort Scott", Through Sept. 13

ICA Boston (<http://www.icaboston.org>)

"Adriana Varejao", Through Apr. 5

"Matthew Ritchie: Remanence", Through June 30

The Cincinnati Art Museum (<http://www.cincinnatiartmuseum.org>)

"Bukang Y. Kim: Journey", Through Mar. 15

"Color Color", Through Mar. 22

The Cleveland Museum of Art (<http://www.clevelandart.org>)

"Floral Delight: Textiles from Islamic Lands", Through Jun. 28

"Constructed identities", Through Apr. 26

The Art Institute of Chicago (<http://www.artic.edu>)

"Shatter, Rupture, Break", Through May 3

Dayton Art Institute (<http://www.daytonartinstitute.org>)

"American Impressionism: The Lure of the Artists' Colony",
Mar. 7-May 31

Detroit Institute of Art (<http://www.dia.org>)

"Diego Rivera & Frida Kahlo in Detroit", Mar. 15-Jul. 12

Indianapolis Museum of Art (<http://www.imamuseum.org>)

"Georgia O'Keefe & the Southwestern Still Life", Through Feb. 15

Los Angeles County Museum of Art (<http://www.lacma.org>)

"Erwin Wurm: Euclidean Exercises", Through Jun. 21

Minneapolis Institute of Art (<http://www.artsmia.org>)

"The Habsburgs", Through May 10

Metropolitan Museum of Art, NYC (<http://www.metmuseum.org>)

"Thomas Hart Benton's America Today Mural Rediscovered",
Through Apr. 19

Museum of Modern Art, New York (<http://www.moma.org>)

"The Forever Now: Contemporary Painting in an Atemporal World",
Extended Through Apr. 5

New Orleans Museum of Art (<http://www.noma.org>)

"Forever", Through Apr. 30

Carnegie Museum of Art, Pittsburgh (<http://www.cmoa.org>)

"Teenie Harris: Civil Rights Perspectives", Through Mar. 31

San Francisco Museum of Modern Art (<http://www.sfmoma.org>)

"Fertile Ground", Oakland Museum of CA, Through Apr. 12

The Toledo Museum of Art (<http://www.toledomuseum.org>)

"Drawn, Cut & Layered: The Art of Werner Pfeiffer", Through May 3

The National Gallery of Art, Wash. D.C. (<http://www.nga.gov>)

"American Masterworks from the Cocoran 1815-1940"
Through May 3

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