

Ceramics

MONTHLY



APRIL 2004 \$6 (Can\$9, €7)
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introduced color to create patterns and layers that initiate possible pairings within a group of pieces. I prefer working in sets or pairs to explore the visual interaction or connection between the work.



Rebekah Diamantopoulos' "Revolutions," to 5 inches (12 centimeters) in height, porcelain; at the Contemporary Crafts Museum & Gallery, Portland, Oregon.

"Vessel forms have always been important to me, and I try to find ways to draw out the inside space. The use of symmetry and the presence of a line enhance the familiar themes of balance and simplicity, and I strive to create a sense of elegance and intimacy within each object."

Liz Vercruyse

"Salt of the Earth," an exhibition of wood- and salt-fired vessels by Nebraska artist Liz Vercruyse, was presented recently at Jackson Artworks in Omaha, Nebraska. "My work may be best described as a funky, organic meld of the bottle form with botanically inspired texture," Vercruyse noted. Interested in the delicate protective and reproductive parts of botanics, she finds that "a natural blend of form and textures emerge when I apply these botanical influences to the surface of a bottle form." The pieces in this exhibition came from her recently built wood-burning salt kiln. "After firing the bulk of my work in a large



Liz Vercruyse vessel, 11¼ inches (29 centimeters) in height, stoneware with Grolleg slip and Shino, wood/salt fired to Cone 10; at Jackson Artworks, Omaha, Nebraska.

anagama—a five-day firing—I really enjoy working with a smaller kiln and a shorter, 12-hour firing. The combination of the two atmospheres yields a multiple array of surface effects that interact nicely with the heavy textures I incorporate in my work."

Patz Fowle

"Humanimals," an exhibition of ceramic sculpture by South Carolina artist Patz Fowle, was on view recently at the Peter D. Hyman Fine Arts Center at Francis Marion University in Florence, South Carolina. Fowle's sculptures are handbuilt using stoneware and porcelain, then surfaced with underglazes, oxides, stains, and, often, gold luster. "The endless



Patz Fowle's "Domestic . . . Short-Hair," 14 inches (36 centimeters) in height, handbuilt stoneware and porcelain, with underglazes, oxides, stains and gold luster; at the Peter D. Hyman Fine Arts Center, Francis Marion University, Florence, South Carolina.

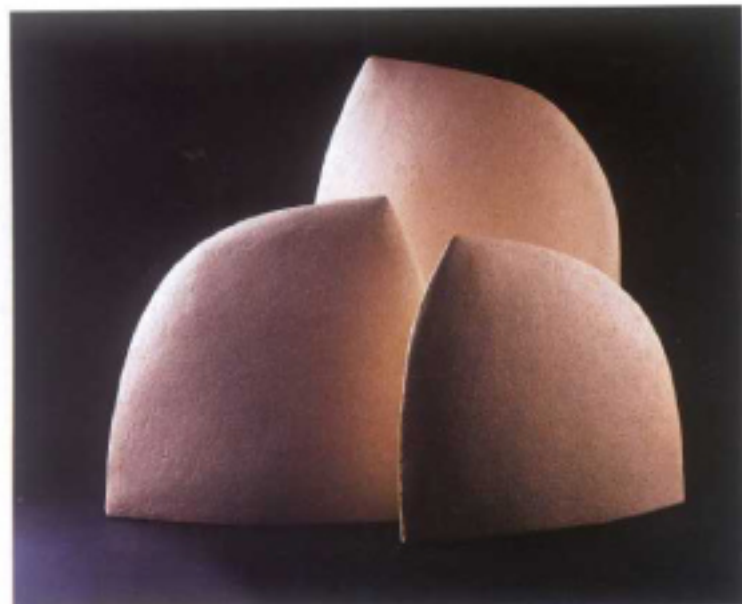
possibilities of clay are merged," she commented, "with a vivid imagination, a deep admiration of animals and a bizarre sense of humor to create a unique world where animal forms and human attitudes are combined to create narratives in clay."

Gloria Carrasco

"About Trees and Other Constructions," an exhibition of ceramics by Mexico artist Gloria Carrasco, was on view through March 29 at the Museum of Contemporary Art in Oaxaca, Mexico. "Architect by pro-

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fession and artist by calling, Carrasco chose to give a new meaning to the use of ceramics as an intimate and warm three-dimensional language," stated art critic Carlos Aranda Márquez. The show is divided into groups. "The first and strongest is related to the creation of habitats



Gloria Carrasco's "Silhouettes," to 63 centimeters (25 inches) in height, fired to 1240°C (2265°F); at the Museum of Contemporary Art, Oaxaca, Mexico.

and environments, and we can gather here her . . . trees, vestiges, rituals and silhouettes [shown here] as urban elements that strongly showcase the interrelation among them and allow us to clearly imagine the invisible city."

Anthony Caro

"Pot Ladies," an exhibition of ceramic sculpture by London artist Sir Anthony Caro, was on view through March 6 at Garth Clark Gallery in New York City. The show consisted of 14 figures that have been cut, altered and reassembled from pots thrown and wood fired by New York ceramist Paul Chaleff. Best known for his monumental, abstract, painted



Anthony Caro's "Pair," 30½ inches (77 centimeters) in height, stoneware, with steel; at Garth Clark Gallery, New York City.

metal sculptures, Caro has worked with clay intermittently since the 1970s. In this recent series, Caro returned to all-clay figures. Previous series had combined mixed media with metal and wood.

Fiamma Colonna Montagu

British artist Fiamma Colonna Montagu was commissioned recently by the Gallery at Windsor near Vero Beach, Florida, to make three large-scale vessels for the entryway of the gallery as well as the clubhouse. Montagu coil built the vessels—each of which took several months to



Fiamma Colonna Montagu vessels, to 195 centimeters (6½ feet) in height, coil built; at the Gallery at Windsor, near Vero Beach, Florida.

build—in Germany. Long interested in large-scale ceramics, Montagu built these pieces to create a dreamlike atmosphere of incongruous space and scale.

Sid Oakley, 1932–2004

North Carolina potter and gallery owner Sid Oakley died January 4 of emphysema; he was 71. Oakley was a painter and potter who was known for his copper red and crystalline glazes. In 1968, he and his wife, Pat, bought 10 acres of tobacco field in Creedmoor, North Carolina, where they built Cedar Creek Studio and Gallery. Today, Cedar Creek has grown to include not only the gallery, but artists' studios for ceramics and glass. In 1980, the Smithsonian Institution commissioned Oakley to make 200 limited-edition crystalline-glazed pots for its sales catalog. A year later, one of those pieces was presented as a gift to then-South Korean President Chun Doo Hwan.

Submissions to the Uplfront column are welcome. We would be pleased to consider press releases, artists' statements and original (not duplicate) slides or transparencies in conjunction with exhibitions or other events of interest for publication. Mail to Ceramics Monthly, 735 Ceramic Pl., Westerville, OH 43081.