

Ceramics

MONTHLY

Celebrating
50 years
1953-2003

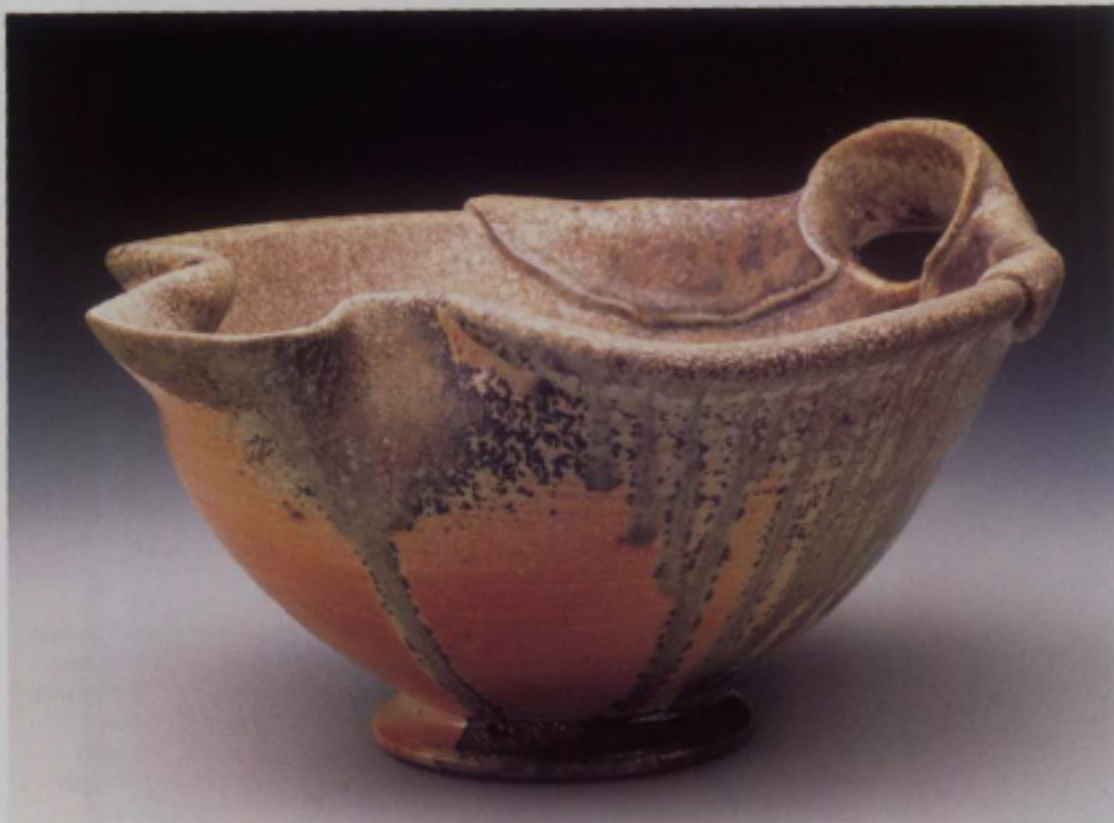


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Emerging Artists 2003

"Alternation of Generation," 22 inches (56 centimeters) in height, earthenware with underglazes and glazes, fired to Cone 06 in oxidation, by Rebekah Bogard, Las Vegas. "Beauty is essential to my work," says Bogard. "The designs and patterns of the natural world both intrigue and move me. These interests have led me to work in a figurative manner, to create sculptures infused with the color, grace and elegance found in the natural world. I create objects that are rich in complexity of form, which mimic the soft and subtle qualities found in the plant and animal kingdom....Throughout the years, my definition of beauty has grown exponentially. Beautiful qualities exist in many forms of nature that are often jarring, disturbing or repulsive. This tension found within modes of beauty can also be combined with opposing qualities, such as unexpected color combinations joined with jarring textures to create balance and harmony."





"Batter Bowl," 13 inches (33 centimeters) in diameter, wheel-thrown porcelain, wood fired to Cone 10, by Ben Krupka, Logan, Utah. "I make functional pots to be used daily. There is a unique beauty in an object that not only looks good, but also looks as if it is suited to a task," he says. "I strive to encourage an intimacy between the pot and its user, whether with a mug or with a large platter used to serve a gathering of people. I want my pots to have a luscious depth and be full of subtle nuances in color. My goal is for each form to swell with internal energy, and to have an animated fullness. I find my pots have a freeness that is unrestrained, while still retaining some tension and meeting the demands of practical purpose."



"Double-Lidded Canisters," to 11 inches (28 centimeters) in height, soda-fired stoneware, by Stephen Heywood, Erie, Pennsylvania. Heywood is influenced by the barns, silos, factories, water towers and other structures in the surrounding landscape. "Many of these buildings are used for containment and are, in essence, vessels of function. These buildings, which are often run-down and abandoned, show with their weathered exterior textures of flaking paint and rusted steel a course of production and history." These exteriors provide ideas for the surface treatment on Heywood's ceramic forms. "The simple geometric shapes of these structures are often echoed in the main body and various parts of my pieces. Chimneys, windows, vents, smokestacks and piping are integrated into my work as decoratively charged elements of visual interest. Sometimes these elements are incorporated into my work as handles, lids and spouts. I often leave marks on the form as evidence of the working process. These subtle marks are then accentuated by the vapor-firing process of the soda kiln, helping to give my work the same sense of history and aged qualities that I look to for inspiration."

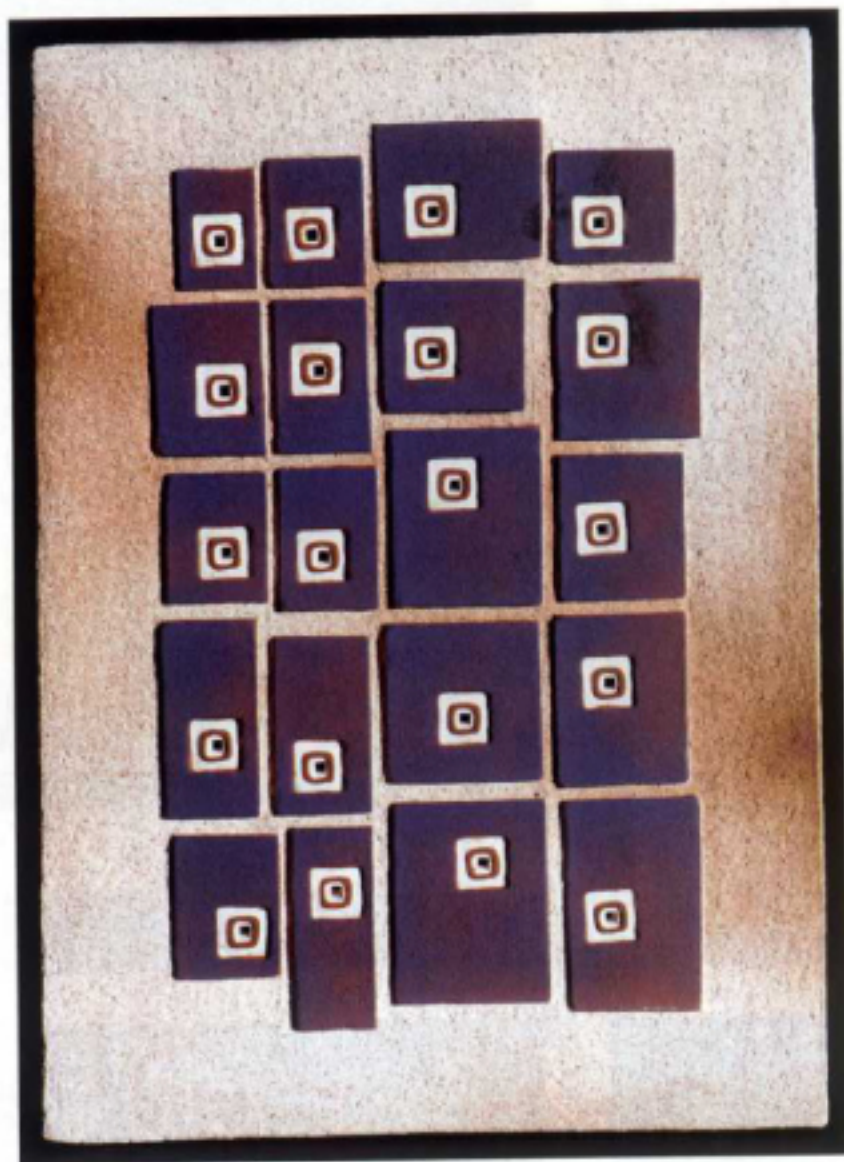
Now in its second year, *Ceramics Monthly's* call for slides and/or transparencies of work by emerging artists (those who have been actively pursuing a career in ceramics for ten years or less) resulted in approximately 250 submissions from readers. It was heartening to see so much good work yet again; of course, that made it that much more difficult to make selections. Unfortunately, some entries had to be set aside because of poor-quality slides.

As with all photographic materials submitted for publication, the best images were in focus, with good depth of field, and well lit, with a full range of contrast and no part of the work obscured by shadow. Also, they were shot on a neutral background (typi-

cally gray, black, white or earthtones) so as not to detract from or compete with the work.

All the submissions were reviewed on the same day, during which images of 17 works were selected for publication. They represent a wide range of aesthetics—from functional pots and vessels to figurative and abstract sculpture. Making and decorating techniques varied as well—forms were wheel thrown, slab built, coil built, molded, then surfaced with everything from colored slips and glazes to wood ash deposits.

If you missed the deadline this year, watch the Upfront section for details on next year's "Emerging Artists" competition.



"Codes," 20 inches (51 centimeters) in height, slab-built stoneware, with slips and oxides, fired to Cone 6, by Gloria Carrasco Fernandez, Guadalupe Inn, Mexico. After coil or slab building her work, Carrasco Fernandez applies oxides and slips to the surfaces. "A reinterpretation of forms through a sculptural approach gives me the liberty I need to express myself," she comments. "Geometry and an awareness of the tension between interior and exterior spaces in ceramics are always present in my work." After preliminary sketches, she creates sculptures in which graphic patterns are combined with textured surfaces. Her work suggests a "duality between fragility and strength, abstract and concrete, movement and stillness."

"Radio Tot," 20 inches (51 centimeters) in length, stoneware with porcelain slip and iron oxide, soda/salt fired, with found wagon, by Cyrus Swann, Bemidji, Minnesota. His recent work focuses on vessels in a series or in groupings. "I am interested in observing the intricate differences between forms that are crafted to show similarity in size and shape, but with close examination they reveal a world of individuality," he notes. "In some cases, the integration of found and crafted non-clay objects, such as attached wooden handles, carrying cases or crates, is necessary. The additions act as a unifying component. It grants me the freedom to explore other materials.... The finished work is only a small part of the enjoyment and excitement that I find in the process. Watching and interacting with the pots as they develop from raw clay into fully finished works is what motivates my production. The act of fabrication itself often generates the concepts by which I assign meaning to my work."

