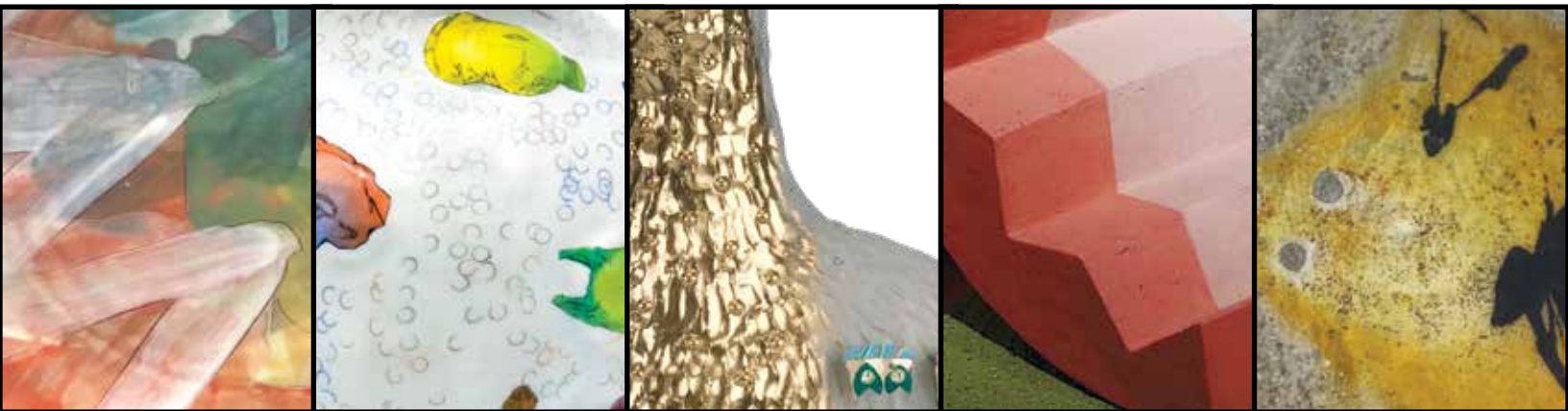


Emerging Ceramic Artists



Pottery and Ceramic
Sculpture by Up and
Coming Contemporary
Ceramic Artists



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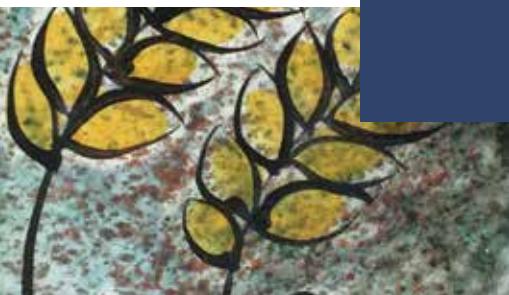
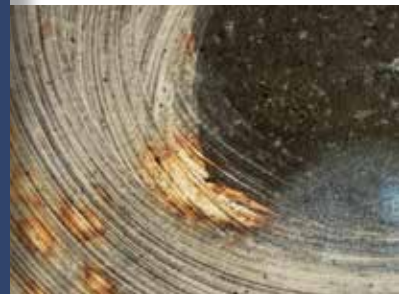


CERAMICS MONTHLY

EMERGING ARTISTS 2019

Thank you to the 371 artists who submitted their work to this year's Emerging Artist competition! Choosing the 19 artists whose works you'll see on the following pages from this large pool of high-quality entries was a challenge for us, in the best way. It is inspiring to see the strength of concept, technical skill, and creative exploration in utilitarian pots, vessels, sculptures, installations, and social practice by artists around the world. During the selection process, we discussed the level of skill and mastery of technique evident in the pieces. We also looked at the concepts being explored, and the ways artists were innovating within various established traditions or even pushing beyond these parameters in unexpected ways. In all cases, the objects and installations designed and made by the selected artists provoke thought and ask us to slow down, engage, and reflect on their varied and layered meanings.

—Eds.



JANINA MYRONOVA

WROCLAW, POLAND

With the physical attributes of super-hero figurines and the sharply defined features of a graphic novel, Janina Myronova's handbuilt and mold-made figures express her interest in human relationships and everyday life situations. The proportions of her figures are askew, and each new persona carries with it a fully developed biography illustrated across its body and clothing. Myronova's strength shines in her black-and-white drawings of human physicalities applied around the entire figural form. This style of decoration allows her to distort the perspective of the body, lending it the quality of Naïve or Outsider art. Myronova arranges the drawings in such a way, occasionally in layers or stark croppings, that graphical themes emerge—parent and child, anger and sadness, fear and dreams—often with subtle nods to humor. Several figures are imbued with bright colorful accents representing boots and body suits, which occasionally show personal depictions of familial relationships. Areas of deep, rich color work to emotionally charge the figures, which could otherwise be seen as stiff or wooden due to the minimal nature of their construction. Each of Myronova's formal art elements—line, color, material, size—helps her to shape the viewers' perception of the object.

1 Hungry Women, 28½ in. (72 cm) in height, slab-built grogged clay, hand-painted underglaze, fired to 2282°F (1250°C), 2016. Photo: Grzegorz Stadnik. 2 JaNuPolis, to 18 in. (46 cm) in height, slab-built grogged clay, hand-painted underglaze, fired to 2282°F (1250°C), 2018. Photo: Shin Hyeong-deok of 527 studio.



1

2

NATHAN WILLEVER

PHILADELPHIA, PENNSYLVANIA

The US Mid Atlantic has a history of ceramic production dating back centuries with lead-glazed slipware and salt-glazed stoneware. The accessible deposits of iron-rich clay available in the area are no coincidence, as the abundant supply of materials facilitated such industry in the region. Carrying on this tradition, each pot made today by Nathan Willever uses local, wild clay and glaze materials from the Stancills Inc. mine in Perryville, Maryland. He digs, processes, tests, and refines this red clay by hand in a conscious labor that allows his fired ware to reflect its place of origin.

Long enticed by the folk pottery of Japan, Korea, and Europe, Willever combines ties to historical and cultural craft traditions with contemporary perspective. The materials and reduction firing processes he employs result in vibrant bursts of flashing that are directly inspired by Japanese *gobonde* (firefly spots) pottery. These spots, paired with slip applied in sweeping strokes of a brush or by confident pours circling a form, guide the eye around each pot and make the hands reach out to grab it for closer, more tactile examination.

1 Pitcher, 13 in. (33 cm) in height, wild clay, white slip, clear glaze, fired to cone 7 in reduction, 2018.
2 Plate, 8 in. (20 cm) in height, wild clay, white slip, clear glaze, fired to cone 7 in reduction, 2018.



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2

ARIEL BOWMAN

FLOWER MOUND, TEXAS

Scientific research and study of the fossil record have revealed the many seemingly strange or fantastical adaptations of animals that lived millions of years ago. Ariel Bowman's sculptures mine the overlap between a fascination with these extinct animals and her interest in the aesthetics, philosophy, and cultural view of the wild that predominated during the Age of Reason.

Bowman elicits feelings of wonder, humor, and reflective nostalgia through representational sculptures that include incongruous pairings of high-culture furnishings from Enlightenment-era Europe with extinct, prehistoric animals. The animals are rendered realistically, as are the ornate porcelain tables that support them—as pedestals and props in a tableau—cavorting through refined interiors clearly meant to be very separate from the wild. An elephant-like creature walks across a black-and-white tiled floor while rubbing its back on a



stately grandfather clock. A horned bison- or ibex-like creature roots through ladies' clothing stored behind a decorative screen with panels depicting idyllic images of manicured landscapes. Something is afoot and amiss; reality has been turned upside down.

These scenes communicate the wide gulf between the realities of the 18th century and those of cultures today. Western culture's connection to wildness diminished during the Enlightenment at the same time that the era's emphasis on reason, scientific methods, and skepticism led to an explosion of knowledge about the world that replaced spiritual explanations for natural phenomena. Curiously, that human-wildness disconnect has only grown greater in the intervening centuries, even as our knowledge base has expanded exponentially.

1 *Être à Court de Temps*, 4 ft. 1 in. (1.2 m) in height, ceramic, porcelain table, fired to cone 5 in oxidation with slow cooling, decals, luster, gold leaf, mixed media, grass flocking, 3D prints, 2018. **2** *Haute Couture*, 4 ft. 5 in. (1.4 m) in height, ceramic, porcelain table, fired to cone 5 in oxidation with slow cooling, decals, gold leaf, mixed media, grass flocking, 2018. Photos: Joshua Hobson.

ERIC HEERSPINK

JENISON, MICHIGAN



2



1

Glowing lines intersect on the weathered surfaces of Eric Heerspink's functional and nostalgic pottery. Nostalgia, in this case, triggers ubiquitous memories of a time and place both fictional and futuristic. Pulling from the visual language of spacecraft, masks, and energized weapons, Heerspink develops vessels that explore the pop cultural impact of the 1977 film, *Star Wars: A New Hope*. This phenomenon, which Heerspink describes as one of monoculture, made space-age grime on sleek forms into a universally familiar aesthetic.

Mugs, jars, growlers, plates, and other common vessels are transformed into unique objects through modern details. The buttressed feet of mugs call to mind connection points in futuristic machinery. Layers of terra sigillata and underglaze wash are applied in crisp shapes that look like they have a job to do. Those glowing lines are made of saturated glaze, and appear simultaneously instructional as they divide each form, yet technological in their vector-like precision. Though influenced by a place far, far away, these pots feel at home in the contemporary kitchen and in use.

1 Mug, 5 in. (13 cm) in diameter, red stoneware, terra sigillata, glaze, fired to cone 5 in an electric kiln, 2018. 2 Lidded jar, 12 in. (30 cm) in height, dark stoneware, terra sigillata, glaze, fired to cone 5 in an electric kiln, 2018.

KYLA CULBERTSON

CANTON, ILLINOIS

Picture a living room: a fireplace, a window, a sofa with pillows, and side tables. Within this vignette, swap all assumed warm color and texture of these furnishings for stark white cardboard detailed only with simple black outlines. This is the setting in which Kyla Culbertson displays vibrant terra-cotta vessels that contrast wildly with their surroundings and beg the question of whether they belong.

Pops of color, volume, and tactility within the flattened, washed-out world, these objects are accessories—atypical from the referenced traditional space, but ornate and intentional in their stature and repetition. Resembling vases in size and silhouette, each is removed from the realm of functionality as they have been built as hollow, enclosed forms. Thin coils pressed into place circle and loop around the forms, dividing space through decoration, and extend off the rims like playful crowns. Culbertson asserts that these vessels “mimic the non-functionality of a home souvenir.” The viewer is left to search for connections between the vessels and the setting, and in turn, can begin to question the function of the objects that occupy and accessorize their own domestic spaces.

1 *Double Loop Vessel*, 22 in. (56 cm) in height, earthenware, fired to cone 02 in oxidation, 2018.

2 *Living Room*, 26 ft. (7.9 m) in width, earthenware, fired to cone 02 in oxidation, cardboard, paint, 2018.



1



2

DAWN CANDY

RED DEER, ALBERTA, CANADA

Dawn Candy's functional body of ceramic forms is inspired by rhythm, pattern, and landscape—both wild and cultivated. Vines grow on trellises, tall grasses blow in the wind, and large flower blooms brighten the cobalt-washed surfaces. Candy often references what she calls “the natural theatre of wind whipped grasses, turbulent skies or melting ice and snow.” Her imagery articulates change, growth, erosion, order, and disorder. She attempts to tame that growing chaos of nature by instilling organized pattern and boundaries in and around the blooms; grounding the natural order of the world into something more manageable and controllable.

Light washes of blue and black cover the porcelain surfaces and settle in the cracks and crevices, giving the pieces a sense of calm and peace. Her raised slip-trailed lines spiderweb across the forms adding to the overall visual movement that the user discovers surrounding the pots. Although each piece conveys a sense of elegance, it is the wonder and playfulness of the making process that shines through.

1 *Trellis and Vines Decanter Set*, to 8¼ in. (21 cm) in height, wheel-thrown porcelain, trailed and inlaid slip, stains, underglazes, fired to cone 6 in an electric kiln, 2018. **2** *Black Poppy and Trellis Teapot*, 8¼ in. (21 cm) in width, wheel-thrown porcelain, trailed and inlaid slip, stains, underglazes, fired to cone 6 in an electric kiln, 2018.



DONTÉ K. HAYES

IOWA CITY, IOWA

Donté K. Hayes' research is focused on interpreting Caribbean, American Southern, and African continental traditions crossed with themes of hip-hop culture and Afrofuturism—a term Hayes interprets as “a projected vision of an imagined future which critiques the historical and cultural events of the African Diaspora.” Hayes uses the ceramic object to conceptually bridge disparate objects and ideas for the purpose of generating new meanings and connections with the material, history, and social-political issues. Hayes is researching and expanding his knowledge of the untold history and truths dealing with the distinct black experience of the Middle Passage (the triangular trade route in which millions of Africans were forcibly transported to the New World as part of the Atlantic slave trade).

Hayes' most recent body of work is a response to how society shapes identity on the basis of assumptions and accusations rather than lived experience and open conversations. His art confronts the viewer with issues of self imagery, stereotypes, and class. Though the abstracted, bust-like, highly textured sculptures can stand on their own, seen in larger groupings they read as individuals whose stories contribute to a larger narrative. The combination of humor and provocation disarms and then challenges the viewer to examine the work as a whole more deeply.



2

1 *Welcome*, 18 in. (46 cm) in height, handbuilt black clay body, fired to cone 5 in oxidation, 2018. 2 *Super Sonic Bond*, 23 in. (58 cm) in height, handbuilt black clay body, fired to cone 5 in oxidation, 2018.



1

AUSTIN RIDDLE

ROSWELL, GEORGIA



Austin Riddle's pots combine a knowing nostalgia for the aesthetics of mid-century Modernism in America with a focus on creating generous pieces that will be familiar, comfortable, and used regularly. He explains, "I want my pots to be romantic without explanation, to exist at home in the present while remaining aware of the past."

The pastel color palette, the use of pinstripes and wider bands of contrasting colors and textures, and the simple forms do evoke mid 20th-century design. However, a clear modulation of the aesthetic values of that era—perhaps related to an understanding that the nostalgic view of that time period's culture is oversimplified—and the infusion of clearly contemporary elements subtly communicate the liminal conceptual space the pieces inhabit.

Contemporary handles with softly articulated center ridges and pouring spouts that resemble exaggerated beaks adorn forms that are softer-edged versions of their rectilinear mid-century antecedents. The decoration, too, is softer and less rigid, with the edges and thickness of pinstripe lines allowed to meander, within parameters. The pastels are richer and more complex, and parts of the surfaces are eroded or obliterated by fluxed soda or flashed orange by the atmosphere and flame path in the kiln. A sense that time has passed is layered over that of timeless design.

1 Blue pitcher, 10½ in. (27 cm) in height, porcelain, soda fired to cone 11, 2018. 2 Mugs, 3½ in. (9 cm) in diameter, porcelain, soda fired to cone 10, 2018. Photos: Robert Batey.



KELSIE RUDOLPH

BOZEMAN, MONTANA



1 *Brother*, 3 ft. 5 in. (1.1 m) in height, ceramic, cinder blocks, wax, fired to cone 3 in oxidation, 2018. 2 *Internal Stair*, 3 ft. 9 in. (1.2 m) in height, ceramic, crocheted yarn, latex paint, fired to cone 3 in oxidation, 2018. Photos: Clara DeWeese.



Kelsie Rudolph searches for commonalities across cultural and social systems exemplified by the way that people relate to objects in various architectural spaces. Postulating that people's responses are based on experiential associations led her to explore a type of abstraction that relates feelings to visual elements of color, material, and form.

Colors are often associated with various emotions in many cultures. Rudolph plays with these perceptions, creating surfaces with tints and tones in a color family as well as swatch-like samples of a singular color.

Rudolph's sculptures correlate characteristics of actual and re-created materials and forms with our reading of a space—like the solidity of ceramics or concrete conveying dependability, or the softness of crocheted rugs and faux fur conveying comfort. The forms reference walls, sinks, staircases, corrugated metal, and vinyl siding, and some have cinder blocks and woven rugs as supports. Though suggesting regularity and uniformity, the handbuilding techniques, scale shifts, altered positioning, and skewed perspective mark the sculptures as simultaneously familiar and mysterious.

PAIGE WRIGHT

PORTLAND, OREGON

Rounded, elongated shoulders and necks, built through the repeated motion of dragging and pinching clay, yield to delicately rendered facial features: pursed lips, an upward gaze, or flared nostrils. These areas of refinement contrasted with the hurried and heavy construction of their suggestive supports create intense interest and an opportunity for empathy.

Paige Wright renders memories, immortalizing significant people in her life in clay as an act of safekeeping. Like a memory (or, perhaps, a dream) the figures waver in and out of focus, and are subjected to embellishment. They are captured in an essential expression, then morphed and adorned. As a viewer engaging with these figures, one is tasked with deciphering their adornment—monochromatic chains, colorful medals and buttons of sorts, metallic accents—in the course of making connections. These additions spark curiosity and bring forward notions of merit, consequence, and symbol.



2



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1 *Under Cover*, 24 in. (61 cm) in height, low-fire talc clay, spray paint, polymer clay, 2018. Photo: Jacob Schaeperkoetter-Cochran.
2 *In Charge*, 30 in. (76 cm) in height, low-fire talc clay, spray paint, polymer clay, 2018.

SCOTT McCLELLAN

MISSOULA, MONTANA

The physical processes that have transformed the earth over the course of millennia have resulted in striking natural architecture in rocks and landscapes. Scott McClellan mimics this weathering, heat, and metamorphosis in clay at a human scale and pace. His quiet, strong vessel forms have raw, rough surfaces that exude a sense of gravity in the flashing imparted by the kiln's flame and the pitting of chunks of silica sand in the clay body. The minimal slip brushwork applied to each piece with intention and restraint reinforces their strength.

McClellan invites the viewer to engage with these elements during their use, stating, "the undulations and irregularities are what give them fortitude, encouraging contemplation in the viewer; a time set aside to recognize the earnestness of life in comparison to the gravity of death." By capturing a sliver of the humbling, overwhelming feeling when faced with a vast horizon or endlessly expansive desert, he creates an opportunity for daily solemnity in the course of routine use.

1 Pouring pot, 5½ in. (14 cm) in height, wheel-thrown stoneware, wood fired to cone 12, 2018. 2 Plate, 9 in. (23 cm) in diameter, wheel-thrown stoneware, wood fired to cone 12, 2018.



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RAVEN HALFMOON

NORMAN, OKLAHOMA

Raven Halfmoon's figurative sculptures explore her experience as a woman and Native American living in the US today. Her work expresses her feelings about and understanding of her Caddo tribal heritage, her determination to maintain a place for Caddo culture, and her concerns about current social issues. The latter include oppression, climate change, and the move in public and political discourse toward increased intolerance and distrust of other people, as well as disregard for our shared humanity.

In the form and surfaces of Halfmoon's stylized human and animal figures, busts, and heads, there is a power and enduring solidity, regardless of scale. The coil and pinch techniques used to form the dark, rich clay create an active, energized, tactile pattern.

White color blocks, vertical red-striped patterns, and painted text emphasize aspects of the figures, including *DO YOU SPEAK INDIAN?* White drips extending below the eyes suggest that all is not well. On the back of the figure, the titular words scrawled like graffiti deface the surface and convey an antagonistic ignorance and a lack of respect. The stark incongruity between the front and back of the sculpture and connotations of the aggressive, superimposed text foreground the marginalizing of the individual while also communicating with people who may share a similar story or personal experience.



1, 2 *DO YOU SPEAK INDIAN?*, 27 in. (69 cm) in height, mid-range stoneware, glaze, fired in an electric kiln, 2018.

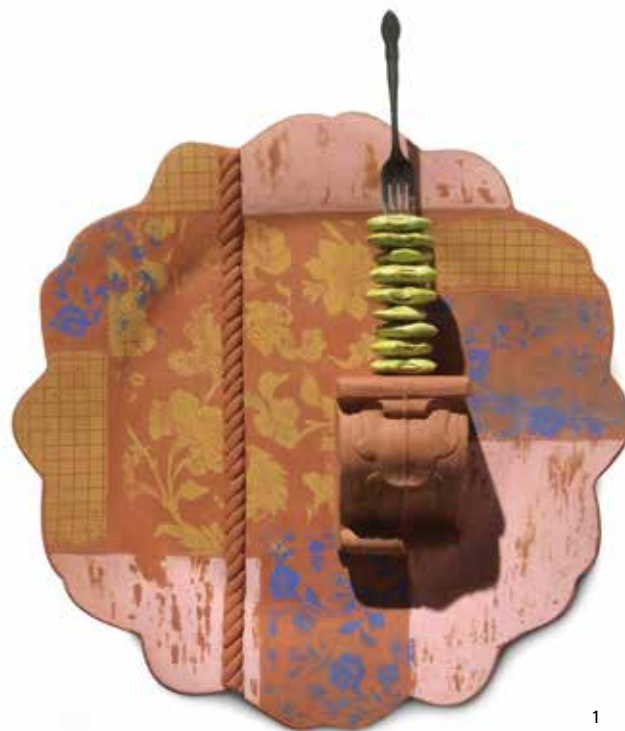
MARY CALE A. WILSON

SAN DIEGO, CALIFORNIA

Antique vessels, Neoclassical architectural details, vintage wallpaper, baking tins, and even foods and their packaging are the visual cues in the sculpture made by Mary Cale A. Wilson that point toward her identity and heritage as a woman from the American South. In trading their customary context for composed vignettes of bright, primary colors and exaggerated staging, these elements converge at the intersection of nostalgia and narrative as each piece becomes a means of storytelling.

While playful in color and composition, the details of some pieces—excessively repaired plates, ripped layers of wallpaper and Con-Tact paper, and tiles that include dedications, like *Butterbeans (for Charleston)*—set a more serious tone. She explains, “I am exploring the dualities I see and tension I feel concerning my cultural identity.”

To some viewers, a floral pattern or a teapot that is similar to one that was cherished by a family member become moments of recognition and triggered memory. Harnessing these connections, Wilson sifts through the language of these objects and materials, and recontextualizes our parallel associations in order to analyze and express histories both personal and cultural.



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1 *Butterbeans (for Charleston)*, 28 in. (71 cm) in height, earthenware, under-glazes, low-fire glaze, fired to cone 04 in oxidation, found fork, 2017. **2** *High Cotton*, 4 ft. (1.2 m) in height, earthenware, fired to cone 04 in oxidation, found objects, acrylic, mixed media on panel, 2017.

JAMES LEE WEBB

SOMERVILLE, MASSACHUSETTS

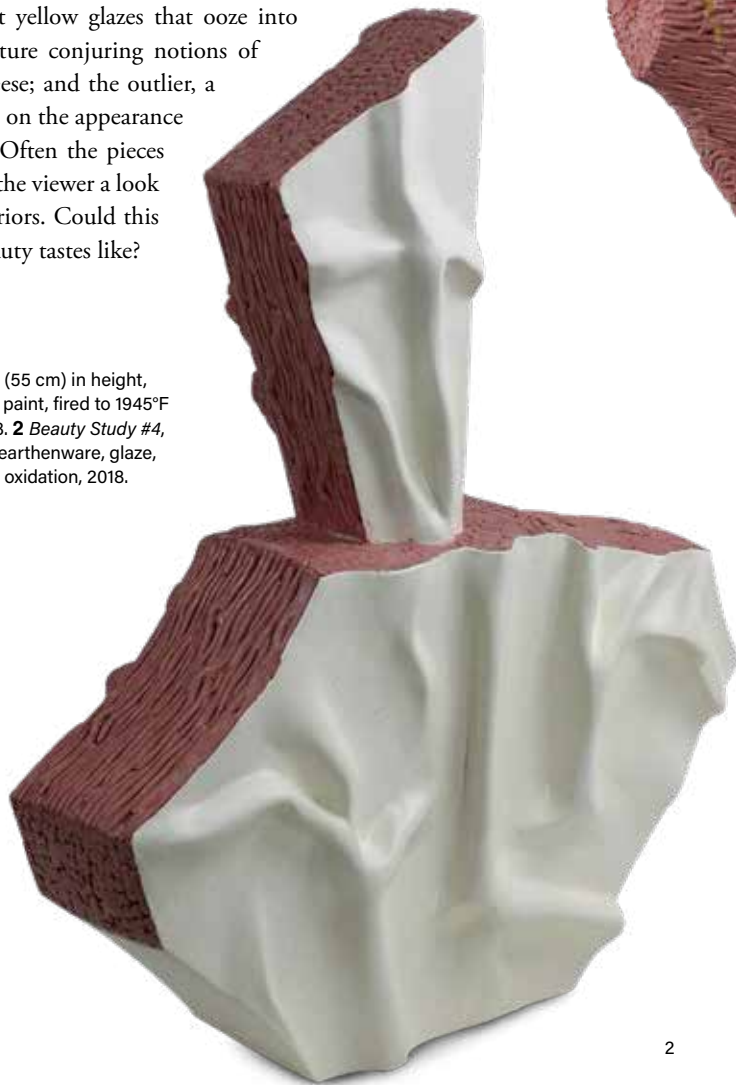
James Lee Webb's aesthetic starts with authentic discovery. His research into how beauty is inherently known and decided, combined with his investigations into his own synesthesia, has led him to develop a body of work that is highly focused on texture and movement. Synesthesia is the physical condition/ability in which two or more of one's senses are crossed. Webb specifically has lexical-gustatory synesthesia, otherwise known as the ability to taste words. He employs this personal characteristic as an explorative tool for self discovery and art making.

A recent Instagram post by Webb (@wranglerman85) describes his sculpture *Beauty Study* as, "Art + beauty = viscous coconut milk and burgers with pasteurized cheese!" One can only imagine that those words taste how the sculptural surfaces he has created look—rich, gritty, and a bit slimy and glossy. Webb's sculptures are covered in luscious surfaces of creamy glazes covering carved folds that mimic thick, flowing liquids; trailed ribbons of slip with the coloring of raw ground meat layered into loose patterns; bright yellow glazes that ooze into the ground-meat texture conjuring notions of melted processed cheese; and the outlier, a gritty paint that takes on the appearance of rough sandpaper. Often the pieces look bisected, giving the viewer a look into their meaty interiors. Could this be what the word beauty tastes like?

1 *Beauty Study #1*, 21½ in. (55 cm) in height, earthenware, glaze, spray paint, fired to 1945°F (1063°C) in oxidation, 2018. **2** *Beauty Study #4*, 21½ in. (55 cm) in height, earthenware, glaze, fired to 1945°F (1063°C) in oxidation, 2018.



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2

SASHA BARRETT

PHILADELPHIA, PENNSYLVANIA

Using red earthenware, bold brush strokes, and a complimentary palette of colored slips and washes, Sasha Barrett creates functional vessels that evoke a sense of movement as well as the agricultural landscape and culture of his native country, Ukraine. The brush strokes are quick and intuitive, exuding an immediacy that is also present in the forms themselves, which are built using coil techniques and refined on a banding wheel.

Building the vessels in this way, and creating subtle transitions between elements—the neck and rim of a vase or the shallow curve of a plate and its flat, raised rim—creates subtle idiosyncrasies in each piece. Exploring variations of a motif, like a few stalks of wheat or a row of wheat plants in a field, further adds to the individual feel of each handbuilt form.

Each piece communicates a sense of history through a combination of the white slip loosely brushed over the red clay, and the layers of underglaze, stain, and glaze that are applied at various stages. By leaving bare spots from thinner brush strokes, areas where the slip was wiped away, or areas where his fingers created a resist as he held and dipped the piece in the slip, Barrett allows the earthen red color of the clay to play a strong role in each composition. The visibility of the red clay and color palette referencing the Ukrainian flag relate to the agricultural history of his homeland while also individualizing each piece.



1 Large vase, 15 in. (38 cm) in height, earthenware, slip, Mason stain, underglaze, glaze, fired to cone 03 in an electric kiln, 2018. **2** Plate, 10 in. (25 cm) in diameter, earthenware, slip, Mason stain, underglaze, glaze, fired to cone 03 in an electric kiln, 2018.

2

BRADLEY KLEM

STATE COLLEGE, PENNSYLVANIA



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2

Since first discovering ceramics while studying painting years ago, Bradley Klem's nimble ability to fluctuate between two- and three-dimensional surfaces has been one of his greatest tools in creating functional forms with poignant messages. His vessels express a tactile quality with undulating surfaces ebbing and flowing around each pot. Klem's early surfaces focused on two-dimensional drawings on simple forms—tumblers, diner mugs, and small bowls with images of fish, reptiles, and fishermen—then subtle nuances in alteration of form started to appear in divots around handles and ripples in the walls of jars. Klem has an ability to successfully activate those drawings to essentially elevate the viewer's physical and tactile experience with the pot. His vessels now take on a haptic quality, integrating color and shape to bring fish, trash, and fishing to life.

The current narrative in the work has also evolved from one of outdoor pursuits to that of desperate environmental decline caused by human consumption and the overwhelming detritus in our water systems. With titles like *Trash Can Island*, *Consumer Confusion*, and *Junk Food Junky*, Klem employs small, mold-made objects protruding from the form and mashed together to form bases and lids. Klem's deft ability to manipulate two- and three-dimensional surfaces is both beautiful and a haunting call to action.

1 *Garbage Gourd*, 21 in. (53 cm) in height, porcelain, china paint, ceramic decals, 2018. 2 *Consumer Confusion*, 17 in. (43 cm) in height, stoneware, china paint, luster, ceramic decals, 2018.

ZOË POWELL

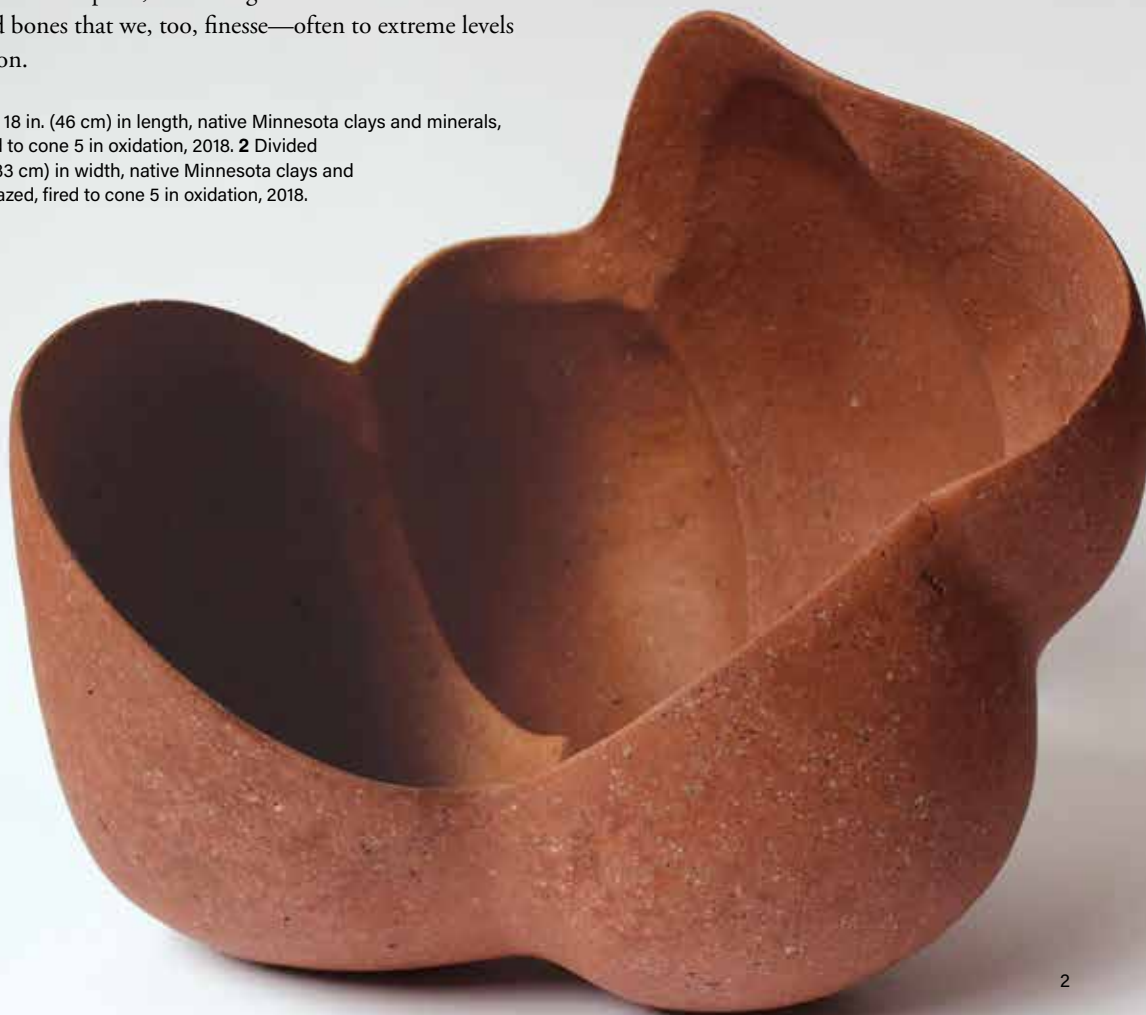
ST. PAUL, MINNESOTA

Organic, weathered, earthy, and minimal are all words that can be used to describe Zoë Powell's functional and sculptural ceramic forms. Each one is perfectly imbalanced with just the right amount of tension added in the positioning of the pods or the curves of the lobes that make up each vessel, causing them to sit slightly askew on a flat surface.

The forms also have a biological structure, appearing skeletal with ribs protruding from under a skin or like a seed pod empty of its contents and discarded. The viewer perceives this life-like quality as being both tranquil and tense at the same time, as if someone is struggling in their own skin or as if a plant was left to quietly decay and return to the earth.

The physical movement embodied in the forms and surfaces is created by the use of a single clay body built, shaped, altered, carved, and then obsessively ribbed and sponged to bring the grog to the surface, which Powell leaves exposed and naked, adding a rawness to each piece, reminding us of how our own bodies are flesh and bones that we, too, finesse—often to extreme levels of attenuation.

1 *Spread Thin*, 18 in. (46 cm) in length, native Minnesota clays and minerals, unglazed, fired to cone 5 in oxidation, 2018. **2** *Divided vessel*, 13 in. (33 cm) in width, native Minnesota clays and minerals, unglazed, fired to cone 5 in oxidation, 2018.



ELAINE BUSS

INDEPENDENCE, MISSOURI

Elaine Buss draws upon the wide-open spaces of the rural landscape she grew up in to create her ambiguous moonscape or farm crop-like installations. She takes a metaphorical approach to materials, contrasting durable and impermanent materials in her installations and sculptures to work with everlasting and temporary conceptual ideas. Buss builds her installations with materials in their various phases—such as dry, wet, and fired clay. Thus her research into materiality often leads her to latent expressions of immateriality and its parameters.

Buss is enamored with the formal exploration of fragments, relics, artifacts, and architectural forms found in museums and ruins. She is looking at specific pieces that have humble origins, but are the workhorses of our everyday lives—loom weights, millstones, and crypt-wall bricks. For her, they are an enigma, a series of unsolved problems full of intrigue. She states, “I am interested in the everything-ness of simple forms.” Her singular objects and built installations frequently begin with the circle as a symbol representing wholeness and infinity. In Buss’ installation, *Wander|Wonder*, she contextualizes the process of making the objects, “When we wander, our minds are often at rest while our bodies are ambulatory. . . . to wander is often also to wonder; both are to go astray into a place unknown.”

1 *Crater*, 4½ in. (11 cm) in height, clay, terra sigillata, plaster, frit, oxides, fired to cone 2 in oxidation, 2019. 2
Wander|Wonder 39 ft. (12 m) in diameter, handbuilt earthenware (raw and fired), terra sigillata, plaster, fired to cone 02 in oxidation, drawings in raw clay, 2018.



SARA TRUMAN

GAINESVILLE, FLORIDA

Sara Truman's cups, tumblers, flasks, plates, bowls, and bottles combine utilitarian forms designed for everyday use with a highly developed color palette of underglazes and slips applied like watercolor.

Inspiration from mid-20th century Abstract Expressionist paintings is visible in the immediacy of color application and non-representational, fluid compositions. It is also evoked by the use of lithium wash applied selectively over the glaze to encourage additional fluxing and movement of colors and lines during the firing. These action-oriented surfaces are engagingly paired with clean-lined, simple forms.

Truman's process involves making several vessels or plates, lining them up on a work table, and then developing different surface compositions on many pieces at once using multiple slips and underglazes. These are applied intuitively, with new layers responding to the existing brush strokes and swaths of color. Carving through the layered colors with a sgraffito tool reveals the clay below and creates line drawings that divide and delineate surface, emphasize shapes rendered by the layered underglazes, and suggest foreground-background relationships among compositional elements.

1 Platter, 13½ in. (34 cm) in diameter, earthen red clay, slips, underglaze, glaze, fired to cone 6 in an electric kiln, 2018. **2** Teabowl, 4¼ in. (11 cm) in height, earthen red clay, slips, underglaze, glaze, fired to cone 6 in an electric kiln, 2018. **3** Whiskey flasks, 4¼ in. (11 cm) in height each, earthen red clay, slips, underglaze, glaze, fired to cone 6 in an electric kiln, 2018.



1



2



3

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