



Contiguous...Ceramic Sculptures by Cristina Córdova and Jerilyn Virden

A two-person exhibition of works by Cristina Córdova and Jerilyn Virden was recently on view at Crimson Laurel Gallery (www.crimsonlaurelgallery.com) in Bakersville, North Carolina.

“Cristina Córdova’s sculptures are provocative and haunting yet beckon those who come upon them to look closely and try to understand their suffering and longings,” states John Lara, vice president of Crimson Laurel Gallery. “Through the primary vehicle of the figure, Córdova is in constant search for a presence.

“Jerilyn Virden looks to primitive objects that have a contemporary relevance. She pares down forms and exaggerates isolated elements, thus accentuating their sense of generosity and strength.” (For images and more information on Virden’s work, see page 36.)

Cristina Córdova’s *Florilegio*, 15½ in. (39 cm) in length, 2010.

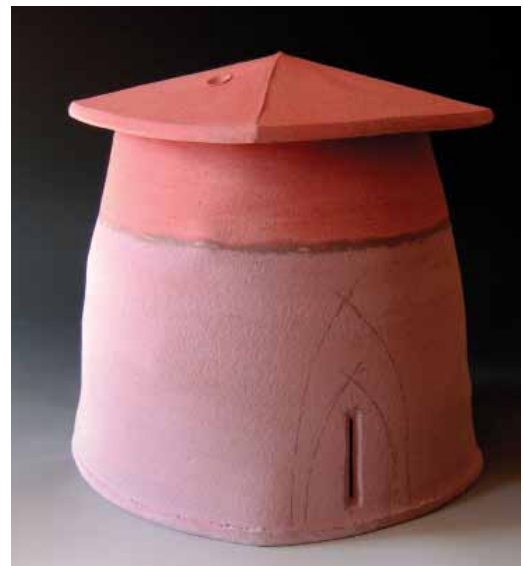
A Chosen Path: The Ceramic Art of Karen Karnes

An exhibition of work by Karen Karnes is on view through January 8, 2011 at the Arizona State University Art Museum Ceramics Research Center (www.asuartmuseum.asu.edu) in Tempe, Arizona.

According to the companion book to the exhibition, edited by Mark Shapiro, Karnes has created some of the most iconic pottery of the late 20th and early 21st centuries. The body of work she has produced in her more than 60 years in the studio is remarkable for its depth, personal voice, and consistent innovation. Many of her pieces defy category, invoking body and landscape, pottery and sculpture, male and female, hand and eye.

Equally compelling are Karnes’ experiences in some of the most significant cultural settings of her generation: from the worker-owned cooperative housing of her childhood, to Brooklyn College under modernist Serge Chermayeff, to North Carolina’s avant-garde Black Mountain College, to the Gate Hill Cooperative in Stony Point, New York, which Karnes helped establish as an experiment in integrating art, life, family, and community.

Karen Karnes’ vessel, wood-fired, glazed stoneware, 1984. Collection of Dr. Martin and Joyce Halpert. Photo: Anthony Cuñha.



Hong-Ling Wee’s *Prayer House No. 4*, 11 in. (28 cm) in height, handbuilt and wheel-thrown stoneware, colored slips, fired to cone 02.

That House I Go Back To

A solo exhibition of ceramic sculptures by Hong-Ling Wee was recently on view at the Garrison Art Center (www.garrisonartcenter.org) in Garrison, New York. The exhibition featured Wee’s series of *Prayer Houses*, inspired by her travels to Laos, Myanmar (Burma), Tibet, and China. The sculptures represent sanctuaries and sacred spaces where people conduct the extremely private act of praying.

“I am drawn to spaces where humans feel close to the divine, and I like to reflect upon elusive qualities such as privacy, security, and comfort that define a sanctum,” said Wee. “The experience of safe and quiet spaces is what the work is about, and the windows and doors invite the viewer’s curiosity.”