

ASU Art Museum

## Ceramics Research Center

# Mud Matters

Issue No. 8 | Fall 2010



**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

# Casting long shadows

As my anticipation grows for an exciting fall exhibition season, I'm reminded of all the artists who have contributed in different ways to the success of the Ceramics Research Center. Many, who have been in the field for five decades plus, have made 2010 an especially poignant year.



Renowned ceramic artist **Karen 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.

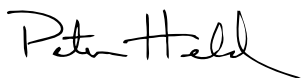
Equally compelling are Karnes' experiences in some of the most significant cultural settings of her generation: from the worker-owned cooperative housing of her childhood, to Brooklyn College under modernist Serge Chermayeff, to North Carolina's avant-garde Black Mountain College, to the Gate Hill Cooperative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

The accompanying book offers a comprehensive look at the life and work of Karnes; it combines essays by leading critics and scholars with color reproductions of more than 60 of her works, providing new perspectives for understanding the achievements of this extraordinary artist. We look forward to the opening reception weekend so please join us for this milestone event!

For those of you who know **Don Reitz**, his zest for art and life are truly palpable. Having been fortunate to travel with Don on several occasions, his passion for everything never ceases to amaze those around him. His recent legacy gift to the Herberger Institute for Design and the Arts will have a lasting impact for years to come. Having made a life-long commitment to teaching, Don's gift of property, his extensive kiln site and buildings, will provide unique opportunities for ASU art students and others to work outside an academic environment to pursue their art through residencies and self-directed study. On behalf of the institute we thank Don for his generosity and warm spirit of giving.

As the founding editor of *The Studio Potter* magazine, **Gerry Williams** was one of the most significant archivists and documenters in the ceramic arts. Tirelessly, he traversed the country to interview and photograph several generations of artists working in clay. We recently received over 60 boxes of extraordinary archival materials from the magazine that will add a heightened wealth of information to our collections.

Thank you Karen, Don and Gerry, for your commitment to your craft and for establishing a solid bedrock for future practitioners. Your combined imagination, passion and leadership cannot be understated.

  
Peter Held, curator of ceramics



## Planning Your Next Visit

The ASU Art Museum Ceramics Research Center is part of the Herberger Institute for Design and the Arts, which provides unparalleled access for the hands-on study and enjoyment of ceramics. The collection encompasses more than 4,000 contemporary ceramics works, a number of which are on permanent exhibition in open storage. Ongoing exhibitions are always available for viewing.

The ASU Art Museum Ceramics Research Center is located on the northeast corner of 10th Street and Mill Avenue in Tempe, Ariz.

[asuartmuseum.asu.edu/ceramicsresearchcenter](http://asuartmuseum.asu.edu/ceramicsresearchcenter)

### Hours:

Tuesday: 11 a.m. – 8 p.m.  
Wednesday – Saturday:  
11 a.m. – 5 p.m.  
Closed Sundays, Mondays  
and holidays

Free docent-led tours are available by appointment. Please contact us at 480.965.2787.

Peter Held, Curator of Ceramics, 480.727.8173 or [Peter.Held@asu.edu](mailto:Peter.Held@asu.edu)

Mary-Beth Buesgen, CRC Program Specialist 480.965.7092 or [Mary-Beth.Buesgen@asu.edu](mailto:Mary-Beth.Buesgen@asu.edu)

Ann Agee  
*Man with Spiral Tie-Dye Shirt, 1997*  
glazed porcelain  
11 x 5 x 3 in.  
ASU Art Museum Collection  
museum purchase

SPOTLIGHT

# Pathways to Asia

Peter Held, curator of ceramics of the ASU Art Museum Ceramics Research Center, spent the month of May traveling throughout China, Japan and Korea. His trip was supported by an Asian Cultural Council *American Artists and Museum Professionals in Asia* grant, and additional funding support. The grant program provides individual fellowships to American artists and museum professionals for research, study, and creative and collaborative projects in the aforementioned Asian countries. One of the objectives of this research trip was laying the groundwork for a future exhibition at the Ceramics Research Center representing all three countries.

Held's activities focused on visiting museums, galleries, artist studios and university ceramics programs. In China, he spent 12 days in Beijing, Jingdezhen, Shanghai and Xian trying to get a pulse on the contemporary ceramic scene. The next stop was Seoul, Korea with day trips to visit the Clayarch Gimhae Museum, which focuses on ceramics and architecture, and the Korean Ceramic Foundation and its Icheon World Ceramic Center. Both impressive



Hamada family studio, Mashiko, Japan (Below left) Tomoo Hamada, Shoji's grandson, demonstrates traditional throwing technique for Peter Held.



facilities include museums, residency programs and libraries.

The final leg of the journey took Held to Kyoto, Mashiko, Shigaraki and Tokyo. Each city represents a unique cultural identity that holds art and craft in high

esteem. A few high points of Held's Japan trip was his being able to spend personal time with Shoji Hamada's grandson, Tomoo, himself a practicing potter; Sagi Tamae, the granddaughter and curator of the Kanjiro Kawai House and Museum; and view the Hans Coper retrospective at the Shigaraki Ceramics Museum.

Each country offered its individual cultural perspectives and creative histories. All of the colleagues that Held interacted with were extremely generous with their time, expertise and enthusiasm for the ceramic arts. The trip afforded a wonderful opportunity to expand Held's knowledge of ceramic activity in Asia as well as establish a stronger network for future collaborations.



(From left) Gala weekend bus tour at Paolo Soleri's Cosanti Studio; Wanxin Zhang exhibition at the ASU Art Museum; Gala dinner at the CRC

## Gala 2010 Update

With more than 175 clay enthusiasts from around the country, the ASU Art Museum Ceramics Research Center's (CRC) 2010 gala event *Cerama•a•Rama: A Really Progressive Clay Affair* was a great success on many levels. This four-day event featured live and silent auctions, a lecture by guest of honor Jun Kaneko, exhibitions and tours to collector's homes and area museums. The CRC extends a special thank you to all attendees, volunteers and participating artists. Proceeds for the event help fund our future exhibition and education programs.



## Ruth Duckworth

(April 10, 1919 – Oct. 18, 2009)



Ruth Duckworth, a sculptor whose work in clay and bronze included monumental sculpture and murals, as well as small-scale

intimate pieces, died Oct. 18, 2009 in Chicago. She was 90 years old. Duckworth fled her native Germany in 1936 and initially settled in the United Kingdom, where she studied sculpture. In 1964, she moved to the United States, where she had an illustrious art career.

She followed an idiosyncratic career path, starting as a stone mason in Britain, and did not turn to ceramics until her 40s, bringing a sculptor's sensibility to it. Intent on doing large-scale ceramic work, then out-of-favor in Britain, she accepted a teaching appointment at the University of Chicago in 1964, and began executing monumental ceramic murals and later, bronze sculptures.



Many of Duckworth's large murals and sculptures grace many public spaces. Her most important large-scale work, *Clouds Over Lake Michigan*, is in the Chicago Board Options Exchange Building. Mingling abstract and figurative elements, the work depicts the watershed of Lake Michigan overlaid with archaeological fantasies and natural forms. A third major ceramic work was *The Creation* (1982–83), commissioned by the Congregation Beth Israel in Hammond, Ind.

A retrospective of her work *Ruth Duckworth: Modernist Sculptor* opened in 2005 at New York City's Museum of Arts & Design before traveling to other museums across the country.

**She followed an idiosyncratic career path, starting as a stone mason in Britain, and did not turn to ceramics until her 40s, bringing a sculptor's sensibility to it.**

(above) Ruth Duckworth, *Waves*, 1974

porcelain  
8 x 22 x 5 1/2 in.

ASU Art Museum Collection  
Collection of Stéphane Janssen  
and Michael Johns

(left) Ruth Duckworth,

Untitled, 1975

porcelain  
4 1/2 x 6 1/8 x 6 3/4 in.

ASU Art Museum Collection  
Gift of Mr. and Mrs. George F. Wick

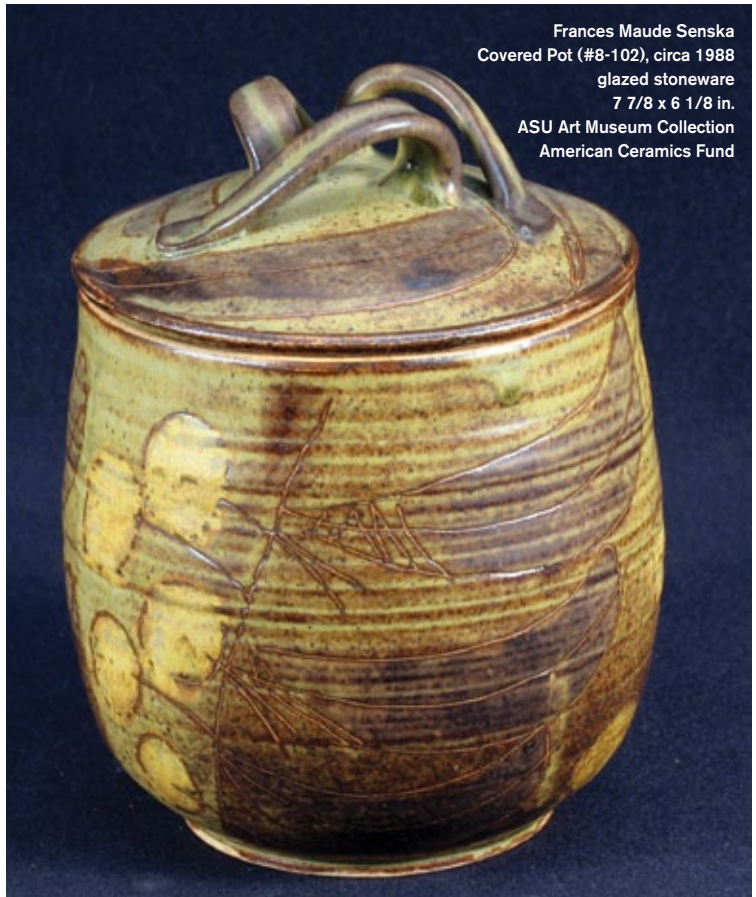
## Maurice Grossman

(1927 – Jan. 21, 2010)

Maurice Grossman, a craftsman, social justice activist and University of Arizona professor emeritus, died Jan. 21, 2010 of complications following heart surgery. He was 82. Grossman was born in Detroit and attended Wayne State University and Ohio State University before moving to Tucson to teach in 1955. He started the ceramics program at the University of Arizona in 1956 and was an art professor for close to 35 years. After retiring, he continued working on ceramics in his studio. Grossman was a constant supporter of the Ceramics Research Center and mentored several generations of students and community leaders.



**Maurice Grossman**  
*Love/Happy/Joy Lidded Pot*, circa 1970s  
glazed stoneware  
16 3/4 x 9 1/4 in.  
ASU Art Museum Collection  
Gift of Dr. and Mrs. Sidney H. Zuber



**Frances Maude Senska**  
*Covered Pot (#8-102)*, circa 1988  
glazed stoneware  
7 7/8 x 6 1/8 in.  
ASU Art Museum Collection  
American Ceramics Fund

## Frances Maude Senska

(March 9, 1914 – Dec. 25, 2009)

Frances Maude Senska, potter and retired art professor, died peacefully at the age of 95 in her home on Dec. 25, 2009.

Senska is credited with the development of contemporary ceramics in Montana and was a major influence in the arts worldwide. Frances taught at Montana State University, Bozeman, from 1946 to 1973. Her two most well-known students were Peter Voulkos and Rudy Autio, both native Montanans.

She contributed to the 1951 founding of the Archie Bray Foundation in



Helena, Mont. by helping build the first pottery studio on the site. She was a director and fellow of the Montana Institute of the Arts

and an honorary life member of the National Council on Education for the Ceramic Arts.

Influenced by the German Bauhaus movement, her modernist approach to art and design was "work with function, need, material and technology." Senska never retired from the arts, still throwing pots into her 90s at her home and studio in Bozeman. The last major exhibition of her work was the retrospective *Frances Senska: A Life in Art*, at the Holter Museum of Art in Helena, Mont., in 2004.

## MAKING NEWS

# 10th Annual Studio Tour

Feb. 26–27, 2011

10 a.m. – 4 p.m. each day

The ASU Art Museum Ceramics Research Center's (CRC) Artists Advisory Committee (AAC) announces its 10th annual ceramic studio tour, which now features more than 50 professional ceramic artists. AAC members are Phoenix-area ceramists who support the CRC's educational mission.

The annual ceramic studio tour is a self-guided journey through local ceramics studios and homes. Tour participants are offered a rare opportunity to view the artists' working and living spaces. Professional artists, many of whom are regionally and nationally recognized, open their studio doors to the public and offer scheduled, live demonstrations of ceramics techniques, in addition to general times for self-directed, drop-in visits. There currently are 15



Candice Ring, MFA ceramic grad, at the studio, one of the stops on the self-guided tour.

studios throughout the greater Phoenix area hosting between two to eight different artists. Participating artists exhibit and sell a wide range of both functional and sculptural artwork during the event.

Printed brochures that include photos, directions to studios, maps and demonstration schedules will be available in the CRC by January 2011. The complete downloadable brochure and schedules will be posted at: [asuartmuseum.asu.edu/ceramicsresearchcenter](http://asuartmuseum.asu.edu/ceramicsresearchcenter).



Archie Bray Foundation, Helena, Mont.

## Help celebrate the Archie Bray's 60th Anniversary

### CLĀ Patrons Tour

June 21–26, 2011

Please join us on our museum trip to Helena, Mont. to help celebrate the Archie Bray Foundation's 60th anniversary, 2011: *From the Center to the Edge: 60 Years of Creativity and Innovation*. Travelers will have access to many artists' studios including John Buck and Deborah Butterfield. Also included during the trip are panel discussions, meals at private homes, a day trip to Bozeman, a gala dinner, live

and silent auctions and much more! As a former Bray resident artist and director of the Holter Museum of Art, tour guide Peter Held, curator of ceramics in the ASU Art Museum Ceramics Research Center, knows this territory well. The Bray is a leading ceramic residency program, and its alumni are well represented in the ASU Art Museum collection. For more information, contact Peter Held at [peter.held@asu.edu](mailto:peter.held@asu.edu), or call 480.727.8173 today as space is limited.

## Studio Potter

After a year's conversation, the ASU Art Museum Ceramics Research Center (CRC) is pleased to be the recipient of *The Studio Potter* magazine archives. Founded in 1972, under Gerry Williams' editorial vision, the magazine was at the forefront of offering insightful writings on technology, criticism, aesthetics and history within the ceramics community. An intrepid traveler, Williams, along with his wife Julie, amassed a trove of oral histories, transcribed interviews, photographs and journals. Many artists in the archive are represented in the museum's collection. Coupled with our holdings from the Susan Harnly Peterson Archives, the CRC has greatly expanded its research potential within the field while making these archives more accessible to scholars, educators and students.

Mary Barringer, current *Studio Potter* editor, offered her glowing support of the CRC's archive acquisition. "We are delighted to have the ASU Art Museum Ceramics Research Center as the new home of the *Studio Potter* archives. Not only are we confident (and relieved) that the center has the expertise and resources to preserve and safeguard these precious materials, but we are very excited for *The Studio Potter's* history to be in a place where it will be truly accessible to scholars and students of the field. Over the 30 years of Gerry Williams' editorship, he amassed an astonishing collection of interviews, photographs, and correspondence with important and representative figures in contemporary ceramics: makers, thinkers, and lovers of the dream. I can't think of a better place for this vivid record of the voices, ideas, and images of an entire period to be preserved and made available to future generations, nor could *Studio Potter's* archives be in better company. On behalf of the entire board and membership, I thank the Ceramics Research Center for your stewardship of our material history."

This wonderful gift to the CRC is greatly appreciated and we thank the magazine's board for entrusting us with this significant resource.

## ARCHIVE AND LIBRARY DONATIONS

# Don Reitz Legacy Gift

After discussing the possibilities of making a legacy gift of his northern Arizona property, an extensive kiln site, studio and gallery building, and works of art, we are extremely pleased that master potter Don Reitz made a generous commitment to the Herberger Institute for Design and the Arts to benefit its School of Art and Ceramics Research Center. Working closely with advisors and school officials, Reitz has envisioned a residency program that will enhance art experiences for students and faculty members alike. We currently are planning to launch the first workshop with Reitz this coming winter.

Reitz is one of the most highly esteemed clay artists and educators in the United States. Born in 1929 and raised in rural New Jersey, Reitz, with over 40 years of experience in the ceramics field, has helped shape the face of American studio ceramics. An energetic artist as well as an important educator, his career has been defined by continual innovation.

Reitz is best known as a pioneer in the resurgence of salt-fired ceramics. He was an experimenter and tried various slips and oxides to achieve colors never achieved before. Upon his retirement in 1988 as professor emeritus at the University of Wisconsin, Madison, he settled in Clarkdale, Ariz. along the banks of the



**Don Reitz with Adriene Jenik, School of Art director and Peter Held, curator of ceramics.**

Verde River. Reitz's current production utilizes both wood and salt firing.

In speaking about his legacy gift to the Herberger Institute for Design and the Arts, Reitz stated, "I felt compelled to pay back what I have received from others over my life. In accordance with my teaching philosophy about 'developing a mind' I feel that the ASU School of Art residency program will provide a unique arts experience for students outside the traditional academic environment. I envision not only ceramists working here but poets, writers, painters and sculptors to contribute something tangible for the art world."

On behalf of the Herberger Institute, the School of Art and the Ceramics Research Center, we give our heartfelt thanks to Reitz for his friendship and investment, entrusting Arizona State University with his magnanimous generosity.

## Ralph Bacerra Library:

Ralph Bacerra was a renowned ceramic artist and career educator at the Otis College of Art and Design where he was beloved by several generations of students. He passed away June 10, 2008, at his home in Eagle Rock near Los Angeles. Bacerra's work is recognizable by its vivid use of color and contrasting designs, which was the result of a delicate and multi-staged process of over glazing.

Cindy Bass, Bacerra's niece, made a generous donation of his personal

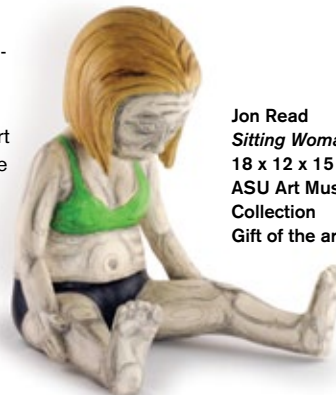
library to the ASU Art Museum Ceramics Research Center (CRC). The collection contains more than 200 titles of ceramics books and periodicals including a rare collection of Asian books. These have been added to the CRC's online library database. The library database will be posted on the CRC's online archive page this fall.

We extend a special note of thanks to Frank Lloyd of the Frank Lloyd Gallery, for facilitating this marvelous gift to the CRC.

## Harry Dennis Catalogue Collection

Harry Dennis was the founding publisher of *American Ceramics*. He died April 27, 2010 in New York City after a brief illness. A specialist in craft and design, Dennis started the magazine in 1982, having sensed the need for a critical forum devoted to the ceramic arts. It has documented the field ever since, presenting leading artists and distinguished writers in an elegant, award-winning design format.

Dennis' wife, Marian Hieda, donated 3,000 ceramics exhibition catalogues from his personal library and that of *American Ceramics magazine*. This collection is international in scope and provides a unique resource to students and scholars.



**Jon Read  
Sitting Woman, 2009  
18 x 12 x 15 in.  
ASU Art Museum  
Collection  
Gift of the artist**

## Recent Acquisitions:

The ASU Art Museum Ceramics Research Center has accepted 73 ceramic works into the permanent collection over the past year. Part of the donations includes a collection of 37 teapots by both established and emerging artists working in a wide range of techniques and styles, donated by Gerry Cramer.

These wonderful acquisitions include works by master artist Rudy Autio; Mary Lindheim, an early ceramic pioneer from California; Antonio Prieto, an influential California artist and educator; a beautiful suite of 12 Adam and Eve porcelain plates by Ken Ferguson; and ASU alumni Jon Read's figurative sculpture, *Sitting Woman*.

Donations from both private individuals and artists have played a very significant role in the collection's development.

## JAN FISHER MEMORIAL LECTURE SERIES

### Ann Agee

**Oct. 21, 2010 at 7:30 p.m.**

**Lattie F. Coor Building,  
ASU Tempe campus**

Ann Agee cleverly updates European porcelain conventions with white statuettes and vases garnished with 3-D flowers. Instead of plump shepherdesses and musicians, she sculpts modern-type figures in shorts and halter-tops snapping photos, climbing trees, fixing dinner and even slaughtering a hog. In 2010, she was invited to create an installation responding to the collections at the Philadelphia Museum of Art.

Agee received an MFA from the Yale School of Art in 1986 and a BFA in 1981 from The Cooper Union School of Art. Agee has had many solo



Works in progress in Ann Agee's studio.

exhibitions in New York City, San Francisco, and elsewhere, including *Boxing in the Kitchen* at the PPOW Gallery

in New York City, in 2005. Her work also has been included in many group exhibitions including *Bad Girls* at the New Museum, *Family Ties* at the Peabody Essex Museum, *On the Wall* at the Rhode Island School of Design Museum, and *Dirt on Delight: Impulses That Inform Clay* at the Institute for Contemporary Art, Philadelphia and the Walker Art Center, Minneapolis.

In addition to her exhibitions, Agee has received several prestigious awards including: Artists invite Artists Residency, Watershed Center for Ceramic Art (2006); The Louis Comfort Tiffany Foundation Award (1997); the New York Foundation for the Arts, Felissimo Design Award (1997); and the New York Foundation for the Arts Fellowship (1995).



Horie in her New York studio.

### Ayumi Horie

**Jan. 27, 2011 at 7 p.m.**

**Lattie F. Coor Building  
ASU Tempe campus**

Ayumi Horie is a studio potter and ceramic artist who works in the Hudson Valley of New York making functional, handmade pottery for use in kitchens, offices, and cars everywhere. The pots are distinctly handmade, where idiosyncrasies and imperfections are celebrated as evidence of human



Ayumi Horie, *Jars*, glazed earthenware

vulnerabilities and foibles. Her drawing mixes Japanese and American folk traditions with an appreciation for contemporary images.

Horie grew up in Maine in an old mill town where huge brick factories lined the river. She learned to love working with her hands early on as her Japanese family fished, gardened, cooked, and often visited the beach. She received an MFA from the University of Washington, Seattle, and a BFA from New York State

College of Ceramics at Alfred University. Horie has taught workshops across the country and abroad at schools and arts organizations. Since 2004, she has served on the board of directors of the Archie Bray Foundation in Helena, Mont., where she was a resident artist.

Demonstration workshop Jan. 29, 10 a.m. – 3 p.m., ASU undergraduate ceramic studio. There is a \$30 registration fee for non-students, \$10 for ASU students.



**Karen Karnes**  
**Vessel, 1984**  
 glazed stoneware  
 wood-fired  
 14 x 13 x 13 in.  
 Collection of Martin  
 and Joyce Halpert

## *A Chosen Path: The Ceramic Art of Karen Karnes*

The ASU Art Museum Ceramics Research Center is pleased to present the first major retrospective of potter Karen Karnes. For more than 60 years, Karnes (b. 1925) has been at the forefront of the studio pottery movement. During that time, she has worked effectively to expand the artistic vocabulary of clay. Karnes' artistic output is recognized for its understated, quietly poetic surfaces and sublime biomorphic forms. From her dramatic salt-glazed pottery of the 60s and 70s to her most recent complex joined sculptural pieces, Karnes consistently has challenged herself – with the unintentional consequence of irreversibly transforming the medium. She remains one of the medium's most influential working potters and is a mentor to several generations of studio potters.

The organization and presentation of *A Chosen Path: The Ceramic Art of Karen Karnes* was generously funded by an Artist Exhibition grant from the Windgate Charitable Foundation, with additional support from the Ceres Trust, Friends of Contemporary Ceramics, the Center for Craft, Creativity and Design and the University of North Carolina Press, which undertook the production and distribution of the handsome exhibition catalogue.

Following ASU's retrospective, the show will be on tour at the following museums:

**Asheville Art Museum**  
 Asheville, N.C. | Feb. 1 – June 30, 2011

**Currier Museum of Art**  
 Manchester, N.H. | Aug. 27 – Dec. 3, 2011

**Racine Art Museum**  
 Racine, Wis. | Jan. 31 – May 27, 2012

**Crocker Art Museum**  
 Sacramento, Calif. | June 23 – Sept. 30, 2012

### **Event Details:**

ASU Art Museum Ceramics Research Center  
 Tempe, Ariz., *A Chosen Path: The Ceramic Art of Karen Karnes*,  
 Sept. 17, 2010 – Jan. 8, 2011

### **Friday, Oct. 8, 2010**

Friday *Conversations @ 11* with Karen Karnes,  
 Peter Held and Mark Shapiro, 11 a.m.,  
 Opening reception and book signing 7–9 p.m.  
 at the Ceramics Research Center

### **Saturday, Oct. 9, 2010**

Screening of *Don't Know, We'll See: The Works of Karen Karnes*, 1 p.m., Neeb Hall,  
 ASU Tempe Campus

Meet the filmmaker, Lucy Massie Phenix, a well-known producer, director and editor of some of the classic social documentaries of the last generation.

CLĀ Patron members' dinner in honor of Karen Karnes, 7 p.m.

## *Travels to Asia: A Glimpse of China, Japan & Korea*

**Sept. 28, 2010**

**6 p.m.**

**ASU Art Museum**

Refreshments served

Peter Held, curator of ceramics in the ASU Art Museum Ceramics Research Center, returned from an exciting month-long research trip to Asia visiting museums, artists' studios and historical sites. Through this illustrated talk, learn more about the contemporary art scene and the cultures that inform it. The trip was supported by the Asian Cultural Council, New York, as well as private individuals.

# Membership List

CLĀ Membership as of July 23, 2010

## Patron:

(Anonymous)  
Jane and Larry Ash  
Masako and Ron Berman  
Sandy Besser  
David Charak  
Elaine and Sidney Cohen  
Anne and Sam Davis  
Joseph Dung  
Judy Ackerman and Richard Epstein  
Midge and Jerry Golner  
Jean Grossman  
Carol and Edward Hall  
Stéphane Janssen  
Judy Kern  
Sara and David Lieberman  
Joan and David Lincoln  
Derek Mason  
Josefine and David Perry  
Joanne and James Rapp  
Janet and Roger Robinson  
Merle and Steve Roskam  
Mindy and Michael Solomon  
Jeffrey Spahn  
Paula and Jack Strickstein  
Nancy Tieken  
Wanda Turk  
Agnese Udinotti  
Trudy and Steven Wiesenberger

## Contributing:

Diane Harrison and Sherman Axel, M.D.  
Hope and Mel Barkan  
Debbie and Robert Burger  
Abbey Chase  
Leatrice and Mel Eagle  
Diane and Marc Grainer  
Carol and John Green  
Arlene and Mort Scult

## Supporting:

Char Applen  
Tom Baker  
Betsy Fahlman-Ball and Dan Ball  
Nicholas Bernard  
Sandy Blain  
Louise Roman and Will Bruder  
Tom Budzak

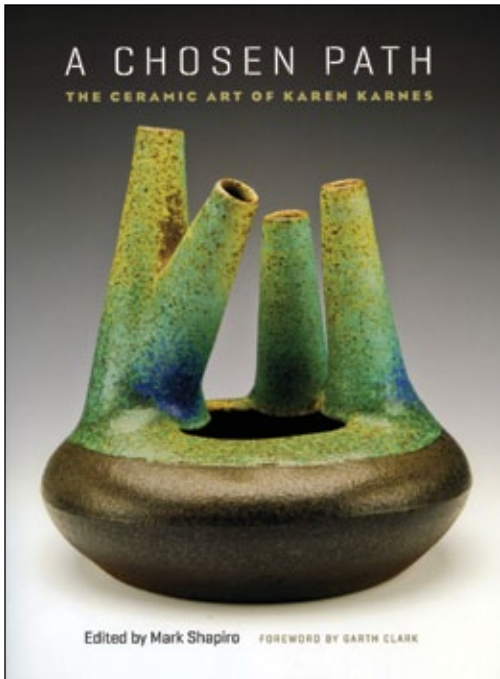
Maureen and John Chestnut  
Jeanne Collins  
Joyce Cooper  
Carol Baker Cotton  
David Crenshaw  
LaReal Eyring  
Beverly Goldfine  
Emily and Fred Gurtman  
Lisa Harnish  
Tim Hernandez  
Jon Yukio Higuchi  
Linda Sheppard and John Hill  
Laurie and George Jackson  
Ann and Keith Kelly  
Diana Kilber  
Clemmer and David Montague  
Diane and Carleton Moore  
Deanna and John O'Donnell  
Jeanne Porter  
Joan Prior and John Armstrong  
Jane Reddin  
Candice Ring  
Karen Robinson Rosenthal  
Richard Salay  
Linda and Sherman Saperstein  
Dorothy and George Saxe  
Janet Schachter  
Karolyn Snarr  
Stuart Steckler  
Phyllis Steckler  
Christy Vezolles  
Lyndall and Phillip Wagoner  
Mikki and Stanley Weithorn  
Joann and Louis Weschler  
Evans and John Wyro

## Student/Senior:

Susan Belt  
Roberta and Bruce Hammer  
Claire Lind  
Forrest Merrill  
Clara Moore  
Daniel Sannit

Lucian Pompili  
*Still Life #1, 2001*  
glazed whiteware, lustre  
14 x 5 1/2 x 4 in.  
ASU Art Museum Collection  
Gerald & Daphna Cramer  
Teapot Collection





## Catalogs for Sale

### New release

#### *A Chosen Path: The Ceramic Art of Karen Karnes*

This book is designed to accompany an exhibit of Karnes' works organized by Peter Held, curator of ceramics for the ASU Art Museum Ceramic Research Center, and offers a comprehensive look at the life and work of Karnes. Edited by highly regarded studio potter Mark Shapiro, it combines essays by leading critics and scholars with color reproductions of more than 60 of her works, providing new perspectives for understanding the achievements of this extraordinary artist. Hardcover, 192 pgs., 82 color, 39 black and white.

This book retails for \$40 plus shipping.

To order a copy, visit: [uncpress.unc.edu/books/T-9235.html](http://uncpress.unc.edu/books/T-9235.html).

The following Ceramics Research Center publications are available in the ASU Art Museum store, or by calling Susan Ables at 480.965.2787.

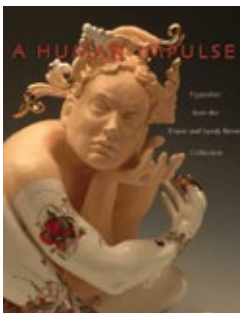
### All books listed below retail for \$35 plus shipping.



#### *Innovation and Change: Ceramics from the Arizona State University Art Museum*

A wonderful overview of how the collection was formed in the late 1960s. Features highlights from the collection.

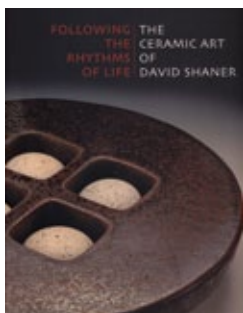
Softcover, 224 pgs., full color



#### *A Human Impulse: Figuration from the Diane and Sandy Besser Collection*

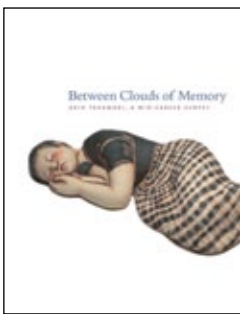
Provides a unique glimpse into the world of contemporary figurative ceramics through the eyes of Diane and Sandy Besser, passionate and avid collectors.

Hardcover, 96 pgs., full color



#### *Following the Rhythms of Life: The Ceramic Art of David Shaner*

This is the first in-depth critical overview of David Shaner's illustrious ceramic career, which spanned more than four decades. Hardcover, 118 pgs., full color



#### *Between Clouds of Memory: Akio Takamori, A Mid-Career Survey* (limited supply)

Takamori is regarded as one of the most exciting and imaginative artists to emerge from the golden years of American ceramics in the 1980s. Many color plates of his inventive Envelope Series as well as prints and drawings are showcased in this volume.

Hardcover, 156 pgs., 84 color plates, 19 black and white

Signed copies \$45

**ASU Art Museum**  
PO Box 872911  
Tempe, AZ 85287-2911  
asuartmuseum.asu.edu  
480.965.2787

# Ceramics Research Center

Front cover from left: Gala attendees enjoy a visit to Armstrong-Prior studio.  
Center: Karen Karnes, *Three Forms*, 2002, stoneware, salt-glazed: L: 20 1/2 x 4 1/2 in.; M: 30 1/2 x 6 1/4 in.; R: 23 1/2 x 6 1/4 in.; Right: Don Reitz at his studio.  
Photo: Daniel Swadener

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## MEMBERSHIP FORM

Become a member of a growing support group, CLĀ: Ceramic Leaders of ASU. This group is involved with special events, educational programming and research activities. Membership in CLĀ entitles you to receive special members-only invitations to events, lectures and travel tours. For more information, contact the museum's membership department at 480.965.2787.

Name(s) \_\_\_\_\_  
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All members of CLĀ, the Ceramics Research Center support organization for the ASU Art Museum, must be members of the ASU Art Museum. Please complete the following application for museum membership.

### CLĀ Support Categories

(please check one)

\$50 Student/Senior  
 \$100 Supporting  
 \$250 Contributing  
 \$500 Patron

### Museum Membership Support Categories

\$50 Active  
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Give by phone: 480.965.9858

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[asuartmuseum.asu.edu/investors/](http://asuartmuseum.asu.edu/investors/)

### Benefits

(by Support Level)

#### CLĀ STUDENT/SENIOR \$50

- Receive CLĀ mailings, including exhibition and event announcements
- Receive invitations to CLĀ events (Charitable contribution = \$50)

#### CLĀ SUPPORTING \$100

All of the above, plus:

- Recognition of support in the CRC newsletter (Charitable contribution = \$100)

#### CLĀ CONTRIBUTING \$250

All of the above, plus:

- Complimentary ceramic exhibition catalogues (Charitable contribution = \$220)

#### CLĀ PATRON \$500

All of the above, plus:

- Recognition in ceramic exhibition catalogue
- Recognition in the Ceramics Research Center as a Patron Supporter
- An invitation to the annual CRC CLĀ Patron Dinner (Charitable contribution = \$410)

### Send to:

ASU Art Museum – CLĀ Membership  
P.O. Box 872911  
Tempe, AZ 85287-2911

\* Your gift benefits the ASU Art Museum and will be deposited in the ASU Foundation, a separate non-profit organization that exists to support ASU. This gift may be considered a charitable contribution. An acknowledgement from the ASU Foundation will confirm your gift.