

ASU Art Museum

# Ceramics Research Center Mud Matters

Issue No. 7 | Winter 2010



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

# Strong Season Ahead Despite Turbulent Times

It's easy to be troubled by the current state of the economy as it affects all of us, especially museums, galleries, artists and supporters that have to re-think the best means of moving forward in these challenging times. Personally, I have always tried to

remain optimistic and move an institutional vision forward.

Rather than dwell on the roadblocks that may lie ahead, I feel it is more beneficial to think creatively and continue to present engaging programs that support artists' needs.



That's why I'm excited to be heading off to the American Craft Council's leadership conference, Creating a New Craft Culture, in Minneapolis. A fabulous lineup of speakers and colleagues from across the United States and beyond will

share their thoughts and concerns about moving the field forward in new and exciting ways, despite the economic downturn.

The ASU Art Museum Ceramics Research Center has a great year ahead, and we are looking forward to sharing our activities with you. *Wanxin Zhang: A Ten Year Survey* exhibition includes large-scale figurative sculpture that illustrates the intersections of Eastern and Western culture as well as historical and contemporary modes of expression. *Strange Brew: The Gerry and Daphna Cramer Teapot Collection* demonstrates the range of techniques and styles employed in this age-old, challenging ceramic construction.

Additionally, one of the most important ceramic artists of the 20th and 21st centuries, Karen Karnes, will open our fall season. Since Karnes embarked on her career a half-century ago, new materials, technologies and broader platforms for artists' self-expression, have revolutionized the artform. Karnes found her artistic voice early and has stayed true to her vision. Her exhibition will highlight 65 works including her signature salt-glazed and wood-fired ceramic forms.

Innovative sculptors Kathy Butterly and Beth Cavener Stichter will also be our guests, thanks to the continued support of the Jan Fisher family that allows us to bring established and emerging women ceramists to ASU.

As the above-mentioned programs attest, the museum staff is undeterred by potential roadblocks caused by the economy and is enthused about presenting significant programs to our audience. As always, we thank you for your support and encouragement throughout the last year. We hope you have the opportunity to visit us soon!



## Planning Your Next Visit

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

ASU Art Museum Ceramics Research Center is located on the Northeast corner of 10th Street and Mill Avenue in Tempe, Ariz. 85281.

[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)

Wanxin Zhang, *Poet of Battlefield*,  
2000, fired clay and pigment,  
42 x 12 x 14 in.

# Research at the Susan Harnly Peterson Archives

In 2002, the ASU Art Museum Ceramics Research Center (CRC) established the Susan Harnly Peterson Ceramic Research Archives. Founded with a major gift from Peterson, the archives include her ceramics library of rare books, lecture notes, slides and pottery as well as videotapes documenting ceramic art processes and interviews with ceramists.

The archives also include ceramic artist files that are accessible to researchers from around the world. Carol Hall, who has volunteered at the CRC since 2006, has now written more than 100 artist biographies.

“When I am working on the individual artist files, it becomes less about the project and more about the person – a feeling of being immersed in this person’s life,” says Hall. “When I reach that point, the focus shifts, and I am no longer working to complete a project, but am striving to share the story of an incredible individual and his/her gifts with a greater audience. Because I personally knew Susan Harnly Peterson, this project also allowed me to express, in a small way, my personal appreciation for all she meant to the CRC and for her caring and generosity of spirit.”

Hall, who has worked with ceramics and has a passion for the arts, says she also enjoys helping with the archive’s inventory and cataloging, as well as with fundraising initiatives. “Volunteering at the CRC lets me give back some of what the art gives to me,” she explains.

Future practitioners, historians and scholars are encouraged to visit the archives in preparation for ceramic exhibitions and dissertations. During 2009, researchers from Scripps Col-



Carol Hall, a community volunteer who has worked on the Susan Harnly Peterson Archives for three years, creates artist biographies and catalogs photographs and papers.

**“Volunteering at the CRC lets me give back some of what the art gives to me.”  
–Carol Hall**

lege, American Museum of Ceramic Art (AMOCA) and Universidad Autonoma de Ciudad (Juarez, Mexico), took advantage of the archives. The curatorial staff at Los Angeles County Museum of Art, a doctoral candidate from Yale University and the director from AMOCA are also scheduled to use the archives.

One of the next archival projects, scheduled for completion in 2010, is the creation of an online catalog. Intern Jana Evans currently is cataloging all of the books in the CRC collection, which will be accessible from the CRC homepage.

## IN MEMORIAM

# Susan Harnly Peterson

(July 21, 1925 – March 26, 2009)

Susan Harnly Peterson's career as a world-renowned ceramic artist, writer and professor in the ceramics field spanned more than five decades. She was that rare combination of ceramic artist, dynamic educator and writer who, through example and illustration, encouraged new talent and elevated American ceramics to a new level of professionalism. Peterson influenced the lives of countless students and artists throughout the world and leaves behind a vast legacy of ceramic education and passion for the arts.

Born in 1925 in McPherson, Kan., she graduated from Mills College in Oakland, Calif., in 1946, taught at Punahou School in Honolulu and then attended the New York State College of Ceramics at Alfred University, earning her MFA in ceramics and meeting her husband, Jack L. Peterson, a ceramic engineer.

From the '50s until her retirement in 1994, Peterson followed an academic career as well as an artistic one. She



Susan Harnly Peterson

began teaching ceramics in California, first at Whittier Union High School, later at Chouinard Art Institute (1952–55), and then for 23 years at the University of Southern California. Peterson spent the next 29 years teaching at Idyllwild School of Music and the Arts each summer. She continued her life as an educator at Hunter College in New York City, retiring from teaching in 1994. She also helped establish programs at Clayworks Studio Workshop in New York City and the Appalachian Center for Crafts.

Peterson is the most widely published author of works on ceramics in the United States. Her fascination with ceramics has led to more than 14 publications that document the lives and work of influential ceramists or show in detail the techniques used, from selection of clay to the last firing. She began her writing career in 1974 with a book about potter Shoji Hamada, a living treasure of Japan, followed by two more books about important American Indian potters, Maria Martinez and Lucy Lewis. *The Craft and Art of Clay*, published in five languages in 1990, was followed by several other ceramics college texts.

Throughout her career, Peterson earned many distinctions and awards, including Knight of Order of the Lion of Finland; Fellow of the American Craft Council; and the Hunter College President's Award for Creativity. In 1996, the National Council on Education in the Ceramic Arts gave her its Lifetime Achievement Award, and the same year, she received the New York State Governor's Award. The Charles Fergus Binns medal was awarded to her by the School of Art and Design, New York State College of Ceramics at Alfred University in 1998, and the Herberger College of the Arts of Arizona State University gave her The Distinguished Achievement Award in 1999.

**She was that rare combination of ceramic artist, dynamic educator and writer who, through example and illustration, encouraged new talent and elevated American ceramics to a new level of professionalism.**

### Memorial gifts

Memorial contributions to support the Susan Harnly Peterson Archives at Arizona State University can be made to ASU Foundation, ASU Art Museum, PO Box 872911, Tempe, AZ 85287, attention Peter Held, curator of ceramics. When making gifts, please indicate, "For Susan Harnly Peterson Archives." To make a gift via credit card, please visit [asuartmuseum.asu.edu/investors](http://asuartmuseum.asu.edu/investors) and click "Invest Now."



## Otto Heino

(April 20, 1915 – July 16, 2009)

Otto Heino, the Ojai-based master potter, died at the age of 94. He was an educator and symbol of the mid-century California studio crafts movement, who along with his late wife, Vivika, reformulated a lost-to-the-ages Chinese glaze.

For more than six decades, Heino had been a stalwart of post-World War II ceramics, one of the artisans who transformed California crafts into a national design movement from the late '50s to '70s.

Heino earned the 1978 gold medal at the Sixth Biennial International de Ceramique in Vallauris, France, for a pot with two birds perched on the rim.



## Matthias Ostermann

(1951 – April 19, 2009)

Matthias Ostermann died peacefully at the Royal Victoria Hospital in Montreal on April 19, 2009, following a battle with HIV-induced lymphoma. Matthias became known for his majolica pottery and knowledge of the field.

He wrote three well-received books and countless magazine articles about ceramics. His most recent exhibition, *Boats of Passage*, was held in Toronto in December 2009. His pottery is on display in the collections of the Victoria and Albert Museum, the Musée national des beaux-arts du Québec and the Royal Ontario Museum as well as in many private homes.



Reena Kashyap and Denise Dangora taking a closer look at Tip Toland's *Milk for the Butter Thief*, 2008, featured in the 2009 NCECA Clay National Biennial Exhibition presented at the Ceramics Research Center.

## National Council on Education Ceramic Arts Update

The 43rd annual conference for the National Council on Education for the Ceramic Arts (NCECA), *Ceramic Interface: From Dawn to Digital*, was held in the Valley March 31 – April 3, 2009, bringing more than 4,000 artists, students, educators and collectors to the Phoenix area. The event resulted in more than 1,000 visitors to the ASU Art Museum each day. First-time visitors to ASU's facilities reacted enthusiastically to the collections and exhibitions.

Notable events included a keynote address by New York Times art critic Roberta Smith; a Distinguished Lecture presentation by Nora Naranjo Morse, Santa Clara sculptor and poet; a performance by Dancing Earth, which gathers the nation's finest native dance artists; and more than 100 exhibitions.

We would like to express our gratitude to the NCECA board of directors and all the community partners, local museums and galleries that mounted shows as well as all those attending this dynamic conference.



## Ceram-A-Rama: A (Really) Progressive Clay Affair

**Save the date! March 4-7, 2010**  
**ASU Art Museum**  
**Ceramics Research Center**

Join us for four amazing jam-packed days of ceramic art events including live and silent auctions, bus tours to private collections, stellar exhibitions, mid-century architectural gems and gala parties taking place in Tempe and Scottsdale. A much-anticipated event, Ceram-A-Rama provides funds for the benefit of the Ceramics Research Center's educational and exhibition programs.

Contact Cyndi Coon at [cnjlab5@msn.com](mailto:cnjlab5@msn.com) or 480.734.5178 to be added to our Ceram-A-Rama e-mail invite list.



The biennial ceramics gala brings together artists, collectors and supporters for a weekend of activities. (top) Ceramics faculty member Sam Chung, artist Joan Baron, Anthony Floyd and collector Joseph Dung enjoying the live auction in 2008. (below) Collectors George and Dorothy Saxe with Sandy Besser are intrigued by a sculpture by Richard Cleaver.

## Curator of Ceramics Awarded Grant for Asia Travel

Peter Held, curator of ceramics, was awarded an American Artists and Museum Professionals in Asia grant from the New York-based Asian Cultural Council for curatorial research in China, Japan and Korea during spring 2010. The program provides individual fellowships to American artists and American museum professionals for research, study and creative and collaborative projects in the countries of Asia.

Held, who has not previously been to Asia, says he is "extremely thrilled" with this opportunity – especially since American studio ceramics was significantly influenced by Asian traditions and because of the globalized nature of today's art world. He will visit artists' studios, museums, curators, university art programs and historical sites in preparation for a future exhibition that highlights contemporary ceramic art from these countries.

# Ninth Annual Ceramic Open Studio Tour

**Feb. 27–28, 2010 10 a.m. – 4 p.m. each day, various valley locations**

ASU Art Museum Ceramics Research Center's (CRC) Artists Advisory Committee (AAC) announces its ninth annual ceramic studio tour, which now features 55 professional ceramic artists. AAC members are area ceramists who support the Ceramics Research Center'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

Thomas Kerrigan,  
*Desert Sunset 1*,  
10 x 19 x 19 in.

and offer scheduled, live demonstrations of ceramics techniques, in addition to general times for self-directed, drop-in visits. There are 15 studios throughout the greater Phoenix area that are each hosting between two to eight different artists, including 18 ceramists new to the tour. 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 2010. The complete downloadable brochure and schedules will be posted at [asuartmuseum.asu.edu/ceramicsresearchcenter](http://asuartmuseum.asu.edu/ceramicsresearchcenter).

See a preview of the artists' work before the studio tour weekend during the Ninth Annual Ceramic Open Studio Tour Exhibition at the CRC, Feb. 23–28, 2010.



Nicholas Bernard, *Group*, 2009, tallest 9 in., earthenware



Dana Smith, *The Exodus*, 2009, stoneware and low fire glazes, 16 x 22 x 16 in.

# Native Confluence: Sustaining Cultures

Three artist groups completed on-campus residencies and participated in the Ceramic Research Center's fall 2009 exhibition as part of the Defining Sustainability season at the ASU Art Museum.



Nathan Young, Kade Twist and Steven Yazzie of Postcommodity Collective discuss their project as part of their *Do You Remember When?* installation.

## Postcommodity Residency

**Aug. 24–29, 2009**

Postcommodity is an interdisciplinary indigenous artist collective that includes Raven Chacon (Navajo), Kade L. Twist (Cherokee), Steven Yazzie (Laguna/Navajo) and Nathan Young (Delaware/Kiowa/Pawnee). Postcommodity works to advance indigenous cultural self-determination and decolonization within the global climate of instability, ethnocentric violence and neoliberalism.

The group's site-specific installation and intervention, *Do You Remember When?*, imparts an important mes-

sage about the art, culture and politics surrounding sustainability and the spirit of collaboration between Western and indigenous cultures. Postcommodity's goal is to positively impact the discourse of sustainability across regional, national and international borders.

## Athena and Bill Steen Residency

**Nov. 9–14, 2009**

Bill Steen is from Tucson, Ariz., and has a background in community development and photography. Athena Swentzell Steen is from Santa Fe, N.M., and comes from an artistic family background of Native American potters, sculptors and educators. The couple is known primarily for their work in straw-bale construction and other natural building techniques.

"The inclusion of contributions from other cultures in our work is of great importance to us," explain the Steens. "Our combined Native American, Mexican and European backgrounds enable us to interact with a wide variety of people from different contexts and cultures."

**"The inclusion of contributions from other cultures in our work is of great importance to us."  
–Bill Steen**



Nora Naranjo Morse discussing the Native Confluence exhibit with art history students.



## Nora Naranjo Morse Eliza Naranjo Morse John Cross Residency

**Sept. 21–25, 2009**

Nora Naranjo Morse is a contemporary woman who follows pueblo belief systems, which, at times, are at odds with mainstream society. She believes that tradition is a feeling, not a technique; it is a connection with history. "It's a circle, the connection between me and the finished product," she says. "People who react to my pieces enter the circle. They are involved in the experience." The circle Naranjo Morse describes is a big one, taking place in art, spirit, land, culture, stories, family and survival. She stands among hundreds of potters working quietly through centuries, transforming their lives and their land.



Kathy Butterly, *Untitled (pitcher)*, 1991, glazed stoneware and porcelain, 9 x 6 x 5 in., purchased with funds provided by the American Art Heritage Fund

## Kathy Butterly

**Oct. 22, 2009, 7:30 p.m., ASU Tempe Campus, Lattie F. Coor Building**

Kathy Butterly's quirky, small-sized sculptures and exquisitely colored glazes speak to the influence of legendary Funk artists Robert Arneson, with whom she studied, and Ron Nagle. Her work merges human and vegetal forms into organic ceramic shapes. The artist creates in response to her surroundings and topical issues. She describes her newer work as starting to feel like figure/landscapes involving outside elements. "Maybe I would call these 'harmonious-parasitic-invaders,'" Butterly says. Because her artwork is labor intensive, Butterly often fires her work

as many as 20–30 times to achieve the jewel-like effects she seeks.

Butterly grew up in Bergen County, N.J., and attended Moore College of Art & Design in Philadelphia, Pa., where she studied painting and sculpture. She planned on a painting career until she encountered the work of sculptor Viola Frey (1933-2004), who was a guest artist at the school. Butterly earned a BFA from Moore College of Art & Design in 1986 and an MFA from University of California, Davis in 1990. Her work is represented in numerous national and international collections and is sought by collectors worldwide.

**“Maybe I would call these  
‘harmonious-parasitic-invaders.’”  
–Kathy Butterly**



Beth Cavener Stichter, *Breathing Space*, 2003, stoneware, 14 x 12 x 8 in., Diane and Sandy Besser Collection

## Beth Cavener Stichter

**Feb. 4, 2010, 7 p.m., ASU Tempe Campus, Lattie F. Coor Building**

Beth Cavener Stichter is known for her dynamic, emotionally charged animal and human figures. The animal sculptures in clay combine the natural and the surreal. Her zoomorphic portraits take on a human dimension as they move beyond the physical realm into the psychological. Cavener Stichter's animals are caught up in complex situations that the artist leaves open to interpretation. Her creatures are both portraits of specific individuals or self-portraits as well as metaphors for the human condition.

Cavener Stichter is currently a full-time professional studio artist. She earned her BA degree in sculpture from Haverford College and her MFA from Ohio State University. She was awarded the Virginia A. Groot Foundation Grant, an Individual Artist Fellowship from the Ohio Arts Council in 2005, and the American Craft Council's Emerging Artist Fellowship in 2004. She also has been an artist-in-residence at the Clay Studio in Philadelphia, Pa., and the Archie Bray Foundation in Helena, Mont. She has exhibited nationally at the Smithsonian Museum and internationally, and has taught numerous workshops across the country.



## *Strange Brew: The Gerald and Daphna Cramer Teapot Collection*

**Dec. 15, 2009 – Feb. 19, 2010, ASU Art Museum  
Ceramic Research Center  
Opening Reception: Dec. 15, 5:30–7:30 p.m.**

The ASU Art Museum Ceramics Research Center (CRC) will present *Strange Brew: The Gerald and Daphna Cramer Teapot Collection*, Dec. 15, 2009 – Feb. 19, 2010. The collection includes more than 50 teapots that range from the utilitarian and decorative to sculptural works of art. Audiences will delight in the myriad shapes and aesthetic approaches artists take in this exhibition.

The teapot form, used for centuries for brewing tea, is one of the most familiar household objects. It is also of great fascination to ceramic artists because of its challenging construction; the spout, handle, body and lid must all be integrated into a unified whole. Artists represented in the collection include established and under-recognized American ceramists as well as those from abroad. Participating artists include Ralph Bacerra, Ken Ferguson, Wally Keeler (U.K.), Julia Galloway, Jeff Oestreich and George Walker (U.K.), among others. Phoenix-area artists include Farraday Newsome, Jeffrey Reich, Sandra Luehrsen and Junya Shao.

The Cramer Collection was formerly owned by Santa Fe resident Sandy Besser, recognized as a pioneering art collector who amassed one of the finest ceramic teapot collections in the United States. Gerald Cramer, an internationally recognized financier with long ties to Arizona State University, has been a frequent lecturer at the business school. In 1973, he founded Cramer Rosenthal McGlynn, an investment management firm based in New York, where he is currently chairman emeritus. He has been a winter resident of Phoenix for more than 25 years. His wife Daphna, born in Israel, served in the Israeli Air Force and is a former Miss Israel. Currently on loan, the Cramer Collection will be gifted to the CRC in the near future.

(top)  
Bob Rose, *Thai Eyes Teapot*, 2005,  
9 x 13 1/2 x 7 1/2 in.

(center)  
Ricky Maldonado, *Draco*, 2003, glazed earthenware,  
14 x 9 x 6 in.

(bottom)  
Eddie Dominguez, *Winged Bird*, 1994, glazed earthenware,  
6 1/2 x 7 1/2 x 7 1/2 in.



## Wanxin Zhang: A Ten-Year Survey

Jan. 30 – May 1, 2010, ASU Art Museum

*Wanxin Zhang: A Ten-Year Survey* provides an in-depth survey of the San Francisco-based artist and features monumental figures in clay that are a marriage of historical Asian references and contemporary culture. Chinese-born artist Zhang grew up during the restrictive political climate of Chairman Mao's cultural revolution, but was drawn to American culture, wanting to see paintings and sculptures that were known to him only through books. An accomplished artist with works already in China's National Fine Arts Museum, Zhang left his career, family and country and settled in San Francisco, a city rich in diversity and with an established Chinese community. Since 1996 he has taught sculpture at the Academy of Art University San Francisco, Calif.



Zhang worked with Peter Voulkos at the artist's Oakland foundry and also had first-hand contact with many of the innovative Bay Area Funk artists including Robert Arneson, Clayton Bailey, Stephen De Staebler, Viola Fry and Richard Shaw. His works are marked by a collision of cultures; Chinese culture contributes manner of dress, hair, fashion and calligraphy, sweeping over the sculptures' surfaces while American peculiarities are added as ironic twist – a Mickey Mouse hat here, a basketball and skateboard there.

Zhang's work is indicative of China's new emerging consciousness – respectful of tradition and sympathetic to intellectual curiosity. His China engages the world, perforating another monumental work, *The Great Wall*.

"Many years ago, I was standing in front of the Qin's terra-cotta army in the museum in Xian," explains Zhang. "As I faced thousands of armed soldiers underground, I was shocked. I silently asked myself: Who were they? Where did they come from? Why are they standing here? Even though many years had passed, the first impression I received of the pieces is still in my mind. I anticipate that my works of art can raise the same questions for the audience."



Wanxin Zhang, *Mao*, 2008, glazed ceramic,  
81 x 27 x 20 in.

**Zhang's work is indicative of China's new emerging consciousness – respectful of tradition and sympathetic to intellectual curiosity.**



Karen Karnes *Winged Vessel*, 1986, stoneware, wood-fired, 9 x 27 1/4 x 15 in., ASU Art Museum Collection, Museum Store Purchase

## Karen Karnes Retrospective

Sept. 17, 2010 – Jan. 8, 2011

The ASU Art Museum Ceramics Research Center is pleased to organize the first major retrospective of potter Karen Karnes. 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 based in Arkansas.

For more than 60 years, Karnes 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's 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.

Following ASU's retrospective, the show will be on tour at the following museums: Asheville Museum of Art (N.C.), Currier Museum of Art (N.H.), Racine Art Museum (Wis.) and the Crocker Museum of Art (Calif.).



Karen Karnes, *Vase*, 1972, glazed stoneware, slat-fired, 19 x 6 1/2 x 6 1/2 in., Collection of Currier Museum of Art

### *Innovation and Change*

*Innovation and Change: Great Ceramics from the ASU Art Museum Collection* highlights 80 masterworks by many of the leading artists of our time, offering a panoramic survey of the potential of clay as an expressive art form. The objects on view range from functional ware for everyday use to more expressive sculptural forms. *Innovation and Change* has been on a national tour since 2007 and has been greeted by enthusiastic audiences. This project received major support from the National Endowment for the Arts through its American Masterpieces: Visual Arts Touring program. Smith Kramer Fine Arts Services is managing the tour, which travels to museum venues nationwide. For updated tour information, visit [smithkramer.com](http://smithkramer.com).

#### **Tour Itinerary**

Vero Beach Museum of Art  
Vero Beach, Fla.  
Nov. 13, 2009 – Jan. 10, 2010

Columbia Museum of Art  
Columbia, South Carolina  
May 27 – Sept. 5, 2010

# Membership List

CLA Membership as of Oct. 8, 2009

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Robertta and Bruce Hammer



Susan Beiner,  
*Vertical Transfer*,  
2007, glazed porcelain,  
polyfill, 43 x 28 x 18 in.



## Catalogs for Sale

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 retail for \$35, plus shipping.

### New release

#### *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, 224pgs., full color

#### *Eden Revisited: The Ceramic Art of Kurt Weiser*

A mid-career survey of one of the most ingenious artists, featuring his accomplished China painted vessels. Hardcover, 96 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 for the past 40 years.

Hardcover, 96 pgs., full color

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

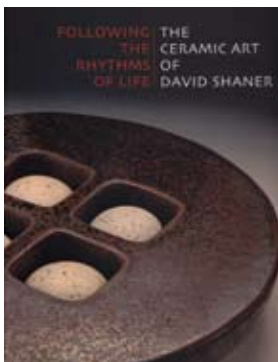
The first in-depth critical overview of David Shaner's illustrious ceramic career, which spanned more than four decades.

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





A R I Z O N A   S T A T E   U N I V E R S I T Y

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# Ceramics Research Center

Address Correction Requested

Front cover from left: Kevin and Yolanda-Hart Stevens from the Pima River Community performing at the *Native Confluence* opening; Wanxin Zhang, *June 19, 1992, 2007*, glazed ceramic, 50 x 15 x 20 in.; Toshiko Takaezu at her studio.

Photo credits: Photographs courtesy of ASU Art Museum except the following: Jeff Carlick, page 5 (r); Daniel Swadener, cover (left), page 6 (top), page 8, 14; Currier Museum of Art, page 13 (r)