



**ASU Art Museum**

# **Ceramics Research Center**

MUD MATTERS





## Flashback Forward

Trying to capture the pulse of the ceramics field can be difficult at best as it is wide-ranging and ever-shifting in technical approaches, conceptual ideas, the marketplace and how a new generation of art students is being instructed. Many leaders in the craft field feel we are in crisis mode as traditional boundaries disintegrate and merge towards an interdisciplinary and transitory environment. This has stimulated some interesting and at times heated debate. Our current exhibition, *Midstream: New Ceramics from the Heartland*, is a case in point that reinforces these current changes. The artists have used a variety of artistic strategies in their work: installation, performance, digital imagery and mixed-media. In fact, there is very little clay in the show.

As curator of one of the finest ceramics collections in the country, I'm always respectful of the illustrious history of the field and energized by new work being created by those artists just starting their careers. I believe that our programs and collections reflect multiple points of view. This dynamic atmosphere makes my work more engaging.

During the past year we have presented a stellar lineup of exhibitions, both at home and across the country, which demonstrate our long-standing commitment to the potential of clay as a meaningful and expressive material. Highlights included the David Shaner retrospective *Following the Rhythms of Life; Renegade Clay: Five Views from the West*; and Susan Beiner's *Synthetic Reality* installation. Currently traveling is *Innovation & Change*, featuring 80 works from the collection, and Kurt Weiser's mid-career survey *Eden Revisited*.

As always, our programs are dependent solely on private funding. Without our members and investors, we would not be able to accomplish so much. Thank you for your interest, generosity and support!

Best regards,

Peter Held

## Planning Your Next Visit

The ASU Art Museum Ceramics Research Center is part of the Herberger College of the Arts at Arizona State University, which 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  
NORTHEAST CORNER OF  
10TH STREET AND MILL AVENUE  
TEMPE, AZ 85281**

**NEW HOURS: TUESDAY: 11 A.M. – 8 P.M.  
WEDNESDAY – SATURDAY: 11 A.M. – 5 P.M.  
SUNDAY: 1 – 5 P.M.**

**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**



## Joseph Dung

*With every issue of our newsletter, we highlight a patron or volunteer who demonstrates a strong commitment to our programs. Joseph Dung has been deeply engaged with the CRC and ASU art students since finding us in 2006. This past summer, Joseph made a financial investment in the CRC exhibitions. He feels that our mission and approach is balanced, receptive, flexible to change and supportive of both established and emerging artists, ASU studio art faculty, students and the community. Thank you Joe for your exemplary support and friendship!*

My interest in ceramics started simply with trying to find some 1950s studio pottery that would complement the décor of my modernist home in Hawaii. That simple idea about a decade ago has led to a fascinating journey of learning, discovery and appreciation for the spectrum of ceramics.

I love learning about artists, their lives and seeing the creative passion in their works. Sometimes the discovery happens exactly in that order. Other times, seeing a piece of work strikes me and appeals to my sense of aesthetics, and it causes me to learn more about the artist and his life.

I first came to learn about the formation of the CRC through reading an oral history interview with Susan Peterson in the Smithsonian Institution's *Archives of American Art*, and my curiosity led me to Tempe in 2006 to attend the Ceram-a-Rama Gala.

The CRC has done so much in such a short period of time to further the field of ceramics, and together with its placement in ASU creates a tremendously dynamic opportunity and environment for students, teachers, established artists and emerging artists to inspire each other and work together.

Being on the Board of Trustees of the country's largest non-profit organization devoted solely to providing scholarships for Asian and Pacific Islander Americans, I put education and learning high on my list of supported passions. I believe the CRC provides a great forum for learning and education at many levels.

Retiring as a Partner from Deloitte & Touche after a 28-year career, I feel fortunate to be able to devote significant time to the strong interests I've mentioned as well as a few others. San Francisco is home for me, and its rich cultural diversity keeps your senses attuned to discovering new things no matter whether your interests lie in nature, the arts, music, food or wine.

As a ceramics collector, I marvel at beautiful works – abstract, sculptural, figurative or functional – and there is nothing more satisfying than holding a great piece of work in my hands and feeling a connection to it and the passion with which the artist created it.



1 Peter Held 2 Susan Beiner, *Synthetic Reality* (detail), 2007, glazed porcelain.  
3 Joseph Dung with Susan Beiner.



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### Otto Natzler (Jan. 31, 1908 – April 7, 2007)

Otto Natzler was known for his inventive glazes, which were used on his wife Gertrud's ceramics. He developed more than 1,000 different pottery glazes. The death of Gertrud in 1971 ended the Natzlers' unique artistic partnership, although she left behind an enduring legacy. Eventually he completed glazing Gertrud's work with the persuasion of his third wife, photographer Gail Reynolds. He then moved on to his own works, which included slab sculptures. Otto died at the age of 99.

### Ralph Bacerra (Jan. 23, 1938 – June 10, 2008)

Ralph Bacerra's work is recognizable by its vivid use of color and contrasting designs, which was the result of delicate and multi-staged process of overglazing. He also is known for geometrically complicated and technically difficult forms. Bacerra's ceramic art is held by numerous collectors and museums worldwide; he was a renowned ceramic artist and career educator. He died of lung cancer on June 10, 2008, at his home in Eagle Rock near Los Angeles.



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1 Otto Natzler, Gertrude & Otto Natzler, *American Double-curved Ivory Vase*, 1956, earthenware, 5 3/8 x 3 1/8".  
2 Ralph Bacerra, Ralph Bacerra, *American Vessel/Violet*, 1988, Whiteware, 11 1/2 x 22". 3 Tatsuzo Shimaoka 4 Edwin Scheier, Edwin Scheier, *American Vessel*, 1986, ceramic, 8 1/2 x 8".

### Tatsuzo Shimaoka (Oct. 27, 1919 – Dec. 11, 2007)

Tatsuzo Shimaoka died at the age of 88. He collapsed during the firing of his noborigama kiln while preparing for his annual exhibition at Matsuya Department store in Tokyo. He believed that through a dedication to quality, to healthy and natural work practices, to both tradition and innovation, but most of all to the making of functional pottery that would enrich the everyday life of the user, it was possible to create beauty that extends beyond the limits of our ego, beyond the limits of our own fragile existence.

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### Edwin Scheier (Nov. 11, 1910 – April 20, 2008)

Edwin Scheier was best known for his ceramic works with his wife, Mary Scheier, who passed away May 14, 2007. Their work has achieved national and international importance. The Scheiers' work displays a lifelong collaboration, though they each had a distinct artistic identity. Mary's specialty became creating wheel-thrown forms while Ed specialized in decorating and glazing techniques. They produced extensive numbers of bowls, plates, platters, jars and vases. Mary threw the medium-sized pieces, which Ed then decorated. The larger pieces usually were thrown and decorated by Ed who sometimes, though rarely, would make a preliminary drawing of his design. He most often would draw directly onto the clay. The work that resulted from this collaborative effort was characterized by elegant shapes that often were decorated with sgraffito and abstract designs depicting figures and biblical scenes. Many of their forms draw upon Appalachian folk pottery and then are personalized with their own bold decorations. Ed's work explored his view of the human condition through clay, often depicting the mother and child or scenes of Adam and Eve. Many fine examples of their work are in the ASU Art Museum's permanent collection.

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## 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' American Masterpieces: Visual Arts Touring program. Smith Kramer Fine Arts Services is managing the tour, which will travel to museum venues nationwide.

## Tour Itinerary

### THE PLAINS ART MUSEUM

Fargo, N.D.  
Sept. 21 – Nov. 16, 2008

### LAS CRUCES MUSEUM OF FINE ART & CULTURE

Las Cruces, N.M.  
Dec. 7, 2008 – Feb. 1, 2009

### HUNTSVILLE MUSEUM OF ART

Huntsville, Ala.  
Feb. 22 – April 19, 2009

### WICHITA ART MUSEUM

Wichita, Kan.  
May 10 – July 5, 2009

### VERO BEACH MUSEUM OF ART

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

For updated tour information, visit [smithkramer.com](http://smithkramer.com).

## Contemporary Art Encounters The Emerald City: Seattle, Washington Feb. 24 – 28, 2009

Join the ASU Art Museum and the Ceramics Research Center curators on this trip to one of the country's most active and eclectic art centers. The trip will include exclusive tours of private art collections, studios, galleries and museums where we will meet with artists, dealers, curators and collectors. Our carefully selected itinerary will explore the range of media and formats employed by contemporary artists, from ceramics and glass, to video and mixed-media installation. We will stay in a boutique hotel in the center of the city, surrounded by restaurants, galleries, unique shops and local sites. Please e-mail [susan.ables@asu.edu](mailto:susan.ables@asu.edu), or call 480.965.2787 for a detailed itinerary and pricing information. Space is limited!

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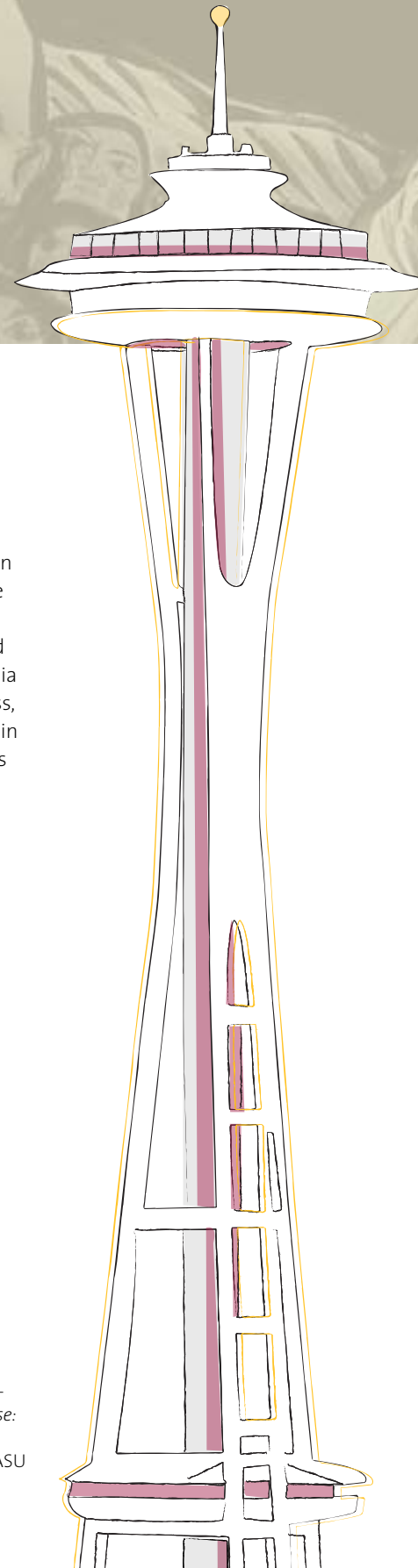
## Update on Gala 2008

With more than 250 clay enthusiasts from around the country, our 2008 *Soul on Fire* gala was a great success on many levels. This four-day event featured live and silent auctions, panels and lectures, exhibitions and tours to collector's homes and museums. Thank you to all attendees, volunteers and participating artists. Proceeds for the event help fund our exhibition and education programs.



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1 Eddie Dominguez stands by his work at Roswell Museum of Art's opening reception of *Innovation & Change: Great Ceramics from the ASU Art Museum Collection*. 2 Don Reitz and Agnese Udinotti enjoyed the preview of *A Human Impulse: Figuration from the Diane and Sandy Besser Collection* during the 2008 ASU Art Museum Ceramics Research Center, *Soul on Fire Ceram-a-Rama* weekend. 3 The ASU Art Museum's Seattle tour includes a studio visit with Akio Takamori.



## CLĀ Patrons Brunch

**Nov. 16, 9 – 11:30 A.M.**

**HONORED GUEST: KAREN KARNES  
CERAMICS RESEARCH CENTER**

Every year, the Ceramics Research Center celebrates past accomplishments with patron-level CLĀ: Ceramic Leaders of ASU members, as well as provides information about future projects and honors a notable ceramist. We are very pleased to have Karen Karnes join us this fall!

For more than 60 years, Karen 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 1960s and 1970s, to her most recent complex joined sculptural pieces, Karnes consistently has challenged herself with the unintentional consequence of irreversibly transforming ceramics. She remains one of the medium's most influential working potters and is a mentor to several generations of studio potters.

During this festive occasion we will preview the documentary, *Don't Know We'll See: The Work of Karen Karnes*. The film was directed by Lucy Phenix, who will join us to introduce this captivating story of one of the most inspiring artists of our time.



1 Guest artist Karen Karnes will be honored at the annual CLĀ Patrons Brunch Nov. 16. The event is open to all patron-level members of CLĀ, the membership program of the ASU Art Museum Ceramics Research Center.

2 Kurt Weiser observing his artwork.

3 Julia Galloway, *Cream and Sugar Couch*, 2003, Porcelain, 4 5/8 x 4 x 5 1/2”.



## Eden Revisited: The Ceramic Art of Kurt Weiser

**FEB. 14 – MAY 16, 2009 RECEPTION: FEB. 20, 7 – 9 P.M.**

**BOOK SIGNING AT THE OPENING RECEPTION**

**FRIDAY CONVERSATIONS WITH KURT WEISER, FEB. 27, 11 A.M.**

This mid-career retrospective and accompanying exhibition catalogue examines the stylistic development of Kurt Weiser's ceramic work from the 1970s to the present. Internationally recognized as an innovator in the field, Weiser is known for his technical virtuosity with porcelain forms and his use of china painting techniques in a distinct contemporary style. He is a Regents' Professor of Art in the ASU Herberger College of the Arts.

Weiser's subject matter illustrates lush, mysterious landscapes and distorted narratives set amidst color-saturated flora and fauna that read as voyeuristic snapshots of the human condition. The exhibition is comprised of 50 ceramic objects and drawings.

Support for this exhibition was funded by a generous Artist's Exhibition Series grant from the Windgate Charitable Foundation, the ASU Art Museum Advisory Board and members of the CRC Artist Advisory Committee.

## Jan Fisher Memorial Lecture Series 2008-09

The Jan Fisher Memorial Lecture Series is named in honor of Jan Fisher, an art history graduate student and active CLĀ: Ceramic Leaders of ASU member who passed away in February, 2006.

Now in its second season, the lecture series brings to the Phoenix community both established and emerging women ceramic artists. While on campus, all of the participating artists meet with art students and become acquainted with the ASU Herberger College of the Arts programs.

This series is made possible through the generous support of Mr. and Mrs. Cole Fisher and their family. Their support has enabled the ASU Art Museum to offer this multi-year series for the benefit of ASU students, staff and the general public.

## Annabeth Rosen

**OCT. 16, 2008, 7 P.M. ASU TEMPE CAMPUS, LATTIE F. COOR BUILDING**

Annabeth Rosen is noted for her energetic compositions combining contrasting textural treatments. She works quickly, cutting, shaping and layering, often reincorporating the remnants and firing her work up to six or seven times.

Rosen trained at New York State College of Ceramics at Alfred University where she earned a BFA. She subsequently received her MFA from the Cranbrook Academy of Art, Michigan. An educator since 1987, she has held the Robert Arneson Endowed Chair at U.C. Davis since 1997.

Rosen has exhibited extensively, participating in solo and group shows in the United States and abroad. Her work is held in several public and private collections in America and Europe.

## Julia Galloway

**FEB. 5, 2009, 7 P.M. ASU TEMPE CAMPUS, LATTIE F. COOR BUILDING**

Julia Galloway is one of the most accomplished American potters and associate professor and chair of the School for American Crafts at RIT in Rochester, New York. She received her BFA at the New York State College of Ceramics at Alfred University and her MFA at the University of Colorado, Boulder.

"I am interested in pottery that is joyous; objects that weave into our daily lives through use. Pottery decorates our living spaces with character and elegance. Teapots celebrate our drinking tea; a pitcher decorates a mantel when not in use; a mug with slight texture inside the handle allows our fingers to discover uniqueness. Pottery is a reflection of us. Utilitarian pottery supports and represents our intimate rituals of nourishment and celebration." *(continued on next page)*



Galloway has exhibited across the United States and Canada and her work is included in the collections of the ASU Art Museum; Renwick Gallery, Smithsonian Museum, Washington, DC; The Huntington Museum of Art, Huntington, W.Va.; Archie Bray Foundation, Helena, Mont.; and the Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada.

## Large Scale Ceramics: Selections from the Collection

**ONGOING, IN CONJUNCTION WITH  
THE 43RD ANNUAL NCECA CONFERENCE**

Throughout the ASU Art Museum's lobby and sculpture courts, visitors will have a wonderful opportunity to view some of the collection's larger-scale works. Working on a larger scale is a challenge to many artists; technical and aesthetic concerns come to play a role in developing a dialogue with the viewer.

Artists in this survey include Robert Arneson, Mark Chatterley, Christine Federighi, Viola Frey, Stephen Kaltenbach, Jun Kaneko, Deborah Masouka, Toshiko Takaezu, Peter VandenBerge, Patti Warashina and Stan Welsh.

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## Ongoing through Feb. 28, 2009

*Midstream: New Ceramics From the Heartland* presents the work of Teri Frame, Kansas City, Missouri; Alexandra Hibbitt, Athens, Ohio and Liz Zacher, Athens, Ohio. They define a new generation of ceramic artists and reflect the dominance in the contemporary art world of artists from diverse backgrounds working with modern-day concerns on a personal and global level. Their work incorporates installation, performance and mixed-media sculpture. Through this divergent work there is a shared investigation of dislocation or rootlessness, whether psychological, cultural or geographical and of social issues facing our communities.

This exhibition is the second in a series that seeks to identify emerging talent, this time focusing on artists in the Midwestern region of the United States. More than 50 submissions were received through Internet calls. *Midstream* provides an opportunity to introduce artists who explore uncharted territories of technique and material, and create work that sheds light on critical issues facing our world today. Funded in part by the Joseph Dung Ceramics Initiative.

## 43rd Annual NCECA Conference Ceramic Interface: From Dawn to Digital

**APRIL 8 – 11, 2009 PHOENIX CONVENTION CENTER  
AND OTHER LOCATIONS THROUGHOUT THE VALLEY**

Last held in Arizona in 1991, the National Council on Education for the Ceramic Arts returns for its annual ceramics conference, bringing 5,000 artists, educators, curators and students together for demonstrations, lectures and panel discussions at more than 75 exhibitions throughout the Valley. The Ceramics Research Center will be hosting the NCECA Clay National juried exhibition while the ASU Art Museum presents *Eden Revisited: The Ceramic Art of Kurt Weiser*, *Potters Prints: Selections From the Collection* and *Large Scale Ceramics: Selections From the Collection*.

For conference registration or program information, visit [nceca.net](http://nceca.net), or call 303.828.2811.

## 8th Annual Ceramic Open Studio Tour

**FEB. 21 – 22, 2009 10 A.M. – 4 P.M. EACH DAY**

More than 40 professional ceramic artists, many with regional and national prominence, will participate in the 8th annual Self-Guided Ceramics Studio Tour organized by the Artists Advisory Committee of the ASU Art Museum Ceramics Research Center.

Ten studios throughout the Valley will host two to eight different artists. The tour offers the public a rare opportunity to view the working and living spaces of participating ceramics artists. Studios will offer live demonstrations of wheel throwing, hand-building and glazing techniques. Participating artists will have a wide range of both functional and sculptural artwork on exhibit and for sale. The tour is free to the public.

A brochure is forthcoming that includes pictures of the participating artists' work, directions to the studios and a map of the locations. A downloadable brochure also will be available at: [asuartmuseum.asu.edu/ceramicsresearchcenter](http://asuartmuseum.asu.edu/ceramicsresearchcenter).



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1 Jun Kaneko, *Dango*, 1989, glazed ceramic, 70 x 32 x 20 1/4", Stéphane Janssen and R. Michael Johns Collection. 2 Teri Frame, *Flux I*, 2007, performance, photo credit: Erika Swinson. 3 The NCECA conference offers many opportunities to hear lectures and watch demonstrations. At the 42nd Annual Conference Confluence, artist Ed Eberle was available for live demonstrations throughout the four-day conference, March 2008. 4 8th Annual Ceramic Open Studio Tour, participating artists: Jeff Reich, 2009 (top); Alex Kutchins, 2009 (center); Jane Kelsey-Mapel, 2009 (bottom).



## Potters on Paper: Selections from the Collection

**MARCH 28 – MAY 31, 2009 RECEPTION: APRIL 9, 7 – 9 P.M.  
IN CONJUNCTION WITH THE 43RD ANNUAL NCECA CONFERENCE**

Many ceramic artists work in a variety of media including printmaking. This exhibition features prints and works on paper by artists primarily known for their work in clay. Some of the internationally recognized artists include Rudy Autio, Jun Kaneko, Don Reitz, Richard Shaw, Robert Sperry, Peter Shire, Akio Takamori, Patti Warashina and Kurt Weiser. Print techniques include monoprints, lithographs and screenprints.

## LINCS Teachers' Workshop

**MARCH 21, 10 A.M. – 1 P.M. ... TEACHERS' WORKSHOP: CHINA PAINTING**

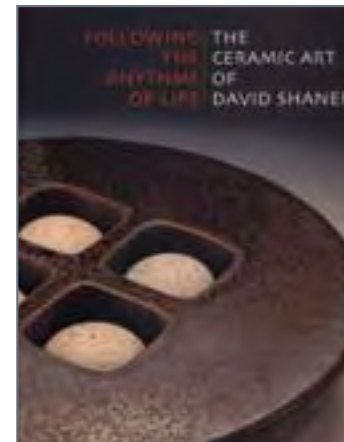
This workshop for middle and high school art teachers includes demonstrations, hands-on china painting on tile and lesson plans. Darien Johnson, ASU ceramic graduate student will be demonstrating. A gallery talk by artist and Regents' Professor of Art in the Herberger College of the Arts, Kurt Weiser, in conjunction with ASUAM exhibition *Eden Revisited: The Ceramic Art of Kurt Weiser*, will be part of the learning experience.

Richard Shaw has been an innovative California artist since the 1960s. This exhibition draws from the ASU Art Museum's extensive print collection. Richard Shaw, *Untitled*, 1984, serigraph on Arches paper, 22 3/4 x 18 3/4", gift of James and Joanne Rapp.

## The following Ceramics Research Center publications

**ARE AVAILABLE IN THE ASU ART  
MUSEUM STORE, OR BY CALLING  
480.965.2787. ASK FOR SUSAN ABLES.**

*All books retail for \$35 plus shipping.*



## ASU Art Museum Store

### ***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

### ***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

### ***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



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1 Alex Hibbitt, *Souvenirs of Louisiana #14*, 2007, porcelain, paint, light, Plexiglass, wood, steel. 2 Peter Held and Sara Lieberman (standing) visit 2008 Gala co-chairs Scott and Debbie Jarson during the evening's festivities. 3 The 2007 raku workshop for 35 high school teachers was a great success. The workshop was sponsored by the LINC program and coordinated by the ASU Art Museum Ceramics Research Center. 4 Susan Beiner, *Synthetic Reality* (detail), 2007, glazed porcelain.

## CLĀ Members as of Aug. 20, 2008

**PATRON:** Mark Anderson, Larry and Jane Ash, A. James and Marlene Bennett, Sandy Besser, Charles and Fleur Bresler, David Charak, Garth Clark and Mark Del Vecchio, Sidney and Elaine Cohen, Sam and Anne Davis, Joseph Dung, Richard Epstein and Judy Ackerman, Jerry and Midge Golner, Jean Grossman, Edward and Carol Hall, Elaine Herbert, Stéphane Janssen, Mark and Eleanor Lanier, David and Sara Lieberman, David and Joan Lincoln, Derek Mason, David and Josefine Perry, Susan Peterson, James and Joanne Rapp, Roger and Janet Robinson, Edith Roskam, Steve and Merle Roskam, Robert and Judith Rothschild, Mort and Arlene Scult, Ridge Smidt, Tod Solomon, Steve and Alexis Stone, Jack and Paula Strickstein, Helene Tack, Nancy Tieken, Agnese Udinotti, Kurt Weiser and Christy Lasater Weiser, Stanley and Mikki Weithorn, Steven and Trudy Wiesenberger

**CONTRIBUTING:** Sherman Axel and Diane Harrison, Mel and Hope Barkan, Joanne Berghold, David and Martha Bills, Robert and Deanna Burger, John and Anne Collins, Richard Corton and Faith Sussman, Mel and Leatrice Eage, Marc and Diane Grainer, John and Carol Green, John Hill and Linda Sheppard, Stephen and Pamela Hootkin, Alvin and Nancy Malmon, Wanda Turk

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**STUDENT/SENIOR:** Beverly Goldfine, Nancy and Paul Heller, Gretchen Keyworth, Saul Levi, Forrest Merrill, Clara Moore, Jeanne and William Porter, Daniel Sannit, Phylis Stringer, Joan Thompson

*The Ceramics Research Center is a self-sustaining program of the ASU Art Museum. No state funds were used in the production of this newsletter.*

**SIGN UP TO RECEIVE OUR E-NEWSLETTER**

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## Ceramic Leaders at ASU (CLĀ) Membership

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

### 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
  - A gift of an original ceramic artwork
  - An invitation to the annual CRC CLĀ Patron Dinner (Charitable contribution = \$410)

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## Membership

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) \_\_\_\_\_

Address \_\_\_\_\_

City State Zip \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

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)

<input type="checkbox"/> \$50	Student/Senior
<input type="checkbox"/> \$100	Supporting
<input type="checkbox"/> \$250	Contributing
<input type="checkbox"/> \$500	Patron

### MUSEUM MEMBERSHIP SUPPORT CATEGORIES

<input type="checkbox"/> \$50	Active
<input type="checkbox"/> \$100	Supporting
<input type="checkbox"/> \$500	Contributing
<input type="checkbox"/> \$1000	Patron

### PAYMENT

Check (payable to: ASU Foundation\*)  
 Visa  Master Card  American Express

Card # \_\_\_\_\_

Expires \_\_\_\_\_

Signature \_\_\_\_\_

### CONTRIBUTING AND PATRON LEVEL MEMBERS

\_\_\_\_\_ I decline the annual contributing and patron-level benefits of \$30 or \$90. Therefore, my entire membership payment may be a charitable contribution.

*\*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.*

FAM.GM7CG

30-A-MFAM/0029

Cut, complete form and mail-in.

# Ceramics Research Center

**Address Correction Requested**