

ARTIST / EDUCATOR



# ARTIST / EDUCATOR

*Rowan University Art Gallery*

*March 29- April 17, 2010*

*In participation with the National Council  
on Education for the Ceramic Arts conference (NCECA)*

*Curated by Heather Mae Erickson*

Michael Connelly

Matthew Courtney

Chad D. Curtis

Abby Donovan

David S. East

Heather Mae Erickson

Joseph Gower

Ryan Greenheck

Del Harrow

Douglas Herren

Ryan W. Kelly

Sumi Maeshima

Andrea Marquis

Eric Miller

Gregg Moore

Peter Morgan

Neil Patterson

Adelaide Paul

Hope Rovelto

Theresa Saulin

Kala Stein

John Williams

Jennifer Woodin

## ARTIST / EDUCATOR

“Artist/Educator” highlights the groundbreaking work created by some of the most influential artists in ceramics today, who also happen to be young educators at universities and colleges throughout NJ, PA, MD, DE, and NY. Each artist’s ideas are individual, unique to their generation, and relevant to the current climate of ceramics. This young group of 23 artists are striving to make a name though their work while pushing the boundaries of ceramic arts through their creations and the education of their students.

My history with Rowan University made it exciting for me to curate this exhibition. I grew up not far from Glassboro, where I taught in the art department from 2007-2009. Many of my own teachers matriculated from this university, whose original mission was to fill a need by training teachers to take positions in South Jersey. I thought it fitting that this conference, so deeply seeded in the education of ceramics at every level and age, would serve as a gift to all past, present, and future students and educators of the university.

The methodologies of the exhibited artists are intriguing because most point to an obvious shift in the usage of mixed materials, or an approach to their art that distinctly recognizes external industries such as design in the process, or both. A few are more traditional in their approach, yet their creations are considered contemporary nonetheless. It is important to note that although all are currently teaching in ceramics programs, some utilize small amounts of clay, if any, as a material in their personal work.

In addition to her positions artist and art professor, Adalaide Paul also teaches veterinary anatomy. She combines mixed materials, occasionally clay, to create familiar animal forms. It may be the lack of clay material, or the transcendence of the materiality, that makes Adalaide’s process the perfect example of pushing the envelope in the realms of possibility. This elasticity between the materials opens the door to unexplored formats and combinations of creation. Adalaide’s success proves that the use of clay is not integral to the experience.

There are also artists who use clay in the process, but do not necessarily display clay pieces. Abby Donovan’s piece is a videotape of a performance piece with ceramic elements. The exhibit piece does not include actual clay, and as such, her inclusion could be controversial. Ryan Kelly faces a similar challenge as his work requires clay in the creation process, however, is not always visible in the finished product. Although it is not necessary to know the process to realize the beauty of Ryan’s creations, the use of clay is so central, that without a clay model, his objects would exist in the same form. Some may contend that the lack of clay or ceramic materials or elements in artists like Abby’s and Ryan’s work separates them from the “clay” world. I think both artists would agree that pressures to confine artists to strict categories should not exist.

Theresa Saulin basically creates three-dimensional forms using clay, and then photographs the forms in various stages of production. The photographs are her art, or in her own words, “a record; my still life. I am working backwards. I am using the installation as a research tool to make drawings.” Although the clay forms may not be part of her finished pieces, it is clear that Theresa is using clay in her creation process, and that fact places her solidly into the group of clay artists.

Chad D. Curtis is described on his website as “an artist and technologist... Curtis’ work, drawing inspiration from both digital technology and homebrew DIY makers, examines the effects of high technology on the relationship between human beings and the natural environment.” Interesting, in light of this discussion, is that at no point does the biography even mention ceramics or clay.

Another challenge established artists face, is that of being taken seriously as artists who work in different mediums. John Williams handles this challenge effectively to successfully produce clay and drawing/design works. John’s drawings are an extension of his ideas on mapping and global issues. He draws on his pots in a style that is informed by this three dimensional investigation and makes sculptures that are similar to his drawings, and thus all of the aspects of John’s art feed each other.

There are, of course, artists in our group, myself included, who embrace the final clay product. Our work could be considered of the purist spectrum, however, it shows that clay be manipulated using many different processes and techniques to produce many varied pieces. Kala Stein, a functional potter, produces work that most recently includes underlying traces of the hand, by intentionally leaving the mold lines and the residue evidencing how the objects were cast, and the process of working with clay, in her pieces.

My own goal is to make a contribution to the discussion between craft, design, clay, architecture, industry, installation, interior design... the list goes on. It is not strictly ceramics or the utilization of clay in the finished product, but is a mixture of being informed by how each relates to ceramics. In using the formats of other fields, it is possible to create new energies and investigations in ceramics.

As is apparent in our group of artists, there is a clear mix between usage and non-usage of clay. The effects of these variations on current and future generations are still under investigation. And in bringing together this extremely talented group of artist-educators, we begin a vital examination into this concept, as well as into the effects of the educational training and experience that each brings to the institutions in this region of the county.”

—Heather Mae Erickson

## Michael Connelly

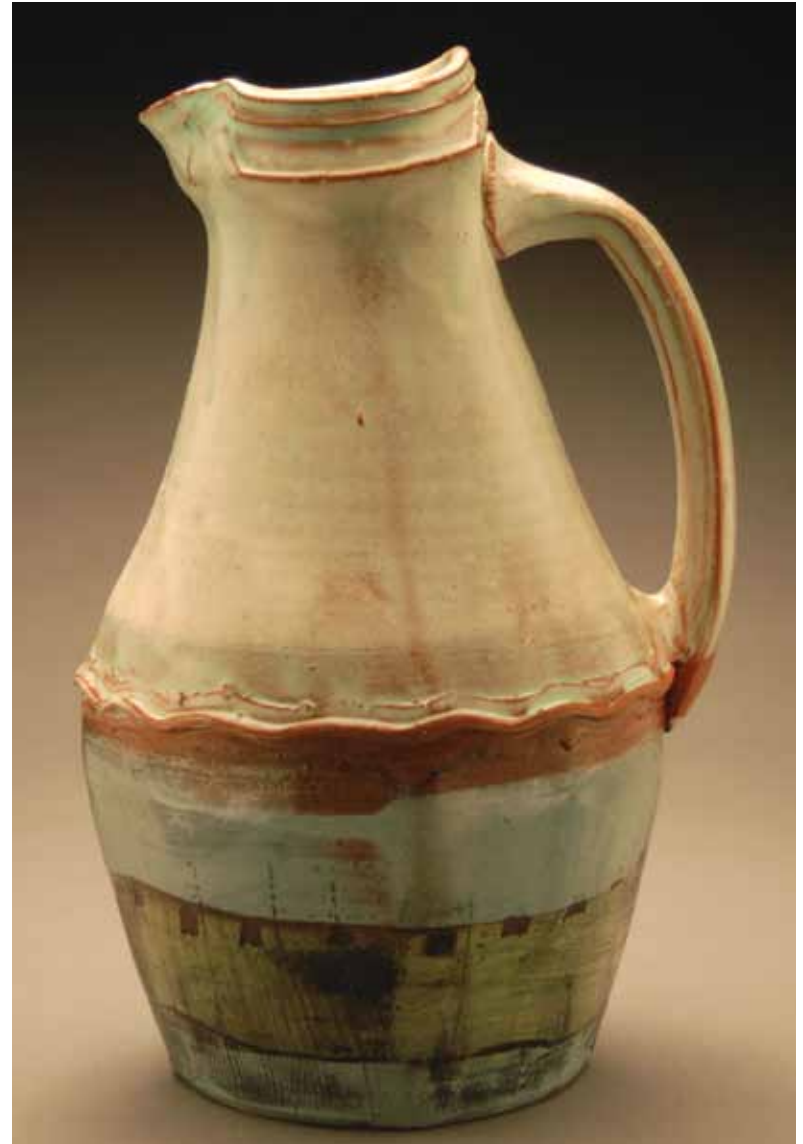
*Assistant Professor  
Montgomery County Community College*



“When I teach ceramics, I set up my pottery among the work of the students. By working alongside of the students, I convey the rhythm and labor behind what I create. When I demonstrate, I draw the students into an active dialogue. If I have chosen to make a bowl, for example, I will ask a student to tell me the idea to explore in this bowl at this time. If the answer is ‘interior space’, I will push the bowl in that direction and get another student to contribute the next idea, and another the next, until the work may have even gone too far. I want them to learn how a maker thinks about making, so a demonstration is not a show about virtuosity, but a conversation about “what next?”, “what if?” and “why”? I impart on my students the value in delving deep into the rich history of ceramics, seeing the similarities and differences in traditions, and making connections between their own efforts and those of humans along the timeline who have adapted the environment to make objects. When students can see this bigger picture, they will better understand their unique perceptions and express their perspective through their work out in the world.

In my work, the physical rhythm of working gives life meaning. The material clay as well as its process and products are my focus. In the studio I strive for a sense of immediacy, to be attentive to the moment without a self-conscious awareness of making something good or important. During a satisfying day’s cycle, I will achieve the immediacy I seek in one out of every ten pots. It is this search for immediacy- for direct connection, for instant truth- that keeps my production sharp. When I find it or sense it I attempt to hold on to it. It is anticipated, but not planned, and only continued repetition does it surface again.”

Michael Connelly is a studio potter in Philadelphia, as well as the Head of Ceramics at Montgomery County Community College in Blue Bell, Pennsylvania. He received his M.F.A from Alfred University. Connelly has taught and presented lectures and workshops at various venues nationally and internationally, including classes at Alfred University, Haystack School for Crafts, Alberta College of Art and Design, Archie Bray Foundation and Penland School of Crafts. His utilitarian pottery is in the permanent collections of the China Yaoware Museum, the Schein-Joseph International Museum of Ceramic Art, Asheville Art Museum. And Long Beach Museum of Art.



**Pitcher**  
*wheel thrown earthenware*  
12 x 8 x 8 inches

## Matthew Courtney

Lecturer  
Department of Fine Arts  
University of Pennsylvania

Master Lecturer  
Foundation Department  
University of the Arts



"I cover the history of ceramics, contemporary ceramics and material technique. I can also break my lessons down into form, content and material. In each project I combine an art idea with a technique and put it in a historical context. I also place a lot of emphasis on the classroom dynamic and do my best to foster an environment in which the students are excited about the projects and have a sense of common purpose. I create a classroom situation that students are eager to participate in by seriously challenging them, communicating to them respectfully when critiquing their work and bringing donuts and coffee to class about every four weeks.

In 1977 when I was a junior in high school mulling over my college choices and career possibilities, I was, like many people my age, struggling to decide which of my interests was the one I was most willing to devote my life to. My parent's involvement in the arts had made an impression on me but my own description of an ideal job was some sort of a professional athlete who, in the off-season was a photographer for International Wildlife Magazine or Jacques Cousteau and who also did some free-lance photojournalism as a war correspondent. In the end, I applied to one school for each of my interests. One for political science, one for marine biology, one for liberal arts, one where I could play soccer and, The Philadelphia College of Art. I of course chose art school. My reasoning was, I figured I could make art about any one, or all of my interests. So now, more than thirty years later I am still shuffling the imagery of politics, nature and athletics around to in an attempt to figure out and express my view of the way things are."

Matthew Courtney received a B.S. in Industrial Design, The University of the Arts and a M.F.A. in Crafts, Kent State University Ceramic Artist. Teaches ceramics. He has taught at The University of the Arts, Tyler School of Art, Cleveland Institute of Art. He has received fellowships from Ohio Arts Council; Jerome Foundation for Emerging Artist. His Solo exhibitions include Nexus Gallery, Philadelphia, PA; Samuel S. Fleisher Art Memorial, Philadelphia, PA; The Clay Studio, Philadelphia, PA; In Collaboration Gallery, Akron, OH; and at The Sculpture Center, Cleveland, OH.



### Xmas Diorama

*Clay and Glaze, Chinese Fish Scaling, Table and Sticks*

72 x 68 x 20.5 inches

Photo Credit: John Carlano

## Chad D. Curtis

*Assistant Professor of Crafts  
Tyler School of Art, Temple University*



“My philosophy of teaching comes from the vantage point of investigating, seeking potential, and asking questions. I challenge my students to find their potential, to ask the questions that are significant to them in their work and to be curious and inquisitive. I have found that quite often students do not know what questions excite them. If the student is engaged and flexible, they begin to see the relevance between making and other aspects of their life; that perhaps they do know more about the creative process than they had imagined and that it is a matter of translation.

Thinking critically, understanding history and developing concepts are of extreme importance. It is also important not to undermine the significance of making and the knowledge acquired by engaging the body with materials and processes. Intelligence, in this sense, is more intuitive than analytical, it is about having awareness of the hand on the material or the body in relation to an object. My passion comes from the sincere desire of seeing students succeed. This coupled with engaging the unknown and embracing potential, is a stimulating place to be as artist, educator and student.

In my work, I often deal with simulation and refinement utilizing highly processed materials, removed from the context of their origin, to create a synthetic experience. At an increasing rate, the primary means in which the world is experienced is through mediation. Simulation has become the surrogate for primary experience whether via the computer, suburbia, or NutraSweet®. This work, in many ways, is synonymous with Disney World or Las Vegas as highly refined and artificial environments. I find myself simultaneously seduced by the refinement and purity of the materials while being disgusted by the implications of their refinement.”

Curtis holds a MFA from Alfred University and has exhibited internationally including: Digital in Nature, Urban Institute for Contemporary Art, Grand Rapids, MI; Exporting Pop: A Western Fantasy, Kuwait Art Foundation, Kuwait City & Dubai; Kristine Tillge Lund Invites..., PULS Contemporary Ceramics, Brussels; Margins: A Nontraditional Approach to Clay, The Icehouse, Phoenix, AZ; Archaeology of Wonder, Real Art Ways, Hartford, CT; Primary, Kendall College of Art and Design of Ferris State University, Grand Rapids, MI; Scope Hamptons, East Hampton, NY; CIRCA



### **Pop Camper with Tree**

*Glazed ceramic, clay slip, acrylic, milled foam, epoxy, wood, mixed media,  
45 x 32 x 18 inches*

Puerto Rico, San Juan, Puerto Rico; One Part Clay: Ceramic Avant-garde & Mixed Media, Garth Clark Gallery, Long Island City, NY; Scope Miami, Miami Beach, FL; and SOFA New York, New York, NY. Currently, he is an Assistant Professor at the Tyler School of Art, Temple University in Philadelphia.



## Abby Donovan

Assistant Professor  
Department of Art  
University of Delaware



"I understand the artistic process as a system of inquiry, and I emphasize the idea that art is not about learning techniques, it is about learning how to come up with techniques. It is about deciding why you as an individual artist care about the existence or consequence of actions, things, or neural flashes in the night. At absolutely every stage attention must be paid to idiosyncratic creativity. Such a method encourages a natural merging of art and research, which is a step that students should take as early as possible. With students at all levels I find myself with the exciting challenge of trying to understand where another artist is, has been, and might be going; of helping to find the best things to sustain and expand their practice. This involves guiding their researches and directing them to historical and contemporary references or theoretical considerations, while never allowing such subject matter to coagulate into an unquestioning system of rules.

I have always misremembered Metamorphoses 15. Ovid tells of Tages, a clod of mud that transformed into a soothsaying prophet, but I continue to recall it as a cloud of mud that turns into a soothsaying prophet. My sense of human creation and communication lies somewhere in this; systemic imaginings and actualizations of the seemingly impossible made more wondrous yet by miscomprehension. Right now to solve for c=art I posit a function where a= Wittgenstein's definition of logical space and b= Wittgenstein's definition of an operation: [the logical scaffolding surrounding the picture (in the proposition)]+[a transition from one term to the next one in a series of forms ] = c

In my webcast performances I present struggles with language and meaning carried out on a scaffolding of materiality; a live broadcast of an endless human effort. These pieces can be thought of as combining my interest in itinerant Renaissance theatre with the possibilities of the digital age."

Abby Donovan is currently Assistant Professor and coordinator of the ceramics area in the Department of Art, University of Delaware, her recent projects include upcoming in 2010, "Transmissions from Another World," a networked performance as part of V Mobilefest, Museu da Imagem e de Som, Sao Paulo, Brazil; "THESE THE HEAVENS OF MY BRAIN," a performance in September 2009 as part of the 13th Annual DUMBO Art Under the Bridge Festival in Brooklyn, NY; The Cloud of Disquiet, a permanent sculptural installation at the University of Oregon completed in May 2009 and funded by the Oregon Arts Commission, Portland, OR; and lectures and studio visits at Kyung Hee University (Seoul, Korea), University of California Davis, Cranbrook Academy of Art, and the Rhode Island School of Design.

### Attempting Necromancy with Wm. Blake

performance staged at the European Ceramic Work Centre and funded by the Netherland-America Foundation. Running time 15 minutes.

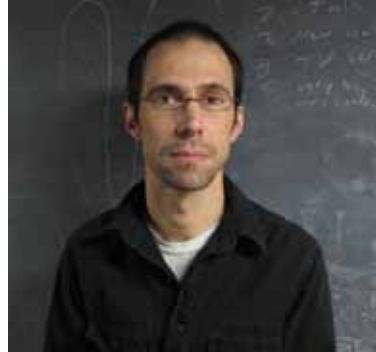


## David S. East

*Associate Professor*

*Chair: Ceramics Department*

*Maryland Institute College of Art*



*The streets are full of admirable craftsman, but so few practical dreamers.*

–Man Ray

“We must teach students to become good thinkers. When students combine heightened thinking with their developing skills, they start to recognize their own voice outside of a specialization. They then become active in the social space that is engagement. As students take full advantage of the social and artistic laboratory of education they learn how curiosity, discipline and criticality combine. We must teach our students to become life-long learners, to appreciate the beauty of learning for learning’s sake, to realize grander problems and take bigger risks. Through this process students become teachers as well. They collaborate, within the context of the studio arts environment and within the context of their communities.

*To be a teacher is my greatest work of art*

–Joseph Beuys

*Art as teaching, not the teaching of art*

–Borer

In my work, the sources and images I have sought out: cheap Styrofoam knock-offs of classic suburban decorative trim, the rosette, the mantle; become as much a mirror of the phenomena of the suburbs as a frame of mind as much as they do the peculiarities of an “American” point of view.

The approach I have taken attempts to reflect on the monumental within the mundane, and seeks to bore out the middle of modernism to see its split-level by-products. The work rotates around these axes operating as much a strategy of thinking as of making; one that takes ubiquitous, anonymous and mundane forms and presents them for what they are (a flat plane, a marketed mirage) as well as what they promise to be (a moral retreat, a ideal future).”



### Cut Torus

*Medium: mid range ceramic, steel, birch plywood, paint, rubber coated steel*

32 x 32 x 12 inches

Photo Credit: Dan Meyers

David S. East currently serving as Chair of Ceramics at the Maryland Institute College of Art, has taught and been a visiting artist at numerous locations including University of Missouri-Columbia as an Assistant Professor (2001-2007), Alfred University, Kansas City Art Institute, Massachusetts College of Art, Illinois State University, Illinois Wesleyan University, Washington University, Ohio University and Tainan National College of Art, Tainan, Taiwan. David’s work has been exhibited nationally and internationally in juried and curated exhibitions, most recently in a traveling group exhibition in China and solo exhibitions at The Clay Studio, Philadelphia, Pennsylvania and Millersville University, Pennsylvania. He has received numerous awards including an Individual Artist Award from the Maryland State Arts Council, and those from the Lighton Foundation, the McKnight Foundation and was in residence at the European Ceramic Work Center, summer 2009. David received his B.F.A from the University of Wisconsin - River Falls (1997) and his M.F.A from Southern Illinois University Edwardsville (2000).



## Heather Mae Erickson

*Robert Chapman Turner Teaching  
Fellow in Ceramic Art  
New York State College of Ceramics  
at Alfred University*



"I desire to make a difference by introducing a unique teaching style and specific investigations in concept and materials. My goal is to enable my students to expand their thinking to include external inspirations that embrace modern concepts and a connection between functionality, mixed media, sculpture, design, and process. To advance a facet of American ceramic education, I am teaching a course titled "Systems: Functional Ceramic Design," in which mold forming processes are used as the primary system to develop work. I feel it is imperative that the course investigate conceptual craft, design, and function issues.

Practical techniques are covered, but most important is that the students develop projects based on rigorous self-introspection. Students oftentimes "make" first and "conceptualize" second or mimic professors' demonstrations. Because young artists' abilities to execute even the basic processes are quite limited and stressful, it is oftentimes difficult to see beyond the awe of process, glazing, and materials. I, therefore, strive to effectuate a balance between conceptual issues and process to help them understand what it means to be an artist, and make work that is truly unique.

In my work, I question function through combining the common and understood methods of use, and proposing new formats. I take simple objects, functions or aspects, and combine opposing elements through multiplicity, size or orientation. By broadening my scope, the possibilities for containing or displaying food become endless. It is easy to get stuck on the idea that a cup or bowl must take on a specific shape in order to serve its purpose. I do not really think in those limiting terms anymore. I focus my energies on thinking about a container, without preconceived ideas, and I know that my container can be any shape or size that I desire. I see myself rediscovering function through the process of design."

Heather Mae Erickson earned her BFA at University of the Arts, majoring in Crafts and concentrating in Art Education. She received a MFA in Ceramics from Cranbrook Academy of Art. She has been a resident artist at the Archie Bray Foundation, The Clay Studio and International Research Center, Denmark. Erickson was awarded a Fulbright to conduct research at The University of Art and Design in Helsinki, Finland. She lectured at UArts, Rowan University, and Arcadia University. Erickson is currently The Robert Chapman Turner Teaching Fellow in Ceramic Art at the New York State College of Ceramics at Alfred University located in Alfred, New York. Erickson's work has been shown internationally and has also earned numerous awards, including first place for the Hunter Douglas Horizon Award presented by the Museum of Art and Design in New York, Independence Grant and honorable mention at the Korea Biennale International 2007 & 2009 Exhibitions.

### **Inverse**

*Porcelain & Wood  
4.25 x 40 x 30 inches*



## Joseph Gower

*Adjunct Professor of Art  
Rowan University*



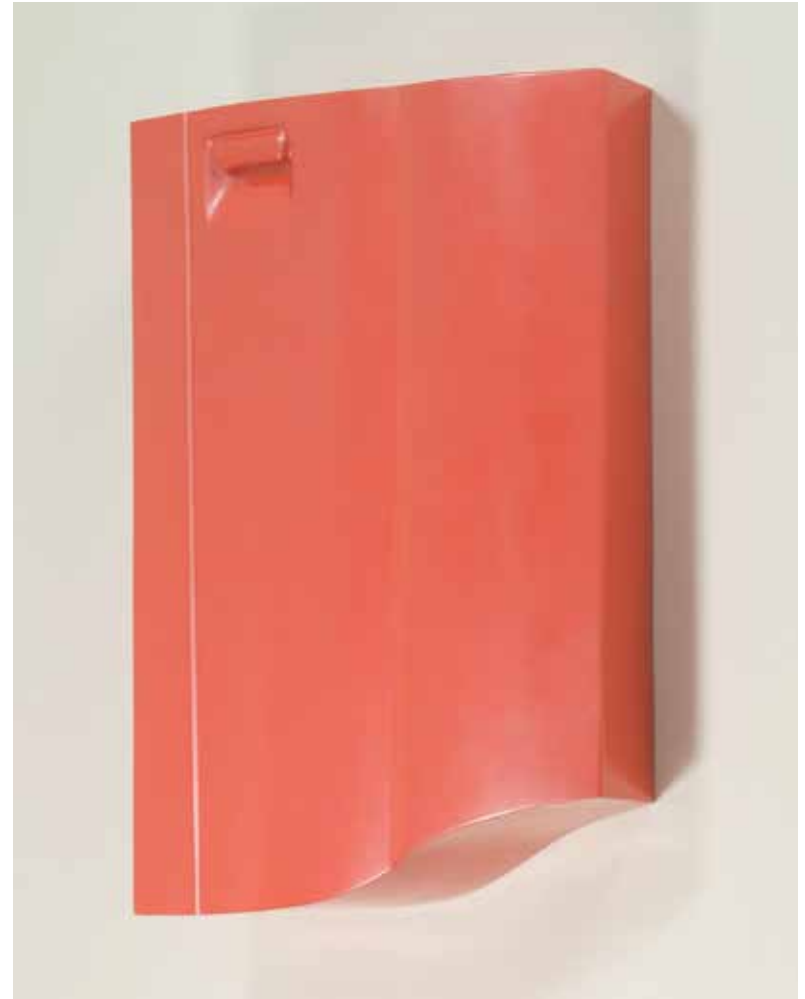
“My teaching philosophy is strongly connected with my artistic philosophy and experiences. I always wish to learn something from the teaching experience and from working with students. Teaching becomes an ongoing experiment between the students and me. I try to develop a continuous dialogue between us, which in turn affects our own understanding of art as well as our studio practices.

In teaching, studio art concerns not only art making, but also students’ understanding themselves. As art continues to break new boundaries it is now necessary to educate students to have a broader and more prospective vision of society. Thus, studying art leads to studying your own culture. Art must be an alternative process finding a way to perceive our everyday life.

This process is unlike that approach to teaching in which everything has an expected answer. These questions have no specific or right answers. Rather, there are many answers or even no correct answers. Teaching in this approach is not an easy task because the process involves a lot of invisible, conceptual and time-consuming work. Here the student and the teacher are involved in a thinking process that propels us to take steps forward. The highest priority is for students to learn how to educate themselves as artists.

It is important to expose students to contemporary art and art theories that lead them to learn and develop their own artistic vocabulary in the context of the current art world. In my classes, I introduce alternative ways of thinking through research projects, reading and writing assignments, student presentations and group discussion.

In my work, my sculptures are results of pairing down urban realities into color and form. The work becomes visual documentation of the world around me including such things as architecture, contemporary design, furniture, and even muscle car culture. These sources can sometimes be quite obvious and at other times abstracted leaving only subtle references. As an object maker I aim to remain true to notions of beauty and sensuality while also creating images that evoke one’s own specific memory and narrative. With each sculpture I continue to investigate man’s ability to read, understand, and recognize information and images.”



### **Clementine**

*Reinforced ceramic, automotive paint  
38 x 31 x 9 inches*

Joseph Gower is originally from Madison, Wisconsin where he received his Bachelor’s of Fine Arts from The University of Wisconsin. After earning his Master’s of Fine Arts from The Herberger College of Art at Arizona State University he spent a year as Resident Artist at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. He currently lives and maintains his studio practice in Sewell, New Jersey where he is also Adjunct Instructor of Art at Rowan University.

## Ryan Greenheck

*Lecturer*

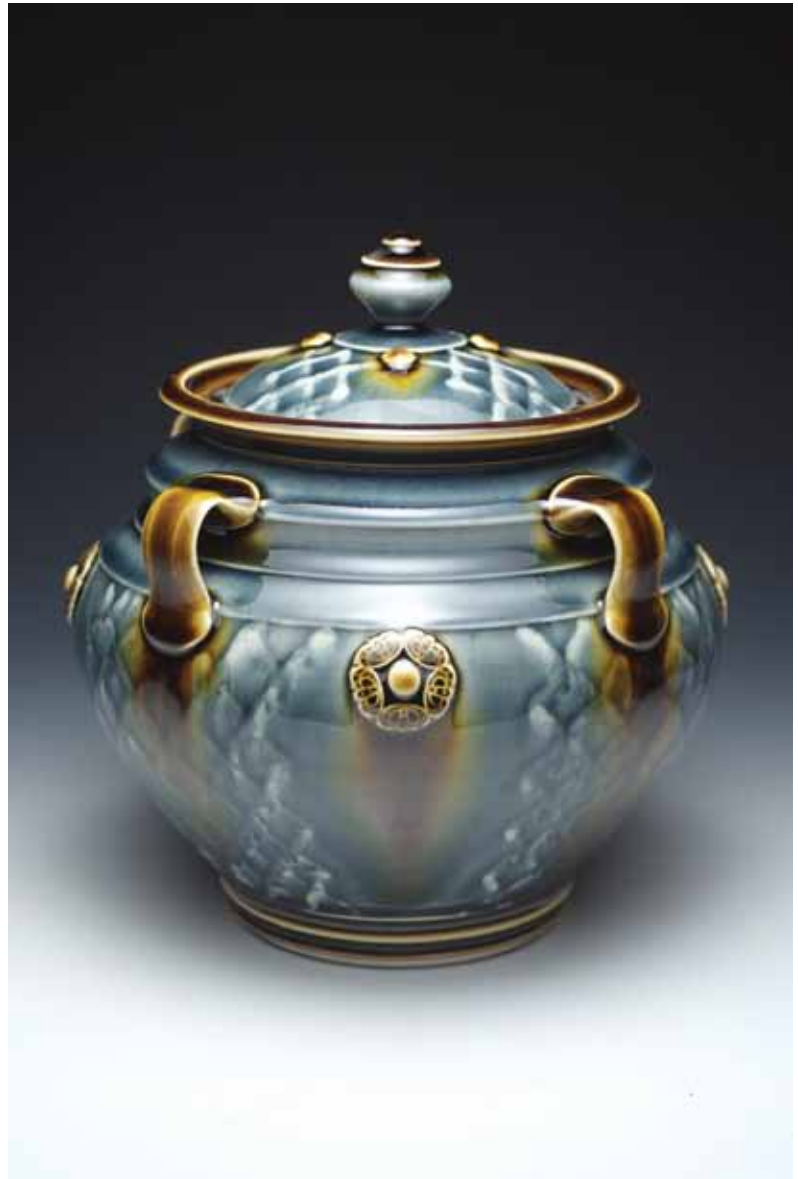
*Department of Fine Arts  
University of Pennsylvania*



“In my teaching I place a great deal of emphasis on establishing a strong foundation on skills and techniques at the outset. Once this foundation is built, an emphasis is placed upon individual research and exploration into the medium. I encourage students to work with a final outcome in mind at the start of the making process, but to allow the material to communicate with them along the way. A great amount of sensitivity and careful consideration to every aspect of the creative process is conveyed. My objective is for students to have a greater appreciation for all aspects of the ceramic medium.

In my work, a structured composition is vital within the framework of my vessels. The rim and the feet of my pots are strongly defined areas, while the space in between lends itself to broken down into parts. Sensitivity in the glazing process must be shown in order to preserve the essence of the piece. The glaze design is carefully orchestrated to retain my preliminary objective of conveying a satisfying form to the user.”

Ryan J. Greenheck received his MFA from SUNY College of Ceramics at Alfred University, along with a BFA from The University of Wisconsin-Stout. Ryan has been in numerous national juried exhibitions since 2000. His work is represented in many galleries throughout the country. Ryan is a practicing studio potter, Lecturer at the University of Pennsylvania, and an instructor at several art centers in the Philadelphia area.



**Covered Jar**

*Porcelain*

8 x 8 x 8 inches

## Del Harrow

*Assistant Professor of Art  
The Pennsylvania State University*



“We live in an era of massive availability of ideas, images, forms and styles. While I am interested in the media and technology that makes this kind of dissemination possible, I am also skeptical as to whether mass is equivalent to real diversity or complexity. It may be my background with ceramic processes (old media) which makes me particularly interested in the vernacular formal languages present in any technology. The products of the potters wheel, for example, tend toward a certain type of form because of the structure of this tool - material spinning on an axis. Artists work with, and against the grain of this primary action for a variety of forms. All technology inscribes formal information, which carries content, and conceptual weight. Clay is fundamentally amorphous. It’s comprised of nanoparticles – it’s inherent structure is only apparent at the microscopic scale. I think the potency of clay comes from this plasticity—its physical and conceptual malleability.

My current studio practice consists of two main activities: the production/fabrication of objects from a range of materials, and then, a sustained investigation of these objects by way successive experiments with strategies for placement, arrangement, and organization.

Objects emerge from a confluence of form, material and process. I’m interested in the manifold investigations of historically “Modern” sculpture - cubism, constructivism, suprematism - but also objects from the point of view of material culture. An object’s subtle textures and marks contain information about methods of fabrication - manual or mechanized production - and by extension the scale of economy, culture, and the objects station within it.”

Del Harrow is a ceramic sculptor based in State College, PA where he is an Assistant Professor of Art at Penn State University. He has shown his work Nationally and Internationally including exhibitions in the US, China, and The Netherlands. His work has been shown recently as the UICA in Grand Rapids, MI, NCECA Phoenix 2009, The Ulrich Museum of Art in Wichita, KS, and Dutch Design Week in Eindhoven, The Netherlands. Harrow recently completed a residency at the European Ceramic Work Center as part of the Artist/Architect collaborative projects, and honored as an NCECA Emerging Artist in 2009.

### **Untitled Object Studies: House Plant**

*stoneware, glaze, platinum luster, terra-cotta, laminated plywood,  
“maple” finish Formica laminate, galvanized steel sawhorses*  
table top: 60 x 48 inches



## Doug Herren

Department of Fine Arts  
Swarthmore College



“The model for my classes derives from early experiences in doing workshops. Teaching clay-forming methods...particularly working on the wheel...has always been an intensive, hands-on regimen. I demonstrate by doing... so most every class involves my doing demonstrations, following up with attending to each student for the remainder of the class. I stress the basics in slab-building and throwing, holding back on getting to much information out to them, so they may have the opportunity to discover things for themselves, without my pointing out every avenue the work can take. I stress the value of patience with oneself, as the results for developing skills comes slower compared to what students usually find in their other fine arts classes. It can be a big hurdle to get past, but the rewards for making headway in this medium are truly special.

My work derives from my training as a functional potter. In my most recent work I create oversized vessel forms....teapots, vases, platters, etc....that are infused with an industrial sensibility. While the sources I use are utilitarian pottery forms, I have recast them to resemble industrial detritus. While there is still the echo of function in these pieces, that function and purpose can only be guessed at and intuited. I depart further from my past work as a potter in the treatment of surfaces. Rather than the use of traditional pottery glazes for finishing, I strive to replicate the surfaces of abandoned machinery. Here I employ sign-painter’s paints in multiple layers applied over a black-matt glazed surface. Then I scrub the surfaces with steel wool to erode and distress planes and edges, exposing under-layers of color giving it an extra punch to the overall color palette. While the work is about abandonment and decay, the final result comes off as playful and boisterous.

Most all the work is enlarged beyond a scale of usefulness. In this sense I feel the work invites a playschool sense of proportion. While the scale is imposing, the bright color palette enlivens what could easily become grim and overbearing pieces. Playfulness really is what is primary to the work, and in the context of a full show, the atmosphere effected can only be described as circus-like.

Originally a graphic design major in college, after taking a required course in ceramics I fell in love with working on the wheel, and went on to get my BFA under Chris Staley at Wichita State U. in 1988. I then went on to Louisiana State U. at Baton Rouge to earn my MFA in ceramics studying with Linda Arbuckle, Joe Bova, and Bobby Silverman. Afterwards I went to the Archie Bray Foundation to be a resident for over 2 years. In 1996 I moved to Philadelphia to become a resident at The Clay Studio for 5 years, where I meet another resident, Kukuli Velarde, and later married. I still reside in Philadelphia where Kukuli and I both maintain studios. I have been an instructor at Rowan University for nine years, and teach occasionally at Swarthmore College, where I am Studio Tech. for the Art department. I am currently represented by Snyderman/Works gallery in Old City in Philadelphia.”

### Industria/ware #3

ceramic, enamel paint

24 x 25 x 13 inches





## Ryan W. Kelly

Lecturer

Ceramics & Foundations

Maryland Institute College of Art



“My goal as a teacher is to facilitate the acquisition of practical knowledge and skill, providing an environment where my students have the materials and the knowledge to test limits for themselves. Though trial and error they develop awareness of themselves and their materials, develop a confidence in their work. Importantly though they must feel that I am confident in them so that they can assume responsibility for what they create; so that they can defend their intentions, their actions, inactions and again feel confident when they claim something as artwork. As much technical and intellectual information as I can offer, I feel almost that I need first to lead by example. I have a genuine love and enthusiasm for making and for the potential of the crafted conceived object. And my experience has been that students respect that enthusiasm, even if they don't share it.

My work comes into being through a great deal of half-hearted research, tangential explorations and an abiding love of the object, the well made, properly made, appropriate object. (In that, I leave room for the appropriateness of the immediate, the unrefined and the crude). My impulse is to celebrate the impulse to celebrate, to commemorate, to feverishly create in the service of a momentary pleasure; balanced and anchored by the labored crafted, transcendental object for the ages. I want things to be done up right with all the crepe paper and foil necessary; with all the necessary monumentality or flimsiness. On permanence and impermanence: Out of the cradle endlessly rocked by a craft based work ethic, these makeshift ceremonial spaces are as much a comment on levels of craft as they are on my own personal contradictions. The monument and the momentary display; the drunken braggart and the quiet bookworm. In the spirit of Whitman, I celebrate my incongruities and contradictions.”

Ryan W. Kelly is a native son of the great state of Michigan, but currently resides in Philadelphia PA where he is an Artist In Residence at The Clay Studio. He holds a BFA in Ceramics from the Kansas City Art Institute and an MFA in Ceramics from The Ohio State University. Ryan is also a past recipient of the Lormina Salter Fellowship at the Baltimore Clayworks. Ryan has taught at The Ohio State University,



### Scapegoat

paper mache, hair extensions, wood

6.5 x 2 x 2 feet

Swarthmore College, Rutgers University, and now The Maryland Institute College of Art. The wide variety of materials and communities in which he works has led to his involvement with several puppet theaters and theatrical prop construction for low budget films, including the Green Porno series by Isabella Rossellini.

## Sumi Maeshima

Lecturer

Department of Fine Arts

University of Pennsylvania



“The most vital moments in my own learning experience were when certain resolutions took place: fragments of knowledge and skills would be fused together and transformed into unified creative energy. In such times one affirms that learning is a liberation, not a mere weighty accumulation of information.

My responsibility as an art instructor is to establish and nourish a place for the meaningful production of art, and I believe this happens in good part by expanding the critical and interpretive capacities of students. While it is fundamental to clearly explain the distinctive natures of the materials and to demonstrate their various forming methods, I would like to challenge students in developing particular and unique relationships with the mediums: relationships based on their own creative needs.

I believe it is in the studio classes, amid the realities of creative productions, that theoretical topics can be effectively introduced. By exposing students to relevant issues of various perspectives (historical, formal, conceptual, methodological, or aesthetic), I invite them to undertake an exploration of what is at the core of their creative necessities.

In my work, I feel containers and vessels introduce us to the possibility for fullness. These hollow forms signify the existence of emptiness. For me, dialectic thought may begin with this presence of a void in a vessel. A conceptual dialogue is established within the clay format. Thoughts on the relationship between a vessel’s form and decoration: the decorative motifs of my current works, constituted with numerous nail heads, slip off the familiar and comfortable pot’s surface. They extend over, and embroider together, neighboring forms as well as the space around them. Thus, decoration becomes the point of anamorphosis in space, the element that, when approached casually, remains a meaningless and even confusing cluster of dots. Nevertheless, as we look at the piece from a certain perspective, recognizable imagery congeals.”

Sumi Maeshima was born in Kobe, Japan, and now lives and works in Philadelphia, Pennsylvania. She received a BFA in Communication Design from Parsons School of Design (1984) and a MFA in Ceramics at The University of the Arts (2003). She was a resident artist at The Clay Studio in Philadelphia from 1994 to 1999. Her awards include the Window of Opportunity Grant from the Leeway Foundation, the Five-County Arts Fund, and the Individual Artist’s Fellowship from the Pennsylvania Council on the Arts. She has exhibited in various venues including: The State Museum of Pennsylvania, Harrisburg, PA; San Angelo Museum of Fine Arts, San Angelo, TX; Auckland Museum, Auckland, New Zealand; Shepparton Art Gallery, Shepparton, Australia; and Aichi Art Center, Nagoya, Japan. She is currently a faculty member at the University of Pennsylvania.

### Red Base / Ivy

earthenware, nails

9 x 11 x 5 inches



## Andrea Marquis

*Adjunct Assistant Professor  
of Ceramics  
Tyler School of Art*



“ My training as a teacher is rooted in my education as a maker. Through the experience of tacit knowledge my teaching methodology has formed. My classes emphasize skill building in making and thinking, both are developed with rigor and honed as a craft. I have two major goals as a teacher: to build a strong technical foundation of ceramics, and to impart how craft techniques and histories may be employed as content in contemporary art.

When I teach, I am considerate of my audience. I ask myself how my students going to use this information in their individual practices; how does this student utilize ceramic processes? Listening to my students and asking them relevant questions is imperative in understanding their educational needs and goals. I tailor my classes to each collective student body.

In my work, I began working with shadow imagery and pattern during my graduate studies. These shadows question physical presence and examine how we locate ourselves in the world. Through them I relay our understanding of what a shadow is in order to understand the vicissitudes of our emotions and the fleetingness of perception.

During this study I observed the silhouettes of apple and forsythia branches and from it emerged the complex emotive qualities, desire and hope. The silhouettes became drawings that then became prints that became sculptures. A shadow then casts a shadow and a cycle emerges that asks a question, what is the shadow of a shadow? Working back and forth through dimensions I utilizing tracing, cutting, printing and embossing to find connections and create a visual history. This cycling allows for the transition between two and three dimension space. Through this analog processing I connect seemingly unrelated patterns and the shadows evolve in recombined patterns.”

Andrea Marquis is currently Artist in Residence and Adjunct Assistant Professor of Ceramics at Tyler School of Art. She received her Masters of Fine Art from the New York State College of Ceramics at Alfred University in 2009 and a Bachelors of Fine Art from Syracuse University in 2000. Andrea has worked as Studio Manager at the University Massachusetts Dartmouth and Studio Technician at the Worcester Center for Crafts. She has been Artist in Residence at Peters Valley Craft Center and at the Archie Bray Foundation.

### Medallion

*Cone ten Porcelain  
24 x 25 x 4 inches  
Photo Credit: Joseph Hu*



## Eric Miller

*Adjunct Assistant Professor  
and Studio Technician  
Tyler School of Art of  
Temple University*



“As an artistic educator, I foster critical dialogue, facilitate the acquisition of life-long learning skills, and prepare students to effectively function in a diverse, information-based society. A well-rounded art curriculum includes the examination of art theory, art history, and contemporary trends. It is important to develop an open dialogue in the classroom; thus allowing students to question each other, their studio practice, and their decision-making process. Through one-on-one dialogue and group critiques, I motivate students to develop their ideas and find direction for their creative output. Through organized public ventures, students gain insight into a career as a professional artist while enjoying exposure for themselves and the college. Additionally, I encourage my students to be engaged in and witness my own research and art practice.

In my work, this piece, DO GO NO VO borrows its metaphor from Dogon symbolism and their animistic beliefs. I became interested in Dogon masks and African art while viewing such a show at the Guggenheim. With a strange fondness for creating little inside jokes by combining two completely unrelated metaphors, I pasted the urban myth of GM’s early attempt at selling the Chevy Nova in South America to an African religious element, a Dogon mask. As the story goes, GM struggled selling their Nova to South Americans because no va essentially translates to no go. And Dogons are known for their animistic religious beliefs. So as such, DO GO NO VO is a little inside joke about religion. Now, to be complete in such interpretation, DO GO NO VO is also a reference to the administration of GW. Needless to say, the reference NO VO (No Va) should be clear in this part of our statement.”

Eric R. Miller is from South Carolina. He received his BFA in Studio Art from the University of South Carolina in 2003, under the tutelage of Virginia Scotchie and reknowned printmaker Boyd Saunders. He also minored in Southern History and Politics and US History. In 2003, he earned an MFA from Tyler School of Art. Eric has taught Printmaking, 3D, Drawing and Ceramics at South Carolina State University, University of South Carolina and Tyler School of Art. Eric currently works as a studio technician and Adjunct Assistant Professor of Ceramics at Tyler School of Art.



### **DO GO NO VO**

*Ceramic, glaze, lettering enamel, silver leaf  
18 x 10 x 8 inches*



## Gregg Moore

*Associate Professor in the  
Department of Art and Design  
Arcadia University*



“As a metaphorical vehicle, ceramics can express a wide range of ideas and concepts, from high technological development to expressive personal statements. Clay is a material with implications and manifestations as plastic as its own unique characteristics. Ceramic history is implicitly tied to ideas such as culture, technology, labor, art, utility, and human survival. I believe that students should be exposed to a broad foundation of information from which they may draw in pursuit of their own interests within and surrounding the medium.

In an age when contemporary art can no longer be constrained by traditional media-specific categorizations, I am particularly interested in the vital role of ceramics as part of a fine arts program in academia, and in the broader context of contemporary art. It is this interest that has generated a practical teaching philosophy based on conceptual, formal, and contextual aspects of ceramic art, while considering ideas, materials, and processes associated with other concentrations of the fine arts curriculum. Students build a conceptual foundation based on the development and consideration of ideas including, but not limited to, personal, social, political, and emotional experiences and information, while concurrently developing a cogent foundation of techniques and principles employed in the creative process.

I have learned through experience that being a successful educator requires generosity, generosity of self, time, energy, experience, and knowledge. It is then that the teacher gains the ability to understand the goals of a student, and becomes an attentive guide toward achieving those goals.

In my work, I explore domestic and natural environments in a unified body of work that resists categorization. My sculpture ranges from domestic vessels that are refashioned into collections—unified by mathematical principles and primary colors—and re-imagined as the Gigantic. My background in geological science providing perhaps the most profound influence upon my work. I eschews the separation

of art and science as motivating and explanatory systems for understanding the processes of creation. Thus my fascination with “the stratigraphy of culture and the stratigraphy of nature.”

Gregg Moore studied geo-science, environmental science, and studio art at Skidmore College in Saratoga Springs New York. He received his Masters of Fine Arts degree from the School of Art and Design, The New York State College of Ceramics at Alfred University. He is an associate professor in the Department of Art and Design at Arcadia University where he directs the ceramics program and is University Coordinator of Visual Literacy.

### **The Miner’s Canary Project (Untitled)**

*Porcelain, Glaze, Glass, Plaster, Paint, Anthracite Coal*  
14 x 14 x 5 inches





## Peter Morgan

*Adjunct Assistant Professor  
Visual Arts Department  
Gettysburg College*



"I view my role as an art educator as being an instigator. My intent is to create a contagious atmosphere of investigation that challenges the student's pre-conceptions of material, process, and art making in general. Positioning myself as a catalyst in the classroom, I strive to create various scenarios that encourage students to think and work in ways that they would have not expected. My intent is to give students tools that they can utilize for a lifetime of learning and art making, both technical skills and know how, but also critical observational and thinking skills that they can use to find their own voice.

I am interested in both actual representations and cultural perceptions of the way things are and what makes each significant. The work examines how much of what we know of the world is through illustrations and representation rather than from personal experience and the difference between "real" versus simulated experiences. The work is an investigation and celebration of cultural mythologies. I think of my sculptures as being platonic ideals in physical form. They focus on our ideal understandings and desires of these objects in our minds, yet they often bear very little in common with the actuality of these concerns.

Recently I have been incorporating a variety of scale shifts in each series of work in order to create both actual and falsely perceived spatial experience. I intend for the viewer to experience the work and the space simultaneously, oscillating back and forth between the singular object and the expanse of space the viewer submerges into an absurd reality."

Peter Morgan received a BA in Fine Art from Roanoke College, in Salem Virginia, a BFA in Ceramics from the California College of Arts and Crafts and a MFA in Ceramics from the New York State College of Ceramics at Alfred University, which he attended with a full tuition waiver. He has exhibited across the United States and Europe, and is in

the permanent collections of the Shine Joseph International Museum of Ceramic Art, the California College of the Arts, The Archie Bray Foundation. Peter has given lectures on his work at a numerous institutions including Louisiana State University, Penn State University, the Kansas City Art Institute, Cal State Long Beach, Cal State San Bernardino, and the Central Academy of Fine Art, Beijing. Peter is currently the ceramics instructor at Gettysburg College, Gettysburg, PA.

### **The Hypothetical Prehistoric Giant Wolverine Battling a Polar Bear over a Dead Beluga Whale, on Top of a Glazed Huckleberry Jelly Doughnut**

*Low-fire Ceramic, Glaze*  
11 x 20 x 20 inches



## Neil Patterson

*Adjunct Professor  
Tyler School of Art,  
Temple University*



“The best reflection of my teaching is that many of my students far exceed their own expectations. Many move on to develop their own studio practice. With students of every level I strive to enable them to develop their analytical abilities. I have many exercises to get my students to carefully look at their work and examine its qualities. I am interested in how one develops an “eye” for proportion, mass and decoration on form. I am constantly asking my students to reflect upon the elements of their pieces, their visual weight, what the gesture of the form communicates, how light falls upon it, etc. While learning to analyze, students are also encouraged to simply behold what is at hand and are encouraged to wonder, as well as to understand. This balance is intrinsic to my way of teaching.

In my work, I am lucky enough to have discovered early in my life that I am a potter. I feel certain that for as long as I am alive I will take the Earth’s body into my hands and form it into containers for sustenance. To have an intimate connection to the hand formed object is vital to a full life. To experience the potters attention to volume, texture, weight, color, and space while savoring a cup of coffee or a bowl of soup is one of life’s sublime pleasures.

I make pots that are designed to be used and enjoyed. Through their carefully considered properties I hope to provide a slow, savory experience for the user. There is always an evidence of the soft material, clay, often bolstered by a formal or architectural structure. I strive to show the vitality of clay, especially through the use of texture. Most of the forms are begun on the potters wheel and then altered (faceted, ridged, cut and re-assembled.) The white stoneware clay is completely vitreous and the colorful glazes are food safe.”

Neil Patterson has been making pots for over twenty-five years. Neil has a BFA from the Cleveland Institute of Art and an MFA from Louisiana State University. He was a core student at Penland for two years and spent a year studying Ceramics at the Cardiff Institute of Higher Education in Wales. He has been an artist in residence at The Clay Studio in Philadelphia and teaches part-time at Tyler School of Art. Together with his wife Sandi Pierantozzi Neil has taught workshops nationally; they maintain a studio in Philadelphia.



**Niche Jar**  
*Glazed stoneware*  
9 x 7 x 7 inches

## Adelaide Paul

Visiting Assistant Professor  
Maryland Institute College of Art  
Instructor, Gross Anatomy,  
School of Veterinary Medicine  
University of Pennsylvania



*I am only interested on why you can do something, not why you didn't.*

–Paraphrased from my brother, Nicholas Paul

*Quantity leads to quality.*

–Harin Lee

*Originality is determined by the obscurity of your sources.*

–Tony Hepburn

*Making and analyzing are two different activities. They are both essential to art making; they cannot happen simultaneously, as they occur on opposite sides of the brain.*

–Paraphrased from John Cage

*Talking about art is like French kissing over the phone.*

–Tony Hepburn

*“You cannot credibly improvise until you know the tune inside and out. The same applies to abstraction.”*

–Adelaide Paul

Since the 1940's, thousands of collies have been bred so that nine transvestite “Lassies” could perpetuate an ongoing celluloid mythology about a boy and his dog. In its extremes, American Culture posits an alternately cloyingly sentimental and brutally callous relationship between humans and both domesticated and wild animals. Animals are anthropomorphized in film, fiction and popular culture. They (and their requisite accessories) are hot commodities; like all commodities, they are also disposable.

For the past few years, I have been teaching anatomy to first year veterinary students. On a pragmatic level, rendering a body accurately on the outside is vastly facilitated by understanding the organization of the parts on the inside. What strikes me the most, however, is not how different other animals are from us human animals, but how very similar.

All organisms are dependent upon other species in one way or another; consumption in every sense of the word is integral to life as we know it. I seek to pose questions to the viewer regarding these consumer/consumed/consummated relationships by juxtaposing found and fabricated objects evoking multiple possibilities as to just who is consumed.”

Adelaide resides in the Northern Liberties area of Philadelphia, Pennsylvania. She teaches Ceramics and Freshman Foundations at the Maryland Institute College of Art in Baltimore, Maryland and Gross Anatomy at the University of Pennsylvania School of Veterinary Medicine in Philadelphia; she also assists with the neuroscience course at Penn. She is represented by the Wexler Gallery in Philadelphia East of the Mississippi and by Pacini-Lubel Gallery west of the Mississippi. She is a 2007 recipient of a Pew Fellowship in the Arts, and she has work included in the permanent collections of the Museum of Art and Design in New York and the Museum of Fine Arts in Houston, Texas.

### **Bitch**

*Pink porcelain, leather*  
3 x 7 x 7 inches



## Hope Rovelto

*The University of The Arts*



“The root of my teaching revolves around the notion that intuitive learning lends to authentic discovery. As a teacher and artist, I find that I am constantly shifting back and forth between labor and intellect. I continually share tremendous moments of discovery with my students during the learning process. My investment in my students and in education forces me to push my own practice and methods while continuing to grow as a leader. As an instructor, my role is to create an environment in which the students have the security, self-discipline and inspiration to explore their ideas. In my teaching, I encourage skill, intuition and risk-taking. I persistently challenge students. My ultimate goal as a teacher is to guide students to pursue careers in the arts by continually providing reassurance and motivation.

In my work, I am concerned with contemporary issues in my own personal life as well as in the world around me. The individual and social topics I choose to depict are global issues that not only serve as a method in which to deal with my own frustrations with my past, present and future, but also serve as a way for viewers to think about frustrations in their own experience. I am fascinated with depicting human experience and have often explored using chairs as a way in which to do so. I see chairs as a metaphorical symbol of human life and am attracted to the sense of emptiness that an unoccupied chair creates.”

Hope Rovelto serves many roles at the University of the Arts in Philadelphia. She currently serves as the Shop Supervisor in Ceramics in the Crafts Department. She also co-teaches the mold making and casting class with Larry Donahue within the Ceramics Department, while concurrently teaching in the Professional Institute of Educators. In addition to her teaching at UArts, she also teaches ceramics and art history at Cumberland Community College in Vineland, NJ. Hope earned her BFA in sculpture from Maine College of Art and her MFA in Ceramic, from the Rochester Institute of Technology, School for American Crafts in Rochester, NY. Hope has participated and taught at various residencies around the country including Watershed Center for Ceramic Arts in ME, Penland School of Crafts, NC, Arrowmont School of Art and Crafts, TN and OX Bow, MI. She has also acted as visiting artist Kansas University, KS and apprenticed at Moravian Pottery & Tile



### **What really happens behind the frame of a home?**

*Casted porcelain Ikea chairs, oak framed house, and light  
8 x 4 x 4 feet*

Works, PA. In 2008-09, Hope was received the Wind Challenged Award from the Fleisher Art Memorial, an award that includes an honorarium and three person/solo art show. Hope actively exhibits her work in and around Philadelphia, and most recently was awarded a prestigious grant from The Belvedere Foundation in Maine.



## Theresa Saulin

*Adjunct Faculty, Fine Arts: 3D  
Moore College of Art and Design, Philadelphia*



"I am an incredibly fortunate pedagogical farmer. I currently teach students from Pre-School, High School and Post-Graduate study. Observing and absorbing the energy of each group has offered me a unique insight about the importance of Art, especially three-dimensional art in our daily lives. As a teacher and observer, I have noticed the many gifts and challenges that students are faced with in today's media saturated society. Learning to create with one's hands is an empowering occupation that teaches us to understand where ideas come from and how to capture them and make them reality. Art is the first true interdisciplinary subject. It is a lens through which all other subjects can be taught. It is incredible to watch a person confidently navigate through their world after they've built a model of the universe!

Learning is a circular process. Teaching a variety of age groups keeps my mind active and always ready to embrace change. It makes me keenly aware of popular culture and sensitive to the ideas and educational needs of each generation, nourishing my own artistic endeavors. I believe in challenging students with a memorable artistic adventure that encourages experimentation with different materials and getting their hands dirty. I want to create an environment of discovery, freethinking and good humor; making a lasting impression on students throughout their lives where they embrace their creativity and keep their sense of childhood wonder.

In my work, my interests in biology, botany, classical music, geology, and gastronomy guide my construction. I build delicate, alternating smooth and densely textured, porcelain sculptures. They are physical explorations of philosophical ideas. Without beginning or end, the sculptures suggest forms from nature but, just as easily, they mimic the branching, burrowing, nonhierarchical structure of the internet."

Theresa Saulin received her MFA from the University of the Arts and her BFA from Moore College of Art and Design. She currently teaches Critical Discourse, and a variety of Ceramics and Sculpture classes in Moore College of Art and Design's BFA, Young Artist's Workshop and Continuing Studies programs. She also teaches children at Society Hill Synagogue. Permanent Collections: Gerard Brown, Los Angeles, Shirley Luber, Luber Gallery, Philadelphia; Heather Bryson, B2 Gallery, Jane Ahn, Jane Ahn Architecture; Joseph Varalli, Sotto Varalli Restaurant; Gino Iovino, Girasole Restaurant, New Jersey.

### **Dear Gilles & Felix, ...You are the best. Love, Vera**

*Porcelain, lusters, pearls  
7 x 5 x 5 inches*





## Kala Stein

*Visiting Instructor  
The New York State College of Ceramics  
at Alfred University*



“In such a historically rich medium as ceramics, it is important that students have a broad understanding of past traditions, histories, and current trends in ceramics. Broad examples of utilitarian, sculptural, industrial, and design work reveal the notion that clay is a culturally significant medium. I offer images from Jomon to Jongerius, Mimbres to Miro’, Wedgwood to Woodman, illustrating the diversity of ceramics and historical traditions. My goal is to teach the exciting possibilities and richness of the ceramic medium through process, intellectual discourse, and making. By embracing ceramics as a material culture, the student is aware of contextualization, and in turn can frame themselves within the larger community and history of makers. I believe the studio-classroom is a community of students who, with guidance, will achieve a better understanding of their individual selves through the process of making. I hope to provide the kind of positive attitude and energy that sparks curiosity and motivation to learn and continually improve. If this attitude is successfully contagious it can fuel inspiration, insight, desire for excellence, and passion for making.

In my work, I use repetition and pattern to distort the vessel’s function beyond utility. Modulation is my strategy to transcend the singularity of the object and to reveal the vitality of the collective. The sum is greater than the parts. An intimate connection with material and process informs my logic of making. My systems of making are born out of my desire for optimum efficiency and reveal my sensitivity to inherent qualities of the materials I use. With clay and plaster I am able to make temporal actions historic, to capture gestures of the hand and tool. I retain this evidence of process and pace in the finished piece to symbolize the promise for a continuum of the handmade.”

Kala Stein received her undergraduate degree in ceramics from SUNY New Paltz. While a ceramist at Moravian Pottery and Tile Works in Doylestown, Pennsylvania, Kala made historical tile while teaching others the art of tile making. Her apprenticeship under Donna Polseno and Richard Hensley, of 16 Hands Pottery in Floyd, Virginia, was a pivotal for her ceramics career. After receiving her Master in Fine degree from The New York State College of Ceramics at Alfred University she was invited to stay as a visiting instructor, where she now balances full time teaching and her own studio practice.



### **Split Pair**

*Porcelain, glass, poplar*  
17 x 8 x 4 inches each

Photo Credits: Woody Packard

## John Williams

*Adjunct Professor of Art  
Rowan University*



“My methods of teaching enable students to understand their individual creative process. Developing a strong work ethic and the ability to articulate intention with clarity will serve them for a lifetime in all of their pursuits. The core foundation of making, looking, and analyzing will always be with them. I encourage students to value the creative process as well as the final product. It is important to demonstrate that an artist never ceases to create; that success is the ability to make the next thing.

In my work, maps are catalysts. They enable us to forecast ourselves into the future, remember the past, or signify particular cultural traditions. As a representation, maps offer a specific point of view. Often we note the grand traditions in our culture, but ignore those that play a role in our daily lives. As a continual tourist, I observe these experiences as fundamental to our collective understanding. Documenting events, spaces, or relationships helps us understand who we are and how we fit in. The endless interpretation and abstraction of natural surroundings and cultural traditions constitutes my interest in art and mapping practices.”

John Williams is a studio artist and educator living in Philadelphia, PA. He received his BA in Leadership Studies from the University of Richmond, and a MFA from Bowling Green State University. He has been a resident artist at Studio Art Centers International in Florence, The Cub Creek Foundation for the Ceramic Arts in Virginia, Cité des Arts International in Paris, and currently is a resident artist at The Clay Studio in Philadelphia. He has held teaching positions at SUNY New Paltz in New York, Longwood University in Virginia, and Rowan University in New Jersey. In 2009 Williams was awarded an Independence Fellowship to pursue innovative applications of CAD and CAM technologies to the ceramic arts. His work has been exhibited widely and in 2009 he was honored with an Emerging Artist Award by NCECA.



### **Horizon**

*Porcelain, inlay, glaze, steel*  
38 x 23 x 8 inches

## Jennifer Woodin

*Assistant Professor of Art  
State University New York, New Paltz*



“Working as an artist, designer and educator I fully realize the value of the classroom as a place of exploration. I believe the classroom should be treated primarily as a laboratory for research, development, and testing, where students will be able to explore, produce, and learn. As a community, and as individuals, a collaborative setting can push work in many new directions. I believe students benefit enormously from the combined energy and knowledge of the group and they are empowered to use these resources to engage in cultural production. In this setting as a fellow artist/designer I work primarily as a facilitator providing an active environment that encourages a keen inquiry into culture.

In my work, I am engaged in an on going project designed to blur the distinctions between art, industry, and design. In my research, I analyze the emphatic connection between the vocabularies of industrial plumbing and human plumbing. Examining how architecture and the simple plumbing system function as an extension of our own bodies, as we rely on plumbing for everything from sustenance to hygiene. Tapping further into the culture of hygiene, I am working to produce an intimate array of porcelain objects. The continuity between my earlier career as an engineer and my creative process has encouraged me to pursue a hybrid career of artist and designer. In the commercial world, ceramics operates across disciplines of design, fine arts, and industry. In my own practice as an artist, designer, and educator, I attempt to blend all of these elements, allowing for continuous growth and expansive thinking.”

Jennifer Woodin is originally from California, she has recently joined the Department of Fine and Performing Arts at State University New York in New Paltz, as an Assistant Professor teaching in the areas of Digital Design and Ceramics. She received a bachelor’s degree in Mechanical Engineering from California State University, Chico, and her MFA from the University of Oregon. In 2008 she was Artist in Residence and Visiting Instructor at Emily Carr University of Art and Design in Vancouver, Canada. In 2007 she received an Artist in Residence Award from at the International Ceramic Research Center in Skaelskor, Denmark. She has presented lectures at Kansas City Art Institute, Alberta College of Art and Design, NCECA, and the H.O.P.E.S. conference for the Ecological Design Center in Oregon. Woodin has exhibited nationally and globally including, 221A Gallery



### **Hygiene Station**

*porcelain, vinyl*  
37 x 22 x 8.5 inches

in Vancouver BC, Meneer de Wit Gallery in Amsterdam, Taiwan Biennial in Taipei, Grimmerhus Museum in Denmark, Jordan Schnitzer Museum of Art in Oregon, Svinvik Arboretum in Norway, and NCECA in various locations.

*Catalogue and exhibition direction, Mary Salvante, Gallery and Exhibitions  
Program Director, Rowan University Art Gallery*



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