



**Architectural ECHOES in Clay**

September 19-November 10, 2006

**Main Exhibition**

UNC Center for Craft, Creativity & Design  
1181 Broyles Road  
Hendersonville, NC

Tues.–Sat., 1-5 p.m., free admission  
[www.craftcreativitydesign.org](http://www.craftcreativitydesign.org)

Public reception for artists  
Fri., Sept. 22, 6-8 p.m.

September 11-November 10, 2006

**Satellite Exhibition**

Catherine J. Smith Gallery,  
Appalachian State University  
733 River Street, Boone, NC

Mon.–Fri., 10 a.m.–5 p.m., free admission  
[www.art.appstate.edu](http://www.art.appstate.edu)

Public reception for artists  
Sat., Sept. 23, 6-8 p.m.  
8 p.m. Unveiling of FIRE SCULPTURE

# Architectural **ECHOES** in Clay

## 14 wood-fire potters

**Mary Bowron**

**Frank Boyden**

**Joy Brown**

**Judith Duff**, *curator*

**Bill Griffith**

**Nina Hole**, *artist-in-residence*

**Lynne Johnson**

**Randy Johnston**

**Jan McKeachie-Johnston**

**Tim Rowan**

**Steve Sauer**

**Jeff Shapiro**

**Al Tennant**

**Malcolm Wright**

*Edited by Susan Lefler*



“As soon as I mentioned Nina Hole,  
there was an immediate **yes**. Each artist  
knew of Nina’s innovative work with outdoor  
“fire sculpture,” her boundless energy  
and enthusiasm and her international  
reputation. Nina is known as an  
innovator in the craft world and  
an individual who knows no limits,  
only opportunities.”

—Judith Duff

# Architectural **ECHOES** in Clay

It is an honor to be asked by the Center for Craft, Creativity and Design to curate Architectural Echoes in Clay. This exhibition of architecturally inspired, wood-fired vessels will be on display in two western North Carolina venues—the Center for Craft, Creativity and Design in Hendersonville and Appalachian State University’s Catherine Smith Gallery in Boone. The exhibition is in conjunction with Nina Hole’s residency in which she, with the help of university students from five western North Carolina institutions, will build a “Fire Sculpture” on the campus of Appalachian State University. During an earlier visit, Nina did a site search and picked the location for her large sculpture. She spent time driving through the countryside in order to get inspiration for the design from the surrounding landscape and architecture. Nina also creates smaller, more intimate wood-fired works that will be included in this exhibition.

It is easy to look at an image and say it is “architectural,” but to put this into words has proved more complex. Searching through dictionaries and encyclopedias resulted in phrases such as “the art and science of building,” “an expression and application of geometrical order,” “manipulation of the relationships of spaces, volumes, planes, masses and voids,” and my favorite, “the orderly arrangement of parts.”

Forms found in nature can also be considered architectural. Michelangelo believed that knowledge of the human figure was essential to the understanding of architecture—much could be learned from awareness of the strength and arrangement of the skeletal system and

the curves and lines found in the human body. The same idea applies to all other forms of nature such as plants, animals, and geologic formations.

Clearly, the concept of architecture as exhibited in ceramic art is broad and diverse. I wanted to invite potters for this exhibition whose work would demonstrate that diversity. I have attempted to include a cross section of contrasting styles by artists who have a long history of wood-firing and whom I respect for their integrity, sincerity, and talent. I believe that these people are making a difference in the world of wood-fired ceramics.

The first twelve artists I contacted agreed to be a part of this unique show. It quickly became apparent that no one was going to turn me down. As soon as I mentioned Nina Hole, there was an immediate **yes**. Each artist knew of Nina’s innovative work with outdoor “fire sculpture,” her boundless energy and enthusiasm, and her international reputation. Nina is known as an innovator in the craft world and an individual who knows no limits, only opportunities.

I am excited that this show is being presented in two venues, as well as an excellent catalogue, giving many individuals the opportunity to view the works of these talented artists. The range of work demonstrates a diversity of architectural conceptualism and indisputable aesthetic beauty through the use of abstract shape, simple geometry, and the human form. The artists represented have created significant images reflecting a wide interpretation of the exhibition’s title: Architectural Echoes in Clay.

Judith T. Duff  
Curator

# Architectural **ECHOES** in Clay

by Susan Lefler

**The jar was round  
upon the ground**

**And tall and  
of a port in air.**

**It took dominion everywhere.**

—from Wallace Stevens  
“Anecdote of the Jar”

**W**hen we come to the question of how we see and of how one object might embody echoes of another, it is useful to have a philosopher close at hand. After all, philosophers talk about what it means to “see” beauty or art and the way we experience them. As it happens my new daughter-in-law is a philosopher and so I posed the question to her. One of her observations was: “Art is another way of disclosing the world for us, allowing us to investigate how things are.”

As I have mulled over the question of “Architectural Echoes in Clay” I have certainly experienced art as a way of “disclosing the world,” of allowing us to investigate “how things are” in a whole new way. Even the use of the word “echoes” reminds us that we experience a work of art on many levels and that the problem of “seeing” a thing involves more than a neurological event between eye and brain. A poem by Rosanjin Kitaoji, a 20th century Japanese potter, illustrates this concept beautifully.

**In the depths of the heart  
from which pottery springs  
flows a crystal clear stream  
reflecting nearby mountains.**

Pottery emerges from the heart of the potter and calls to us with echoes of mountains, of streams, of all that inspires the potter. To see that the same is true of architecture and architects, we have only to turn to Louis Sullivan, the American architect who said: “That which exists in spirit ever seeks and finds its visible counterpart in form...”

Can we identify this “essence” and begin to see a connection between ceramic art and architecture? Art is, after all, a mode of discourse between viewer and subject.

So how does the discourse evolve when we suggest that one medium (ceramic art) evokes another (architecture)? What is it about a given ceramic piece that calls up a hint or echo of architecture? What is it in us and in our history with architecture and with clay that creates a connection so deep and ancient that we experience these echoes before we can put them into words?

The connections I considered when I began to explore these questions now seem far too limited. I thought of how the angles and the form of a ceramic piece might suggest an architectural element. Then I thought about the way a piece was made. If the piece was thrown on the wheel, one imagines a kind of organic development of shape that seems quite different from the assembling of parts to form a building. Ceramic pieces assembled from a slab would seem to lend themselves more readily to this “building” concept. But as I began to look at architectural forms from Stonehenge to Buckminster Fuller’s Sky City drawing and as I lost myself in the ceramic forms that would be a part of this exhibit, it was clear that the ways in which ceramic art may echo architecture were deeper and more complex...bowls and lids suggested domes, tall jars suggested towers and silos, the handles of teapots suggested arches or gates, suddenly there were pagodas, temple ruins, the insides of cities...there was no end to the shapes and surfaces and what they called up.

Architecture and ceramics are arguably the most ancient of art forms (except perhaps cave paintings). Both depended upon indigenous materials. Both developed out of the function they served, the one for shelter, for protection, for worship, the other to provide containers for food and drink and to represent objects of worship.

You need not look far to find clear descriptions of these functions in early written accounts such as the following references from the Hebrew Scriptures. In Genesis 11:3-4 you have the accounts of the city and tower of Babel being crafted from wood-fired bricks “burned thoroughly”; and in Jeremiah 18, the prophet is told to go down to the potter’s house where the potter is “making something on the wheel” to find his metaphor for prophecy. These two passages seem to me to symbolize the ancient conjunction of ceramic art and architecture, including the fact that in early Middle Eastern civilization, they often employed the same material. Think of the “terra-cotta army,” those gigantic ceramic warriors 7,000 strong, lining the corridors of the “City of Death” in China where they have stood since 260 BC. Think of the ancient Mayan and Aztec temples and those of the Incas. Form and function, material and the earth itself, the human and the divine were inextricably mixed.

Ron Fondaw in his article “The Myth of Permanence” in *Studio Potter*, December 2005, said it this way:

All materials carry inherent meaning. Because the history of clay traces the development of humans from the beginning, clay is particularly rich. While most of this record is in the form of pottery, clay has an equally strong history as a material used to create shelter. Adobe continues to be used the world over as a building material in every climate and terrain.

Twentieth-century architect Antonio Gaudi, committed to bringing natural forms and materials into architecture, used ceramic tiles as an integral part of his work. It was also he who said that the straight line belongs to men, the curved line to God. Ceramic artists have no need to be reminded of this.

Both ceramic art and architecture constantly confront the questions of art as it relates to function. Both began as necessities of life, only gradually being seen as a subject for aesthetics. Both deal with the question of space, interior and exterior space. How does the object relate to what is around it? How do the shape and the space it contains define the form? What about material, surface, design? How does light interact? What about interchangeable space? What about line? Curve? Color? How does the structure (which is by default a container, whether a building or a ceramic object) relate to the people who will occupy it, use it, experience it? How, for that matter, can the human body itself be seen as structure? We think immediately of skeletal structure, but German artist Albrecht Dürer attempted to establish exact, mathematical relationships between parts of the body, just as one might measure a building or a bridge.

Stonehenge, the Ziggurat in Mesopotamia, the tower of Babel, the Pyramids—think of these shapes and then of the arch, the flying buttress, the igloo, the pagoda, the dome, all the endless permutations of geometry found in architecture. We even have the amazing “Pedestrian City” designed by Roger C. Ferri in which the streets are formed by intersecting patterns of Fibonacci spirals.

Then think of the way these ceramic shapes and forms invite us to see. Lynne Johnson’s *Dwellings in Conversation* or Nina Hole’s *Upside Downtown*, the invitation to think of the relationship, of the insides of spaces and how they relate to the outside, the way in which a clay form may suggest a temple, a pillar, a box and the inside of a box, the slant of a roof, a window through which we can imagine what goes on inside. Nina Hole’s work emerges in a visceral way from her connection with architecture:

My inspirations come from my surroundings in Denmark, specifically from the oldest Danish architecture using the sparse building techniques, which fascinates me. The structures, when decayed, open up to us and reveal their inner strength and soul.

Or we have Malcolm Wright’s pieces inviting us inside the structure to see how the shadows fall, or Jeff Shapiro’s abstract shapes suggesting great vessels or city walls with their triangular windows and their suggestion that they might be prepared to take flight. Al Tennant’s vases and forms suggest ancient fortresses with pillars and armored entries. We have Steve Sauer’s *Key Stone*, a huge vase with a breathtaking surface balanced on a massive pedestal with that crucial “keystone” plainly visible. Judith Duff’s massive lantern could be mistaken for a temple or a ritual vessel, whereas Tim Rowan’s boxes with their organic surfaces and their density suggest forms carved out of cliffs or made from boulders. These are only a few of the amazing echoes you will encounter as you wander through this exhibit and the one in Boone.

Again, from Fondaw’s elegant essay in *Studio Potter*, we find this notion of the interplay of pottery and architecture clearly expressed:

The formal concerns of clay have always revolved around the relationship between the interior and exterior spaces of a vessel form. This is true whether the form reflects the human body, architecture, or pottery. All these traditions share an interest in the vessel as shelter or dwelling. They all concern themselves with the inside, the outside, how one goes in and out, openings, doorways, and how that form relates to the ground plane.



And we have Mary Bowron's ceramic heads. Of course, any part of the human form suggests to us a relationship between buildings or clay pots and people. But these heads are mythic, structural. With their planes and complex surfaces, they suggest geological phenomena: craggy peaks and valleys, cracked soil, boulders, or molten lava. Yet they also manage to evoke emotion: terror, resignation, survival, grief. By their very nature they imply a sense of dislocation, people bereft of all they have, people with no container to hold them, no covering. And they call to mind all the places and reasons the human face has been carved and shaped from clay, from stone, from wood, from metal: the face of the person, the face of God. Arranged as they are within a frieze, they suggest the human need to seek refuge within a safe container as well as the human response when the container is violated or destroyed.

In addition to the question of form, we must add that the wood-fire process offers many advantages in this conversation between architecture and clay. The surfaces produced evoke the organic, the unexpected—stone, old moss on the side of a building, color which changes as the light touches it, the risk-taking of the artist, the willingness to submit the pot to the fire, not knowing what the outcome will be.

Artists invite us to see in a new way. As Picasso said:

There are painters who transform the sun into a yellow spot, but there are others who, thanks to their art and intelligence, transform a yellow spot into the sun.

When we bring two disciplines together, even implicitly, we invite a rich conversation between them which opens our eyes to new possibilities. Such possibilities continue to open until it seems that only a Zen master can speak to the intricate connection between us and what we create:

**Seeing form with the whole  
body and mind,**

**Hearing sound with the whole  
body and mind,**

**One understands It intimately.**

—Eihei Dogen

*Quotes from Ron Fondaw used by permission.*

# Mary Bowron

Mary lives and works in Boyds, Maryland, using various clays, sometimes glazed, sometimes not, but all wood-fired in the anagama kiln she built. For twenty years, she has been selling her work from the barn at her home. Her work was a part of the American Shino exhibition at the Babcock Galleries in New York in 2001. The events of Tuesday, September 11, which immediately followed the opening of that show, had a profound impact on her and on the ceramic art she makes. She began creating massive human heads which evoke an almost endless array of emotion in the viewer. Shelley's words from "Ozymandias" provide an apt commentary:

Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things.



Detail, *Frieze*



*Frieze, 2006, 12 inches tall, various clays, glazed and unglazed*

Arranged as they are within a frieze,  
they suggest the human need to seek refuge  
within a safe container as well as the human response  
when the container is violated or destroyed.

[editor]

# Frank Boyden

Frank Boyden has been fascinated with the wonders of biology since early childhood, and continues to express his affection for nature through the designs he draws on his pots: birds, fish, and even human anatomy.

A native of Portland, Oregon, Frank is an internationally renowned potter and sculptor. As a teenager and whitewater expert, he made discoveries along remote inland rivers that drew him to symbols of ancient cultures. After completing his undergraduate work at Colorado College, Boyden received an MFA. at Yale University. He was a color-field painter at that time (late 1960s). As a potter, he has been mainly self-taught. He returned to the Northwest, where he conceived and built the Sitka Center for Art and Ecology, a retreat and workshop for artists, and later, for the Margery Davis Boyden Writer's Residency Program. Frank's work has appeared in exhibitions in the Laura Russo Gallery Ceramics and Prints, 2004; the Davidson Gallery in Seattle, WA, 2004; and the Contemporary Crafts Museum and Gallery in Portland, OR, 1996. His work is exhibited in galleries around the world, and he has completed numerous public commissions such as a bronze sculpture called "Columbia Blade" in Portland's Doernbecher Children's Hospital.



*Golden Owl Vase, 2004,*  
14.5 x 6.5 inches, porcelain



*Detail, Fish Vase*



*Fish Vase, 2005, 12.5 x 5 inches, porcelain*

He creates vases with animal imagery  
incised into them and wood-fired surfaces  
that rise up like ancient landforms.

[editor]

# Joy Brown

“There are two ways to look at architectural echoes in clay: art work that has in it references to architectural elements and artwork that is a part of the architecture. Mine can be both, though more often, the latter.”

A child of medical missionaries in Japan, Joy Brown spent eighteen years of her life there. After college in the United States, she returned to Japan where she worked as an apprentice in pottery for four years. She not only learned technical skills, but also acquired a disciplined concentration and an understanding of and respect for the clay. She also learned that the experience of working with clay is as important as the finished piece. Of her ceramic wall murals she says: “People from all walks of life respond intuitively to these pieces, resonating with the joyful warmth and fullness, the sense of wonder or mystery, and the essential optimism that my work conveys. The simple organic forms are in juxtaposition to the often geometric, angular and impersonal architecture around us.”

She now works in Kent, Connecticut, where she built a 28-foot-long, Japanese-style anagama kiln. Her work has appeared in exhibitions at the Bachelier-Cardonsky Gallery in Kent, CT 1989-2006; the Elena Zang Gallery in Woodstock, NY 2005; and Kumagai Museum, Tokyo, 1994. In addition, her work has appeared in group exhibitions throughout the world.



*Tsunami*, 2004, 37 x 91 x 3 inches, stoneware



*Currents*, 2004, 34 x 57 inches, stoneware

“The simple organic forms are in juxtaposition to the often geometric, angular and impersonal architecture around us.”

—Joy Brown

# Judith Duff

“Since my experiences of work and study in Japan my forms have conveyed a more architectural feel. The containers have become increasingly ambiguous, full of hidden space. You don’t know what you should put in them. They are not going to let a lot of light out, but there is that curious space inside.”

Judith Duff received her BS degree in biology and a BFA in painting from Wesleyan College in Macon, GA, and has been a full-time studio potter in North Carolina since 1991. She has studied throughout the United States and Japan and fires with wood using the train and anagama kilns she built at her studio in western North Carolina.

Judith participated in the International Workshop for Ceramic Art (IWCAT) in Tokoname, Japan, in 1999. In 2004, she made her fourth trip to Japan where she spent two months making and firing pottery and participating in exhibitions. She recently received a grant from the North Carolina Arts Council to research Japanese Shino clays and glazes and attempt to duplicate them using local materials.

Judith’s articles have appeared in *Ceramics Monthly*, *Studio Potter*, and *The Log Book*, and her pottery was featured on the cover of *Clay Times*. She has exhibited nationally and internationally at shows including the 2001 American Shino exhibition at the Babcock Galleries, New York; 2nd World Ceramic Biennale Korea, 2003; and NCECA Invitational Woodfire Exhibition, Lawrence Gallery, Portland, OR, 2006.



*Ritual Vessel, 2006,*  
19 x 14 x 9 inches, stoneware



*Sun Salutation, 2006,*  
6 x 10 x 4 inches, stoneware





*In Concert*, 2006, 17 x 7 x 7 inches, porcelain

“And then there is the light  
which makes the form come alive.”

—Judith Duff

# Bill Griffith

“Over the years, my *dwelling forms* have been influenced from non-pedigreed, ancient architecture, namely that of native American Anasazi, Japanese Haniwa, Mayan, and Incan. Recently, the interior spaces have become as important as the exterior. Looking in while looking out, creating a feeling of shelter and scale—I think about all these elements during the making process.”

Bill is the Assistant Director of Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. He received a BS degree in Art Education from Indiana State University and an MA in Art Education/Ceramics from Miami University, Ohio. He was a participant in the first International Workshop for Ceramic Artists in Tokoname, Japan. Extensive travel and exploration of ancient architecture/ruins in Central and South America and Asia is reflected in his sculptural forms.

His functional and sculptural ceramics have been exhibited in national and international juried exhibitions and included in many private collections and museums. He is the 2003 recipient of an Individual Artists Fellowship awarded by the Tennessee Arts Commission. Other recent exhibitions include “The Art of Tennessee” at the Frist Center for the Visual Arts, Nashville, TN; “21st Century Ceramics in the United States and Canada” at the Columbus College of Art & Design, Ohio; and “Hoosier Expatriates: From Indiana to the World,” at the Indianapolis Art Center, Indianapolis, IN.



*Dwelling #1*, 2004, 11 x 9 x 4 inches,  
wood/soda-fired stoneware, slab constructed



*Dwelling #2*, 2005, 10.5 x 7.5 x 6 inches,  
stoneware, slab constructed



*Dwelling #3*, 2002, 11 x 12 x 7 inches, stoneware, slab constructed

“Looking in while looking out,  
creating a feeling of shelter and scale—  
I think about all these elements  
during the making process.”

—Bill Griffith

# Nina Hole

## Artist in Residence

“I use clay to express my interest in and feeling for pre-industrial cultures and architecture, as well as the natural environment.”

Danish artist Nina Hole creates large-scale ceramic sculptures which are built and fired in place. In addition, she builds smaller pieces in her studio, but they, too, are architectural in design. Her large pieces have been built in Denmark and in countries all over the world, including Greece, Hungary, Taiwan, Portugal, Wales, Australia, and the United States.

Nina trained at the Art and Craft School in Copenhagen and later at Fredonia State College in New York. She lives in a little village by the sea in Denmark, and those surroundings as well as the oldest Danish architecture remain vital influences on her work. Her large-scale sculptures are built with the help of a number of assistants so that the process takes on a spirit of community and mutual collaboration. The firing itself becomes a spectacular event as, after a night of stoking, the covering is removed revealing the red-hot structure glowing like a building ready to self-destruct. But what remains in place after the fire goes out is a sculpture that expresses something vital about the region. For instance, her Hungarian sculpture is called *A House for Everyone*. The sculpture in Gulong, Australia is *The House of the Rising Sun*. The one in Taiwan is called *Lizard Tower*.

Her work thus expresses the essence of place, and her approach to the work says something vital about the importance of process and of working together. She herself writes: “Process has always been the most important aspect, from sketch to finished work.”



*Architectural Form*, 2001, 23 x 37 x 24 centimeters, stoneware



*Star House*, 2001, 23 x 37 x 24 centimeters, stoneware



*Upside Downtown*, 2001, 50 x 22 x 27 centimeters, stoneware

“My smaller pieces, built in my studio, are also architectural and figurative.

In my newer pieces an informal constructivism takes place.

As a three-dimensional sculpture should be able to be viewed from all angles, I feel it is of paramount importance that my sculpture also reveal its inside.”

—Nina Hole

# Lynne Johnson

“The title of this exhibition Architectural Echoes in Clay immediately brings to mind the words *dwelling*s and *towers*, which are two of the categories that I use for my forms for ikebana vases. I am inspired by the ancient dwellings of the North American Southwest and even modern industrial forms, and feel these can be detected in my work. When I create these pieces I am looking for strength of form that can stand alone, or can be a part of the environment they are placed in.”

Lynne was born in Vancouver and presently resides in Courtenay, British Columbia, Canada. Over the years, she has participated in many courses, workshops and conferences in British Columbia, Alberta, the United States, and Japan. These experiences have broadened her ideas and expanded her knowledge in the handling of clay. Lynne’s exposure to wood-fired kilns in the USA and Japan was a stimulus, and with the building of her own kiln she now has the “freedom to fire and to enjoy the freedom of fire.” Most important, wood-firing has challenged her and fueled her great joy in creativity. The potter’s wheel continues to be her main tool although extrusions and slabs are often incorporated in her work.

Lynne’s work has appeared in numerous exhibitions, including “Illusion of Shadows” at Oceanside Gallery, Parksville, BC, 2006; SAWA, Tea and Gallery, Vancouver, BC, 2005; and “Moving Shadows” at Gallery of BC Ceramics, Vancouver, BC, 2004. In addition, her work has appeared in exhibitions in the United States and Japan.



*Windswept Dwelling*, 2003, 14.5 inches,  
stoneware, Shino slip



*Detail, Windswept Dwelling*



*Dwelling*, 2006, 15 inches, iron-rich clay with dry slip

“When I create these pieces I am looking for strength of form that can stand alone, or can be a part of the environment they are placed in.”

—Lynne Johnson

# Randy Johnston

“It is early morning on the porch, the beginning of a sultry day. Listening to the birds mimic and call and call again, the soft breeze rustling through the trees defining the layers and structures of the forest—this layering brings me to a sacred place, a memory of a perfect place where we can stop and play with our voices, with the sounds we can make—constructing, layering, listening to the echoes. This space also exists often within the architectural structures of our work as we attempt to define space, design structure, and deal with symbolic interpretations. The complex of social interaction and place of our humanity within this structure is in large part a continuing expression of my conversation with the material and process of clay.”

Randy Johnston has been making pots in his Wisconsin studio for more than thirty years. He is recognized internationally as an artist and for his many contributions to the development of wood-kiln technology in the United States. He is currently a professor at the University of Wisconsin, River Falls, where he teaches ceramics and drawing. His work is exhibited internationally and he is the recipient of numerous awards including the Bush Artist Fellowship granted by the Bush Foundation in Minnesota and two Visual Artist Fellowships from the National Endowment for the Arts. Johnston received his MFA from Southern Illinois University and a BFA in Studio Arts from the University of Minnesota, where he studied with Warren MacKenzie. He also studied in Japan at the pottery of Shimaoka Tatsuzo, who was a student of Shoji Hamada. Johnston has presented hundreds of lectures and guest artist presentations worldwide. His work appeared in the American Shino show at the Babcock Galleries, New York, 2001, and he has work in the permanent collections of the Minneapolis Art Institute, the Boston Museum of Fine Arts, the Los Angeles County Museum, and numerous International Public and Private Collections.



*Oval Vase Form*, 2005, 22 x 10 x 5 inches,  
stoneware, kaolin slip



*Coffeepot*, 2006, 10 x 9 x 10.5 inches,  
stoneware, kaolin slip





*Folded Boat Form*, 2005, 28 x 11 x 7 inches, stoneware, kaolin slip

“Constructing, layering, listening to the echoes.  
This space also exists often within the architectural structures  
of our work as we attempt to define space,  
design structure, and deal with symbolic interpretations.”

—Randy Johnston

# Jan McKeachie-Johnston

“A few of the ideas/concepts which I feel my ceramic work has in common with architecture are: the fundamental human connection with earth and materials, the sense of physical and spiritual containment, the immediacy of exterior color, texture and light, the mystery of interior space, and the sculptural presence of the form in space.”

Jan McKeachie-Johnston studied at the University of Minnesota, Southern Illinois University, and received her BFA degree from the University of Wisconsin at River Falls. Since 1979, Jan has been very active in teaching workshops and demonstrations, and working in her Wisconsin studio. For the past 15 years, she has participated in important exhibitions throughout the United States including American Shino at Babcock Galleries in New York in 2001 and the 1997 Moegi Gallery's 18 American Potters Exhibition in Mashiko, Japan. She has been a guest artist in St. Louis, Kansas City, St. Paul, and Santiago, Chile. Her work has been featured in *Clay Times* and *Ceramics Monthly*, and she is represented in many private and public collections, including the Chrysler Museum, Norfolk, Virginia; the Weisman Art Museum at the University of Minnesota; and the Minneapolis Institute of Art.



*Shino Basket*, 2006, 4 x 2 x 8 inches,  
stoneware, shino glaze



*Square Basket*, 2005, 4 x 4 x 7 inches,  
stoneware, kaolin slip



*Folded Basket*, 2006, 8 x 3 x 5 inches, stoneware, kaolin slip

“...the immediacy of exterior color,  
texture and light, the mystery of interior space,  
and the sculptural presence  
of the form in space.”

–Jan McKeachie-Johnston

# Tim Rowan

It is no surprise when experiencing Tim's work that he is consumed with the question of time, its impact on us. He writes, "We know for certain we will die. We cannot escape the forces of time. Working with raw clay and prospecting in the natural environment serves to keep me in tune with an earth-centered and geologic time."

Tim Rowan lives and works in Stone Ridge, New York. He obtained his BFA degree from State University of New York and then served an apprenticeship under Ryuichi Kakurezaki in Bizen, Japan. In 1999, he received his MFA from Pennsylvania State University in University Park, PA. His work has appeared in numerous exhibitions including "The Fire This Time," Cavin-Morris Gallery, New York, NY; Lacoste Gallery, Concord, MA, 2005; "Abstract Vessels," Catonsville Community College, Baltimore, MD, 2005; and "Inaugural Firing," Clay Art Center, Port Chester, NY, 2001.



*Object*, 2006, 11 x 7 x 6 inches, stoneware



*Detail, Box*



*Box*, 2005, 5 x 8 x 6 inches, stoneware

“Tradition is the natural growth of culture through time.  
It is not static but rather in continuous evolution.  
I directly and indirectly reference work of the past  
that has something valuable to tell me.”

—Tim Rowan

# Steve Sauer

“I have found I am influenced by ancient architecture and archeology. The influences in my work are not conscious, but definite. The conscious effort is to give balance to place, both in structure and environment, reflecting life in its delicate balance.”

Steve Sauer works in Washington State. He trained as a sculptor at Olympic College in Washington, and studied oil painting and art history at Bellevue College and at Western Washington University. He traveled extensively in Mexico, Europe, and Asia acquiring information and inspiration. He founded Sauer Pottery in 1975. He is self-taught in ceramics, although a short study with Ruth Duckworth in 1978 had a major influence on his work. At the heart of his approach is the Japanese concept of *wabi-sabi*. The word *wabi* implies simplicity, austerity, subtlety, and freedom. *Sabi* implies a natural progression, a sense of appreciation for that which is old or worn, a luster acquired only with time. This concept of beauty inspires the sculptural vessels Steve fires in his anagama kiln. The process of wood-firing is deeply important to him as is the maintaining of the tradition of the anagama kiln. Steve’s work has appeared in numerous invitational shows, including American Shino at the Babcock Gallery in New York, 2001 (one of his tea bowls was on the catalog cover). His work has been a part of “The Naked Truth” 2004 International Wood Fire Exhibition, Cedar Rapids Museum of Art, and the Sixth Annual, “Clay Invitational,” The Art Spirit Gallery of Fine Art, Coeur d’Alene, Idaho, 2005.



*Antebellum*, 2005, 31 x 20 x 10 inches,  
stoneware, natural ash glaze



Detail, *Antebellum*



*Key Stone*, 2005, 45 x 28 x 7 inches, stoneware, natural ash glaze

“The conscious effort is to give balance to place, both in structure and environment. Reflecting life in its delicate balance.”

— Steve Sauer

# Jeff Shapiro

“The most common concern, the one that causes me to sit up straight in bed in the middle of the night, is that of complacency; the comfort zone that is the ruin of an artist’s creativity, the point at which the work begins a slow and withering death.”

Jeff Shapiro, who now lives and works in Accord, New York, spent nine years studying in Japan. He returned to upstate New York 22 years ago and built an anagama kiln. He writes of his work: “I approach the process of making as a creative process, giving myself the freedom to improvise, or run with an idea and see where it takes me, to keep the work alive and evolving.” He has taught at Penland and lectured in many venues nationally and internationally. His numerous publications include articles in *Studio Potter*, *The Kiln Log*, and *Ceramics Monthly*. His work has appeared in exhibitions including Kuroda Town Gallery, Tokyo, 2000; four shows at Dai Ichi Arts Gallery, New York; and “Cross Generations,” Lacoste Gallery, 2006.



*Abstract Form*, 2005, 16 x 14 inches, stoneware, natural ash deposit



Detail, *Abstract Form*





*Abstract Vessel, 2005, 18 x 15 inches, stoneware, natural ash deposit*

“I respond to the beauty that exists in the imperfections of Nature;  
a sense that perfection as we know it  
does not necessarily equate with beauty....  
It is for us to behold, discover and expand our vision  
to appreciate a beauty that exists  
outside of a predetermined western perception.”

—Jeff Shapiro

# Al Tennant

“I am interested in creating form that displays the construction process, the play of light upon and within the form, and the relationship of that form to the space that it occupies. My goal is to create, for the observer, a sense of curiosity and thought.”

Even photographs of Al’s ceramic forms make it obvious that he has succeeded in his desire to elicit “curiosity and thought.” Al now lives and works in Washington State, but he obtained his BA at Montana State College in Bozeman, Montana, and his MFA at Montana State College in Bozeman. He has had much experience as a clay program instructor in colleges, and his work has appeared in many shows throughout the United States, including an exhibition in 2004 in the Pheonia Rising Gallery in Seattle, Washington. He fires his work primarily in his train kiln.



No. 1, 2006, 18 x 9 x 29 inches,  
stoneware with porcelain inlay



Detail, *Shield Division*



*Shield Division*, 2006, 16 x 6 x 24 inches, stoneware

“My goal is to create,  
for the observer,  
a sense of curiosity and thought.”

—Al Tennant

# Malcolm Wright

Although thinking in terms of making sculpture in his work has come relatively recently, Malcolm acquired the impetus for an architectural approach to ceramics very early. “I think architecture is in my blood,” he writes. “My grandfather was an architect, my father wanted to be an architect, my sister is an architectural draftsman. As a student I studied time/space elements in the Italian hill towns as it applied to modern architecture.”

Malcolm Wright was born in Minnesota. He earned a BA from Marlboro College and an MFA from George Washington University. He then had an apprenticeship to 12th generation Japanese potter Tarouemon Nakazato, a living national treasure in Karatsu, Japan. Malcolm and his wife, Marjorie, founded the Turnpike Road Pottery in Marlboro, Vermont, upon their return from Japan in 1970.

The notion of Japanese functional pottery forms the basis of his work, but he has also moved beyond the functional into the exploration of “forms that challenge the eye and mind to understand the changes that occur when they are viewed from all perspectives simultaneously as well as sequentially.”

“Pottery has to do with communication,” he writes. “Glazed pottery collects light. The color of the glaze depends upon its chemistry and on the color of the clay underneath. Light is reflected from the surface, angles and edges of the form, affecting how we react to a pot.”

Malcolm Wright has published extensively, including articles in *The Log Book*, *Studio Potter* and *American Craft*, and he has taught and lectured throughout the United States. His work appeared in the exhibition *American Shino* in New York in 2001. He has had recent exhibitions at the Reeves Contemporary in New York in 2005; Spheris Gallery in Vermont in 2005; and “Shape of Tea,” The Art Complex Museum, Duxbury, MA.



Side view, *In the Corner*



*In the Corner*, 2004, 1125 x 14 x 13 inches, Georgia brick clay

“The difference between pots and architecture has to do with being inside or outside the object. Both collect light and create shadow, direct movement around or through, change with the day and the light and the rain, contain and control your emotion, and their structure enables them to stand up or fall down.”

—Malcolm Wright

# Architectural **ECHOES** in Clay

## 2006 BIBLIOGRAPHY

### CERAMICS

*Ceramics Monthly*, June/July/August, 2004.

Kuroda, Ryōji, and Takeshi Murayama. *Classic Stoneware of Japan*. New York: Kodansha International, 2002.

Leach, Bernard. *Hamada Potter*. New York: Kodansha International, 1990.

Minogue, Coll, and Robert Sanderson. *Wood-fired Ceramics, Contemporary Practices*. Philadelphia: University of Pennsylvania Press, 2000.

*Studio Potter*. Volume 24, Number 1, 2005.

Troy, Jack. *Wood-Fired Stoneware and Porcelain*. Radnor, Pennsylvania: Chilton Book Company, 1995.

*Wood Firing: Journeys and Techniques, A Collection of Articles from Ceramics Monthly*. Westerville, Ohio: The American Ceramic Society, 2001.

### ARCHITECTURE

Abercrombie, Stanley. *Architecture as Art*. New York: Harper & Row, 1984.

Gombrich, E.H. *The Sense of Order: A Study in the Psychology of Decorative Art*. Wrightsman Lectures. London: Phaidon Press Ltd., 1984.

Gregotti, Vittorio. *Inside Architecture*. trans. from the Italian by Peter Wong and Francesca Zaccheo. Cambridge, Mass., The MIT Press, 1996.

Haigh, Diane. *Baillie Scott: The Artistic House*. London: Academy Group, 1995.

Heyer, Paul. *Architects on Architecture: New Directions in America*. New York: Walker and Company, 1966.

Holberton, Paul. *The World of Architecture*. New York: Crescent Books, 1988.

Lambton, Lucinda. *An Album of Curious Houses*. London: Chatto and Windus Ltd., 1988.

Rudofsky, Bernard. *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture*. Albuquerque: University of New Mexico Press, 1964.

Scully, Vincent. *Architecture: The Natural and the Manmade*. New York: St. Martin's Press, 1991.

Thorndike, Joseph J., Jr. *Three Centuries of Notable American Architects*. New York: American Heritage Publishing, 1981.



**THE CENTER  
FOR CRAFT,  
CREATIVITY  
& DESIGN** A regional inter-institutional center of the University of North  
Carolina. For more information, or directions: 828.890.2050 or  
[www.craftcreativitydesign.org](http://www.craftcreativitydesign.org)

The mission of the regional UNC center is to support and advance craft, creativity and design in education and research, and, through community collaborations, demonstrate ways that craft and design provide creative solutions for community issues. The mission of the nonprofit CCCD is to support the mission of the UNC center through funding, programs, and outreach to artists, craft organizations, schools in the community, region and nation.

### **Policy Board of Directors 2006-2007**

Brenda Coates  
Western Carolina University

David Hutto  
Blue Ridge Community College

Martin Dewitt  
Western Carolina University

Daniel Millspaugh (chair)  
UNC Asheville

Jody Servon  
Appalachian State University

Megan M. Wolfe  
UNC Asheville

### **Nonprofit Board of Directors 2006-2007**

Peter Alberice

Becky Anderson

Ann Batchelder

Judith Duff

Catharine Ellis

Ken Gaylord

Andrew Glasgow

Stoney Lamar

Ted Lappas

Jean McLaughlin

#### **Photos**

Cover: *Key Stone* by Steve Sauer

Inside cover: Sean Fairbridge

Page 2: Sean Trapp

Back cover: Judith Duff

Printed by Auten Printing, Asheville, NC

500 copies of this public document were printed at a cost of \$3,639 or \$7.29 per copy.



[www.ncarts.org](http://www.ncarts.org)

This project received support from the North Carolina Arts Council, an agency funded by the State of North Carolina and the National Endowment for the Arts, which believes that a great nation deserves great art.

