

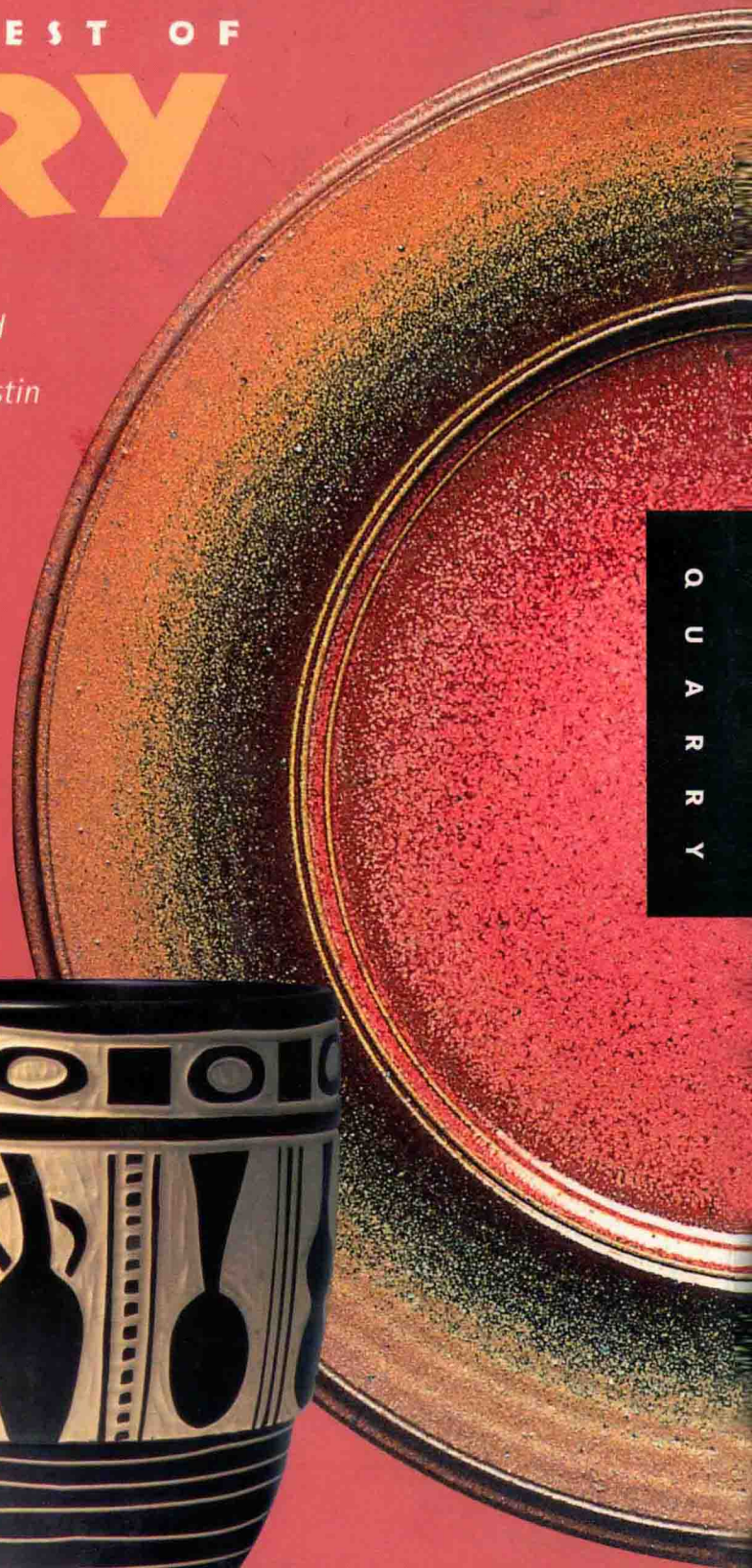
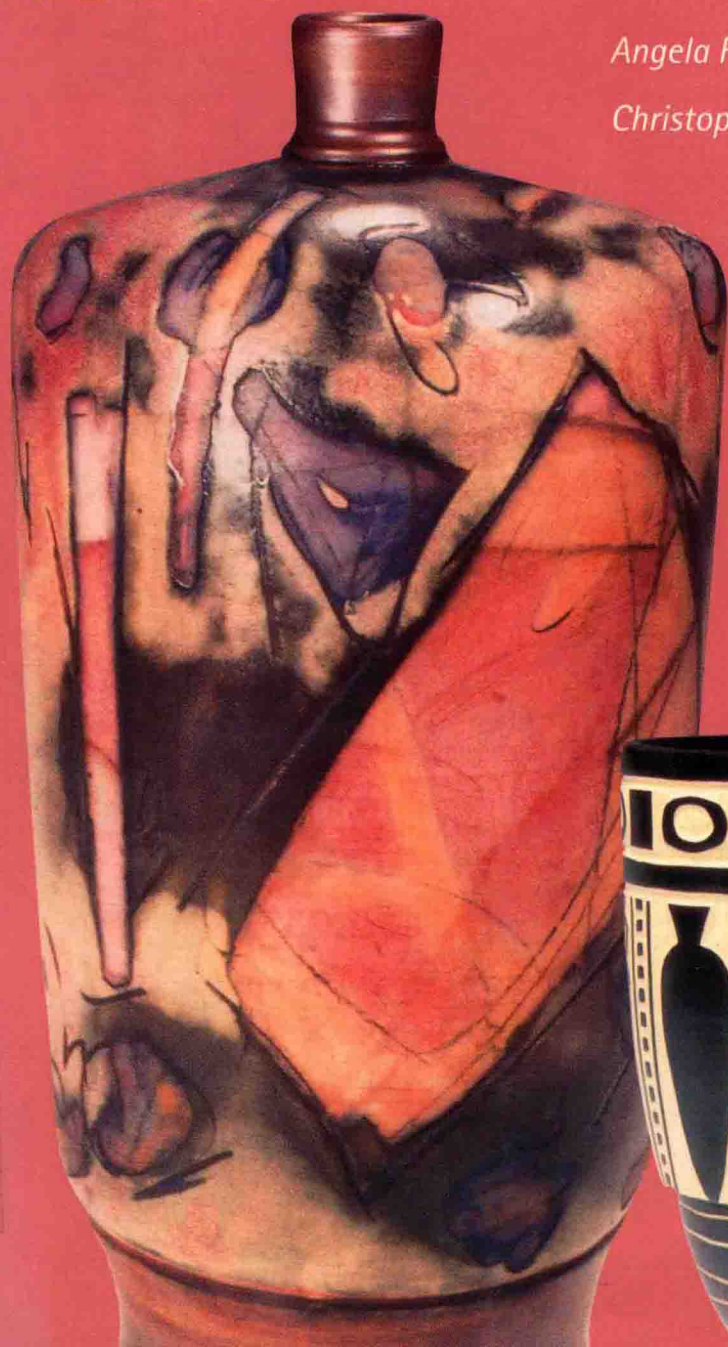
THE BEST OF POTTERY

VOLUME 2

selected by

Angela Fina and

Christopher Gustin



Q U A R R Y

THE BEST OF
POTTERY

selected by Angela Fina and Christopher Gustin
introduction by Christopher P. Staley



Q U A R T E R
B O O K S

VOLUME TWO

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First published in the United States of America by:

Quarry Books, an imprint of

Rockport Publishers, Inc.

33 Commercial Street

Gloucester, Massachusetts 01930-5089

Telephone: (978) 282-9590

Fax: (978) 283-2742

Distributed to the book trade and art trade in the United States by:

North Light, an imprint of

F & W Publications

1507 Dana Avenue

Cincinnati, Ohio 45207

Telephone: (800) 289-0963

Other Distribution by:

Rockport Publishers, Inc.

Gloucester, Massachusetts 01930-5089

ISBN 1-56496-446-9

10 9 8 7 6 5 4 3 2

Design: Lynn Pulsifer and Bill Dereeza for Spike's Halo

Design and Layout: Sawyer Design Associates, Inc.

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INTRODUCTION



A thousand years ago the Mimbres people not only dug graves for their parents but made truly remarkable pottery with painted imagery on the inside of the pots inspired by their way of life. Now what is the connection between digging graves and a book entitled *The Best of Pottery 2*? When the Mimbres buried their relatives, they would cover the faces of the dead with these exquisite bowl-shaped pots. The Mimbres would bury their dead a couple of feet below-ground in the same dwelling in which they slept and lived. Having had the opportunity to look at these pots, I have found that many of them touch me deeply. The reason I believe these pots are so powerful is because the Mimbres created them in an attempt to give meaning to their lives. This search for meaning is part of the human condition.

One of the activities inherent to being human is eating and drinking. This daily ritual I believe enables people to intrinsically relate to pottery. Thus, when the first edition of *The Best of Pottery* came out, the title immediately grabbed people's attention. The title is also provocative in that one wonders what criteria one would use to select *The Best of Pottery*. After looking through the book, some pottery connoisseurs were, I'm certain, most upset by the selections. This second *Best of Pottery* book is similar to the first in that it will be a book that potter pundits will love to hate.

The jurors, Angela Fina and Christopher Gustin, are both distinguished potters. They made their selections from over a thousand slide entries. Using this type of selection process to produce a book on the best of pottery inherently involves pluses and minuses. The drawback is that many quality potters did not submit slides and are thus not included in the book. The benefit is that readers do get to see a much wider spectrum of work than they would in a curated book. Consequently, I believe one of the strengths of this book is the wide range of aesthetic tastes represented among the selected pots. Thus, it is up to the viewers to decide for themselves which pots are banal and which are sublime.

For today's potter who lives in the midst of the most market-driven culture ever experienced, it can be a challenge to find that inner voice that speaks from the heart. To hear this voice from the heart, the potter needs to hear through the din of technology and mass media to that which truly gives meaning to their lives.

Despite the multitude of distractions that are a part of our time, there are potters who have created work that enriches our lives. Some of these potters are included in this book. For example, the colorful pots of Linda Arbuckle speak of her enthusiasm for flora and the service of food. The work of potter Mary Barringer speaks of her passion for history and perhaps a more contemplative time. The potter John Goodheart has created visually-charged pots by combining both clay and metal that serves to make them at the same time both unsettling and appealing. These pots, in addition to numerous others in this book, speak meaningfully to us because we sense in them the shared experience of life's texture and depth.

The late scholar, Joseph Campbell, wrote "when we quit thinking primarily about ourselves and our own self-preservation, we undergo a truly heroic transformation of consciousness." Perhaps this is the most we can ask for, that in a small yet significant way, *The Best of Pottery* helps us move beyond ourselves and makes our world a more thoughtful and reflective one.

CHRISTOPHER P. STALEY
HEAD OF CERAMIC ARTS DEPARTMENT
PENNSYLVANIA STATE UNIVERSITY



Mimbres Bowl

1,000 A.D.
Inspired by lightning bolts



EARTHENWARE

The term "earthenware" describes both clay composition and firing temperature.

Generally speaking, earthenware is a porous clay body (without glass vitrification) fired at temperatures ranging from cone 010 to cone 6. However, many potters fire their work multiple times, using different temperatures for clay, glazes, luster, and other embellishment. The pottery that appears in this section was designated earthenware by the contributing artists: the section title is intended only in its broadest sense.



SUSAN SIPOS

Blush of Summer

Thrown earthenware
Glaze and Firing: Majolica glaze,
oxidation firing in an electric kiln

w 10.5 × h 9.5 × d 10.5 inches
w 27 × h 24 × d 27 centimeters



LANEY K. OXMAN

High Tea

Thrown and hand-built earthenware

Glaze and Firing: Underglaze pencils and stains,
glazes, enamel decals, 24-karat gold, multi-firing

h 36 x d 30 inches

h 91 x d 76 centimeters

SARA E. BRESSEM

Viennese Emperor

Hand-built earthenware

Glaze and Firing: Underglaze, oxides, cone 04
glazes, multi-firing in an electric kiln

w 6 × h 15 × d 4.5 inches

w 15 × h 38 × d 11 centimeters



UNA MJURKA

Untitled

Hand-built earthenware

Glaze and Firing: Underglazes, glaze,
low-fire oxidation firing

h 16-20 inches

h 41-51 centimeters



JAMES C. WATKINS

Knight/Night Bird

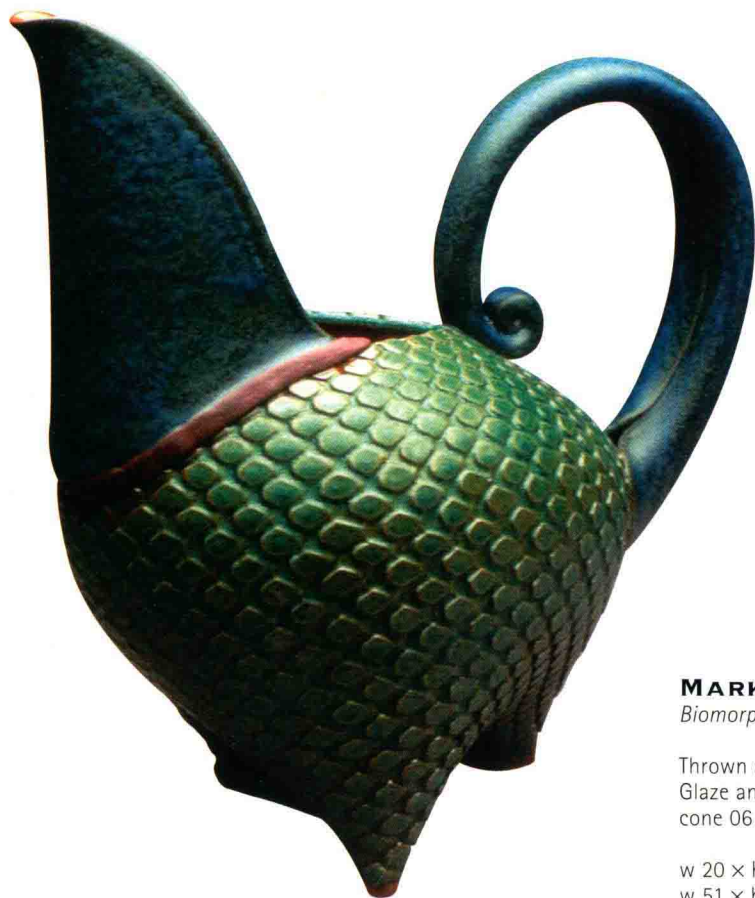
Thrown and hand-built earthenware

Glaze and Firing: Unglazed, terra sigillata, raku
glaze, sagger firing

w 28 × h 19 inches

w 71 × h 48 centimeters





SANDI PIERANTOZZI

Proud Bird

Slab-built earthenware

Glaze and Firing: Low-fire glaze, cone 04
bisque/cone 05 glaze, firing in an electric kiln

w 7 × h 8 × d 6 inches

w 18 × h 20 × d 15 centimeters

MARK MESSENGER

Biomorphic Pyre

Thrown and hand-built earthenware

Glaze and Firing: Low-fire cone 04 and
cone 06 firing in an electric kiln

w 20 × h 10 × d 9 inches

w 51 × h 25 × d 23 centimeters

