

CLAY IN ART

INTERNATIONAL

Y E A R B O O K

07/08 edition

Published at the beginning of each year, with insightful features, reviews, articles, interviews and criticism, it constitutes an exclusive annual record of the current international trends and developments in the field of contemporary clay art for the year in course.

Portraits of world - renowned and lesser - known artists

Introductions of up - and - coming new talents

Reports on major events and exhibitions

Interviews, opinions and criticism

Highlights – special chapter

Inserted in the book, our readers will find the **yearbook supplement (CD-Rom)**

An exclusive digital gallery that accompanies the publication annually - as an indispensable part of it, complementing the contents of the book with additional visual coverage.

Furthermore in its ARTISTS' PROFILES invitational section it reports on the current developments in the work of artists that are not featured in the book in connection with significant solo shows held during the whole of 2007.

By combining the medium of print with the visual possibilities offered by digital technology. we are upgrading our publication into a multifaceted medium for art, information and communication

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An innovative source of online news, presentations and updates that follows the current developments introducing a new dimension for art, information, communication and interaction

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YEARBOOK SUPPLEMENT CD-Rom

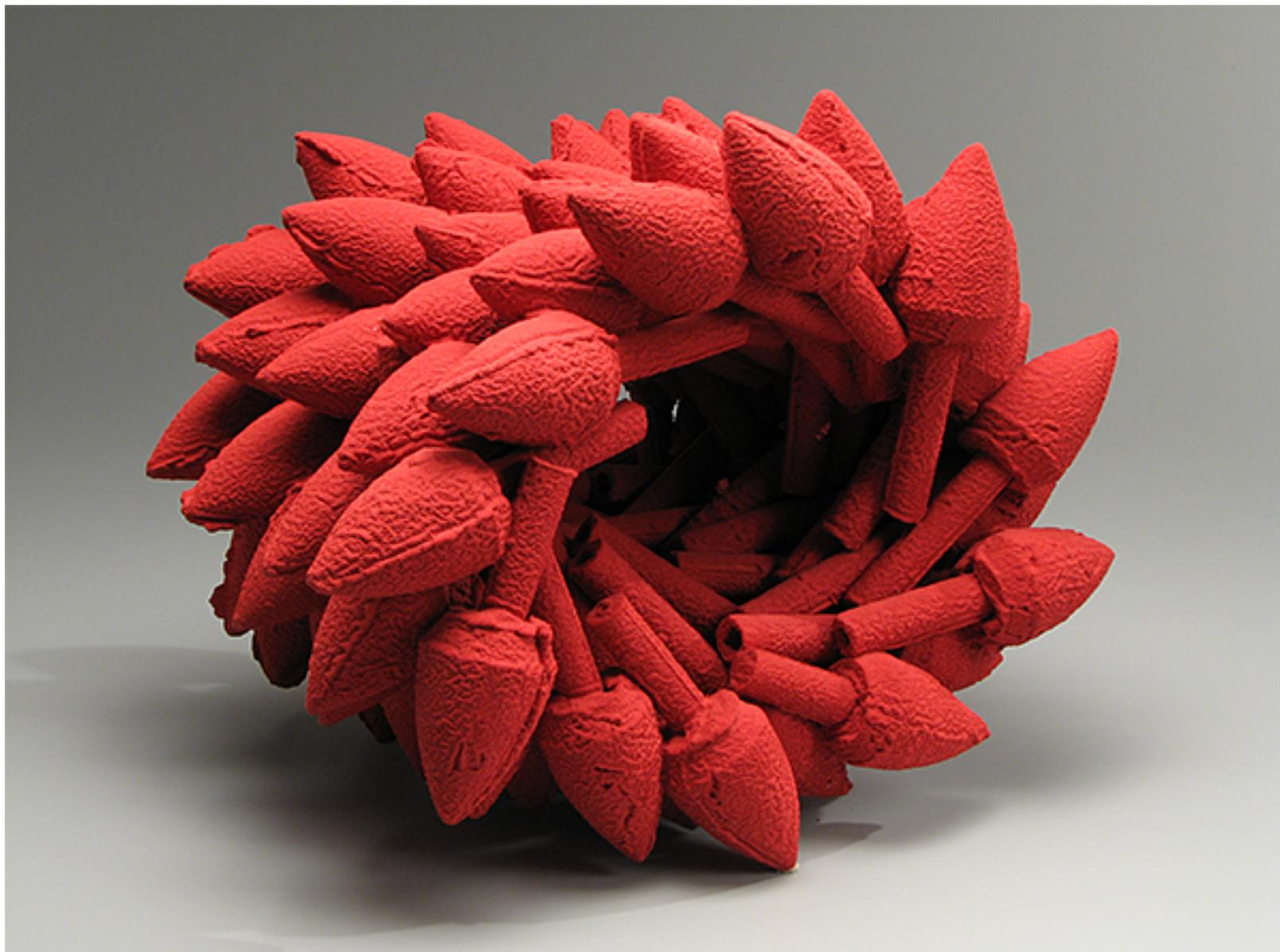
An exclusive digital document that every year accompanies the Yearbook constituting an indispensable part of the publication. It complements the contents of the book with additional visual coverage introducing also presentations of artists that are not featured in the book

TYLER LOTZ

The Architecture of Nature by Jennifer A. Lapham

pages 12 - 19, article text 13 - 15

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Nature, the ultimate architect, has perfected strategies for building stronger, lighter structures, securing survival in an ecology that is simultaneously cutthroat and delicate. Simple, robust and resilient curves comprise a flower's form, lending durability to what is otherwise the frailest of stock. Layers upon layers of pulp, a composite of cellulose fibers, wrap concentrically along the length of trees providing flexibility rivaling the most fervent of gusts. There is safety in numbers, as every blade of grass on an open plain contributes to the survival of its neighbor and of the whole. This consummate marriage of physics and aesthetics provides the basis for the structure and energy of my ceramic vessels and sculptures.

Part of the artist's statement

DIEGO ROMERO

by Garth Clark

pages 20 - 27, article text 22 - 23

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Romero is one of a handful of potters who are prepared to confront pueblo realities in their art. Puebloans are dealing with sexual dysfunction, unemployment, poverty, rising numbers of single parent families, alienation of the youth, difficulty in sustaining their religion and traditions, AIDS, rampant alcoholism, and the highest incidence of diabetes in America (the latter two as the result of genetic susceptibility). Romero's ability to confront these difficult issues and the many contradictions is not harsh but is done tenderly with the concern of a healer tending a wound, is the triumph of his nurturing spirit over a difficult childhood

excerpt from Garth Clark text

THE CONTENT OF TEAPOTS

by Timothy Anglin Burgard

The Diane and Sandy Besser Collection, on view at San Francisco's de Young Museum from October 27, 2007 to January 13, 2008, celebrates the generous gift of three major collections—contemporary teapots, contemporary drawings, and African beadwork—to the Fine Arts Museums of San Francisco.

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Paralleling these developments, the persistent association of the teapot with bourgeois values made it a prime target for iconoclastic ceramic artists such as Peter Voulkos, who physically deconstructed the traditional vessel, subverting or negating any functional use or association, and compelling its reinterpretation as pure sculptural form. Robert Arneson subsequently created subversive ceramics that not only abandoned function in favor of sculptural form, but also served as vessels for a critique of contemporary society. In a sense, Voulkos emptied the vessel of its traditional contents—and baggage—and Arneson refilled it with contemporary cultural commentary.
excerpt from Timothy Anglin Burgard text

CONFRONTATIONAL CLAY

The Ceramicist as Social Critic

by **Judith S. Schwartz**

One of the main articles in the book featuring the work of nine artists selected in collaboration with Judith Schwartz. Each artist is presented individually with full and double page spread illustrations accompanied by a personal statement.

pages 43 – 73, article text 44 - 45

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Perhaps it is a reflection of our time, but now, more than ever, artists - acting as journalists, ethicists, psychoanalysts, philosophers, but most often, as ordinary citizens - are examining and reflecting upon a society which seems to be in desperate need of repair. These artists use clay to attack, satirize and/or expose the perfidy of the human condition and its institutions. They use the devices of irony, parody, obscenity, erotica, introspection, violence, dream imagery, and the grotesque to convey their messages and are seen as continuing the tradition of critical social commentary as an intrinsic element of cultural discourse. (...)

excerpt from Judith S. Schwartz

1. Patti
WARASHINA

1



2. Jean
FONTAIN

2



3



4. Nuala
CREED

4



5. Nikki
BLAIR

5



6



6. Stephen
SCHOFIELD

7. Russell
BILES

7



8. Leopold
FOULEM

8



9



9. Nils
MARTIN

ARTURO MARTINI

Sculpture Dead Language

by **Arturo Martini**

Introduction by Claudia Gian Ferrari

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This presentation is realized on occasion of the major retrospective exhibition titled "Arturo Martini" devoted to one of the most significant sculptors of the 20th century on occasion of the sixtieth anniversary of his death (1947).

The show, co-curated by Claudia Gian Ferrari, Elena Pontiggia and Lilia Velani, was held at the Fondazione Stelline, Museo della Permanente, Milan, (November 8, 2006- February 4, 2007), and at the Galleria Nazionale di Arte Moderna, Rome, (February 25 – May 13, 2007).

The excerpts comprising this article are from the well known essay by Arturo Martini, *La Scultura Lingua Morta* (Sculpture a Dead Language), which was published in 1945, two years prior to his death.

FANNY FERRÉ

Nomads

by **Georges Charbonnier**

From the major individual exhibition of the well known French sculptor Fanny Ferre held at Galerie Capazza, Nancy, France.

[pages 84 - 93, article text 86 - 87](#) , beautiful installation shots in double page spread

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This recent series expands upon previous parodies of decorative figurines. Delving into the darker side of relationships and domestic rites, these are the twisted tales of master and servant, where the innocence of the floral-clad maid frolics with the dominance of patriarchal desire. Tricked out in frilly camouflage, these characters surface disregarding tradition to expose society's cistern of unmentionables.

part from the artist's statement

WANXIN ZHANG'S

Clay Warriors

by **Emily J. Sano**

In 2008 his work will be on show in three different venues:

Byron Cohen Contemporary Art Gallery, Missouri; Bedford Gallery, California; The Alden B. Dow Museum, Michigan

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Coming from such a background, my own warriors represent a sense of confusion and a quest for freedom. They do not belong to any general, nor service any commander. Aside from the aesthetic appearance and texture of my warriors, they symbolize a conceptual examination of the self-worth of an individual and a deeper scrutiny into the behavior of a human being.

BEAUTY AND THE BEAST

Kathy Ruttenberg's Ceramic Chimeras
by Donald Kuspit

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In my work I search for humanity. My intent is to express moments of emotion. I search my inner feelings and outer perceptions for subject matter. The elements involved with ceramics, earth, air, fire and water add power to the expression of emotion.

The wind is always blowing in the world that I have created as it adds a drama of the wild uncontrolled elements of nature. In this world the emotions are strong and forces of nature take us to unexpected places. The elements take a toll. Then there is the beauty of imperfection, in both relationships and in how we see ourselves. I love to think about the inner and the outer worlds of a person's psyche, how we present ourselves and how we feel inside

part from the artist's statement

PAOLO SCHMIDLIN

And the Neo figurative Sculpture

By Edward Lucie Smith

pages 112 - 119, article text 113 - 114

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I have a sort of gut feeling with the past. The past comes to the fore in my favourite subjects: old weather-beaten ladies, distressed by the end of the delusions of youth or withered icons of Hollywood glamour that have become the mere shadows of themselves.

Inspirations come above all from anything but art: they can come from a face I saw on a bus, a passage in a book, an old photo that speaks of forgotten lives... and of course a film with Joan Crawford or Gloria Swanson.

The awareness of the void and the inescapable loneliness of being is the sensation I wish to inspire in viewers of my work.

part from the artist's statement

THE PUSH AND PULL OF CHRISTINA WEST'S CERAMIC SCULPTURES

By Peter Barr

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When looking at my work it is common for people to ask me “What is he doing?” or “What is going on?” I think the degree of specificity to the modeling of the figures' bodies sets people up to expect a similar degree of narrative specificity. I choose poses, however, exactly for their potential to circumvent such narrative clarity or conclusion—for their ambiguous potential. The poses often are psychologically charged in the sense that the figures aren't simply completing some mundane task, but seem deeply self aware, introspectively engaged, or searching. For me, the ambiguity to the narrative aspect of their actions mimics reality with it's layers of uncertainty and mystery shrouding the psychology, or interiority, of those we encounter; as many clues as the body may give through its language, we never can know with certainty the inner workings of those around us.

part from the artist's statement

CHRIS ANTEMANN

Autobiographical narratives
by Glen R. Brown

pages 130 - 137, article text 131 - 132

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This recent series expands upon previous parodies of decorative figurines. Delving into the darker side of relationships and domestic rites, these are the twisted tales of master and servant, where the innocence of the floral-clad maid frolics with the dominance of patriarchal desire. Tricked out in frilly camouflage, these characters surface disregarding tradition to expose society's cistern of unmentionables.

part from the artist's statement

A HUMAN IMPULSE

Figuration From the Diane and Sandy Besser Collection
by Peter Held

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The 65 works in the exhibition communicate a certain unease. They are not for the faint of heart. Nude figures are not classically portrayed but may be emotionally scarred or physically deformed. Their sexuality can be ambiguous, the eroticism twisted. Religious iconography is placed in unfamiliar contexts. It can be off-putting, offensive, and downright prickly. No doubt predisposed to challenge conventional thought, Sandy acknowledges "I don't like to collect flowery stuff-no landscapes, no still lifes. I'm interested in the figure. I'm a voyeur...I feel that there are things from everyday life that need to be portrayed, and when they are, I want to own them. Give me work with an edge, say something. Leave me something to think about; something to remember the next day. However, the most important ingredient is impact. Don't show me posies or petunias."

HIGHLIGHTS '07

Special Chapter

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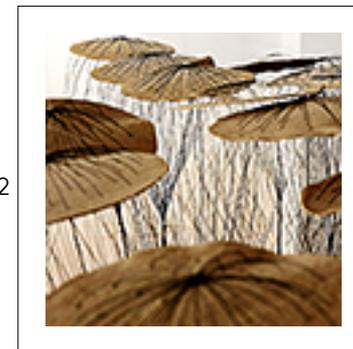
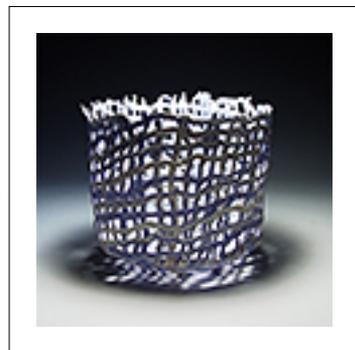
HIGHLIGHTS, is a special presentation reporting both in print and digitally on the latest developments in the work of an artist with extensive visual representation and updated theoretical coverage.

The presentation in the book continues with a digital gallery featuring additional images of current/recent artworks of the artist in the highlights/07 section of the **yearbook supplement (cd-rom)**

The same gallery presentation will also be posted online on the highlights/07 section of our free access **online clayart international magazine**



1. Marian HEYERDAHL
2. Tomas OWEN
3. Jeffrey MONGRAIN
4. Koi Neng LIEW
5. Johan VAN LOON
6. Kyoko HORI
7. Malcolm SMITH
8. David SHANER
9. Jeff SHAPIRO
10. Chris GUSTIN
11. Edmee DELSOL
12. Carmen BALLESTER
13. Joan SERRA



SCANDINAVIAN CLAY – A NEW ORDER

New ceramics from Scandinavia

by Jorunn Veiteberg

One of the main articles in the book featuring the work of nine Scandinavian artists. Each artist is presented individually with full and double page spread illustrations accompanied by a personal statement.

pages 188 – 218, article text 189 - 190

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Until recently, Scandinavian ceramics was characterised by a so-called 'good taste'. It rested firmly on the foundation of the modernistic heritage, which emphasised harmony and simple form, functionality and loyalty to the material. But that is no longer the case. During the past decade, something of a youth rebellion has taken place. A new generation has laid the foundations for a new aesthetic that means radically different ceramics. The rebellion has perhaps been strongest in Sweden, where 'good taste' has had a particularly strong hold on what has been produced in terms of craft and design. A true revolution in taste has taken place in books and in exhibitions, in which concepts such as 'beautiful' and 'ugly', 'good' and 'bad' have very much become relative terms.

1. Christian Pontus
ANDERSSON (SE)

2. Jennifer
FORSBERG (SE)

3. Gustaf
NORDENSKIOLD (SE)

4. Kim
SIMONSSON (FI)

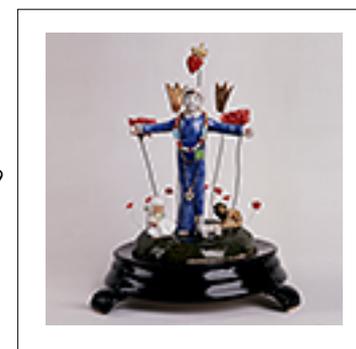
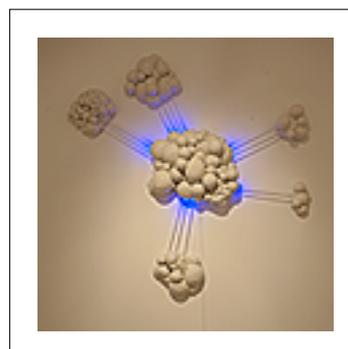
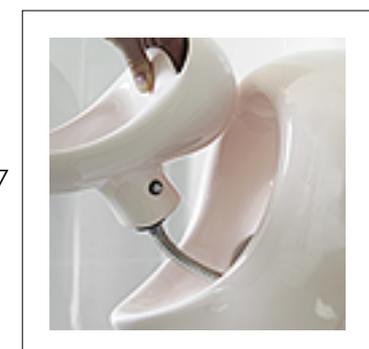
5. Caroline
SLOTTE (FI)

6. Anders
RUHWALD (DK)

7. Christin
JOHANSSON (DK)

8. Anne
THOMASSEN (NO)

9. Anne Helen
MYDLAND (NO)



YEABOOK SUPPLEMENT CD-Rom

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An exclusive digital document that every year accompanies the Yearbook constituting an indispensable part of the publication.

It complements the contents of the book with additional visual coverage introducing also presentations of artists that are not featured in the book

SECTIONS:

HIGHLIGHTS '07

Extended gallery presentation of all the artists included in the HIGHLIGHTS '07 chapter of the book. The images that appear in the CD-Rom are additional to what is published in the book.

ARTICLES' SUPPLEMENT

Additional images and information on the work of most of the artists presented in the book.

ARTISTS' PROFILES '07

Invitational digital presentations reporting on the current developments in the work of selected artists in connection with significant solo shows held during the entire 2007.

In this section of the CD-Rom we introduce artists that are not presented in the book.

ONLINE VERSION OF THE CD-ROM

The contents of the CD-Rom will be also posted online in the [panorama](#) section of our free access [online clayart international magazine](#).

In the online version the gallery presentations are accompanied by statements of the artists and/or other critical writing.

Being included in both the yearbook supplement cd-rom and our free access online clayart international magazine is an opportunity for an artist.

This will increase the visibility of his/her work, reaching galleries, museums, Universities, Colleges, collectors, curators, writers, art critics and thousands of artists and craftspeople from all over the world interested in contemporary clay art.

ARTISTS' PROFILES '07

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Peter CALLAS



Nino CARUSO



Antonella CIMATTI



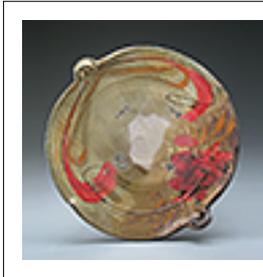
Jean COCTEAU



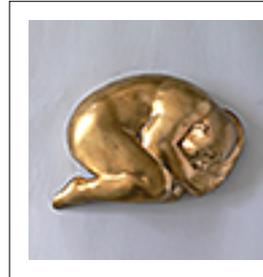
Rosa CORTIELLA



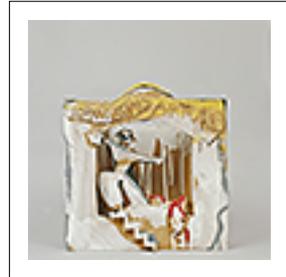
Sandra DAVOLIO



Josh DE WEESE



Gundi DIETZ



Giosetta FIORONI



Ettiye DIMA POULSEN



Teresa GIRONES



Ettore GRECO



Ian JOHNSTON



KIENER Connie



Marc LEUTHOLD



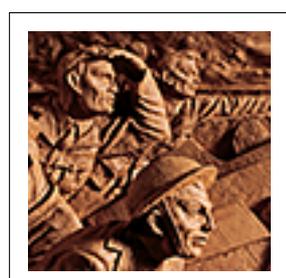
Guido MARIANI



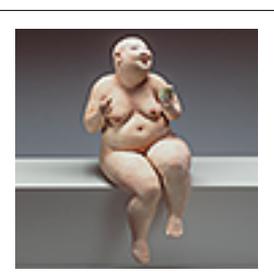
Eric MIRABITO



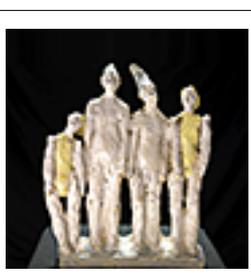
Gertraud MOHWALD



Gertraud MOHWALD



Esther SHIMAZU



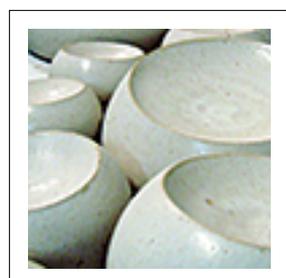
Paolo STACCIOLI



James TYLER



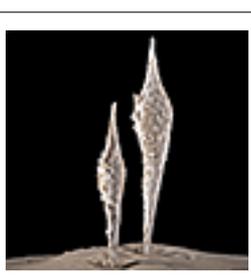
Kurt WEISER



Yiorgos VAVATSI



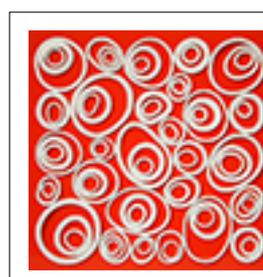
Kostas KARAKITSOS



Savina VASSILIADIS



Mirta MORIGI



Mia LAUDER



Rosa VILA-ABADAL &
Jordi MARCET