

CONTENTS

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BREAKING THE MOLD
LEADING WOMEN
CERAMISTS OF JAPAN

NOVEMBER 8 - DECEMBER 15, 2007



SAKURAI YASUKO (b. 1969)
Spherical sculpture 2007 porcelain 13 3/4 x 19 x 19"

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People & Places
Giving Toasts
Coast to Coast

For decades, Bay Area artists have entrusted **M. Lee Fatherree** with the sensitive task of photographing their work ❶. He often made a point of snapping them as well. “They were used to me being around the studio,” he says. “I just knew it would be important.” Fatherree’s show “Evidence of Artists at Work, 1978-2007,” at the **San Francisco Museum of Craft + Design**, presents extraordinary images of **Dominic DiMare, Manuel Neri, Marvin Lipofsky, Viola Frey, Mark di Suvero, Robert Arneson, Jim Melchert, Bob Stacksdale** and others, along with his masterful photos of art objects, and in some cases, the objects themselves, through December 30; www.sfmcd.org.

Located in a wooded,

coastal environment abundant with moss, lichen and curious rock formations, the **Haystack Mountain School of Crafts** in Deer Isle, Maine, presented “The Object and Making: Function and Meaning,” a four-day conference in July that explored the reciprocity between objects and makers. Rotating schedules of hands-on, studio-based workshops and informal discussions offered ample opportunity for the nearly 100 conference participants to experience diverse events as well as presentations by noted makers and thinkers **Ellen Dissanayake, Rob Forbes, Lissa Hunter, Lewis Hyde, Barry Katz, Chris Rose** and **Chris Staley**.

With its interconnected facilities, brilliantly linked by a central staircase, gently sloping

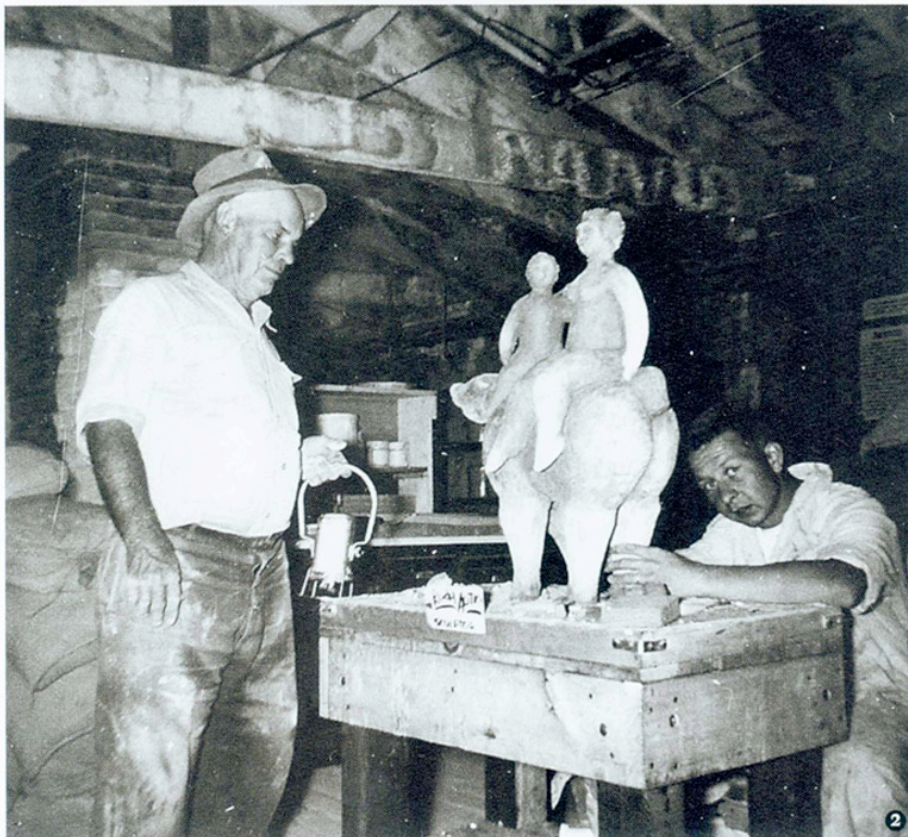
from the top of the building to the ocean, and its embracing, communal atmosphere, Haystack inspired attendees to share their perspectives on objects and also reveal their personal memories of specific objects. To paraphrase Katz, things, whether they are identified as craft, design, architecture, art or technology, powerfully resonate with emotional and spiritual meaning, moving far beyond function.

There may have been many more questions than answers, but it was precisely this rich exchange of ideas that augurs well for the future of making.

A similar conference will take place at Haystack next summer. Contact director@haystack-mtn.org for more information.

M. Lee Fatherree, Manuel Neri and Mary Julia Klimenko (opposite page) 1985, from "M. Lee Fatherree's Photography: Evidence of Artists at Work, 1978-2007."

Archie Bray looks on as Rudy Autio creates a sculpture of mother and child on horseback, 1951 (right).



Rudy Autio, one of the most celebrated and influential members of the post-World War II generation of pioneers in clay art ², died of leukemia June 20 at his home in Missoula, Montana. He was 80 years old.

An icon with a humble, generous nature, Autio was known as "the Matisse of Ceramics" for the vivid colors and virtuoso drawing that characterized his prodigious body of work—sculptural vessels, painterly plates and murals, and silk-screen prints, often depicting abstracted horses and the female form.

He was a deep-rooted Montanan, born in Butte to Finnish immigrant parents in 1926. In the late 40s, following a stint in the Navy, he attended Montana State College on the G.I. Bill.

There he met his future

wife, Lela, as well as Peter Voulkos, who became a lifelong friend and fellow clay innovator; the two young men worked together as the first resident artists at the Archie Bray Foundation. Later Autio started the ceramics program at the University of Montana in Missoula, where he taught from 1957 to 1985. Clay, he once said, was for him "a medium that opened doors."

Buon compleanno to the groundbreaking Italian designer **Ettore Sottsass**, whose 90th birthday coincides with a fall show of his new work (through October 27), inaugurating the contemporary design showcase **Friedman Benda**. Launched by **Barry Friedman** and **Marc Benda**, the gallery is on the ground floor of 515 West 26th

Street in New York's Chelsea arts district. Upstairs, **Barry Friedman Ltd.** reopens in its new home with glass by **Toots Zynsky** and paintings by **Anne-Karin Furunes**, through November 10. www.friedmanbenda.com / www.barryfriedmanltd.com.

"To start a new museum like this, we were very daring, because we had nothing," says **Marguerite McIntosh**, who led the drive to turn an old citrus-packing house into the **Claremont Museum of Art**, centerpiece of a downtown revival in this cultural hub east of Los Angeles. Claremont's local artists—including McIntosh's husband, **Harrison**, the renowned potter, along with **Paul Soldner**, **Sam Maloof** and **Millard Sheets**—are the focus. www.claremontmuseum.org—**J.L. & C.K.**



5 Bard Graduate Center:

Fragile Diplomacy: Meissen Porcelain for European Courts Nov. 15-Feb. 11.

www.bgc.bard.edu

New York, New York

Meissen gifts (such as *The Three Graces* above), many on view in the United States for the first time, would earn fond favor with a prince.

Joan B. Mirviss Ltd.:

Views from the Past, Visions of the Future: Masterworks of Japanese Art to Oct. 15.

www.mirviss.com

New York, New York

Objects of delight in this inaugural show of 55 works of art, including contemporary ceramics and other media.

University of Tulsa School of Art:

Red Heat: Contemporary Work in Clay

Oct. 4-26.

www.cas.utulsa.edu/art

Tulsa, Oklahoma

The heartland sizzles with this competitive exhibition of fabulous functional and sculptural objects.

Stonewall Gallery:

Krystallos 2007

to Oct. 14.

www.campbellpotterystore.com

Cambridge Springs, Pennsylvania

Discover the cutting edge of pottery in this presentation. ▶