

Ceramophile

Alfred Ceramic Art Museum



STANLEY ROSEN

HOLDING THE LINE



STANLEY ROSEN
HOLDING THE LINE
WOOD AND STONE
2015



Brian Oglesbee

Contents

Tribute to Betty Woodman..... 2
 Director’s Remarks 4
 Exhibitions 2017 6
 Visitors 7
 Current Exhibitions 9
 Upcoming Exhibitions 12
 Acquisitions and Promised Gifts 13
 Museum as Classroom..... 20
 Staff Profile: Bill Giese..... 23
 Endowing the Museum Directorship 23
 Ted Randall Lecture..... 24
 Friends of the Museum 28

*Cover – Cristina Córdova, with her exhibition Jungla, February 2 – July 29, 2018, Alfred Ceramic Art Museum, left: A la montaña, 2015, ceramic, 44" x 19" x 6", on loan from Lisa Shaffer Anderson and Dudley Buist Anderson
 Photo by Brian Oglesbee*

Facing page – Stanley Rosen retrospective exhibition Holding the Line, October 19, 2017 – January 1, 2018

Above – Minyao: art of the everyday – Chinese Folk Pottery exhibition, October 19, 2017 – January 1, 2018



Betty Woodman 1930-2018

Impermanence is the one thing we can count on. We know that, as it resides at the center of our lives. Change is the great facilitator. We often look forward to it. But, today, comes the news of Betty Woodman's passing. On learning the news, I instantly felt very much alone – suddenly without an important component of how I ordered the universe. The feeling lingers and that lingering is a pause that will remain tender for a time from sorrow. Betty, an unapologetic visionary of twentieth century ceramics, was a great ceramic artist. She was one of the very best history has so far offered the ceramic art world and via that path the art world itself. I count myself one of the many who understand deeply that we have been fortunate to have lived in the time of Betty Woodman. She was my teacher, my dear friend, and forever will be. I fill the sudden emptiness with memories. They will have to do. They are a rich resource for me and for ceramic art. Betty is there in our hearts and minds and she is there in her glorious body of work as an artist, which lives perpetually in the present.

Like many significant ceramic artists, Betty studied at Alfred and later taught a semester as a visiting artist in the acclaimed Ceramic Art Division of the School of Art and Design, New York State College of Ceramics at Alfred University. In and out of class she inspired with every move she made. Her students as well as future generations of ceramic artists, knowingly or not, share in the supportive touch of Betty's extended hand of welcome – welcome to the rigors, the disappointments and the triumphs of being an artist. Pay attention and find yourself. Betty always took notice and cared.

The Alfred Ceramic Art Museum celebrates the life of Betty Woodman. Institutions like ours are the gateway to what she so passionately believed in – the past and future of the art born of clay, glaze and fire.

Wayne Higby
January 3, 2018

*Facing page: Betty Woodman, Coffee Pot Vase, 1983, earthenware, glazed, 18 1/2" x 14 1/2" x 7 3/8", gift of Garth Clark and Mark Del Vecchio, 1997.129
Photo by Brian Oglesbee*

Director's Remarks

The Alfred Ceramic Art Museum celebrated a one-year anniversary on October, 28, 2017. It may seem odd to celebrate a one-year anniversary, but for the Museum, finally housed in its new facility, it is a marker of major significance.

The Alfred Ceramic Art Museum celebrated a one-year anniversary on October, 28, 2017. It may seem odd to celebrate a one-year anniversary, but for the Museum, finally housed in its new facility, it is a marker of major significance. Each day that I enter the Museum, I take a look around at the magnificent facility as well as the important works on display and marvel at the quality that surrounds me. The Museum team has been running all aspects of the Museum with great spirit and camaraderie. There is a feeling of engagement in an important mission, as a coordinated commitment to excellence and the future drives our work. Honoring the legendary past of Alfred Ceramic Art while reaching for new possibilities to educate and inspire is good, challenging work.

We welcome all our visitors with an invitation to enjoy the luxury of our building and the opportunity to see excellent art, beautifully presented. The opportunity to meet new and returning visitors is a most rewarding part of our work. This past fall, the Museum mounted three exhibitions - *Stanley Rosen: Holding the Line*, *Kelcy Chase Folsom: hereafter* and *Minyao: art of the everyday*, a presentation of Chinese Folk Pottery. The Museum opened these exhibitions on October 19 and has since then averaged over 800 visitors a month. Well, Alfred is not New York City, but the Museum is beginning to establish itself. Community members, University students, faculty and staff, Alfred University Alumni, high school and elementary school students, dignitaries from other important universities and museums in the region, area visitors as well as those from across New York State, the nation and the world have walked through the Museum doors to see these exhibitions. Those who support the Museum with their memberships and gifts are the core that sustains this



Stanley Rosen arrives to view his exhibition, October 18, 2018

Caitlin Brown

significant endeavor. We are certainly most grateful for the commitment that they make to our future.

This past year, the Museum helped to establish the monthly *Alfred Art Walk*, a community-wide celebration of art and artists, coordinated by Caitlin Brown the Museum's Operations and Programs Manager. This event acknowledges the well-known history of Alfred as a center for the arts, which has been greatly enhanced by classical music during the annual summer, *MostArts Festival*.

The opportunity for the Museum to feature the retrospective exhibition of Stanley Rosen's work was a defining moment. We are grateful to curator Jamie Franklin and the Bennington Museum, Bennington, Vermont for originating the exhibition and making it available to us. This exhibition confirmed the aspirations of the Museum to mount significant art revealing new insights and understandings. Stanley's work is of major importance to twentieth century American ceramic art. It was an honor to have his work in the Museum. A singularly astonishing, emotionally rewarding moment occurred as Stanley first witnessed his work in the Museum. His presence, unattended in the center of this life's work, created an indelible image for me as well as for the other individuals who witnessed this moment of mind and memory as he assessed his meaning as an artist – a great one to be sure.

Another one of my favorite moments during the time Stanley spent in the Museum is captured in a photo of him



Wayne Higby

Stanley Rosen and Kelcy Chase Folsom share insights, October 18, 2017

conversing with Kelcy Chase Folsom whose terrific exhibition accompanied Stanley's. The conversation between them was lengthy and a teaching to listen in on. Stanley got Chase and his work with clear insight. The exchange between them was dynamic – pure revelation as they each crossed the gap of their generations. Artist to artist, the connection was a genuine reaching out to each other full of respect and concern. What a privilege it was to have these two artists together in the same space, place and time. Their work as artists is different, yet at the core, alike – the search for meaning, the vulnerability and deep commitment to individual purpose. Alfred University at its best was present here as these two – one the master wizard, the other the visionary of a new generation touched base.

The annual publication of *Ceramophile* always allows a pause for reflection. As Museum Director, I wish to take the opportunity to acknowledge - on the part of myself, our Museum staff and all our members - the passing of those who have been of special importance to Alfred Ceramic Art and to the Museum. We will forever be grateful for the significant gift

of vision and art afforded our world by Betty Woodman, Akio Takamori, Paula Winokur, John Glick, Mario Prisco and David Weiss. They will remain always alive in our memories of what is best in art and life.

As time moves forward the mission of the Museum to care for ceramic art becomes less and less abstract. Caring for the art is also caring for the memories. Along with the facts of history the Museum houses the spirit of the artists, those with names and those whose names are unknown. On view currently is an exquisite installation of seldom seen ceramic work by our Alfred legends. Those familiar with these artists - Binns, Fosdick, Harder, Randall, Rhodes, Parry, Turner, Cushing – will especially enjoy seeing this exhibition and sharing memories. Those less familiar with these artists will learn about the art that was at the core of their historically important impact on American Ceramic Art.

Wayne Higby
Director and Chief Curator
Alfred Ceramic Art Museum at Alfred University

Exhibitions 2017



hereafter, *installation by Kelcy Chase Folsom*

Holding the Line: Ceramic Sculpture by Stanley Rosen revealed for the first time the major significance of Rosen to twentieth century American ceramic art (please note image of Stanley Rosen exhibition on the inside front cover).

In the late 1950s, Stanley Rosen (MFA Alfred, 1956) was in the vanguard of American ceramics. He was one of a small cohort—among them Peter Voulkos, John Mason, and Ken Price—who revolutionized ceramics, making of it a freely inventive and richly expressive art form. Then he stepped away from the spotlight to reemerge in his 90's as a true visionary.

hereafter: Kelcy Chase Folsom, presented the work of Alfred University's Robert Chapman Turner Teaching Fellow in Ceramic Art. This provocative, mixed media exhibition was realized as an installation made up of a number of works. Folsom's approach to his art via installation was, in part, an acknowledgement of theater, where myths, stories and lies are common ground for truth.



hereafter, *installation by Kelcy Chase Folsom*

Minyao: art of the everyday featured a collection of Chinese Folk Pottery. In 1998, two Michigan ceramists—Marie Woo and John Stephenson—received grants from the Asian Cultural Council and the Rockefeller Foundation to explore the diverse folk pottery traditions of China. The result was to shine a light on this culturally important, but disappearing art form.

Visitors



Caitlin Brown

Museum Associate Bill Giese with Professor Emeritus of Ceramic Art and AU Alumnus ('52) Wallace Higgins, pictured with his work in the exhibition Core Sample: Selections from the Permanent Collection



Charlotte Herrera, ACAM Advisory Board member with Memorial Art Gallery Director's Circle Society tour viewing Core Sample: Additional Findings. Photo by Caitlin Brown



Dr. Shirley Jones studying sculpture made by her uncle William E. Artis: head, 1946, ceramic, unglazed, 13" x 7 1/4" x 7 5/8", Visiting Artist Collection, gift of the artist, 1946.1. Photo by Susan Kowalczyk

Visitors *continued*



Caitlin Brown

Everson Museum of Art, Syracuse, NY, symposium - From Funk to Punk: Left Coast Ceramics - participants' visit to ACAM



Caitlin Brown

Elizabeth Dunbar, Director & CEO of Everson Museum of Art and DJ Hellerman, Everson curator of Arts and Programs examine work by Stanley Rosen



Caitlin Brown

Flower City Pottery Invitational 2017 artists (left to right) Kristen Kieffer, 2017 Perkins Lecturer, Mary Barringer and Shoko Teruyama enjoying work in the exhibition Minyao: Chinese Folk Pottery

Current Exhibitions

On February 2, 2018, the Alfred Ceramic Art Museum opened two new exhibitions, both of which give meaning to the mission of the Museum. Our mission clearly emphasizes a professional interest in modern and contemporary American ceramics. Cristina Córdova's exhibition *Jungla* highlights that concern with true magnificence. The Museum's exhibition policy also acknowledges art in media other than ceramics. *The Mysteries of Place* print exhibition curated from the Institute of Electronic Art at Alfred University print archive is a beautiful testament to this guideline. Ceramic Art is a powerful form of expression that reaches across time and across cultures. It touches all aspects of human history and it does not exist alone detached from the broader family of all the arts.

CRISTINA CÓRDOVA: JUNGLA

Cristina's figurative work has established her as one of the preeminent ceramic artists of her generation. Her work renders the figure as a mysterious, sensual force of compelling urgency. Her masterful use of the ceramic medium empowers her work with a mesmerizing, at times uncanny presence. Córdova writes: "At its most basic level, *Jungla* refers to a region of dense, intractable wilderness that sustains an ongoing evolutionary dance governed by uncivilized forces. This tropical landscape of my youth is a beacon to an identity, tying me back to a specific geography and the sediment of generations."



Brian Oglestbee

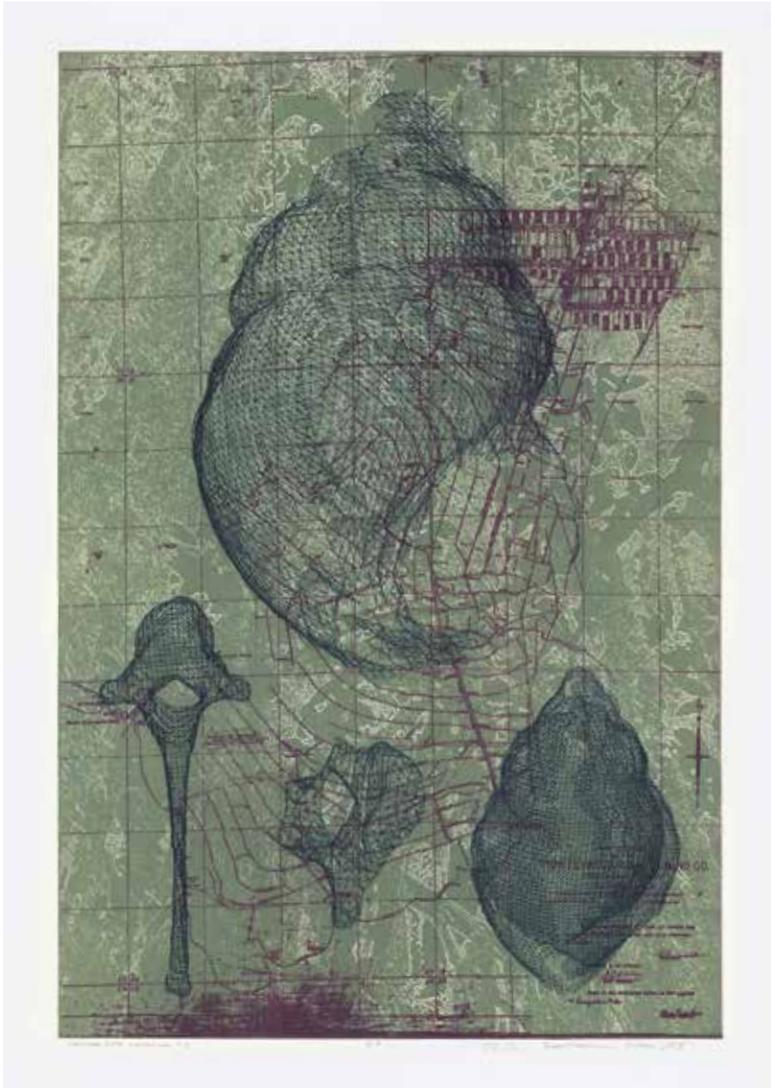
Cristina Córdova, Jungla, 2017, ceramic, resin, steel, paper, glass, plastic, wood, image: Jungle, Puerto Rico, 6' 6" x 18', collection of the artist

Mysteries of Place: The Cahaba

River Project is an exhibition of prints from the Institute of Electronic Arts, New York State College of Ceramics at Alfred University. The project is an artistic collaboration by new media artist

Elisabeth Pellathy, printmaker Scott Stephens, and sculptor Lee Somers. It is an exploration of mutual interests in the natural environment and the nature of collaboration using new technology for *continued*

Current Exhibitions *continued*



artistic production. The Cahaba River is Alabama's longest substantially free flowing waterway with some of the greatest biodiversity, social history and scenic beauty in the South. Work on this project with the Institute of Electronic Arts was made possible with funding from The Schein Joseph Endowment and New York State Council on the Arts.

March 21, 2018, the Alfred Ceramic Art Museum will host in the Museum a performance of *A Body in Places* by internationally renowned activist, movement artist Eiko Otake whose performances have been commissioned by the Metropolitan Museum of Art, The Whitney Museum of American Art and the Walker Art Center among others.



Above: Elisabeth Pellathy, Lee Somers and Scott Stephens, Cahaba River Watershed #3, 2017, shells (Pellathy), intaglio printed over map (Lee), intaglio printed over moss (Stephens) in relief, Laser engraved acrylic sheets printed on Rives BFK, 44" x 30", on loan from Institute of Electronic Arts, Alfred University

Above right: From left – Scott Stephens, Joe Scheer Co-Director/Founder of the Institute for Electronic Arts, Lee Somers and Elisabeth Pellathy in the art school print shop



Eiko Otake in performance in *A Body in Places*

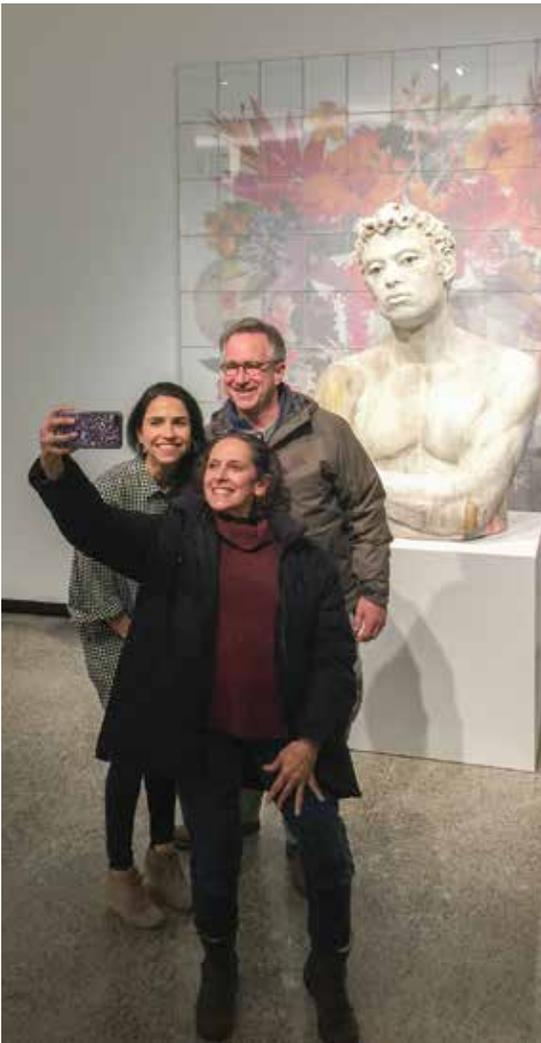
William Johnston

Zach Lyman



Alfred University art school students study Cristina Córdoba's sculpture Jungla

Caitlin Brown



Cristina Córdoba, Jackie Pancari and David "Freddy" Fredrickson

Zach Lyman



From left: Aldolfo di Salvo, Wayne Higby, Alicia Candiani, Alfred University Randall Chair in Art and Design, Spring, 2018

Zach Lyman



From left, Cristina Córdoba and Leslie Ferrin

Upcoming Exhibitions



Chunmao Huang's tableware for the Asia Pacific Economic Conference (APEC) summit banquet, Beijing, 2014. Photo courtesy of Chunmao Huang

**September 20 –
December 30, 2018**

Reclaiming Splendor: Ceramic Design by Chunmao Huang, featuring the First Lady of China's banquet ware. Chunmao (MFA Alfred, 2003) is China's number one tableware designer. His designs were chosen for the 2014 APEC conference banquet. From that point, he went on to design the First Lady of China's banquet for the G20 conference and most recently he was invited to design the tableware for the President of China, Xi Jinping's banquet for the 9th BRICS summit. The actual tableware designed for these events will be on exhibit in the Museum.



Courtesy of Howard Zhang

Chinese, Northern Song Dynasty (960-1127), Jun lavender glazed, Lotus Bud, covered water pot, eleventh century, h: 3 3/4", Jiyuanshanfang Collection



Courtesy of Howard Zhang

Chinese, Southern Song Dynasty (1127-1279), Qingbai Figure of Guanyin, twelfth century, h: 11 1/2", Jiyuanshanfang Collection

Also on view, *Song Dynasty Ceramics: Selections from the Jiyuanshanfang Collection*, which highlights the major eight kiln groups of Chinese Song ceramics. Pieces from this period are widely considered to be the greatest achievements of ceramic history and have long been celebrated as being the exemplar of excellence for scholars and connoisseurs of Chinese aesthetics.

Acquisitions and Promised Gifts

Thanks to the generosity of D. Philip Baker and David R. Bender the Museum was able to purchase two ceramic pieces and a drawing of Stanley Rosen's from his retrospective. In addition, the Museum received a gift from Kim Sobel and Jeffrey McGowan of a major Stanley Rosen piece with connections to Alfred. In 1992 for an exhibition in the art school's Fosdick-Nelson Gallery, entitled 5X7, Robert Turner selected this very piece as one of his five sources of inspiration. Stanley Rosen has also designated two of his extraordinary sketchbooks to the Museum as promised gifts. This gift is a major gesture, which highlights the importance of the Museum's commitment to collect drawings by American ceramic artists. These sketch books of Stanley's are a revelation. In studying his sketches, one is introduced to Stanley's remarkable investigatory, thinking-feeling process.

Six beautiful African pots entered the collection thanks to Douglas Dawson. One day during a brief conversation Mr. Dawson asked if the Museum was interested in African pottery – answer, "Yes." A couple of days later a list of pieces arrived by email with the statement, "for your consideration." As a result, the Museum received a gift of six pieces of African ceramic art. Mr. Dawson's extraordinary generosity has greatly enriched the collection of the Alfred Ceramic Art Museum.

Brother Thomas is a name many will recognize as an important figure in the history of twentieth century ceramic art. A magnificent platter of his entered the Museum's collection thanks to the vision of Mario and Peg Prisco. Their long enduring support for the Museum reaches back into the early 1970's when Mario became the Dean of the Art School at Alfred University. This gift houses a significant message of

advocacy in support of the Museum for which the Museum is deeply grateful. Ken Ferguson's personal collection of teapots also entered the collection - a wonderful gift from his widow Gertrude Ferguson. This is an especially important gift to the collection, as Ken Ferguson was a renowned figure of twentieth century ceramics, both as an artist and a teacher. He had strong ties to Alfred, which are now celebrated by the acquisition of this important group of pieces.

It is important also to mention here Patricia S. Criticos's gift of six Japanese porcelain cups by Tomioka Tessai, which highlight the history of Zen and its founder whose portrait is painted on the outside surface of each one of these delicate and charming drinking utensils.

Images of artwork from the collections listed above are on pages 14-19.

The Laitman Collection



The Museum is honored to be the recipient of a major group of ceramic pieces as promised gifts from collector-visionary of the American Craft Movement, Nanette Laitman. Her long time support of the Museum of Arts and Design in New York as well as her unparalleled contribution to acknowledging the lives and work of craft artists through the Oral History Project at the Smithsonian Archives of American Art have placed her at the forefront of advocacy in the arts. Nanette Laitman's promised gifts to the Alfred Ceramic Art Museum include works by: Mary Frank, Richard DeVore, Tip Toland, Robert Brady, Daisy Youngblood, Ken Price among other well-known ceramic artists.

Nanette Laitman with ceramic art works in her collection, 2018

Acquisitions and Promised Gifts continued



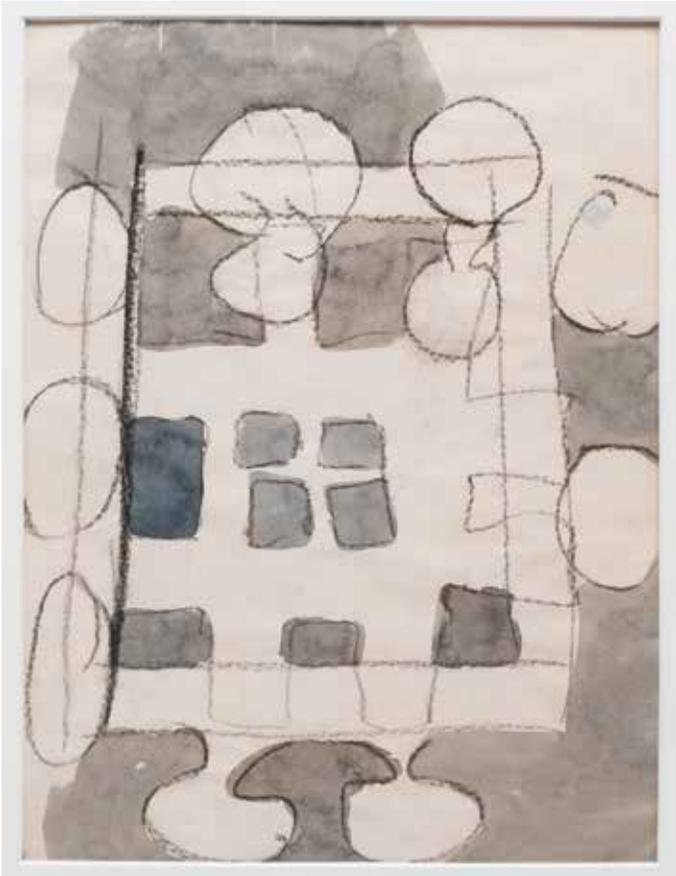
*Stanley Rosen, untitled, 1970, ash-glazed stoneware, 10 1/2" x 8 3/4" x 5",
gift of D. Philip Baker and David R. Bender, 2018.1*

Brian Oglestree



Brian Oglesbee

Stanley Rosen, untitled, c. 1968, unglazed stoneware, 4" x 11" x 11", gift of D. Philip Baker and David R. Bender, 2018.2



Brian Oglesbee

Stanley Rosen, untitled, 1968, charcoal and watercolor on paper, 11" x 8 3/8", gift of D. Philip Baker and David R. Bender, 2018.3

Acquisitions and Promised Gifts continued



Stanley Rosen, untitled, c. 1967, ash-glazed stoneware, 4 1/2" x 7" x 5 1/2", gift of Kim Sobel and Jeffrey McGowan, 2017.32

Brian Oglesbee



Stanley Rosen, sketchbook, c. 1963-64, ink and graphite on paper, 8 1/2" x 11", promised gift of the artist

Brian Oglesbee



Brian Oglesbee

Unknown artist, Mali, Bamana Culture, lamp, early-mid twentieth century, earthenware, unglazed, 22" x 11", gift of Douglas Dawson Gallery, 2017.20



Brian Oglesbee

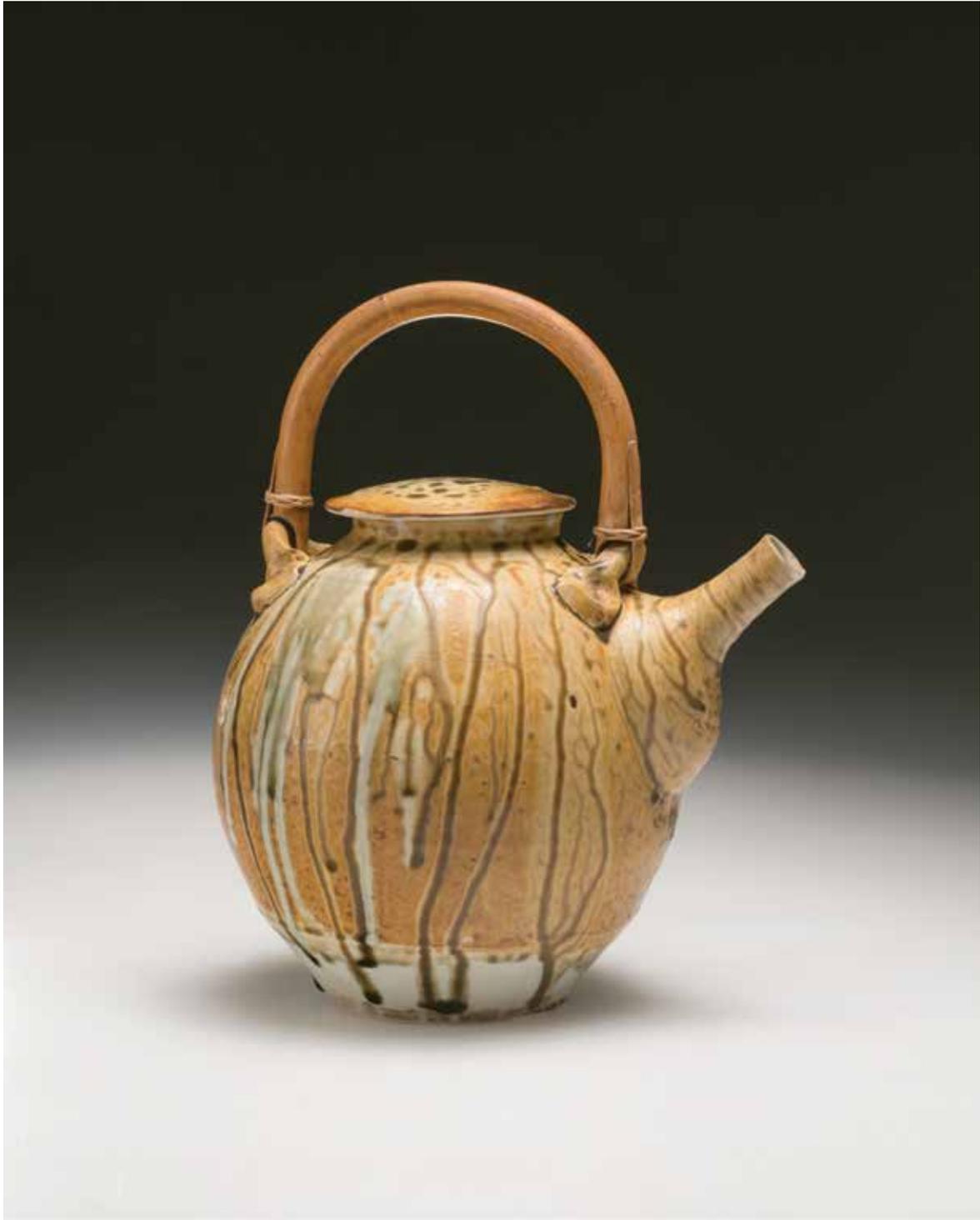
Unknown artist, Ghana, Ashante Culture, pot with lid, early twentieth century earthenware, unglazed, 9" x 16", gift of Douglas Dawson Gallery, 2017.18

Acquisitions and Promised Gifts continued



Brother Thomas, large plate, circa 2007, porcelain, honan tenmoku glaze, 2 1/2" x 19 1/4", gift of Mario and Peg Prisco, in honor of Dr. Walker and Mary Connor, 2017.14

Brian Oglesbee



Brian Oglesbee

Ken Ferguson, teapot with bamboo handle, 1980s, porcelain, osage wood ash glaze, 11 1/4" x 9 1/8" x 7 1/4", gift of Gertrude Ferguson, 2017.22

Museum as Classroom

One of the most significant functions of the Museum and its collection is to promote investigation and scholarship. It is always a good day when there are students in the Museum. Often they are uniquely guided by their professors to look deeply and carefully. Assistant Professor of Art History, Meghan Jones, holds her ceramic art history class each week in the Museum's seminar room. The study of ceramic art is a window into the history of the world and its people. To investigate the lives and work of artists is to give profound insight into the creative power of the human heart and mind.



Ruth Easterbrook examining a piece by Betty Woodman

Grant Akiyama



Nick Weddell examining a fifth century Korean pedestal cup

Grant Akiyama



Chase Travaille examining a piece by Cindy Sherman with Susan Kowalczyk, Curator of Collections



Jinsik Yoo examining a piece by Luo Xiao Ping

Photos by Grant Akyama



Visiting Assistant Professor of Ceramic Art, Jason Green, discusses Stanley Rosen's work with students in his Sophomore Ceramics Class

Caith Brown

Museum as Classroom *continued*



Caitlin Brown

Students in the Art School's Freshman Foundation Class spend hours drawing in the Museum



Caitlin Brown

Staff Profile

Bill Giese, Museum Associate

Bill Giese was born and raised in Hornell, New York. Accepting the invitation to work at the Museum was like coming home. Bill's great-great-grandmother came to Alfred with her father in the late 1800s; around the same time the potential of the local clay was becoming realized. His great-aunt was the secretary to Larry Lawrence, Dean of the New York State College of Ceramics at Alfred University and his grandmother was a librarian at Herrick Library. Bill graduated from The College at Brockport, State University of New York in 2016 with his BFA in Sculpture. After graduating, Bill was a resident artist at Sommerville Pottery in the Finger Lakes region of New York. He was hired as a part-time Museum Assistant at the Alfred Ceramic Art Museum in 2016. In the spring of 2017, Bill was hired full-time at the Museum as a Museum Associate. Bill's position as Museum Associate covers all facets of the Museum. Bill manages the scheduling and day-to-day running

of the admissions desk. He facilitates contact with the Museum membership as well as works with the Operations and Programs Manager, Caitlin Brown. Bill works with the Curator of Collections, Susan Kowalczyk, assisting in the organization and care of the permanent collection.

In addition, he assists the Museum's Chief Preparator and Exhibition Specialist, Mahlon Huston, in completing designs for the gallery and the installation of art work. Clearly, Bill is an indispensable member of the Museum staff.



Brian Oglesbee

Endowing the Museum Directorship

A gift from Marlin Miller, Jr. '54, '89 HD, a long-time member of our Board of Trustees and a chair emeritus of our Board, has endowed the Wayne Higby Directorship of our Alfred Ceramic Art Museum. The gift is in honor of Wayne Higby, an internationally acclaimed artist and educator, as well as the director and chief curator of the Alfred Ceramic Art Museum. Wayne earned a BFA from the University of Colorado

at Boulder, and an MFA at the University of Michigan. He joined Alfred University in 1973 after serving on the faculty of the Rhode Island School of Design. Wayne is a member of honor of the National Council on Education for the Ceramic Arts (an organization that Alfred University played the lead role in launching and that now organizes the largest annual ceramic art event in the world), a Life Trustee of the Haystack Mountain School of Crafts, the Vice President Emeritus of the International Academy of Ceramics (headquartered in Geneva, Switzerland), and an honorary citizen of the "Porcelain City"



Rick McLay

of Jingdezhen, China. His art work is held in the permanent collections of museums around the world including at the Smithsonian American Art Museum in Washington, DC, the Metropolitan Art Museum in New York City, the Victoria and Albert Museum in London, the National Art Museum of China, Beijing, the Museum of Modern Art in Tokyo, and the Hermitage in Saint Petersburg, Russia.

Through Marlin Miller's generous philanthropic support and Wayne's artistic and managerial direction our Alfred Ceramic Art Museum became an iconic component of our campus last fall, 113 years after a "study collection" of ceramic art was started shortly after the founding of the New York State School of Clay-working at Alfred University. It is more than fitting that Wayne be the first to fill the position that so aptly celebrates his remarkable career at our University.

Mark Zupan
President, Alfred University



*Ted Randall, planter, 1981,
stoneware, unglazed, 11 1/2" x 15",
gift of Thomas E. Randall, 1997.127*

Brian Oglesbee

Ted Randall – Metropolitan Museum of Art Lecture, 1959

On February 2, 1959, Ted Randall, Professor of Ceramic Art and Chair of the School of Art and Design, NYSCC at Alfred University, gave a lecture at the Metropolitan Museum of Art, NYC. The lecture was commissioned by the museum upon the occasion of the touring part of the 20th Syracuse Ceramic International, which originated at the Everson Museum of Art, Syracuse, NY, and was on view at the Met. Randall showed 105 slides and gave the following paper as an introduction.

Edited by Wayne Higby for Ceramophile 2018

Ceramics Today- Symbolic and/or Useful

Introduction Are pottery forms only useful objects? Are pottery forms really symbolic forms? Are they both? Or put another way, has pottery as a creative activity changed in our time into a kind of sculpture with overtones of utility? Has it always had this changing property?

These are the questions most frequently and heatedly argued among potters of today – possibly always have been and probably always will be argued. It's a special problem of the ceramic medium, in that the medium by its responsive nature offers easy choices to the ceramist. This is not quite true of other mediums.

Evidence of the wide range of choice is furnished by the 20th Syracuse Ceramic International exhibit now showing here at the Museum. Quite a few of the slides you will see were taken from this show. Some are of sculpture, some of pottery and some of "Sculpots," as they've come to be called (referring, of course, to those objects undifferentiated as to either sculpture or pottery).

Evolution of Craft to Art Form However a ceramist thinks of himself – as sculptor or potter, there seems to be general agreement that both have creative activity in common and that pottery is evolving from a craft to an art form. Or rather, it is our notions about it that are changing and the socio-cultural role of the potter as well as the objects he makes are more understandable in the latter context.

Differentiating Inherent Meaning Thinking of pottery in these terms, is there anything that differentiates this art form we call pottery from that art form we call sculpture? I feel there is a special meaning inherent in one and not the other- indeed possible to one and impossible to the other- and that this meaning has a symbolic function useful to the 20th Century man.

continued

- Two Meanings of Art Symbols The art symbol may have meanings of distinctly different kinds - private and public - one for the individual, another for society. There may not necessarily be a connection and the two are easily confused. Probably, the soundest route to an understanding of private meaning is to be found via speculation as to the artist's intentions. There must be a cause effect relationship between the forces that generate the art work and the meaning it holds.
- Private Meanings and Human Needs I feel there are five main generative forces evident in the work of today. They are operational in character having to do with process. Each of them is generic to rather different meanings and to the degree they sustain those meanings.
- These can be put in terms of basic human needs:
the need to act
to form
to know
to express
to communicate
- The satisfaction of those needs may account well enough for creating art and substantiate its various private meanings, but art has a public meaning too. The artist, whether he chooses or no, is still cast in his historical role of symbol maker for the culture he serves. Perhaps, more so today than ever before.
- Mimetic Function Symbolic Function It is frequently said that art has lost its mimetic function in our time and gained a symbolic one - the artist no longer holds a mirror up to nature, no longer makes an imitation, or a representation of external things as his eyes see them, but rather makes a reconstruction of human experience visually available to his fellow man. The Public Meaning a Social Function of the Symbol: the public meaning of our painting and sculpture does indeed seem more sensible when these are viewed in this latter context, as language forms or symbol systems, rather than as imitations or reflections of nature. Symbol systems have public meanings in the ways in which a society of a culture uses them.
- Uncertainty of Symbol Reference If our art is fundamentally symbolic, what is being symbolized is not always clear and may not be precisely knowable. Perhaps, our intuitions can inform us as to what kind of human thought and feeling this painting or that sculpture stands for. Perhaps, we can only have sure knowledge of rather general things. For example, that it is the cultural responsibility of art to symbolize man for men, or that it is tranquility rather than agitation that has been reconstructed in this or that painting.

Utility as a Reference	The symbols of painting and sculpture have a general reference in the concretized activities of thought and feeling. Pottery as an art form and sculpture as an art form may have much in common. Both may symbolize thought and feeling. But utility narrows the symbol reference for pottery. It also provides it with a stable meaning.
Constructed and Associated Meaning	This meaning is somewhat constructed, but fundamentally given in an associated string of experience connecting us with the precarious times of early childhood. Information may be gathered from several separate intellectual disciplines, such as physics or history, in order to construct the meaning of a symbol. The constructed meaning of a symbol may change, but it can always be generally known. Whereas, associational meanings are constant, but unknowable precisely because they string back beyond the reaches of memory. We cannot conceive these, only feel them. That we can't intellectually conceive them, does not lessen their importance. It only makes it difficult to estimate that importance.
Construction Knowable, Association Unknowable, Changeable- Constant	
The Pottery Symbol's Associational Meaning	Since our generic experiences of pottery forms must have been as food containers, particularly, at a time in childhood when growth demands for nourishment must have been intense, we can guess that these lost associational meanings of the pottery symbol must be intimately joined with the living of our lives and must be different from those of the sculpture symbol with its more general reference to the varieties of experience.
	This is pottery's distinction and this is its value, for no other symbol system available to society can carry quite this special meaning that results from a profound connection to sustaining life.

About Ted Randall

Ted Randall (1914-1985) was associated with the New York State College of Ceramics at Alfred University for portions of five decades from the 1940s to 1980s, first as a graduate student (M.F.A. 1949) and then as a faculty member and administrator (1951-1981). Already an accomplished sculptor with a BFA from Yale prior to his arrival as a graduate student, Randall was known during those five decades at Alfred for his sculpture, functional ceramics and his "sculpots." Chosen as Charles Harder's successor, Ted Randall led the school through its greatest expansion – into becoming a full school of art and design with majors offered in most areas of the visual arts. During this same time period, under Ted's leadership, the National Council on Education for the Ceramic Arts (NCECA) was established.

Friends of the Museum

Listed below are the individuals or organizations who have taken out a new membership or renewed their membership contribution, contributed to an acquisition, memorial, or capital campaign fund, provided in-kind services or contributed ceramic work to the permanent collection, from the period of March 2017 through February 19, 2018.

Visionary

*D. Phillip Baker
Michele and Marty Cohen
**Douglas Dawson Gallery
***Gertrude Ferguson
*Wayne Higby
Dr. and Mrs. Marlin Miller
*Mario and Peg Prisco
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It is not too late for you to join and help us provide a broader funding base for the Museum. Your membership contribution helps to fund our changing exhibition program, care of the permanent collection, and special educational events. Membership information is located on the included insert.

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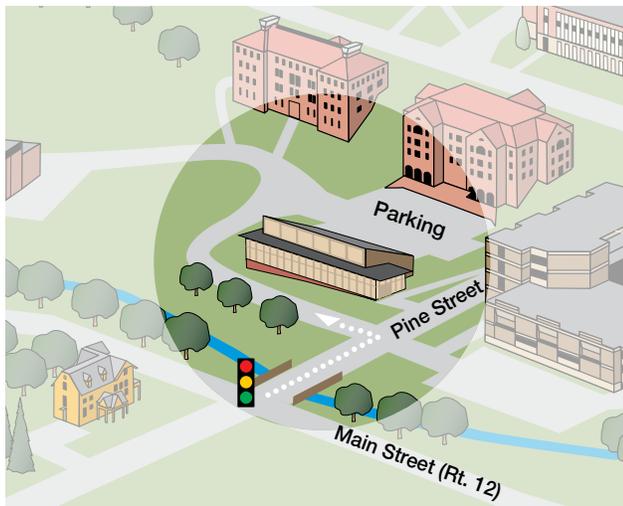
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Directions

From Interstate 86, Exit 33 in Almond, follow signs to Alfred University.
From Main Street in Alfred, turn left onto Pine Street at the traffic light, proceed across the bridge over the stream of consciousness and turn left immediately. The Museum will be on the right, and parking is behind the Museum.

Hours

Tuesday	10am – 5pm
Wednesday	10am – 5pm
Thursday	10am – 7pm
Friday	10am – 5pm
Saturday	10am – 4pm
Sunday	10am – 4pm

Closed Mondays and major holidays.

Please call for exhibition information and closing announcement.

Admission

\$7 Adults (18-54)
\$5 55+
\$3 Local Residents, non-Alfred students with ID, alumni,
AAA and Military
FREE 17 & Under, AU and A-State faculty, staff and students (with ID)

Admission is FREE for Museum members, ESMRP and NARM members year-round

Admission is also free from 5-7 pm Thursdays

Tours: Group tours should be scheduled two weeks in advance.

Cameras: Photography is permitted only with handheld cameras and electronic flash in permanent collection exhibit areas only. No photos may be taken of travelling exhibitions. No photographs taken in the Museum may be reproduced, distributed, or sold without permission from the Museum.

Checkroom: All umbrellas, parcels and bags must be checked

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