

Ceramophile

Alfred Ceramic Art Museum







Cover – Linda Sikora and Matt Metz,
 Downdraft Kiln, Alfred Station, NY
Kilns of Alfred: Transactions with Fire
 February 21 – July 28, 2019

Facing page – Robert Turner, Downdraft Kiln,
 interior view detail, Alfred Station, NY
Kilns of Alfred: Transactions with Fire
 February 21 – July 28, 2019

Above – Banquet ware for the G20 2016
 (Group of Twenty), an international forum for
 the governments and central bank governors
 of Argentina, Australia, Brazil, Canada, China,
 the European Union, France, Germany, India,
 Indonesia, Italy, Japan, Mexico, Russia, Saudi
 Arabia, South Africa, South Korea, Turkey, the
 United Kingdom and the United States.

Hosted by the First Lady of China, Peng Liyuan,
 Hangzhou, China

*Reclaiming Splendor: Ceramic Design by
 Chunmao Huang*
 Featuring the First Lady of China's Banquet Ware
 September 20 – December 30, 2018

Photos by Brian Oglesbee

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Director's Remarks

The Alfred Ceramic Art Museum closed out 2018 with the extraordinary exhibition *Reclaiming Splendor: Ceramic Design by Chunmao Huang –featuring the First Lady of China's Banquet Ware*.

Chunmao's career took him from the countryside of Southern China to the famous porcelain city of Jingdezhen and from there to the rural landscape of upstate New York in 2000 where at Alfred University he immersed himself in American culture and the rigors of contemporary art. He received his MFA from Alfred University in 2003. In 2004 he returned to China to teach at China's number one art school, the Central Academy of Fine Arts, Beijing. There he facilitated the establishment of a program in Ceramic Design for Industry in association with Alfred University's Division of Ceramic Art.

In 2014 he became recognized as a major artist-designer with his designs for the Asia Pacific Economic Cooperation (APEC), summit banquet hosted in Beijing by China's president Xi Jinping. Twenty-one heads of state including Barack Obama, Vladimir Putin and the prime minister of Japan, Shinzō Abe, sat down to dinner served on tableware designed by Chunmao Huang. Since then Chunmao has been the designer of choice for the President and First Lady of China. He designed the First Lady of China's banquet for the 2016, G20 Summit held in Hongzhou, China and the President's banquet for the BRICS summit held in Xiamen, China, 2017. Today, Chunmao Huang is the number one ceramic designer in China.

Reclaiming Splendor presented a timely insight to the rise of China on the world stage and a remarkable statement as to the importance of ceramic design historically and in the present, as part of a globalized statecraft.



Chunmao Huang and Wayne Higby together again in Alfred.

Reclaiming Splendor brought many visitors to the Museum, as many as eighteen hundred in the first few weeks. The morning after the exhibition debut, on September 21, the *China Daily*, China's English language newspaper, ran a story about the opening. China Global television spent three days in Alfred at the Museum taping the opening, Chunmao's talk on his work, his gallery talk with students of the Art History Club and interviews with Chunmao and myself, eventually resulting in a video, which was posted on all the international channels of the China Global network.

Which brings us to 2019 and the opening on February 21 of the exhibition, *Kilns of Alfred: Transactions with Fire*. Read about this show in this *Ceramophile* under current exhibitions.

Most exciting news:

Recently, the Museum was able to make first-hand contact with important curators in Colombia, South America. As the Director and Chief Curator of the Alfred Ceramic Art Museum, I was privileged to join a trip to Medellín and Bogotá organized by Andrés Monzón-Aguirre, a 2nd year graduate student in the ceramic art program. Our group of travelers included my colleague Linda Sikora and the 2nd year graduate class.

With Andrés' help, Linda and I met with Nydia Gutiérrez, Chief Curator, Museum of Antioquia, Medellín, Emiliano Valdéz, Chief Curator, Museum of Modern Art of Medellín and Hernan Alberto Pimienta Buritica, Archeological Collection Curator, University Museum, University of Antioquia, Medellín. These scholars gave us a serious amount of their time. They were wonderfully enthusiastic about our visit and the exchange of



Colombia group plants a coffee tree named "Alfred" on Medellín coffee plantation, January 4, 2019.

conversation with the grads who each delivered a presentation on their work at the Museum of Modern Art –standing room only.

ACAM will now be reaching out in concert with the art school to bring these curators to campus and develop a relationship with Latin American art. We are on a threshold of very interesting future collaborations.

Andrés has established an art and ceramic art work center in a beautiful restored 1852 hacienda situated on the Andes hillside overlooking Medellín. Look up Campos de Gutiérrez at the camposdegutierrez.org website.

It is a *Ceramophile* tradition to reflect a moment and honor those who have passed, but will forever remain important to our lives in ceramic art. The Alfred Ceramic Art Museum celebrates the major contributions to 20th century ceramic art of two masters of the medium, Warren MacKenzie and John Mason. Their individual contributions charted an innovative path of making and thinking for the present and the future. Also, the Museum recognizes an artist

close to home, Wallace "Wally" Higgins, a Tuskegee Airman during WWII honored with two Congressional gold medals for valor. Wally taught ceramic materials classes and mold making-design for the School of Art and Design at Alfred University from 1961 until his retirement as a Professor Emeritus in 1985.

"Caring for art is also caring for memories." I wrote that in the 2018 *Ceramophile*. Museums keep memories alive and often reframe them. The passage of time – a millennium or a year - puts art into perspective and new readings give pause to wonder, reconsider and expand understanding. Ceramic objects hold history in their embrace and the present moment comes alive in tangible form while witnessing new work in the context of history. I invite you to visit the Alfred Ceramic Art Museum and spend some time contemplating the ageless poetry of ceramic art.

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

Exhibitions 2018



Catalogue – Cristina Córdova: Jungla

Cristina Córdova: Jungla was an important mid-career exhibition for the artist. The reviews were excellent and the Museum was honored to have the opportunity to feature Córdova's remarkable work. The Museum published a catalogue of the exhibition which includes an observational, evaluative review by Wayne Higby the director and chief curator of the Museum and an extensive photography reveal by Brian Oglesbee. Special thanks to Leslie Ferrin, Ferrin Contemporary, Lee Rocamora, Ted Rowland and Dudley Buist Anderson for helping the Museum make this excellent catalogue possible. The catalogue is available for \$15.00 by contacting the Alfred Ceramic Art Museum at Alfred University by email at ceramicsmuseum@alfred.edu or by phone at 607.871.2421.

Brian Oglesbee

Reclaiming Splendor: Ceramic Design by Chunmao Huang, featuring the First Lady of China's Banquet Ware was a spectacular exhibition as well as a unique event. This work had never been seen outside of China. The exhibition provided an insight into the questions - What is design? How is design approached in the context of ceramic art? What is the role of industry and the exigencies of production? What is the role of cultural politics and ceramic design in the global market place? In particular, how and why is China using its illustrious history of ceramic art to rebrand its national image?



Reclaiming Splendor

Brian Oglesbee

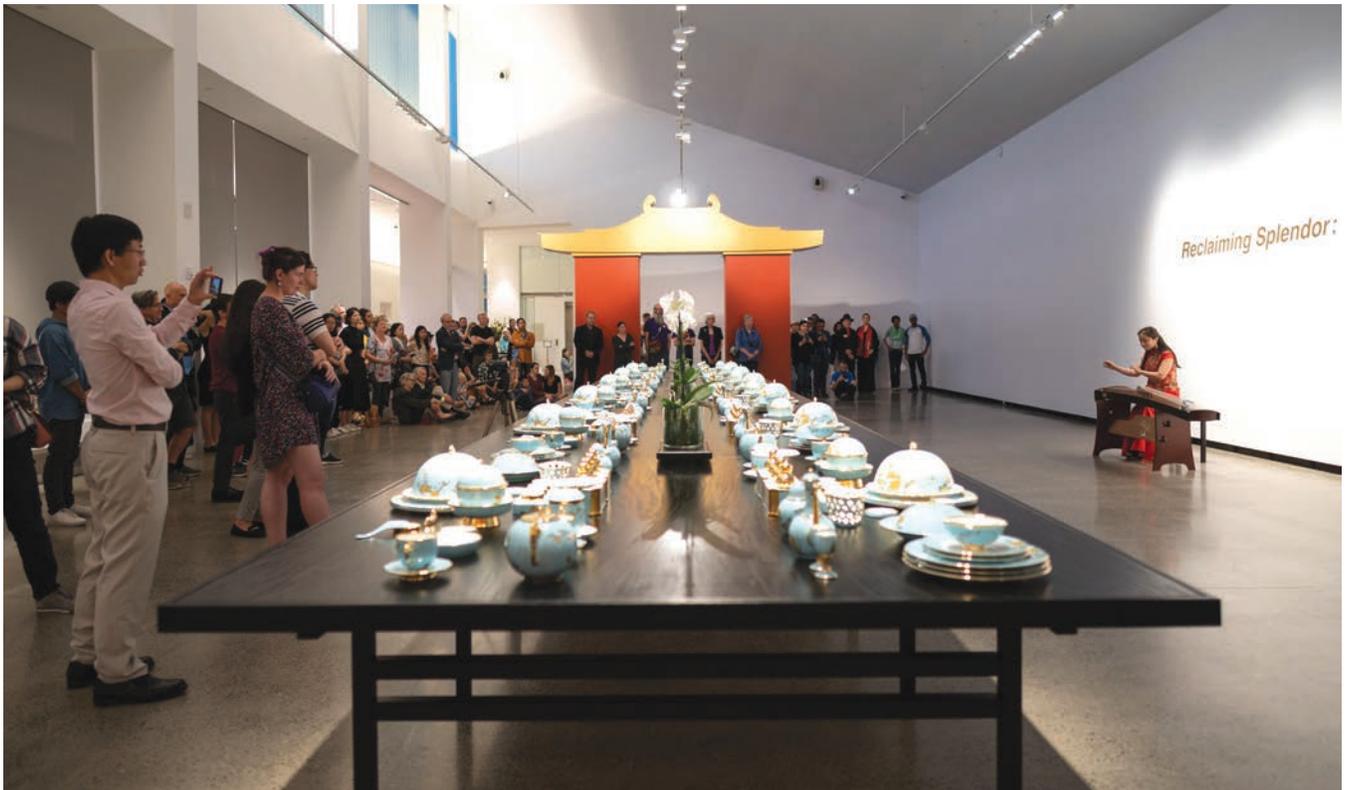


Wayne Higby

Mahlon Huston, ACAM chief preparator and exhibitions specialist installing the table he made for Reclaiming Splendor.



Brian Oglesbee



Zach Lyman

Zhongbei (Daisy) Wu, Guzhong master, delighted the audience with a short concert in the Museum at the opening reception of Reclaiming Splendor, September 20, 2018.



Zach Lyman

Left to right, Zhongbei (Daisy) Wu, Chunmao Huang, Wayne Higby, Lisa Lantz, at Reclaiming Splendor opening reception.



Zach Lyman



Erin Oglesbee

Above – Alfred University student studying Chunmao Huang’s design for the president of China, Xi Jinping’s banquet ware.

Left – Banquet ware for the BRICS 2017 (Brazil, Russia, India, China and South Africa) - economic summit Hosted by the president of China, Xi Jinping, Xiamen, China

Visitors



Wayne Higby

A Body in Places performance by internationally acclaimed activist movement artist Eiko Otake, took place in the Museum on March 21, 2018.



Caitlin Brown

Kristin Beck retired US Navy Seal with Museum director Wayne Higby, March 23, 2018. Kristin Beck's memoir Warrior Princess: A U.S. Navy SEAL's Journey to Coming out Transgender was published in June 2013. She is the recipient of Alfred University's Fiat Lux award 2018.



Natalie Lambert

Garth Clark visits the Alfred Ceramic Art Museum February 26, 2019. Seen here in the collection storage with curator of collections and director of research Susan Kowalczyk.

Current Exhibition

The discovery of how clay – this soft, plastic, impressionable substance – was transformed by heat back into the hard durable rock from which it came, must have been made along with the earliest use of fire. The record of early man in clay transmuted by fire, the record of the objects he made and the aspirations he had – these are the most universal of all records. – Henry Varnum Poor from his classic 1958 book: A Book of Pottery: From Mud into Immortality.

The title of Poor's book is a most poetic way of stating the fact that it is the fire contained in the chamber of heat – the kiln - that transforms hope and dreams into the enduring art of ceramics.

February 21, 2019 the museum opened *Kilns of Alfred: Transactions with Fire*, which celebrates the art of ceramics by focusing the exhibition around the extraordinary photographs of Brian Oglesbee that capture the uniqueness of the individual kilns used by the ceramic artists of Alfred, New York, who were also faculty members of the art school at Alfred University beginning with Robert Turner (1913-2005), Theodore Randall (1914-1985), William Parry (1918-2004) and Val Cushing (1931-2013).

The exhibition continues by offering images of the individual kilns of current well known artists working in ceramics here in Alfred who are also associated as faculty with the historic New York State School of Clayworking and Ceramics founded in 1900, now the New York State College of Ceramics at Alfred University: Wayne Higby, Anne Currier, John Gill, Andrea Gill, Walter McConnell,



Brian Oglesbee

Linda Sikora, Linda Sormin, Matt Kelleher and Jonathan Hopp.

Additionally, the exhibition features the work of ceramic artists who support the ceramic art program of the art school through their exceptional artistry, technical achievement and teaching: Shawn Murrey, Hannah Thompsett, Keith Simpson, Jason Green. Their work is installed in the Museum gallery area that features photographs of the legendary indoor and outdoor kiln facilities of the art school. Also, included in the gallery near the school's kiln facility photos is work by MFA graduates of the art school and visiting artists who have made work using these kilns. The work of Kahlil Irving, the current Robert Turner Teaching Fellow (a rotating three-year appointment), and Shoko Teruyama are highlighted.

In the context of evaluations and philosophical discussions concerning ceramic art, the plasticity of wet clay gets most of the attention. The final product with or without glaze is, of course, addressed and placed in categories of things - as pot, tile or sculpture. Often missing in the critical discourse of ceramic art is the recognition of the phenomena of the fire and the ceramic artist's intense engagement with it. *Kilns of Alfred: Transactions with Fire* addresses this by offering a look at the space between the wet clay and the final work of art. This Alfred Ceramic Art Museum exhibition offers the audience a rare engagement with the fundamental nature of ceramic art. At the center there is fire.

Bill Gleese

Current Exhibition *continued*

*Clockwise from top – Kilns of Alfred: Transactions with Fire
February 21 – July 28, 2019*

*Ted Randall, Downdraft Kiln,
Alfred Station, NY*

*Robert Turner, Downdraft Kiln,
Alfred Station, NY*

Kiln photos by Brian Oglesbee





Clockwise from top left – images from Kilns of Alfred opening reception: John Gill's Teapot and photograph of his downdraft kiln, Alfred, NY; AU provost Rick Stephens and Deb Stephens admiring Globe Jar by Linda Sikora; faculty Sarah Blood, Sara Ferguson, Kahlil Irving and technical specialist Hannah Thompson viewing work by Kahlil Irving; AU student studying Linda Sormin's Much of a Mouthful and photograph of her kiln; Wayne Higby, AU president Mark Zupan, dean Gerar Edizel, and Vivan Wang with Andrea Gill's vessel Bagaku; AU students with Shawn Murrey's Profile Jar, 2a.

Photos by Bill Giese and Greg Lastrapes

Upcoming Exhibitions



Lucy Rie, Knitted Bowl, 1976, glazed porcelain, 5" x 9 1/2"



Above – Ken Price, Baldy, 1987, painted earthenware, 5 1/4" x 7" x 7"

Right – Rudy Autio, Minotaur, 1984, glazed stoneware, 32" x 26" x 22"



Materiality: The Miller Ceramic Art Collection

September 26 –December 29,
2019

The Miller Ceramic Art Collection features masterpieces highlighting the artistic ideals of numerous luminaries of mid-twentieth century to early twenty-first century American ceramic art. In addition, the collection includes important examples of European and Japanese ceramic artworks of the same period. The Alfred Ceramic Art Museum will present selected highlights from this important collection.

Also by popular request, the Museum is pleased to reinstall choice selections from its permanent collection ranging from Pre-Columbian pieces, Asian, African and European works as well as unique works from the MFA collection and those made by visiting artists who at various times enhanced the programming of the Division of Ceramic Art at Alfred University.

All photos by Brian Oglesbee

Acquisitions

Thanks to the Museum's potential to purchase work in concert with the generosity of our donors and the generosity of several artists, the Museum has had the good fortune to acquire distinguished works of contemporary ceramic art. The Museum thanks Chunmao Huang for his gift of one of the magnificent place settings he designed for the First Lady of China. Also, we thank Tom Spleth, Satoru Hoshino, Lantao Zhao and Kelcy Chase Folsom for the gift of their work. Their art has expanded not only the Museum's holdings, but also the history of ceramic art for the present and future.

Three patrons presented the Museum with important gifts as well. The museum is very grateful for the opportunity to acquire a work of Hongwei Li thanks to the generosity of Hanjun Huang. Marlin Miller's continued support for the museum allowed us to acquire the International Academy of Ceramics Treasure Bowl Collection, which brings to the Museum a collection of 10 tea bowls by internationally acclaimed artists in a dialogue of cultural diversity. Thank you to D. Philip Baker and David Bender for the gift of two historic crocks. The Museum has also been given a teapot and bowl from the Joan Pearson Watkins Estate as well as the gift of a Glidden Pottery bowl from Jeannette and Lee Baker. Six drawings by Waylande Gregory entered the collection, gifts of the Yolande Gregory Estate. In addition, the Museum purchased three functional pieces from Val Cushing's last kiln and a

magnificent vase by Shoko Teruyama. The Museum also acquired works for the MFA ceramic art collection as gifts from the artists of the 2018 graduating class. This

ongoing development of the Museum's overall collection is a significant tracking of the history of 20th and 21st century ceramic art.



*Right – 46 piece place setting
The First Lady of China's banquet ware for
the G20 2016*

Acquisitions *continued*



Brian Oglestree

International Academy of Ceramics, Treasure Bowl Collection, 2017 (visible, top, clockwise) Kyung Jo Roe, Janet Deboos, Abbas Akbari, also includes Philippe Barde, Wayne Higby, Wen Yeh, Toshio Ohi Chozaemon XI, Gustavo Pérez, Fiona Lai Ching Wong, Ann Van Hoey, gift of Marlin Miller, 2018.29



LI Hongwei Studios

Hongwei Li, Upwelling of Gravity #20, 2018, porcelain, glazed, stainless steel, 27" x 9 3/4", gift of Hanjun Huang, 2019.1

Acquisitions *continued*



Brian Oglesbee

Above – Val Cushing, Casserole, Lidded Jar and Bowl, 2013, stoneware, glazed, (casserole) 6 1/4" x 8 7/8", museum purchase, Roger D. Corsaw Collection, 2018.5, 6, 7

Right – Joan Pearson Watkins, Teapot and Bowl, 1950s, stoneware, glazed, (teapot) 10 3/8" x 7" x 5 5/8", gift of the Joan Pearson Watkins Estate, 2018.21, 22



Brian Oglesbee



Ethan Oglesbee

Shoko Teruyama, Flower Vase, 2018, earthenware, glazed, 12" x 8", museum purchase, Roger D. Corsaw Collection, 2019.3

Acquisitions *continued*



Brian Oglesbee

Tom Spleth, Vase, 2011, porcelain, cast, unglazed, 27 3/4" x 11 1/2" x 10 1/4", gift of Jean McLaughlin and Tom Spleth, 2018.18



Brian Oglesbee

Satoru Hoshino, Frozen Cloud II L-1, 2004, stoneware, slip, 48" x 20" x 20", gift of the artist, 2018.4

Museum as Classroom

The Alfred Ceramic Art Museum is especially interested in outreach to students. We provide a number of classrooms for the students of Alfred University. The Museum understands classrooms to include exhibitions, seminars and research initiatives taught and encouraged by faculty of the School of Art and Design. More formal classrooms are actual courses being taught in the Museum that range from a 1st Year Graduate Seminar on the intersection of Art, Craft and Design in American modern and contemporary ceramic art, a ceramic art history seminar taught by professor Meghan Jones, a scholar in Japanese ceramic art, as well as a business of art class. The Museum also hosts various lectures by visiting scholars. For example, the Museum's 2018 Perkins lecture was given this past October by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art at the Yale University Art Gallery. Her lecture titled: "Back-and-Forth: Chinese and Global Clay, 17th-21st Century" was a stunning tour de force of articulate scholarship. You can access her lecture at ceramicsmuseum.alfred.edu/perkins_lect_series/. Throughout *Ceramophile*, images of students illustrate their involvement in the range of learning activities the Museum sponsors.



Study session with Professor Jonathan Hopp's ceramic art class

Ellie Glase



Study session with Art History Professor Meghan Jones

Susan Kowalczyk



Above – Turner Teaching Fellow, Kahlil Irving (left) with Electronic Integrated Arts MFA candidate Leslie Rollins
Photo by Caitlin Brown



Right – Study session with Professor Linda Sormin's junior sculpture class
Photo by Bill Giese

Museum as Classroom *continued*



AU PPR department

Above – Susan Kowalczyk, curator of collections and director of research with AU student Greg Lastrapes in Museum storage

Right – Study session with Art History Professor Meghan Jones



Grant Akijama

Staff Profiles

Bill Giese, Operations and Programs Manager

The Museum is very pleased to announce the appointment of Bill Giese to the position of Operations and Programs Manager. Bill has been with the Museum since it opened in 2016 holding first a position as admissions assistant and then as a full-time Museum Associate in charge of admissions, membership and accounting. Bill's consistent attention to detail, generosity of spirit as he worked across the spectrum of Museum needs from meet and greet to assisting Susan Kowalczyk curator of collection/director of research in the archives has given him insight into all aspects of the Museum. In his new position he will work closely with the Museum Director helping to facilitate the mission and vision of the Museum. Bill has a degree in sculpture from the College of Brockport, State University of New York, 2016. He was born and raised in Hornell, New York and has family ties to Alfred University all of which gives him valuable awareness of the Museum's local community.



The Admissions Team

The friendly faces of Grant Akiyama, Shauna Fahley, Theadora Frost and Natalie Lambert meet all visitors to the Alfred Ceramic Art Museum. However, in addition to being friendly individuals they are all multi-taskers extraordinaire who have greatly facilitated many aspects of the Museum's behind the scenes programming.

Grant Akiyama graduated in 2017 from Alfred University. He obtained two degrees, a Bachelor's of Fine Arts and a Bachelor's of Science in Art History. Originally from California, Grant is now a local resident of Alfred, NY. In addition to work at the Alfred Ceramic Art Museum, he assists local artists and continues to advance his own artistic practice.

Shauna Fahley is a figurative sculptor, born and raised in King County, Washington. Shauna received her Bachelor of Fine Arts with an Emphasis in Ceramics from the University of Washington in 2017. Her ceramic work was featured in the 2018 NCECA National Student Juried Exhibition. Currently, she is a Post-Baccalaureate in Ceramic Art at Alfred University.

Theadora Frost was born and raised on Long Island, New York. She graduated with a Bachelor of Fine Arts Degree from Portland State University. Theadora's work has been shown at PSU Art+Design Scholarship Exhibition, Autzen Gallery,

Portland, OR; The Brooklyn (Paris, France) and Silas Marder Gallery (Bridgehampton, NY). She currently lives and maintains an art practice in Alfred, NY.

Natalie Lambert received a BFA from Alfred University in 2018. She is a multi-media artist focusing in Sculpture and Digital art. Natalie is from Pittsburgh PA, but resides in Alfred NY, where she plans to continue making art.



Clockwise from bottom left – Shauna Fahley, Theadora Frost, Grant Akiyama, Natalie Lambert

Photos by Brian Oglesbee

Backstory



*An assortment of earthenware shards consisting of handles, body fragments, and vessel rims.
Photo by author.*

It's Just a Little Bit Further

By Gregory Lastrapes

The following article written by Greg Lastrapes is an account of Alfred University students attending a class held in the jungle area of Santa Elena a short distance from Medellín, Colombia, South America on January 6, 2019. The class was led by experimental archeologist Santiago Isaza. It is important to understand that the class visited a site that was officially excavated and abandoned and that all the shards found by the students remained at the site upon conclusion of the class. Both Santiago and the Museum clearly and strongly discourage the removal of archaeological material from sites so as to allow future research and conservation efforts. Additionally, it was understood that US law allows prosecution for the crime of exporting or attempting to export "culturally significant materials" from Colombia to the US.

"Today will be about history." Those words began the fifth day of Alfred University's experimental research initiative Colombia as a Gateway to Ceramic Art of the Americas. As the only art historian in a group of fourteen, I knew this day was for me. As it happens, it was Three Kings Day, which meant that thousands of people would crowd the center of Medellín, making it virtually impossible to move our cohort of ceramists between destinations downtown. We decided to journey up into the mountains to visit Santiago Isaza, a self-described archeologist, anthropologist, and potter.

Sometime later, after a tumultuous bus ride up the hills in the outskirts of Medellín to a small town called Santa Elena, we ended up in Santiago's home and studio. Santiago has a background in archaeology and history but his home is covered in ancient looking pots made by his hand. Santiago's introduction to "experimental archaeology" began with a professor at the University of Antioquia in Medellín, Jorge Prieto. Prieto's goal was to research ancestral ceramics by resurrecting historical techniques, thereby gaining important cultural and material perspectives only accessible through making. His background is a complex mix of experiential learning while living amongst indigenous tribes throughout Colombia and scientific knowledge acquired while studying and teaching at the University. Prieto has since retired from public life after journeying to work with the Nasa people, assisting them in efforts to reconstruct their ancestral ceramics practices. Santiago is now one of five members of a collective comprised of Prieto's former students who are committed to faithfully reengineering ancient methods of pottery production.

My colleagues and I crowded into Santiago's living room between his kitchen and studio, wherein he began to recount the vast ceramic history of the area. Every so often, when referring to a site or discovery, he seemed to point just outside his home, suggesting the close proximity of history. As the trip organizer and translator, Andrés Monzón-Aguirre, was relaying the story of the role of ceramics in early Colombian currency, Santiago abruptly walked to the back of the room and began digging through a box full of plastic bags. He returned with a weighted bag opaque with dust and age. Without a word, Santiago spilled its contents onto the coffee table: an assortment of ceramic shards.

The pieces were fairly small. The largest was about the size of a slice of bread. An assortment of pieces in colors raging from rich brown to rusty red
continued

It's Just a Little Bit Further *continued*

to muted gray arranged themselves into a mosaic on the table. Delicately incised lines of all kinds danced across the surface of the shards, extrapolating into forms of all shapes and sizes. Some of the shards were two thousand years old, likely made by the Quimbaya culture which inhabited the south of Colombia and the northernmost areas of Ecuador along the coast.

Santiago soon casually recounted that he had found many of these precious objects just down the road in Santa Elena, about thirty minutes on foot. In a familiar moment of silent but unanimous consensus, we decided to see the site for ourselves. Walking down the road in Santa Elena was a curious blend of the old and new. To one side were several dense layers of soil strata, revealed by the carving out of the road. To the other, cramped buses of churchgoers and cars, full of families heading off to enjoy their long weekend, whizzed by at breakneck speed. Santiago casually exhumed several shards from the cliff face along the way, passing them down the line. Large sections of white quartz and alumina deposits bisected the otherwise ochre colored soil, revealing the volcanic history of the area.

We eventually arrived at a public park in front of a large white church, which we were told was likely the oldest in Santa Elena, having been built to accompany a colonial community evidenced by remains of agricultural plots, gold mining locations, and residential structures. The entire area was a mixture of colonial and pre-Columbian history, layered and intertwined. Behind the church, a path just wide enough for one person was worn into the floor of the jungle. With Santiago in front, we filed into the brush and set off to find the shard pile.

The trek that followed was a slow descent into a river valley, the path crisscrossed by smaller trails into the dense brush. We passed several washed out embankments, which seemed to be a result of torrential rains. However, Santiago told us that the colonial settlers often diverted the streams to dig for gold, carving large swaths out of the land. The hike seemed to stretch on for ages and several times we contemplated going back as the brush became thicker. An occasional interlude

came from Santiago, his face alight with excitement, "Just a little further!" Several more ditches and obstructing plants later, "It's just ahead!" Eventually we arrived at the bottom of the river basin, at which point Santiago veered off the sparse trail into the thick brush and began climbing up the opposite hill. I followed behind him for just a brief moment until I heard shouts from behind. We were bailing out. Santiago pressed ahead another few feet, with me on his heels. An emphatic point at the ground from Santiago shattered my thoughts of accepting defeat and returning to the group. "Look!" he said, with an elated grin.

I lifted my shoe to discover a deposit of earthenware shards protruding from the mossy ground, stacked tightly atop one another much like dry clay slaking down into water. The ceramic pieces were so dense they seemed to form their own layer of earth underneath the loosely packed leaf litter, which obscured the topsoil. Next came an uncontrollable, "Wow!" as the rest of our group filed up the hill's steep slope.

The exposed shards lay at the bottom of a narrow path with the pottery mound on one side and a sharp drop to the colonial gold mines on the other. Just up the hill was an exposed area of tilled earth the consistency of dry beach sand. Sprinkled throughout the soil were large pottery shards. The first thing Santiago handed me was a fragment to a vessel that would have been approximately two feet in diameter. The others in the group soon arrived and what was essentially a game of show and tell ensued. Shard after shard was exhumed from the ground: jar lips, textured body fragments, pieces incised with parallel lines, sculpted handles were pulled and passed around in quick succession.

Eventually Santiago stood up and raised a singular jar lip fragment with one hand and began to speak. Before Andrés had the chance to translate, his point was clear. The lip of the shard showed evidence of its production, having been coiled and pinched. Santiago traced the undulating surface methodically with his own fingers, replicating the action of its maker some two thousand years earlier.



Santiago Isaza observing earthenware shards recovered from a site in Santa Elena, Antioquia, Colombia. Photo by author.

That moment solidified the significance of our expedition for me. These pots, like so many historical objects, are imbued with the identity of their makers. The material qualities of ceramic allow us to converse with ancient peoples. As Wayne Higby later put it, “I feel as though this potter’s hand is reaching out and touching mine.” Such is the significance of ceramics and pottery. The aged and ageless elements of clay constitute one of the most essential and continuous conversations throughout human history.

Santiago Isaza, 35, is an experimental archaeologist working just outside of Medellín, Colombia. He was first introduced to clay through his professor at the University of Antioquia, Jorge Prieto. After studying clay as a means of understanding ancestral cultures, Isaza dropped out of school to pursue making, object conservation, and educating others full-time.

Ceramics in Colombia has not yet been incorporated into mainstream academic institutions as a major area of study. Additionally, ceramics is broadly conceived as an industrial or archaeologically inspired practice. As such, Isaza was compelled to leave school so as to study ceramics in depth. Santiago’s current work involves faithfully recreating ancestral ceramic production techniques and educating the public through working with clay.

Greg Lastrapes is senior in the School of Art and Design, New York State College of Ceramics at Alfred University. He will graduate in May 2019 with a dual degree, Bachelor of Fine Arts and Bachelor of Science in Art History. He is the Editorial and Administration Intern for *Studio Potter Magazine*.

Friends of the Museum

Listed below are individuals and organizations who renewed, increased, returned or joined as new members, 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 2018 – February 2019.

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.

Visionary (\$10,000+)

Michele and Marty Cohen
Hanjun Huang
Dr. and Mrs. Marlin Miller
Brian Oglesbee and Amanda Parry Oglesbee

Kiln God (\$5,000+)

Wayne Higby
Satoru Hoshino
Chunmao Huang
Tom Spleth
Lantao Zhao

Benefactor (\$500+)

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in memory of Richard Kavesh

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Andover House Antique
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Jonathan Binstock
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Caitlin and Cory Brown
Kirby W. Brown
Bryant Associates in memory of
Wallace Higgins
Monika Burke and Kresimir Starcevic
Sherman Clarke
Timothy Dormady
Karen and Robert Duncan
Elizabeth Gulacsy
Roald Hoffmann
Susan Jamison
Matt Kelleher and Shoko Teruyama
Susan Kowalczyk and Peter Franklin in
memory of Wallace Higgins
Matthew Metz and Linda Sikora
Casey O'Connor
Pamela Riley Osborn
Jacqueline Pancari and David Fredrickson
Catherine M. Powers
Mark Prieto
Margaret W. Prisco
Pucker Gallery
Rogie Bender Rome
Michael and Tamara Root
Judith Salomon and Jerry Weiss
Carl Shanahan
Charles Duryea and Ruth G. Smith
Steuben Trust Company
The Telefeyan Family
Brier and John Turner
Jim and Linda Varner
Sun Koo Yuh

Sustaining (\$75+)

Gerald and Mary-Louise Cartledge
Louise Allison Cort
William and Jill Giese
Louis and Sandra Greiff

Beatriz Jevremovic
Mary McGee
Lisa D. Miller-Gray and Corning Incorporated

Family (\$50+)

Posey Bacopoulos
Cecilia Beach
Mary Jo Stary Bole
Bill Coch and Martha Lash
Rob and Brier Eveland
Charles and Judith Freyer
Fritz and Jane Gram
Samuel P. Harvey
Robin Caster Howard and Ben Howard
Linda Huey and David Dronsick
Joseph and Christine Kovacs
Joseph and Elizabeth Menichino
Forrest L. Merrill
David and Elizabeth Miller
Mark and Andrea Perez
Mr. and Mrs. Roger H. Porter, Jr.
Katherine Rines and Ben Schore
Brian and Carol Rogers
Jane Sobel and Stanley Rosen
John Thomas Turner
Ward and Debra Votava
Todd Wahlstrom and Aysha Peltz
Marie Woo
Hope Zaccagni

Individual (\$35+)

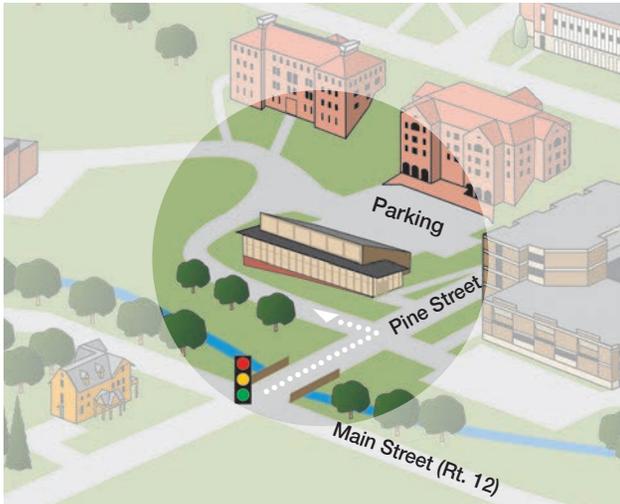
Art Research Library, Los Angeles County
Museum of Art
Du Chau
Beth Ann Dobie
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Guadalupe Marroquin
Robert P. Metzger PhD.
Margot L. Mezvinsky
Olin Library, Cornell University
Carole Onoda
Alex Reed
Susanne Stephenson
Wallace Library, Rochester Institute of
Technology
Thomas J. Watson Library,
Metropolitan Museum of Art
Mitch Wofchuck

Senior Citizen/Student (\$25+)

Helena K. Aldrich
 Joanne G. Allen
 Fred M.B. Amram
 Carol Clarke
 Herbert Cohen
 Geoffrey Council
 Charles Davis
 Barbara A. Dobie
 Bonnie Enke
 Judith Prentice Golby

Suzanne Hill
 Stephen and Shirley Isaac
 Nicholas Johnson
 Jack Larsen
 Christine Martin
 Genie Frith Meltzer
 Susan Montgomery
 John E. Pilshaw
 Jane Pleak
 Irene Purificato
 Cleota Reed

Nancy Reuning
 Joseph Rubin
 Jan Schachter
 Nancy Selvin
 Carol B. Smith
 Pandora Snethkamp
 Elaine Swiler
 William Underhill
 Nancy Weekly
 Mary Whittemore

**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

Advisory Board

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3M 3/2019

Back Cover: *Reclaiming Splendor*

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607-871-2421

ceramicsmuseum.alfred.edu

ceramicsmuseum@alfred.edu




Alfred Ceramic Art Museum

Alfred University

1 Saxon Drive

Alfred, NY 14802

ceramicmuseum.alfred.edu