

The International Museum of Ceramic Art

Ceramophile

New York State College of Ceramics at Alfred University
Volume VI Number 2 Summer/Fall 1997



Ted Randall (1914-1985) working in his studio in 1985. The Museum will present a special exhibition, "Ted Randall: Works from Five Decades at Alfred," October 16-19, 1997 during SOFA Chicago at Navy Pier and at our Museum in Alfred, January 29-March 11, 1998. Photo by Steve Myers.

Message from the Director

by Margaret Garney

Never a dull moment in Alfred, of course. While the Museum's collections continue to grow, thanks to your generous gifts to the permanent collection and a few special purchases for the Corsaw Collection, our vision for our new facility continues to expand too. Currently in the process of designing the new Museum facility is the internationally acclaimed architectural firm of Hardy Holzman Pfeiffer, with architects Malcolm Holzman and Robert Almodovar in charge of our project. Lord Cultural

Resources of Toronto, has been selected as project consultants.

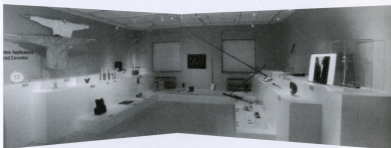
Workshops and detailed discussions are part of the ongoing process to define spaces for the exciting programs and exhibitions which will be part of our daily lives once the new facility is completed in the next few years.

Dr. Edward G. Coll, Jr., President of Alfred University, has requested funding from the State Legislature

to construct the new facility. The design plans should be finalized by January 1998. We will keep you posted and perhaps feature the

Currently in the process of designing the new Museum facility is the internationally acclaimed architectural firm of Hardy Holzman Pfeiffer...

design plans in the next newsletter due out in the winter or spring months of 1998.



Computer digitized illustration of portions of the special exhibit *Conspicuous Applications of Advanced Ceramics*. Photo by William J. Walker, Jr.

If you haven't visited...

Conspicuous Applications of Advanced Ceramics, it closes September 25th. The closing reception is Thursday September 18 from 5:00-7:00 p.m. To view the on-line catalogue of this popular and informative exhibit visit our World Wide Web site at <http://nyscc.alfred.edu/mus/conspicuous/conspicuous.html>

Upcoming Exhibitions

DEFYING GRAVITY: THE FRAGMENTED FAÇADES OF ARCHITECTURAL TERRA COTTA

Guest Curated by Anne Currier

OCTOBER 9, 1997 -
JANUARY 22, 1998
OPENING RECEPTION
THURSDAY OCTOBER 9
5-7:00 P.M.

Once suspended above our heads, undaunted by forces of gravity and the elements, the objects for this exhibition were originally integrated into the overall designs of architectural façades. Now removed from their anchorages of mortar, bricks and steel, the terra cotta fragments are once again earthbound and can be viewed as

*Please plan to attend
the public reception in
the Museum from
5-7:00 p.m. on
Thursday October 9,
1997.*

ceramic sculptures. Isolated from their original environments, the fragments reveal individual qualities of detail, elegance, humor, simplicity and physical massiveness. Undoubtedly the work of artists/craftsmen, the power of these fragments to trigger and nurture the imagination remains potent.

Sources for the fragments include

City College of New York, the New York City Subway System and New York University - all in Manhattan - and the Erasmus High School in the Flatbush area of Brooklyn.

The Museum and the faculty of the School of Art and Design are especially grateful to the Krouse family, owners of Boston Valley Terra Cotta, Inc., Orchard Park, New York, which restores and manufactures architectural terra cotta. The enthusiastic support and cooperation of Boston Valley Terra Cotta, Inc. have been invaluable; their generosity, commitment and willingness to contribute fragments, molds and newly restored pieces has made this exhibition possible.

In addition, we are pleased to announce that Susan Tunick will give a public lecture and slide presentation on Tuesday, October 28, 1997 at 4 p.m. in Holmes Auditorium. Susan is an artist and national spokesperson for the preservation of architectural terra cotta. She is president of The Friends of Terra Cotta, Inc., and author of numerous articles and essays on terra cotta. Her book *Terra Cotta Skyline: New York's Architectural Ornament* has recently been published by Princeton Architectural Press.

This special exhibition is guest curated by Anne Currier, Professor of Ceramic Art and Chair of the

Division of Ceramic Art, New York State College of Ceramics, Alfred University. Anne is a ceramic sculptor whose work has been acquired recently by the Renwick Gallery of the Smithsonian in Washington, D.C.



Terra cotta fragment from Erasmus High School, Brooklyn, NY, courtesy of Boston Valley Terra Cotta, Inc., Orchard Park, NY. Photo by Brian Oglesbee.

Museum on the road to S.O.F.A. Chicago 1997

TED RANDALL: WORKS FROM FIVE DECADES AT ALFRED

4 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), and finally in retirement. Already an accomplished sculptor prior to his

arrival as a graduate student, Randall was known during those five decades at Alfred for his sculpture, functional ceramics and his "sculptots." Ted exemplified the Alfred focus with his harmonious balancing between sculpture, vessels and functional pottery.

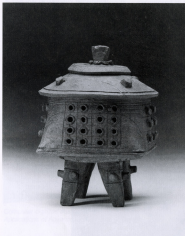
Ted had created sculpture in bronze, clay and other media prior to

his graduate student days at Alfred, but during the late 1940s his graduate work consisted of functional pottery - casseroles, decanters and cups, and bowls. However, while functional, his purely functional forms can also be viewed as sculptural in spirit -- with graceful lines and rich glazes.

About his life in the 1940s Ted wrote, "For me, the Forties were a decade of intense change. I had earned a B.F.A. at Yale, married, opened a sculpture

studio in Brooklyn, got professionally involved in two large plaster jobs for the World's Fair, went broke, joined the Army, begot two sons, discovered modern art two generations late and returned to college for the M.F.A. degree at Alfred in 1949."¹

In the 1950s Ted was producing volumes of strong work. During his years focused as an administrator at Alfred, roughly the early 1960s to mid-1970s, Ted's production of artwork decreased dramatically. "Chosen as Charles Harter's



Light box, 1981, stoneware, H: 15-1/2" W: 10" square, Collection of Tom Randall

¹Ted Randall, "The University Impact on Ceramics: A Personal Perspective of the Last Five Decades," *MCECA Journal*, Volume 5, 1984.

²Vai M. Cushing, "Introduction," for exhibition catalogue, *Ted Randall: A Retrospective*, April 8-September 6, 1987, sponsored by the National Council on Education for the Ceramic Arts at the Lowe Art Gallery, Syracuse University.

³*Ibid.*

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OCTOBER 16-19, 1997

SOFA (SCULPTURE

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CHICAGO 1997

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successor, Ted Randall led the school through its greatest expansion -- into becoming a full school of art and design with majors offered in all areas of art.² During this same time period, under Ted's leadership, the National Council on Education for the Ceramic Arts (NCECA) was founded.

Then again in the late 1970s until his death in 1985, Ted focused once again on the creation of his own personal statements in clay. "From the 1970s onward, Ted's work became more sculptural."³ His friend and colleague Val Cushing has described Ted's later large decorative vessels as work having "an atmosphere of enduring time and regal presence. They carry a message of pottery in an envelope of sculpture. These vessel forms play on contrasts. They are massive with delicate features. They are rich and dark in color, yet have cool and resonant overtones. They are heavy to lift, but seem to float in space. They hold our interest and they speak of eloquence, sensitivity and coherence."⁴

According to Val Cushing, when



Hexagonal vessel, 1984, stoneware, H: 17-3/4" Diam: 12", Collection of Tom Randall

Ted died he "was in his full creative and imaginative power" and "he was producing some of the best work of his life."⁵ In 1984, Ted wrote "I have stopped trying for the pot that has never been seen before and continue to try for the pot that recalls all pottery. I keep looking for that degree of innovation that refurbishes, renews, connects to old meanings, allows the fun of

invention, but looks back at the past with respect, understanding and affection, opening the way for a continuous recreation of form."⁶ It is interesting that his later work is reminiscent of ancient Chinese ritual bronze forms. He created works that recall all cultures, not just recalling "all pottery."

This exhibition of works by ceramic artist Ted Randall spans five decades yet there is a common spirit which permeates his work which can be viewed and sensed during a close examination of his work.

THIS SPECIAL
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INTERNATIONAL
MUSEUM OF CERAMIC
ART AT ALFRED FROM
JANUARY 29-MARCH 11,
1998.

⁴Ibid.

⁵Ibid.

⁶Ted Randall, "Being and Meaning," *Ceramics Monthly*, November, 1984.

Gary Martin

by Steve Rolf

This spring began the timeless awakening of the prairie grasses in the state of Kansas. The new season began, however, without our friend and colleague who in my own mind was timeless. Gary Martin died early this past spring.

I first met Gary in the fall of 1992 at Alfred University where we were students. Upon my first meeting with Gary, I was struck by his unique and uncompromising character. Gary always seemed to have a singular purpose and a clarity of vision, almost as if he were on a mission. His mission was not spelled out in easily deciphered human terms, but was more closely related to the mission of a river finding its way to the sea -- many variations but one certain goal. Anyone who knew Gary also knew that Gary was stubborn! In his work and life Gary moved as if the command was already given, and the mysterious instructions written out. The instructions were invisible to us onlookers, but a clear blueprint to Gary. This unwavering ability allowed Gary to create with an



Gary Martin shown in 1991 admiring work by Ted Randall, along with (l to r) Museum director Dr. Margaret Carney, and former graduate students Mary Louise Carlier and Linda Huey.

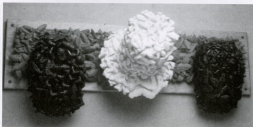
honesty that is not often seen.

I think of Gary's studio as a natural history museum with an assortment of fossils, feathers, photographs of President Lincoln, Amelia Earhart, and his beloved state of Kansas. There were also drawings of prairie wind wagons and an assortment of living plants to add to the studio patina. In and among this conglomerate were massive sculptures laced with detailed carvings of the various artifacts and memorabilia found in the studio. The piles of hardened clay and dust

revealed to me that Gary was an excavator -- a miner. Upon peering into his studio, I would find Gary clad in red suspenders, huddled over his work and looking up to me long enough to let me know with his sly grin that he had found gold.

Many did not know the full physical burdens that Gary Martin carried daily. Even to his friends Gary did not let on how much pain he was in, or how he hated the mood swings that would ensue from his heavy medication. Gary also had a personal loss of proportion that most of us will never experience. Though these burdens were a daily manifestation, Gary never seemed to let them interfere with his pilgrimage. This is what I will think of most when remembering Gary.

So, I say: Good-bye Gary (Pilgrim). Thank you for the wonderful artifacts that you have left behind.



Gary Martin, *American* (1965-1997), Fossilized Hair Rock, 1993, stoneware, wood, 9" x 37", MFA Gloryhole Collection, 1993, The International Museum of Ceramic Art, 1993.34.

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 February through July 1997.

It is not too late for you to join and help us provide a broader funding base for the Museum. Remember that we are state-assisted, not state-funded and we need your help today. 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 back of this issue.

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RECENT ACQUISITION HIGHLIGHTS



Eva Zeisel (b. 1906), coffee server, salt and pepper designed for Hallcraft, and cups and saucers designed for Castleton China and the Museum of Modern Art, china and porcelain, glazed. Museum Purchase, Corssaw Collection, 1997.8-12.



l) to r) Arthur Bagge designed for Marblehead Pottery, early 20th century, stoneware, glazed and R. Guy Cowan for Cowan Pottery, early 20th century, slipcast porcelain, glazed. Museum Purchase, Corssaw Collection, 1997. 13-14.

The International Museum of Ceramic Art
New York State College of Ceramics
at Alfred University
Alfred, New York 14802
607-871-2421

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The International Museum
of Ceramic Art
Friends of the International Museum
of Ceramic Art

I would like to become a Friend at
the membership level indicated below

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☐ \$125 (Individual) Ceramic Connoisseur
☐ \$100-249 Contributing or Business
☐ \$50-99 Sustaining
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☐ \$15 Individual
☐ \$10 Senior Citizen/Student*

*If Student Membership, please include a
photocopy of your student I.D. card.

All contributions to the International
Museum of Ceramic Art are tax deductible
to the extent allowed under the law. All
contributions will be used for collections,
conservation, exhibitions, or educational
programs unless otherwise specified.

Signature _____

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The International Museum of Ceramic Art

Mail to:
The International Museum of Ceramic Art
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Information

Directions to Museum: From Route 17
(Southern Tier Expressway), Exit 33 in
Almond. Follow signs for Alfred University
to Route 21 south and to Route 244 into
Alfred. Just past the Scrubben Trust
Company bank building on the right is the
Alfred State College Horticulture Building
—the Ceramics Corridor Innovation
Center is on the left-hand side directly
across the street. The building is
handicapped accessible.

Admission: FREE

Telephone: 607-871-2421

Fax: 607-871-2615

Hours: 10am-5pm Tuesday-Sunday
Closed Mondays and some holidays

Tours: Group tours should be scheduled 2
weeks in advance. Call during regular
business hours for an appointment.

Camera: 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 left in the racks available in
the Museum foyer.

Memberships: Benefits to members
include subscription to the Museum
newsletter, *Ceramicscope*; invitations to
celebrate special exhibitions and
educational programs; discount on
Museum exhibition catalogues; and
invitations to participate in Museum
sponsored trips.

The International Museum
of Ceramic Art

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L. David Pye, Dean, The New York State
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