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# craft arts

INTERNATIONAL



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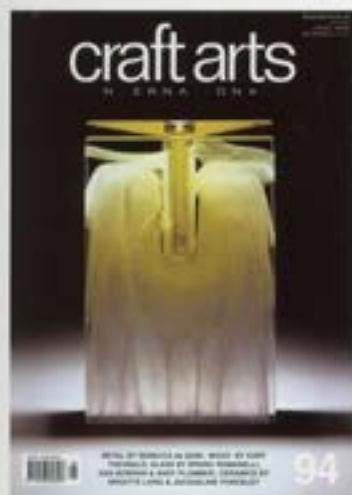


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**METAL BY REBECCA de QUIN, WOOD BY CURT THEOBALD, GLASS BY BRUNO ROMANELLI, DAN BOWRAN & ANDY PLUMMER, CERAMICS BY BRIGITTE LONG & JACQUELINE PONCELET**

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BRUNO ROMANELLI (UK), 'Mirras 2014, kiln-cast optical glass, diam. 32 x 6 x 46 cm. Refer page 19.

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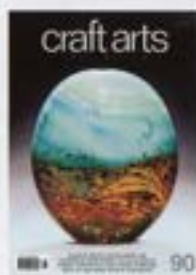
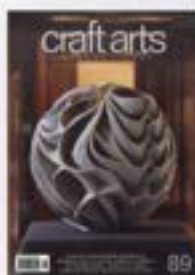
**D**ESPITE the vagaries of the global economy there are some positive signs that the potential market for professional studio craft and designer-made functional art is now larger than ever before. If this sounds incredulous it must be because the distribution and sale of craft objects has changed markedly over the past decade due to the influx of broadband and social media.

Today art dealers, galleries, studios and individual artists and designer/makers promote their works online and this trend is expected to grow exponentially as the market for one-of-a-kind handmade objects expands. Our role as publishers of *Craft Arts International* is to keep abreast with this trend by offering museums, art and craft organisations, commercial galleries and individual practitioners

a reliable and effective means of promoting their works and gaining market exposure in high quality full colour print as well as in a secure and interactive online environment.

To achieve this we redesigned and upgraded our website to comply with the latest online protocols to ensure ease of access and maximise convenience. The magazine is now available to read on your PC/Mac or favourite device. Simply search for *Craft Arts International* in the Apple App Store, Google play or Pocketmags. Downloading the app is free. Single issue and annual subscriptions are available via an in-app purchase.

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Bennett Bean, 'Triple Vessel on Base' pit-fired earthenware, painted and gilded, 50.8 x 86.4 x 38 cm



Pornpip Sangvanich, 'Tea for Two' tea set, porcelain, 29 x 45.7 x 33 cm

## HONORING THE PAST, EMBRACING THE FUTURE

AMOCA'S 10th Anniversary, Pomona, California, US, 21 February – 28 June, 2015

THIS exhibition, presented by the American Museum of Ceramic Art (AMOCA) features a huge selection of studio ceramics from its permanent collection of over 7,000 objects. The exhibition was organised by guest curator Jo Lauria, who has worked in association with AMOCA since its inception and is well acquainted with the museum's holdings as well as the collections of its donors. As a signal of gratitude and celebration, Lauria ensured that the final selection of works for the museum's 10th anniversary exhibition was as much about honoring the history of ceramics as it was honoring the sponsors who have contributed to its success.

The AMOCA, founded by David Armstrong, opened its doors to the public in 2004 and has since been gifted several pieces from generous donors such as David and Julie Armstrong, Frieda Bradshear, Bill Burke, Spencer Davis, James and Jackie Voel, Gail M. and Robert A. Brown, Bob and Colette Wilson, and Enrique Serrato.



Shoji Hamada, 'Untitled Vase' c. 1960, stoneware, 21.5 x 15 x 15 cm

The exhibits are displayed in five thematic groupings. These were adopted to facilitate the division of the exhibition space in a manner that is both organic and organized. Within each theme, one or two historical examples form a dialogue with the work of more recent pivotal artists.

The "Honoring the Past, Embracing the Future" invites the viewer to savor each aspect before moving on to the next. Upon entering, visitors encounter the two groupings: "Old Guard, Vanguard, and Masters of their Medium" and "Global and Cross Cultural". Both groups rely heavily on historical appropriation to create an updated artistic commentary. For example, the "Cross Cultural" section includes artists Shoji Hamada and Bernard Leach, who embody the traditionally eastern aesthetic, as well as a sampling of decidedly New World inspired contemporary ollas, cooking and storage pots originating from native tribes in the Americas. The "Old Guard, Vanguard, and Masters of their Medium" section includes artists such as Gertrud and Otto Natzler, Peter Voulkos and Betty Woodman. The works included in this grouping celebrate the pioneering studio ceramist, a budding



Jennifer McCurdy, 'Coral Nest' handbuilt porcelain, 20 x 19 x 18 cm



Chris Gustin, 'Untitled' wood fired stoneware, 63.5 x 51 x 58 cm

concept in the early 20th century.

Continuing through the show, the viewer encounters the most extensive and eclectic grouping, "Teapots Steeped in History Transformed by Imagination" and the subgroup "AMOCA's Collection is Endowed with Liquid Assets" In order to display as much artwork as possible, Lauria collaborated with the exhibition's architect Erin Kasimow to design a dividing wall comprised of 16 columns with an average of seven rows. In addition to the sprawl of pedestaled and tabled items, this open shelving unit houses over 110 pieces which could be viewed from various angles. Placed on another dividing wall, "Liquid Assets" is an assortment of traditional YiXing teapots, which sit delicately on cantilevered shelves. Across the room on a long multi-tiered table Pornip Sangvanich's modern *Tea for Two* is among dozens of other interpretations of the traditional tea set. In direct comparison, *Untitled Pitcher* by Villeroy and Boch-Mettlach is displayed next to Seth Rainville's homage, *Lovely Moment Mettlach Inspired*. These pieces illustrate a pervading trend in ceramic history, where utilitarian concerns of the artisan are transformed into artistic expression and social commentary.

From here the gallery divides into the final groupings. "A Menagerie of Creativity" and "Soulful and Embodied." The first features the work of artists exploring humanity's relationship with the animal kingdom. Decorated vessels and small figurines are placed together with free-standing sculptures such as Lisa Reinertson's life-sized *Neptune's Daughter*. Each animal class was represented and included everything from wild beasts to circus animals, the majestic to the cumbersome. The museum's collection of figurative work included in "Soulful and Embodied" was as diverse as the artists represented. The selection revolved around an immense tiered pedestal, where works reflected a variety of histories and techniques ranging from the macabre to the intimate and precious.

In "Honoring the Past, Embracing the Future: AMOCA's 10th Anniversary", the museum effectively places contemporary ceramic work in the broader historical context, documenting the elevation of clay from a utilitarian medium to that of fine art. As one of the few American museums devoted exclusively to ceramic art and historic innovations in ceramic technology, AMOCA has championed the art, creation, history and technology of ceramics through its exhibitions, collections, outreach and studio programming. In line with the institution's mission and ambitions, this exhibition is a wonderful exploration of the past 75 years in the ceramic arts.



Katy Rush, 'Dual Dish Girl' c. 2002, slip-cast porcelain, 11.4 x 29 x 9 cm



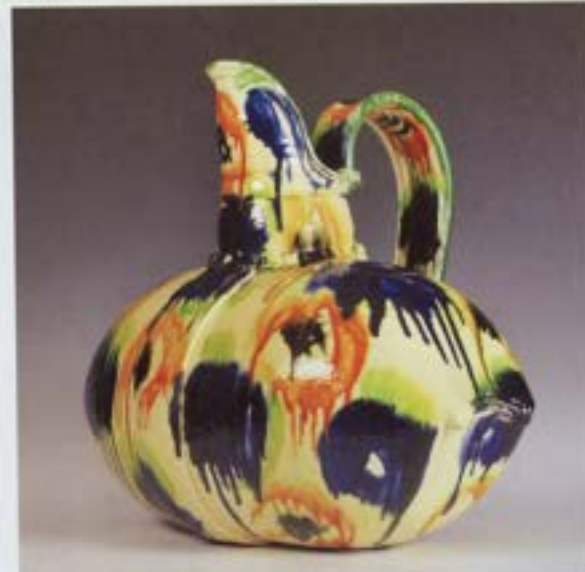
Patti Warashina, 'Bottom Feeder' 2009, earthenware with glaze, 94 x 46 x 23 cm



Lisa Reinertson, 'Neptune's Daughter' 2011, stoneware, 72 x 18 x 20 cm



Dame Lucie Rie, 'Untitled Vase' c. 1970s, thrown porcelain, 10 x 5 x 5 cm



Betty Woodman, 'Pillow Pot (H11034)' thrown stoneware, coloured glazes, 44.5 x 53 x 30.5 cm

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