

An abstract artwork featuring a large, curved, metallic-looking surface. The surface is covered in vibrant, swirling colors including blue, green, yellow, and pink, with bold black outlines. A bright light source creates a strong reflection on the lower right portion of the curve. The background is a solid dark grey.

SILVER SPLENDOR

THE ART OF ANNA SILVER







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CURATED BY JO LAURIA

This book is published in conjunction with the exhibition *Silver Splendor: The Art of Anna Silver*, organized by and presented at the American Museum of Ceramic Art. March 9–August 25, 2019

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FRONT AND BACK COVER:

Hovering Vessel, c. 1991, glazed earthenware with luster, 21.5 h x 18.75 dia. inches, Collection of Joan Borinstein

INSIDE FRONT COVER:

Untitled Vase, 1990, glazed earthenware, 18 h x 15 x 15 dia. inches, Collection of Lucinda Smith

FIRST PAGE:

Green Teapot, 1988, glazed earthenware, 9 h x 15 x 10 inches, Promised gift of David Berkson in memory of Pamela Sabbath Berkson

RIGHT:

Five Vessels, 2008, glazed earthenware, 25 h x 10 dia., 20 h x 7 dia., 13 h x 9 dia., Collection of the Artist

TITLE PAGE:

Double Handled Vase, 1987, glazed earthenware with luster, 22.5 h x 8 inches, Private Collection

INSIDE BACK COVER:

Untitled Vase, 1996, glazed earthenware with luster, 23 h x 9.75 inches, Private Collection

REPRODUCTION CREDITS:

All works by Anna Silver are © Anna Silver.

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Photos by AMOCA: cover and pages 3, 8, 13 left, 15 right, 32, 33, 36, 37, 38, 39, 41, 42, 43, 44, 46

Photo by Marlea McKinstry Photography: page 9

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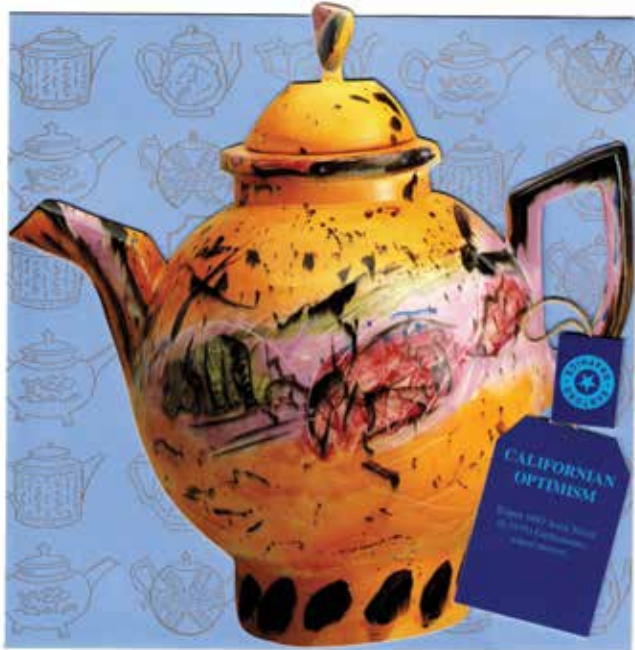
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FOREWORD



ABOVE: **Teapot**, 1983, glazed earthenware, Collection of the Victoria and Albert Museum, London. This teapot is in the museum's permanent collection and has been reproduced for a card, emblematic of "California Optimism" as printed on the teabag.

It is with great pleasure that the American Museum of Ceramic Art presents the first museum retrospective devoted to the work of Anna Silver. Born in Michigan, Silver has forged an artistic path and career in Los Angeles spanning over five decades.

Silver's work disrupts the viewer's cultural frame of reference, challenging familiar concepts of size and purpose. She maintains a commitment to functional forms, and supersedes them to create an Alice-in-Wonderland type canvas for her energetic brushwork and colorful palette. The scale of the work alone provokes questions – what is a teapot if it is not to be filled with tea? The effect of Silver's challenge is delightful.

On these oversized canvases, Silver creates masterpieces of abstract expressionism, distinct from the muted tones of the work of Peter Voulkos, Paul Soldner, and other artists working on the West Coast in this genre. Her work has a global sensibility—New York, Los Angeles, Paris, and Athens, with a splash of luster.

Silver's teapots, platters, totems, reliquaries, and vessels are recognized the world over. Her work is represented in major museums in England, Europe, Asia, and North America (including AMOCA). Her oeuvre is masterful, varied, and distinct; her prodigious output during her career is rare and aspirational for artists of any medium.

This exhibition and catalog would not have been possible without the support of Anna Silver and her daughter and son, Lisa Kalin and David Kalin, the generous donors who supported this project, and the lenders who loaned work for the exhibition. Deserving of special note is the work of Jo Lauria, AMOCA's Adjunct Curator, whose perseverance was key in bringing this exhibition to fruition.

We are grateful to Garth Clark and Frank Lloyd Galleries for championing Anna Silver's art and for their sharing of archival materials.



ABOVE: Anna Silver was one of the inaugural artists represented by the Frank Lloyd Gallery. The artists posed outside the gallery for this photograph during John Mason's one-person show.

FRONT ROW FROM LEFT: Peter Shire, Anna Silver, John Mason, Phil Cornelius, Roseline Delisle, and Cindy Kolodziejski. BACK ROW FROM LEFT: Richard Shaw, Robert Hudson, Ralph Bacerra, Tony Marsh, and Frank Lloyd.

Special thanks to Israel Alvarez, Javier Alvarez, Kimberly Andrade, David Armstrong, Tim Decker, Hannah Fountain, Ana Henton, Kathleen Hopkins, Judy Jacobs, Heidi Kreitchet, Lenny Larson, Sue Malloy, Oscar Martinez, Amy McFarland, Georgie Papaya, Paul Roach, Ashley Rowley, Anna Sanchez, Lisa Soiseth, Rick Steil, and all of the AMOCA volunteers and interns who worked on this project.

The exhibition and publication are funded, in part, by: Laura and Ken Adler, Dan and Diane Attias, Lisa Kalin and Drew Kugler, Barbara Lazaroff, Stephen Lesser, Joan Takayama-Ogawa, Judith Pacht, Anne Cohen Ruderman and the Glass Alliance of Los Angeles, Anna Silver, Pam Smith, and Rubin and Elinor Turner.

Additional funding has been provided by the Los Angeles County Arts Commission and the Pasadena Arts Alliance.

We are especially grateful to the lenders of this exhibition: Kenneth and Laura Adler, Michael Arden, Dan and Diana Attias, Robert and Lois Boardman, Joan Borinstein, Lou Brown Di Giulio, Matthew Kalin and Leisa Johnson, David Kalin, Lisa Kalin and Drew Kugler, Jo Lauria, Barbara Lazaroff, David and Diane Lesser, Saul Levi Estate, Diane Licht, Lorraine Lubner, Alan Mandell, Vincent and Frances Marella, Alvin and Lisa Michaelson, Marilyn Nelson, Robert and Ruth Reingold, David and Varda Schriger, David and Nancy Sheffner, Beth Shube, Lucinda Smith, Anna Silver, Pam Smith, Robert and Sandra Talcott, and Rubin and Elinor Turner.

Beth Ann Gerstein

Executive Director

American Museum of Ceramic Art



JO LAURIA

CURATOR STATEMENT



LEFT: **Four Place-settings of charger, cup & saucer (from set of thirty-one)**, 1991, glazed earthenware, charger 15 dia., saucer 8 dia., cup 5 h x 6.5 dia., inches. Collection of Joan Borinstein

ABOVE: **Two Handled Vase**, 1987, glazed earthenware with luster, 22 h x 8 inches, Private Collection

Silver Splendor: The Art of Anna Silver examines over forty five years of studio work and tracks the creative evolution of Silver from her origins to her current role as a beacon of painterly aesthetics in the field of modern and contemporary ceramic art. This exhibition brings together over seventy works, including recent pieces in glass, and rarely seen monoprint drawings.

Celebrated for her vibrant and multi-layered abstract paintings on clay, Silver continues the Abstract Expressionist tradition of non-objective mark making, spontaneity, and emotive use of color. Silver's process, however, is more intuition than improvisation. She applies her glazes with measured physicality, skillfully coaxing bold, gestural drawings to float against backdrops of luminous pigment.

Throughout her career, Silver has explored the relationship of surface painting through the traditional lexicon of functional forms. Cups, bowls, teapots, vessels, and plates have been Silver's objects of choice, and her output has been varied and prodigious. Recently, Silver has added ceramic totem sculptures and glass sculptures to her vocabulary. As Garth Clark aptly stated: "Anna is pushing the form and painting as far as you can take it."¹



Beginnings

Anna Silver pursued painting from an early age, studying with painting masters Fernand Léger, in Paris in the 1950s, and with Herb Jepson, John Altoon, Joyce Treiman, and Martin Lubner in Los Angeles in the 1960s and early 1970s. From these mentors, she learned the fundamentals: materiality of paint; compositional structure; the interplay of pattern, figuration, and abstraction; color associations; and confidence. Silver explored the use of a variety of materials, gravitating to painting on canvas and paper. By the mid-1960s, a ceramics class prompted her to leap into the dimensional space of clay sculpture—a space Silver has occupied for the last forty-five years, choosing the clay vessel as her primary vehicle of aesthetic expression.

Silver's first engagement with the ceramic vessel was to transfer her figurative drawings to the three-dimensional surface, an approach she developed in early work and has continued throughout her career. Exemplary are ceramics that demonstrate Silver's application of 2-D figure drawings—full view and other portraiture—on the volumetric shapes of various vessels, including bottles, teapots, and cups. Silver's black-line drawings glide fluidly over dimensional surfaces, prompting the viewer's eye to follow as lines delineate spatial volumes. Silver has always felt that the pursuit of figurative and abstract painting on ceramic forms to be an "infinite adventure."



LEFT: **Untitled**, (set of two Blue Vessels), 1997, glazed earthenware with luster, each 22.75 h x 11 inches, Private Collection



ABOVE: **Teapot with Face**, 2005, glazed earthenware with luster, 9 h x 21 x 9.5 dia. inches, Collection of Al Eisenstadt

BELOW, LEFT: **Untitled Cup**, 2005, glazed earthenware with luster, 9 h x 7 dia. inches, Collection of Alan Mandell

BELOW, RIGHT: **Black and White Teapot**, 2010, 7 h x 10 inches, Collection of Lisa Kalin and Drew Kugler.

Methodology and Aesthetics

Dramatic scale is a distinctive feature of Silver's vessels. Set against lush, colorful backgrounds, the vases in this exhibition are prototypical for their outsized grandeur, radiant color, and complex interactions of abstract motifs, set against lush, colorful backgrounds. In determining vase forms, Silver studied and emulated the symmetry, harmonious proportions, and elegant silhouettes of Greek Attic and early Mediterranean pottery. Art critic Peter Clothier succinctly summarizes this body of work:

"Silver's vessels derive for the most part from the Attic forms she loves for their exquisite symmetry and the witness they bear to the consummate artistry of the ancient Greeks."²

The artist's contemporary translations of these antique urns are historically informed without feeling slavish. Amphora, Hydria, Krater, and Loutrophorus have evolved into over-scaled containers with surprising appendages and exaggerated proportions. Handles become looped and winged, necks grow attenuated and flaring,



and midsections swell to impressive volumes. Commenting on her influences, Silver remarks:

“Greek Attic pottery is so pure. The lip, the foot, the handle, the neck; they are all in proportion. To me, they are the most pure, classical form. Then, of course I have to paint them, and that’s a whole other matter. I don’t follow the style of red-or-black figure painting, seen on classical Greek pottery. We’re not living in that time. So I interpret them in the time we live in, by applying modern painting.”



LEFT: **Untitled (Two-Handled Vessel)**, early 1980s, glazed earthenware, 23 h x 20 dia. inches, Collection of Lorraine Lubner

ABOVE: Anna Silver in her studio, 1992



ABOVE: **Two Handled Vessel**, 1991, glazed earthenware, 16.75 h x 15.5 dia. inches, Collection of Rubin and Elinor Turner



Traditional shapes also influence Silver’s iconic teapots, though the outcomes are elevated by her distinctive flair for theatricality. Mostly oversized, Silver’s oval and round teapots are saturated with delicious color and energetic brush strokes, emphasizing a dialogue between her calligraphic drawings and color fields of abstract shapes. Most of Silver’s teapots are punctuated with audacious handles and extravagant spouts—a few even sport double spouts, echoing Asian forms—while some are crowned with jaunty lids and surprising finials. Challenging function, the teapots are epic in their presentation, commanding visual space whether on tabletop, counter, or pedestal. Silver comments on her passion for the oversized object:

“Scale is of the utmost importance to me. Why? Well, it’s the same principle used in architecture. Scale is impressive. Mostly I like to make my teapots large so they make a statement. But they are still teapots, and have all the defining elements—handle, spout, and lid, that are all positioned proportionately to the pot. And then, when my sizable teapots are painted, they have presence. They function as sculpture.”

For Silver, the 26-inch diameter plate offers the largest continuous surface area for painting. A master of the principle “surface follows form,” she uses abstracted motifs to activate the space and define the circular contour. Whether contrasting a field of black-line drawing against a white background, or suspending a colorful geometric design within a shimmering pool of glaze, the graphic qualities and emphatic scale of Silver’s plates are arresting. Further, the plates that feature bright color juxtapositions, glossy surfaces, and gold and platinum accents evoke the bravura of opera. Above all her other works, the sizable plates inhabit the intersection of expressive abstraction and seductive theatricality.

ABOVE: **Untitled Double-Spout Teapot**, 2003, glazed earthenware, 20 h x 24 dia. inches, Private Collection

RIGHT: **Untitled Plate**, 2017, glazed earthenware, 1.75 h x 25 dia. inches, Collection of the Artist







LEFT: **Reliquary Box**, 2004, glazed earthenware with luster, 18.5 h x 11 x 5.5 inches, Collection of the Artist

ABOVE: **Reliquary Box** (detail)

Silver has also vigorously investigated the sculptural shapes of reliquary boxes and totems, creating multiple iterations with countless surface possibilities. The lidded, rectangular reliquary boxes are based on Byzantine, Medieval, and African artifacts. Traditionally, reliquary boxes were created and decorated as receptacles for religious relics, or as small shrines to receive offerings. Silver's boxes pay homage to those ancient objects, but are free of imitation. She inscribes her ceramic boxes with lively abstractions of geometric designs, some splashed with gold and platinum lusters or gilding, and others adorned with embedded faux jewels—glazed clay masquerading as precious gems. The resulting sculpture is a reliquary reinvented, imbued with value inherent to the context of contemporary culture.

On the origin of the reliquary form, Silver has stated:

"I started to make boxes after I returned from a European trip where I viewed the lidded-caskets in famous museums that displayed Medieval Art. And I decided to call them reliquaries as I thought that was a good name for them. My intention is that the Reliquary Box should be opened and something put inside... something of great value. Then the box should be closed and the object inside kept secret, forever treasured."

Most recently, Silver began the totem series, citing the totemic sculptures of Constantin Brâncuși as formidable influence. With the totems, Silver introduced a new sculptural platform for her art, one in which she hoped to convey, in the spirit of Brâncuși, the "idea of infinity". Some feature a totemic assembly of similar modules, while clusters of metallic spheres visually divide others. Regardless of the arrangement, the totem's vertical thrust and amassed components present a visually intriguing challenge. Silver's innovative design strategy animates and unifies the sectors of the totem—surface markings trail from one module to the next, ascending to the top and directing the eye upward, while freehanded abstract fields of color intersect the drawing, persuading the gaze to transverse the sculpture. In totems, as in all of the artist's forms, Silver beckons the viewer to engage with her painterly choreography—not as a passive observer, but as an active participant.

Jo Lauria

Adjunct Curator

American Museum of Ceramic Art





NOTES:

1. Quotation by Garth Clark, transcribed from video produced in 1991 by Yes Video, Inc. on the occasion of Anna Silver's solo show at Garth Clark Gallery, New York, New York.

2. Peter Clothier, "Intertwining Pathways: The Art of Anna Silver," unpublished (2018): 8.

All quotations attributed to Anna Silver are excerpted from personal interviews conducted with the artist from November through December 2018, or from the transcription of Anna Silver Legacy Interview, conducted at Otis College of Art and Design, videotaped on October 25, 2012. <https://www.youtube.com/watch?v=yUwmch37ZfA>

FAR LEFT: **Untitled (Totem)**, 2008, glazed earthenware with luster, 37.5 h x 10 w x 10 inches, Private Collection

LEFT: **Untitled (Blue Totem)**, 2008, glazed earthenware with luster and gold leaf, 36 h x 11 w x 8.5 inches, Collection of the Artist



“Color is the place where our brain and the universe meet.”

—Paul Klee

ANNA SILVER

THE SHAPE OF COLOR

LUCINDA SMITH



Spontaneity doesn't happen by accident. California ceramist Anna Silver celebrates a fundamental irony in art with work that appears both premeditated and yet inspired by the moment. The paradoxical balance between a plan and an instinct represents the intrinsic tension inherent in all creativity, and serves as a theme that resonates throughout Silver's brilliantly colored vessels.

Trained as a painter in Europe, Silver also attended the University of California, Los Angeles. She continued to study painting with John Altoon, and then embarked on a new direction. She pursued printmaking, sculpture and ceramics at Otis Art Institute in Los Angeles (currently Otis College of Art and Design), following a tradition that produced such artists as Peter Voulkos, Michael Frimkess, and Billy Al Bengston. Silver was compelled by the possibilities of ceramics. "I could make a piece, paint it and then hold it in my hands." In ceramics, Anna Silver found the ideal discipline with its multi-leveled fusion of form and expression.

FAR LEFT: **Untitled Plate**, 2017, glazed earthenware, 1.25 x 13 dia. inches, Collection of the Artist

LEFT: **Untitled Yellow Vase**, n.d., glazed earthenware with luster, 23 h x 17.25 dia. inches, Collection of David Kalin

Silver's work represents a juxtaposition of influences. Her shapes are a testament to many years of classical training. Creating, urns, two-handed amphorae, and hydras that recall the simplicity of ancient Greek vessels, Silver then challenges the purity of these forms by exploiting them for vibrant intrusions of color. She thrusts the uninhibited premise of impressionism and abstract expressionism against the ordered rules of classicism. Through this reigning-in of opposites, she produces a uniquely harmonic whole.



These neo-Greco forms are chosen by Silver for their exquisite symmetry. However, they are also selected as ideal candidates for her re-inventive eye. A close observation of her “classical” urn reveals whimsical, almost cartoon-like handles, or the neck of a vase stretched so high, it seems to defy all axioms of proportion. Although aesthetics are a primary consideration, Silver claims the ulterior motive of this design enhancement is to expand the painting surface and thereby increase the ceramic canvas to receive her colorful glaze treatments.

In a room or gallery, it is hard to ignore these oversized vessels and exaggerated urns. And yet, if the artist's role is to heighten our awareness and make us question and examine our reality, then what could be more representative than an urn or a simple vase? Silver uses the same artistic criteria to transform a teapot or cup and saucer.

By adding these familiar shapes to her artistic entourage and then re-interpreting them, Silver calls attention to the deliberate beauty of their design. Using tempestuous markings against the calm serenity of the teapot form, Silver adds unconventional spouts and oversized handles to alter our perception, and ultimately our response to this essential, albeit everyday object.

In order to push the boundaries not only of form, but also of palette, one must have mastery over the materials. The ideal end-game of knowledge and confidence is innovation. Silver's signature glazes and finished colors can only be realized through an educated process that takes the risk factor and turns it to an advantage.

LEFT: **Untitled Sculpture**, c. 1961, glazed stoneware, 28 h x 18 inches, Collection of the artist. Created in the early 1960s while Anna Silver studied at Otis, this sculpture demonstrates the influence of the abstract expressionists, and especially the work of Peter Voulkos.

RIGHT: **Big Yellow Teapot**, 1997, glazed earthenware, 19 h x 16.5 inches, Collection of Saul Levi Estate







Risk provides the underlying conflict that is fundamental to a multi-fired process. Silver takes control of this element and makes repeated demands upon it. And then, as if to further tempt the fragile edge of her art form, she often adds bold metallic lusters that emerge triumphant from the kiln.

While courage is essential to creativity, almost no other medium necessitates the confidence and courage demanded by the complexities of glass. In an attempt to expand her painterly skills on yet another surface, Anna enthusiastically embraced the medium. For Silver, glass exemplifies another aesthetic paradox by appearing both delicate and yet substantial, while simultaneously exuding an intensity, which allows for an infinite interplay of light and color.

The totem is another shape relatively new to Anna's oeuvre. As with her other forms, the totem represents an ancient image that's been reinvented over time. Silver was inspired by the works of Brancusi to take a more sculptural approach to this icon. Brancusi's influence is evident in these simple, yet powerful shapes. Silver complements the stacked geometric cubes with gold and silver spheres and bold strokes of color creating a sleek, modern symmetry. She plays with the basic principles of design such as balance and proportion, yet once again, teases the eye by the lure of a basic theme, infused with the extraordinary.

FAR LEFT: **Untitled**, n.d., fused glass on metal stand, 18 h x 14.5 w inches, Collection of the Artist

LEFT: **Totem with Gold Balls**, 2008, glazed earthenware, 37 h x 11 x 11 inches, Collection of the Artist

Throughout her career, Silver has celebrated yet another ancient form: the reliquary box or chasse. Originally designed as a sacred repository for the relics of saints, these symbolic box-houses were intended as mini-caskets or jewel-encrusted shrines. Laden throughout history with superstition, religion and magic, the reliquary box offers the ideal Pandora for Silver. Still popular as a contemporary art form, the reliquary box stands alone, houses one's personal treasures, or cradles the ashes of a loved one. Silver reinterprets this box-house with her fanciful addition of oversized jewels fashioned out of clay, and vibrant splashes of color. As if carrying on an ancient tradition, these enchanted vessels beckon the viewer to peek inside and discover a myriad of secrets.

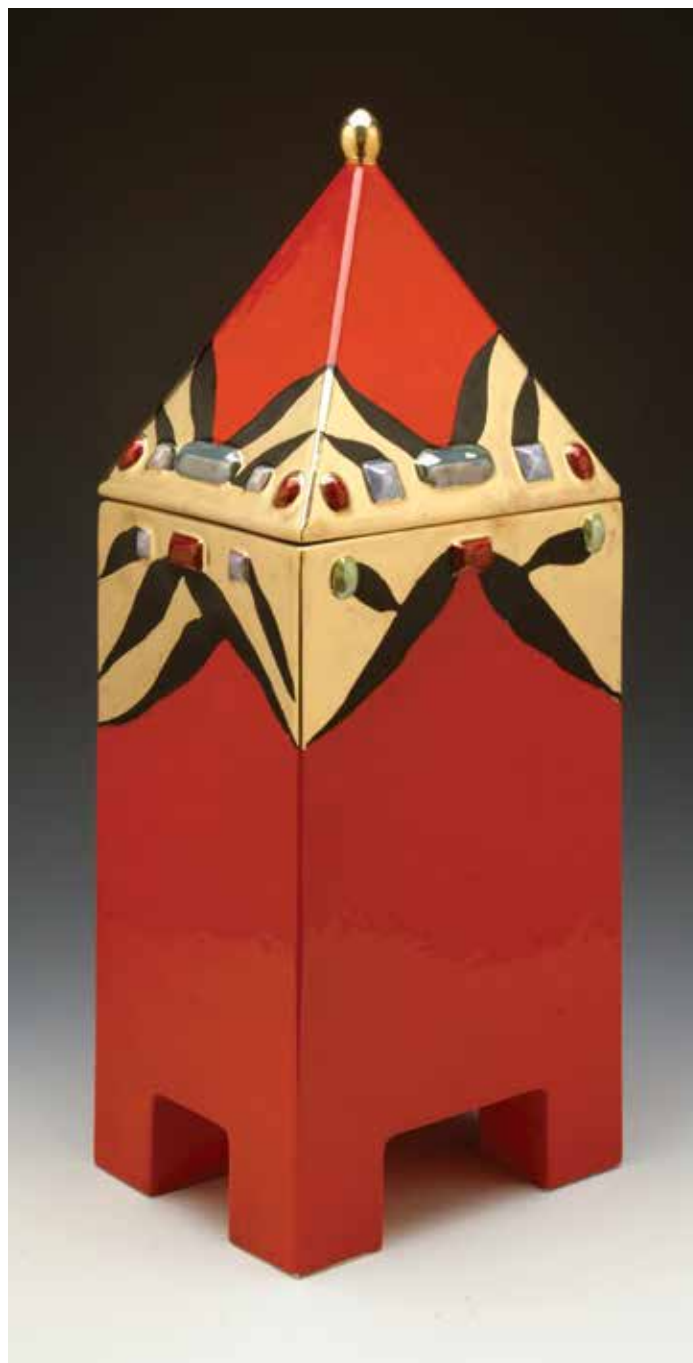
Although her work may be a statement of contradictions, it is also a testament to an extraordinary combination of experience, research, technique and materials. Mixing skill with surprise, Anna Silver's art is the perfect alchemy.

Lucinda Smith

Lucinda is a Los Angeles based writer. She has published six books. Her articles on art and architecture have appeared in *Architectural Digest* and *The Los Angeles Times*, among others.

"I dwell in possibility."

—Emily Dickinson



RIGHT: **Reliquary Box**, 2002, glazed earthenware with luster, 20.5 h x 6.5 x 6.5 inches, Collection of Beth Shube

FAR RIGHT: **Footed Bowl**, 1992, glazed earthenware with luster, 6.25 h x 18.5 dia. inches, Private Collection



Anna Silver
Footed Bowl, 1992
Approx. 6.75" high
Photography: Anthony Cunha



SELECT WORKS



PREVIOUS PAGE, LEFT: **Untitled Totem**, glazed earthenware, 2008, 25 h x 14 inches, Collection of Diane and David Lesser

PREVIOUS PAGE, RIGHT: **Untitled Totem**, 2009, glazed earthenware with luster, 23 h x 12 x 12 inches, Collection of Lou Brown De Giulio

RIGHT: **Double Handled Vase**, n.d. glazed earthenware with luster, 25 h x 11 dia. inches, Collection of Lois Boardman

FAR RIGHT: **Tulip Vase**, glazed earthenware, 13 h x 14 inches, Collection of David and Varda Schrager







RIGHT: **Untitled Vase**, c. 1995,
glazed earthenware with luster,
18 h x 8 dia. inches, Collection of
Diane Licht

FAR RIGHT: **Winged Vessel**, 1990,
glazed earthenware with luster,
22.5 h x 19 inches, Collection of
the Artist







FAR LEFT: **Hovering Vessel**, n.d.,
glazed earthenware with luster, 23
h x 17.25 dia. inches, Collection of
Pam Smith

LEFT: **Reliquary Box**, 2003,
glazed earthenware with luster,
20 h x 7 x 7 inches, Collection of
Dan and Diana Attias



ABOVE: **Oval teapot**, glazed earthenware, 9 h x 21 x 9.5 inches
Collection of Robert and Ruth Reingold

RIGHT: **Hovering Vessel**, c. 1991, glazed earthenware with luster, 21.5 h x 18.75 inches, Collection of Joan Borinstein



RIGHT: **Untitled Vase**, 1994,
glazed earthenware with luster,
24 h x 12 x 12 inches, Collection
of Barbara Lazaroff

FAR RIGHT: **Untitled Vase**, n.d.,
glazed earthenware with luster,
22 h x 14 dia. inches, Collection
of Barbara Lazaroff

PAGE 42: **Untitled Plate**, 2000,
glazed earthenware with luster,
1.75 h x 26 dia. inches, Collection
of David and Nancy Sheffner

PAGE 43: **Untitled Plate**, 2003,
glazed earthenware, 1.75 h x 21
dia. inches, Collection of Lisa Kalin
and Drew Kugler









Please remove the shadow
area below the plate

Anna Silver's unique contribution has been that she has found ways to use pottery as a format for exploring painting in the round without relying on conventional notions about how imagery is organized on a pot, or acknowledging the limitations of taste and style in contemporary ceramics. Her pictorial praxis depends on her use of the whole form as a support for a dynamic overall composition (which is not defined by the "lip," "shoulder," "neck," "body," "rim," or other normally coded areas of containment for imagery on pots) and often seems to flow over edges, from part to part, from inside to outside, and back continuously, employing a thoroughly contemporary language for visual experience of pottery not present in historic ceramic genres.

—Adrian Saxe
 Emeritus Professor Ceramics
 UCLA



RIGHT: **Two Handled Vase** (detail),
 c. 1985, glazed earthenware, 24 h
 x 18 inches, Collection of Kenneth
 and Laura Adler

ANNA SILVER BIOGRAPHY (B. 1928)

EDUCATION

Studio of Fernand Léger
Paris, France

Art Students League
New York, NY

Otis Art Institute
Los Angeles, CA

University of California
Berkeley, CA

University of California
Los Angeles, CA

SOLO EXHIBITIONS

2019
American Museum
of Ceramic Art
Pomona, CA

2013
Harris and Ruble Art
Los Angeles, CA

2005, 2001, 1998, 1997, 1996
Frank Lloyd Gallery
Santa Monica, CA

1994, 1992, 1990, 1988, 1987, 1986, 1985
Garth Clark Gallery
Los Angeles, CA

1995
Cohen Berkowitz Gallery
Kansas City, MO

1989, 1991
Garth Clark Gallery
New York, NY

SELECTED EXHIBITIONS

2017
**Variations on a Theme:
Vessels From RAM’s Collection**
Racine Art Museum
Racine, WI

2016
**Scripps Ceramic Annual:
A Sense of Place**
Scripps College
Claremont, CA

2015
**Honoring the Past,
Embracing the Future**
American Museum of Ceramic Art
Pomona, CA

Power of Six Women in Art
Seaver Art Gallery
Los Angeles, CA

2013
**Traditional By Conception,
Modern By Design**
Museum of Congregation Emanu-el
San Francisco, CA

2010
Insects and Invaders
Racine Art Museum
Racine, WI

2009
New and Novel
Racine Art Museum
Racine, WI

Show & Tell: the Art of Language
Zimmer Museum
Los Angeles, CA

2008
The Complexities of Clay
The Bell Gallery
Los Angeles, CA

2007
Show & Tell: the Art of Harmony
Zimmer Museum
Los Angeles, CA

2006
**Table Manners: International
Contemporary Tableware**
Crafts Council Gallery
London, England

2005
Art to Use: Functional Clay
Thirteen Moons Gallery
Santa Fe, NM

2004
The First Taiwan Ceramic Biennale
Taipei Yingge Ceramics Museum
Taipei, Taiwan

2002
International Infusion IV
The Sybaris Gallery
Royal Oak, MI

2001
**Private Passions: Outstanding
Collections in Los Angeles**
Los Angeles Craft and Folk Art Museum
Los Angeles, CA

2000
**Color and Fire: Defining Moments in
Studio Ceramics, 1950–2000**
Los Angeles County Museum of Art
Los Angeles, CA

**Conjunction: The Langman
Collection**
Long Beach Museum of Art
Long Beach, CA

1998
**Survey of Southern California
Ceramics**
Pasadena City College
Pasadena, CA

1997
LA Current: The Full Spectrum
Hammer Museum
Los Angeles, CA

1994
Dialogues
Peter Joseph Gallery
New York, NY

1993
Teapot Invitational
Dorothy Weiss Gallery
San Francisco, CA

1996
Feast on Art
Laguna Museum of Art
Laguna Beach, CA

1995
**Women’s Contributions to Clay:
Sixty Years of Enrichment**
Pacific Design Center
Los Angeles, CA

1992
Off the Wall
American Craft Museum
New York, NY

1989
Clay from Plaster
Kansas City Art Institute
Kansas City, MO

1988
Silver & Wood
Garth Clark Gallery
Kansas City, MO

1986
American Potters Today
Victoria and Albert Museum
London, England

Painted Volumes
Chrysler Museum of Art
Norfolk, VA

International Ceramics
Taipei Fine Arts Museum
Taipei, Taiwan



“This show is dedicated to my family for their unfailing love and support. And in memory of Mark Morrison, who always believed in my work.”

—Anna Silver

ABOVE: **Untitled Plate** (detail), 1998, glazed earthenware, 1.75 h x 26 dia. inches, Collection of Lisa and Alvin Michaelson

RIGHT: **Untitled Vase**, 1996, glazed earthenware with luster, 23 h x 9.75 dia. inches, Private Collection





