



The Slip Trail

The Newsletter of New Mexico Potters & Clay Artists / www.nmpotters.org P.O. Box 26811 Albuquerque, NM 87125

May 2009

New Mexico Potters & Clay Artists

"..to promote excellence and creativity in the clay arts, and to further their understanding and appreciation throughout New Mexico...."

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MARK YOUR CALENDAR NMPCA Annual Meeting June 14, 2009 at 12:00

At the home of Frank and Cindy Lux, #52 La Jara Ranch Trail, **Galisteo**

Directions: West at the church on Rt. 42, two miles until pavement ends, then left on La Jara Ranch Trail, stay left at fork to gate #52. **Lost?? Call 466-2121.**

This will be a potluck so bring food and a chair. We will have a "vessel" exchange so bring something you have made. Also bring donations of clay tools and cone 5/6 glazes for McCurdy School's Art Dept. (one of the Armstrong Grant recipients)

New Nominated board members to be voted on are:

Leslie Mausolf Marilou Tejero
Kari Rives Layne Vickers Smith

The Bill Armstrong Grant Award, 2009 - By Daisy Kates

We received five proposals this year for the Bill Armstrong Grant, which assists with educational pursuits in the ceramic arts. Penne Roberts and I made the site visits and researched the proposals. Because we had three applications that we felt were all good candidates for the grant monies, we asked the Board to go over the prescribed annual budget of \$1000 for the award. The Board decided that we had enough resources to provide a full award for our first choice, as well as partial support for two other applicants.

Placitas community mural project: "Protect Our Wildlife Corridors" by Pathways: \$800 Award



The Pathways organization is a grass-roots volunteer group that has been working in conjunction with other groups in the state to create public and government awareness of the part NM plays in the mapped migration routes of animals from Mexico to Canada and Alaska. New Mexico has been identified by experts in the field to be the one missing link in a "user-friendly" path that allows for the migration of

animals through this wildlife corridor. The particular focus is through three mountain ranges.... the Sangre de Cristo / Pecos, Jemez and Sandia Mts. (which includes the Galisteo Basin). Efforts by these groups have already impacted renovations to 140 east of Albuquerque that have now included animal-friendly passageways.

The Pathways group has been erecting a large mural on the block wall outside of the Placitas re-cycling center, visible from the local highway. It is proposed to ultimately be eight panels, each 6 1/2' H x 9' W. Three panels have already been installed, with others in progress. They requested \$800, the materials cost for one panel. Laura Robbins and Cirrelda Snyder (both art teachers) and Peter Callen have been spearheading the mural effort with countless thousands of hours volunteered as teachers, materials-gatherers, designers, panel constructors, etc. They have turned this into a community project that is constantly growing and has already included approximately 45 adults, most of whom have never used clay before. Volunteers have also helped move, install and grout the mural panels. Cirrelda has also held classes for 4th, 5th and 6th graders at the Placitas



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**Letter from NMPCA President,
Richard Mausolf**

NMPCA recently awarded our annual Bill Armstrong Grant. We had a number of applications this year, of which all would have been good candidates. Unfortunately we could not help everyone in the dollar amounts that they were requesting. Ultimately the board had the tough decision of deciding who to award the grant to. In the end we split the award up between three organizations based on need, and number of people served. As a board we felt that the original \$1000 award was not enough based upon the requests, so we added \$400 more for a total of \$1400. We awarded \$800 to Placitas Community Mural Project, and \$300 each to McCurdy School's Art Department of Española, and the Potters' Guild of Las Cruces. The McCurdy School's Art Department is also looking for new or gently used pottery hand tools. We will have a box for donations at the annual meeting, so if you have a few duplicate tools you might consider bring them to the annual meeting and donating then to McCurdy School. The board is still looking for a few new board members. The one need we do have is for a new treasurer. If you have the ability and know how to maintain the books and would like to help our organization grow, we need you. As a board member you would help lead the organization as we grow. If you are interested please contact myself at 575-437-6983 or any other board member.

Our annual general membership meeting will soon be upon us. Frank and Cindy Lux once again graciously have opened their home for this year's meeting. Frank and Cindy live in Galisteo outside of Santa Fe. Please look for directions to the Lux home inside this issue of the Slip Trail. The meeting will be on June 14th with a pot luck lunch at 12 noon, followed by our general membership annual meeting. Concluding the meeting will be our annual cup/small vessel exchange, so bring a cup or small vessel for the exchange.

Richard

**Welcome New Members
MEMBERSHIP UPDATE as of April 17, 2009**

This is our annual Membership Roster issue. While I do my best to keep on top of all this information, please check for mistakes in your listing. If you find a mistake, please contact me.

Included on the Membership Roster is our newest member, Alexis Higginbotham of Santa Fe.

While our members pay dues every January, you can join any time! Membership in NMPCA is \$25 per year, and \$10 for full-time students. You also have the option of a Virtual Studio Tour page for an additional \$15 per year. Please send your payment, made payable to NMPCA, to POB 518, Dixon, NM 87527.

After seven years, I am passing my responsibilities on to Layne Vickers Smith, who has generously volunteered to take over this job. Thank you Layne!

Betsy Williams riftgallery@yahoo.com

The Slip Trail

**The newsletter of the New Mexico
Potters & Clay Artists**

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Daisy Kates - Dutiful pleasures

—Keiko Ohnuma

Art can be a hobby, a job, a therapy, an outlet for ambition. Daisy Kates is one of those rare artists for whom it seems to be a practice, in the Buddhist sense of the word: the path by which one develops as a human being. That, more than any of the above.



Kates arrived at her calling early in life, then pursued it steadily and monastically—how she seemingly does everything. As an eighteen-year-old at the City College of New York, she took a pottery class and grew intrigued. The school wasn't a great choice for art, she says, but it was cheap and close to home. By age twenty-one, she had her own kiln and pottery wheel and had taken off on a forty-year experimental journey.

Today you will find Kates at the end of a perilous dirt road that climbs a ridge overlooking Tecolote Canyon. Although she shares the road with her sister (artist Evey Jones) and a few other pioneers, her adobe complex has something of the hermitage about it—an arid Walden Pond, a peaceful hobbit hideaway that testifies to the little-known pleasures of being sufficient unto oneself.

Basically a single room that spans multiple levels, the house surprises with a sleeping loft atop the kitchen. A lower room serves as a small parlor that still bears a former exterior wall of real adobe. In a separate building next door is a large art studio flooded with light and 360-degree views, filled not with pottery these days, but with paintings.

From floor to ceiling, the room is tiled in colorful swirls, swishes, marks, and scratches dancing across sheets of paper strung on a clothesline, small canvases propped along shelves, and a large canvas beside a table scattered with paints—a visual diary of emotions, thoughts, and memories, a rich inner life that contrasts with the quiet abode next door.

“I turn on music and go intuitively, let it flow,” says the former potter. After decades of loading kilns, hauling clay, and struggling with the unpredictability of glaze, it comes as a great relief, she says, to just paint. “It’s so much simpler,” she laughs. And it’s not about creating something to show or sell anyway, at this point, though she has sold pottery steadily over the years.

“It’s never been about commitment to success,” she muses. “I guess the thing for me when doing artwork is progressing, feeling like I see some growth or change or... feeling satisfied, like I’m not stagnating.”

A no-nonsense, down-to-earth person, Kates radiates a natural calm that steps away from sweeping statements and conclusive pronouncements. The earthy medium of pottery clearly made sense to her—she built her house by hand without power tools or water, and mudded the walls herself every summer. “I looked around and asked a lot of questions,” is how she sums up her construction process. “Because it was a mud house, I felt like I could do it.”

Born and raised in New York City, “I always knew I was a country person born into the city,” Kates explains. Soon after turning thirty, she made good on a vow to “do the rural thing,” and in 1979 bought a piece of land near her sister in Placitas. She lived in a tent and built the one-room house in one summer, stuffing newspaper into the remaining gaps when the weather turned cold.

Her clay studio originally occupied the narrow landing at entry level, overlooking the kitchen. She used a foot-operated pottery wheel and kerosene lights, and heated the place

with a wood stove—there was no electricity wired to the site until 2000. She hauled water from a spring for years until the well was dug, which was then powered with an electric generator. She still relies on what must be the cleanest outhouse in the West.

None of this was planned, Kates says, or undertaken to meet a challenge. “That’s just the way it evolved,” she shrugs, as if it were the most natural thing in the world to saw logs for your house by hand. “I think I’m just that way. For some reason that’s just the natural me, and for some reason I got to play it out.”



The same is true of teaching, her first job out of college and a career she maintained for over forty years, teaching art in social service agencies to seniors, kids, teens, all populations. “I definitely have a very serious ‘alone’ thing that I do, which is my relationship with my environment and the artwork. But I also have a social side,” she says, which was fulfilled through her social work. Never wanting children of her own, Kates treated her many students of all ages as a kind of extended family.

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The Bill Armstrong Grant Award, 2009

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Elementary School and is featuring the work of these school children in an upcoming panel. These classes have combined teaching the awareness of various eco zones and plant life with working in clay. The Placitas School is planning a trip to the mural after the children's panel is installed. If they receive funding, Cirrelda and Laura hope to expand their teaching/mural efforts into other schools as well.



The mural was started in 2008 and Pathways has received very little financial assistance for this project. The members hoped that by providing and displaying the first several panels they would engender financial support from the community and/or grants to continue their work. So far, they have basically paid for almost all of the materials, firings, etc. out-of-pocket.

The exceptional quality of the mural as well as its ramifications for public and government awareness, and the number of adults and children that have been involved was very impressive. We both felt this project was extremely deserving of our financial support.

McCurdy School / Art Department: \$300 Award

The McCurdy School is a small, established private school serving K through High School located between Espanola and Chimayo. Approximately 25% of the children pay full tuition, while most are partially or fully subsidized by a variety of sources or scholarships. Harriette Horner is the new art teacher who began working at the school in the summer of '08. She has been trying to re-vitalize the ceramics program as part of her larger art program. Some pieces of equipment were already in place, but in disrepair. She has already gotten a new exhaust system for the kiln installed, and also managed to get wheels set up. Although the request was for \$500, we felt that \$300 would provide the most expensive and essential piece of the request, new kiln furniture (they have almost none), and some additional supplies.



Potters' Guild of Las Cruces: \$300 Award

The request from the Potters' Guild was for \$500 to provide ten scholarships to a workshop which will be part of the regional juried exhibition "From the Ground Up" beginning in September. On September 5th and 6th Blair Meerfeld will be featured as the ceramic artist conducting this workshop. The Potter's Guild wanted to offer six scholarships for local high school students and four for NMSU ceramics students. The award of \$300 will assist with these scholarships.

Daisy Kates – Featured Artist

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She retired from teaching about a year ago, right around the time she stopped loading kilns and switched to painting. The quiet hours now find her revisiting the person she was at eighteen, the one who never mailed in her Peace Corps application. Last spring, Kates decided to propose a project to the Amy Biehl Foundation to teach pottery in black townships around Capetown, South Africa, for six weeks.



"It wasn't an ideal situation, but I pulled it off!" she exults, though the project ended up costing her thousands of dollars in travel and work expenses. "I would like to do something (volunteer) here, I can't say what

it would be. I try to keep my hand in that, giving something back. It's a two-way deal, and nice to have a skill that I can give."

Over the years, her artwork evolved naturally from functional to decorative to contemplative, including tiles, slip-

trailed slabs, and commissioned murals. Her part-time teaching jobs always gave her a substantial life in the studio, along with the constant labor of keeping up her home and land.

But since retirement, "I'm in a zone where I don't have to do anything. So it's the question of the day," she says of her art practice. "It's an ongoing something to think about. I don't have to go in there," she emphasizes of her studio, testing out the idea on herself. "I have construction projects and the garden, or getting ready for winter—parts of my life are pretty labor-intensive.

"I kind of think (art) will always be there, because it has been, but... I don't know," she says disarmingly, clearly in no rush to arrive at an answer.

Once a month, Kates gets together with a few other artists—her sister, neighbor Laura Robbins (a mosaic artist), and others—to exchange constructive criticism of each other's work. But even in society, she appears to be one of those rare people who follows her own inner compass—the quintessential artistic temperament.

"No matter what people say about your art," she says, "it finally comes back to you alone. In the end, it's just you and this thing you've done, and how you feel about it. In the end, it's just about you and the work."

Taos Clay has started a new residency program and expanded its gallery space to make the whole facility 2900 sq feet. Details of the residency and the workshops are also on the website, www.taosclay.com. My new resident is Alex Schoenfeld who has studied at University of Arizona, Flagstaff and University of Oregon in Eugene. His website is www.alexshoenfeld.com.

Alex, John Bradford and myself have just returned from NCECA and were most impressed with the group show from Utah State in Logan. The extruded sculpture of Dan Murphy evoked a grandiose idea put to fruition and was truly inspiring. The reduction cooled wood fire work of the graduates and faculty was well thought out and the pieces unique from one another. Each clearly expressed a stand alone attitude. I was intrigued by some of the Kohiki slabwork being done by Akira Satake in the "Phoenix Rising" show. We are trying to bring him to Taos Clay for a workshop in the winter of 2009 or summer 2010.

In Scottsdale, Brandon Reese's sculptures inspired me to work in clay with a totally different perspective. His large scale modular pieces were a bridge work of ideas incorporating wood and multiple pieces, plus they were all salt fired! "La Mesa" gave me a functional panic attack and my head almost exploded with decorative ideas and altered shapes. Outside of the convention, "Quench" by Lea Zoltowski was a conceptual masterpiece and made me uncomfortable to even glance at. Her lilies welcome the guests to her show. When I walked out, the room shouted with long tusks and soft pinks and reminded me of a cross of a sea urchin, a pink stargazer lily, a rhino's mouth and care free evening with a lover. What more can I say? It was sense provoking in every sense of the word. I had always wanted to see Meredith Brikell and Sequoia Millers work and it offered a calming escape next door. Needless to say by the end I was "conventioned out." As one woman stated on my 45th trip down the elevator, ".....the likes of leaving a reality show." I was exhausted and strung out by my own kind.

John, Alex and I will be building a wood kiln outside of Taos Clay that will be modeled from many kilns we have been discussing over the winter. It will have the capability to be fired for a week or a weekday and have results similar to an Anagama. It will be a great kiln for those interested in learning about wood fire. It will also give students and studio members the capability to easily attain wood fire effects with a minimal amount of exhaustion and leave them craving for another firing. The kiln will be roughly 40 cubic feet and be fired from a front fire box much like the Manabigam kiln seen in Clay Times and out East. However we're thinking of calling it the Obamagama because we HOPE it will get to cone 10 and we're trying to do it with completely recycled materials as we were looked over in the last bail out round table. It will be the new Northern New Mexico Stimulus to the woodfire community. My website will be up in May and will let you know of any openings in the new gallery. If you're in the area, stop by to see all that's going on.

My Pottery Brigade in Nicaraguaby Barbara King

I hope those of you who went to NCECA in Phoenix this April were able to stop and visit the **Potters for Peace** booth. If you're not already familiar with the work they do, you will find a wealth of information about their projects at their website, www.pottersforpeace.org. The potters who have become involved with PFP over the years are an inspiration to all of us.

This winter I decided to visit and work with Nicaraguan potters by joining a pottery brigade with Potters for Peace. Since the mid 1980's, PFP has been offering solidarity and assistance to groups of potters in areas where there are few economic opportunities, and where government services are sporadic, short lived, and unpredictable.



differently about their future and break down the belief that nothing has changed for centuries and cannot change in the

future. In fact several of the potters we visited had participated in at least one of the International Folk Art Markets in Santa Fe, and now they were able to make significant contributions to their cooperatives and villages.

For two weeks seven of us traveled with three PFP staff into the



remote countryside and worked alongside potters on a variety of projects. I taught one of my clay hand building techniques to a women's cooperative which wanted to develop new products for market. As it turned out, the focus of our work in all the villages was on design and skill development. There is always much to do and other brigades have helped to build studios and kilns, or install signs at the highway directing buyers to the village. *(continued next page)*

In 1998, Hurricane Mitch was the catalyst for one of the most important projects of PFP, which is to train potters to make low-tech, low-cost, colloidal silver enhanced water filters. Diseases related to inadequate water and sanitation cause an estimated 80% of all sickness in the developing world. Since that time, Potters for Peace has provided consultation and training in setting up production facilities, using local clays and local potters, all around the world. We spent a day working in one of the



facilities near Managua and learned that they are also stockpiling filters for use when the next natural disaster occurs somewhere in the world.

Sometimes a vacation can be more than a self-indulgent escape from our daily routines. This was a vacation that provided the rewards of helping someone else while connecting to a distant culture. It was seeing that culture and life from the inside out. The people were dignified, quiet, friendly, and resilient. The food was delicious and the scenery was glorious. It was rugged and exhausting and if I were twenty years younger, I'd do it over and over again.

Again, you can find information about Potters for Peace and how you might help at www.pottersforpeace.org

New Mexico Potters & Clay Artists - Board Meeting Minutes

March 29, 2009 at Nikki Denisson's home in Albuquerque

Present: Richard Mausolf, Linda Kastner, Tarry Pesola, Judy Nelson-Moore, Teresa Tunick, Nikki Denisson, Kris Thacher, Michael Thornton, Barbara Campbell.....**Non-Board:** Lesley Mausolf, Penne Roberts, Evan Speegle

Secretary's Report: Board Meeting Minutes for February 3, 2009 were approved via email and are already in the Slip Trail.

Treasurer's Report: Approved. Quicken has been purchased for Treasurer.

Old Business:

1. Bill Armstrong Grant: Penne Roberts gave an excellent presentation of the five applications. The two applicants that were not selected were NCECA- for a symposium in Santa Fe in 2010 that is budgeted at \$100,000 (requested \$1000) and the St. Martin's Hospitality Center in Albuq (requested \$1000). The three recipients for 2009 are the Placitas Community Mural Project (requested \$800 and received \$800); and the McCurdy School's Art Department of Espanola (requested \$500 and received \$300); and the Potters' Guild of Las Cruces for scholarships (requested \$500 and received \$300). Also one of the requests from the McCurdy School was for small clay tools. With our invitation to the annual meeting, we will give artists the option to bring and donate new or used tools. Also, NCECA can reapply in 2010 or another option could be for the NMPCA to support by hosting a "meet & greet" for them.
2. Ghost Ranch/Pot Hollow Update: Barbara C. reports that she is still getting estimates for the replacement roof over the new slab. Planning to recondition dried out clay. Organizing workdays to be posted by emails.
3. Outreach Committee: Got no emails from local groups around state...yet.
4. 2009 Board Elections: Richard M. will phone three potential Board members.
5. Ghost Ranch Workshop: Teresa T. reports on resolving problems to get the Mata Ortiz potters across the border.
6. Annual Meeting: Sunday, June 14, 2009, noon, at Cindy Lux's in Galisteo. Pot Luck! We will have an optional cup (or small vessel) exchange.

Around state: Albuquerque - Empty Bowls June; Santa Fe - May 10, Empty Bowls

New Business:

1. A moment of silence was offered at the mention of the death of Susan Peterson. She was going to be the final keynote speaker at NCECA. She died March 26th.
2. NCECA- Judy N-M will have a new NMPCA brochure finished to take next week.
3. A motion was made to purchase a new speaker phone. Approved.

Next Meeting: Tuesday, May 19, 2009, 7:00pm, Teleconference

Tarry Pesola, Secretary

Shows and Announcements

Gallery Exhibitions at Santa Fe Clay

“The Way I See It” - June 12 – July 18, 2009.

Opening Reception: June 12, 5 – 7 pm.
Santa Fe Clay, 1615 Paseo de Peralta.

Fe Clay presents figurative/narrative sculpture by two of the masters in the ceramics medium.

Gina Bobrowski creates sculpture in a variety of scales, from monumental free-standing figures, to smaller intimate animal based pieces. For this show, Gina will be assembling an installation in the main gallery, mounting a large grouping of wall sculptures. Her surface narrative is a stream of consciousness of incised drawings and added found objects.

James Tisdale’s work is political, irreverent and satirical. His personal iconography is rich with references to the cultural, social, political and religious experiences of growing up in Mississippi. His outlook is humorous or poignant, sometimes confrontational or scathing.

“Curiosities” - June 12 – July 18, 2009.

Opening Reception: June 12, 5 – 7 pm.

**Lindsay Feuer, Kate MacDowell, Andy Rogers,
Kathleen Royster Lamb**

This show will introduce four young emerging artists to the Santa Fe audience. The work of these artists has the common thread of addressing the world around us. Nature, including human, botanical, and animal forms is the focus of these artists’ sculptures, and issues growth and decay and metamorphosis are addressed. From richly varied and hybridized fruits, flowers, animal, and human forms, each artist in this group comments on man’s relationship to our environment. Each of these artists works in an intimate scale, with attention to intricate detail and surface.

“In House” - April 24 – May 30, 2009.

Santa Fe Clay presents an exhibit of work made by our faculty from the community classes for children, teens and adults, and our weekend workshops. These local artists bring a tremendous range of skills and experiences to enrich our programs at Santa Fe Clay.

The artists include:

Lee Akins, Maggie Beyeler, Joe Bova, Cheryl Crownover, Gretchen Ewert, Sean Fairbridge, Dan Feibig, Richard Garriott-Stejskal, Anita Ginocchio, Julianne Harvey, Elizabeth Hunt, Mike Jabbur, Jennie Johnsrud, Siddiq Khan, Cami Lien, Shereen Lobdell, Lorna Meaden, Blair Meerfeld, Judy Nelson-Moore,

Cindy Gutierrez, Rachel Peck, Michael Prokos, John Reeve, Kari Rives, Greta Ruiz, Barry Slavin, Penny Truitt, Edie Tsong, Mike Walsh, Betsy Williams

INFO: sfc@santafeclay.com - (505) 984-1122

Bowls needed for “Fall Fiesta” fund-raiser auction

Fall Fiesta, the annual fund-raising event for the Santa Fe Farmers Market Institute, will take place on October 3. The Institute is a nonprofit organization whose purpose is 1) to provide and manage a permanent home where farmers in New Mexico can sell their products 2) to provide programs for farmers; e.g. provision of micro loans to farmers, enabling them to stay on their land and build their businesses; 3) to educate the community about sustaining practices and buying local.

Potters are invited to donate salad bowls for use and auction at the Fall Fiesta fund raiser. Bowls should be:

5” to 8” high; 9” to 12” across

The artist’s name will be in the program book and on cards with their contact information placed next to their bowl on the table. The Institute would love to have 26 of these serving bowls.

If you would like to support our farmers and the “eat-local” movement by donating one bowl or more, please contact Joanne Smogor at the Institute for further information by May30. Bowls will be needed by mid August.

Phone: 505 983 7726

Email: joanne@farmersmarketinstitute.org

REMINDER

CELEBRATION OF CLAY – ALBUQUERQUE

DEADLINE FOR ENTRIES IS MAY 4

OPENS JUNE 5

ARTS ALLIANCE GALLERY

Sponsored by the
NEW MEXICO POTTERS & CLAY
ARTISTS

See the entry form in this issue.

More info at:

<http://www.nmpotters.org/>

Taos Clay 2009 Summer Workshops

Alix Kraft : Explorations in Surface Design : \$195 : June 13th & 14th

In this workshop we will explore the malleable nature of clay in relation to drawing and image transfer. Techniques such as scraffito, mishima, slip trailing, mono-printing, and screen printing will be investigated. We will navigate territories including pattern and decoration, contour drawing, abstraction, and imagination using slips, underglazes, and glazes.



Betsy Williams : Some Assembly Required : \$215 : June 27th & 28th

Assembling parts in clay exponentially expands the artist's visual vocabulary and generates a wide range of possibilities. In this workshop, participants will explore options for assembling various parts to make a unified whole, including the incorporation of wheel thrown elements with slab-built pieces, the making of larger pieces from two or more smaller components, and the efficient assembly of spouts, handles, and feet. Timing and design will be our prevailing themes as we make our own tools and explore specific techniques for building the visual complexity of a piece while keeping in mind the cohesive whole.



Nancy Magnusson : Stacked Boxes : \$195 : July 11th & 12th

Create boxes that complement each other by using lids as bases. Oval, square, and round shapes will be explored. The surface decoration for these pieces will be orientated toward salt and soda firing using slips and brushwork, as well as glazes specific for atmospheric firing. If you sign up for both Logan and Nancy's workshops receive 10% discount on both.



Logan Wannamaker : Salt Firing : \$195 : July 18th & 19th

In this workshop we will be loading and firing a salt kiln on Saturday. Participants are encouraged to bring work or create pieces the previous week at Taos Clay. Sunday there will be a hands on demo focusing on a variety of tools and slips to enhance flashing, corrosion and catchment. Participants will learn a variety of different surface decoration techniques at various stages of the drying process. We will also explore the different minerals and clays that promote strong color in a variety of different kiln atmospheres. Unload the kiln Monday.



Leah Leitson : Wheel Thrown, Altered and Assembled Utilitarian Pottery : \$295 : July 25th & 26th

This two-day workshop will deal with some of the ways to manipulate both the form and the surface of freshly thrown pots. Techniques and ideas of altered parts will be directed toward the making of functional pots. A slide presentation will also be included and the atmosphere will be one of adventure, playfulness, and creativity. This is a hand on workshop using porcelain.



Austin Soei Babcock : The Japanese Tea Ceremony : \$20 : August 14th

Tea Ceremony Master, Austin Soei Babcock will give a informative and captivating lecture on Japanese Tea Ceremony, focusing specifically on ceramics used. Austin will discuss the historical significance, and the relationship between reverence of teaware and the economic impact it has had on the ceramic world. Slides and actual pieces from his collection will be viewed. This is an opportunity for the potter and the tea student alike to learn more about the heart of Japanese ceramics.

Don Rietz : Two Days on the Wheel : \$400 : August 15th & 16th

Don Rietz will be following up on Austin's lecture on tea ware. Don will be throwing pots for us for two days. We have asked Don to share with us some of his experiences in Japan and share some of his understanding of tea ware and Japanese ceramics. Don will be making pots of all shapes and sizes in the style that is unmistakably his. He will change the way you look and work with clay. This is a workshop you don't want to miss! Signing up for Don's workshop will include you in Austin's Tea Ceremony lecture.



Matthew Towers : Large Porcelain Vessels on the Wheel : \$265 : August 22nd & 23rd

In this two day workshop, Matthew Towers will demonstrate how he incorporates all the basic techniques of clay forming, such as wheel throwing, slip casting, press molding, stamping and assembling multiple parts to create objects such as plates, tea pots and sculptural vases. Processes such as wheel throwing a plate on a plaster mold, and making casting slip from the scraps of your throwing clay in order to have compatible thrown and slip cast parts, will also be demonstrated. On day one of the workshop parts will be made and on day two they will be assembled.



Lorna Meaden : Altered Forms & Decorative Surfaces : \$215 : August 29th & 30th

This workshop will focus on throwing and altering forms using porcelain. Demonstrations will include straightforward functional pots, such as cups and bowls, in addition to unusual forms such as spoons and watering cans. We will then decorate the pots, learning to divide up space using the slip inlay technique called mishima.



www.taosclay.com. 575.758.9884. potmaker@gmail.com. Register Today!

New Mexico Potters and Clay Artists

2009 Ghost Ranch Workshop

Mata Ortiz Pottery with Pabla Talavera Quezada

Friday, August 28 to Sunday, August 30, 2009
Ghost Ranch Retreat Center, Abiquiu, New Mexico

Come and learn about Mata Ortiz pottery in a workshop where you will experience making your own pot, painting and firing using natural materials just like the potters from Mata Ortiz. Spend the weekend learning the techniques of the Mata Ortiz potters from one of their own artists, traveling here from her home in Mexico.

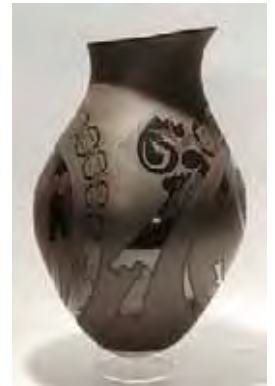
Pabla Talavera Quezada is Juan Quezada's niece and learned from her mother (*Juan Quezada's sister and an excellent potter in her own right) to make pottery in the village's modern day tradition. She comes here to demonstrate her building techniques, surface decorating and firing techniques. She will share her materials with us, and guide us through her process. The workshop starts Friday afternoon, when we will construct a pot under her instruction, then decorate pots she will bring (because the pots we make will not be dry enough) and fire them in a pit fire on Sunday.



Enjoy the magnificent New Mexico landscape at the rustic and scenic Ghost Ranch Retreat Center near Abiquiu, New Mexico. The clay facilities have been refurbished and upgraded and provide comfortable outdoor setting. Various levels and prices of accommodations are available. See

www.ghostranch.org for more information about the Ghost Ranch Conference Center.

The workshop will begin after lunch on Friday and end after lunch on Sunday, after the pit fire cools down enough for us to retrieve our pots. Friday evening will include a pot luck dessert and social hour, after dinner has been served at the Ghost Ranch cafeteria. You are encouraged to bring an example of your own work. We will set up a Gallery Show of participants work for viewing Friday evening, during our social hour. See www.nmpotters.org for more details about our workshop.



The New Mexico Potters and Clay Artists have been holding ceramic art workshops at Ghost Ranch for over 35 years. In 1983 Juan Quezada joined us for the workshop. We welcome Pabla and look forward to seeing how the Mata Ortiz methods have changed.

***Historical note:** In the 1960s Juan Quezada, a local resident of a small northern Mexican pueblo situated next to the prehistoric city of Paquime, puzzled over pottery shards that he found in the area. His curiosity let him to rediscover the ancient ceramic tradition of the sophisticated, but lost Paquime culture. He taught himself how to recreate the pottery and designs using local clays, plants and minerals. Eventually his work was discovered and appreciated by collectors and his renown grew internationally. He shared his knowledge with his family and his community. Now, potters in that community, which includes Mata Ortiz and Casas Grandes work making this amazing pottery that has its roots in the Paquime culture.

NMPCA Ghost Ranch Workshop
 Mata Ortiz Pottery with Pabla Talavera Quezada
 Ghost Ranch Retreat Center, Abiquiu, New Mexico
 Friday, Aug 28 to Sunday, Aug 30, 2009

REGISTRATION FORM

Registration is due no later than July 15, 2009

Workshop Fee (includes materials): Member or Non-member:	\$ 150.00
Room & Board: Choices: Camping (no meals), (electricity is \$3 extra): \$19/day X 2= \$38 Casitas*, dbl occupancy, community bath, meals: \$55/day X 2= \$110 Dbl room with connecting bath, meals: \$90/day X 2= \$180 Dbl room with private bath, meals: \$100/day X 2= \$200 Day visitor, no meal: \$10 per day X 3= \$30	\$ _____
Roomate: _____ (name) You need to choose a roommate, or add an extra \$50/night at right for single occupancy. The room prices quoted are based on double occupancy, but note* that up to 4 people may share a casita and the price drops per day per person as occupancy increases. If choosing a casita, you bring your own bed linens, towels, soaps, etc.	
Meals if you are a day visitor or camping: If you are a day visitor or camping, please indicate the number of each meal you would like to purchase from Ghost Ranch and indicate the day you plan to eat the meal. Breakfasts _____ Lunches _____ Dinners _____ Breakfast, \$6.50 each; Lunch, \$8.00 each; Dinner, \$10.00 each	\$ _____
If you are using PayPal add \$10 (email address required, see below)	\$ _____
TOTAL DUE:	\$ _____

Indicate one option: I enclose a check _____ or, I prefer to pay through PayPal _____.

If you select PayPal as your payment option you can pay by credit card or bank debt. There is an additional \$10 payment processing fee if you elect this option. When we receive your registration form, we will send to your email address a PayPal invoice for the amount due. The invoice will contain a payment link. We will finalize your registration when we receive notification from PayPal of your payment

NAME: _____

STREET ADDRESS: _____

CITY/ST: _____ ZIP: _____

PHONE: _____

E-MAIL ADDRESS: _____

If you prefer not to use e-mail for communication, include a self addressed stamped envelope in your registration. It is absolutely necessary that we have some way of responding to you.

Mail the registration form to: NMPCA Ghost Ranch Workshop, c/o Teresa Tunick, 131 Ridgecrest Dr., Santa Fe, NM 87505-6994. Email Teresa at workshop09@nmpotters.org if you have any questions.

ELIGIBILITY

All members of New Mexico Potters & Clay Artists are eligible. If you are not a member of NMPCA and would like to participate, **please include a \$10 check for mid-year membership*** dues in addition to Entry Fee. **Student mid-year membership is \$5.** *Each member will be permitted to enter up to two pieces.* There are no restrictions imposed on submissions. You are encouraged to enter your best work!

ENTRY FEE:

One submission is \$20; Two are \$30. Fees will be used toward expenses for gallery rental, publicity, opening reception and awards. Entry Fee must accompany entry form.

SALES

We prefer submissions be for sale. If you do not wish to sell your pieces, be sure to indicate NFS on the entry form. PLEASE NOTE: If your piece is not for sale, indicate the value of your work. Sale checks will be made payable directly to the artist. *There will be a 15% sales commission.*

AWARDS

Three \$50 Honorable Mentions, \$100 UNM Arita Assn. Award for Beauty, Quality & Functionality, \$150 Best of Show, \$200 Harnack/Lancaster Award for Excellence & Innovation in Ceramic Art. A jury will select the award-winning pieces and the winners will be announced at the opening reception.

DEADLINE FOR ENTRY

Entry forms and fees must be post-marked no later than Thursday, May 4. Be sure to complete both copies of the entry information for each piece. **Keep one copy to attach to your artwork!**

DELIVERY OF WORK

Work must be delivered—not shipped—to the Arts Alliance Gallery, Tuesday, June 2, and Wednesday, June 3, from 2 to 4pm. At the exhibit end, please **pick up your work on Saturday, June 27th, or Sunday, June 28th, from 10am to 1pm.** *If entry has multiple pieces, please include a photo or diagram to explain set-up.*

BIO INFORMATION

Please include a one-page bio/artist statement when you deliver your pieces. This will be placed in a display notebook so be sure to include contact information (phone, email and web site). Or email your bio/artist statement to: goldensage@comcast.net

OPENING RECEPTION

The opening reception will be **Friday, June 5 from 5 to 8 pm.**

WHAT'S NEW THIS YEAR

This year we are asking for volunteers to work a Saturday shift. Saturday hours will be from 10am until 4pm. Shifts will be for 3 hours. We will have two people there at all times. Please indicate on the entry form which volunteer duty you are interested in helping us staff!

Questions?

Please contact either: Elizabeth Donsbach edonsbach@gmail.com - 505-345-1423 or Melanie Wegner - goldensage@comcast.net 505-343-9546

Please return below form to: **NMPCA • PO BOX 26811 • Albuquerque, NM 87125**

Name _____
 Address _____
 City _____ State _____ Zip _____
 Phone - Day: () _____ Evening: () _____
 Email/web address: _____

ENCLOSED: Entry Fee \$ _____ Membership* \$ _____
TOTAL \$ _____

Please fill out and return the below entry form with your fee. Attach the second set to your artwork!

ENTRY #1

Title _____
 Artist Name _____
 Clay, Firing technique, cone, etc _____
 Price or NFS/value _____

ENTRY #2

Title _____
 Artist Name _____
 Clay, Firing technique, cone, etc _____
 Price or NFS/value _____

ENTRY #1

Title _____
 Artist Name _____
 Clay, Firing technique, cone, etc _____
 Price or NFS/value _____

ENTRY #2

Title _____
 Artist Name _____
 Clay, Firing technique, cone, etc _____
 Price or NFS/value _____

VOLUNTEER In order to make this exhibit a success we need a few minutes of your time. Please volunteer for one of the following:

- Assist with check-in, of artwork at the Arts Alliance Gallery, 6/2/09 or 6/3/09 2pm - 4pm
- Pedestal painting 6/2/09 2pm - 4pm
- Reception set-up 6/5/08 4pm - 6pm
- Clean-up after reception 6/5/08 7pm - 9pm
- Assist with pick-up of artwork on ___6/27/09 or ___6/28/09, 10am - 1pm

SATURDAY SHIFT:

- 10am - 1pm Date: _____
- 1pm - 4pm Date: _____

Dates needed: Sat. June 6, June 13, June 20

Classifieds

Studio Space for rent – East Mountains

Studio Space Available to Rent, East Mountains east of Sandia Park about 6 miles near Mountain Valley Road and Frost Road, brand new Building, very light and clean, great views of the mountains, south facing windows for great light, nice quiet space. Not open to the public.. Have your own key and access to equipment. \$100 per month. Call Irene @ 286-1145

Studio Space for rent – Santa Fe

Patricia Naylor is looking for 1 or 2 people to share her studio – a beautiful spot under the trees on the Santa Fe river. She's loved it for 24 years. A dozen or so other artists in the complex (painters, musicians, jewelers, writers, etc.) have made it a supportive community. It is adjacent to the nature conservancy trails. Two of the studios will be opening this month that could be used for clay also.

Patricia's spaces have:

- Work and play spaces available in 800 square feet of Clay Studio along the Santa Fe river.
- Cool in the summer, warm in the winter.
- Separate kiln room with electric kilns available.
- Ourdoors work and kiln area.
- \$250 - \$400 per month.
- Beginners welcome!!

Call Patricia at 505-473-9414.

Skutt 1027 lid or floor needed

I am looking for a Skutt 1027 lid or floor. If it is in fair condition I would like to hear from you. I am able to do some repairs for refurbishing. My name and number are as follows. We can negotiate a price. Clifton E. Johnson, 505-771-8449, Bernalillo, NM

New Mexico Potters and Clay Artists
PO Box 26811 Albuquerque, NM
87125

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Anagama Wood-fired Pottery Sale & Kiln Opening

9 am - 2 pm
Saturday, May 2nd

Alaura Neflos, Ben McCracken, Chris Bronstorp, Brianna Rickson, Bill Gilbert, Jesse Scott, Laura Bruzese, Jann Kirdel, Scott Rutherford, Kat Gullahorn, Melanie Wegner, sandra m. mcd. cook

9am to 2pm
Saturday,
May 2nd

Anagama Kiln
located a Mile North of
Madrid on Highway 74
Look for the Signs!

For additional information about the Kiln
and opening check out our blog at:
<http://madridanagama.blogspot.com/>