



The Slip Trail

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

October 2012

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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NMPCA President's Message

by our president, Michael Thornton

September was a super-busy month for many NMPCA members.

In the culmination of many months of planning, the annual New Mexico Connections Workshops at Ghost Ranch came off as a great success! The lectures, workshops and demos were well attended and universally well received.

It truly took a group effort to organize and pull it off, but special recognition goes out to Barbara Campbell for coordinating the events at Ghost Ranch. We owe a special thank you to all of the volunteer presenters who graciously shared their knowledge and experience with us: Alex Kraft, Debra Fritts, Frank Willett, Mario Quilles, Betsy Williams, and Arthur Gonzales. Thanks also to Jim Romberg for facilitating the raku party. The mild Indian Summer weather and beautiful desert environs could not have been more conducive to a weekend full of ceramic study, play and camaraderie.

Running concurrently with the workshops was the NMPCA's annual Celebration of Clay exhibit at the Ghost Ranch Museum. The exhibit showcased the diversity of artistic visions represented within our ceramic art community. Special thanks to our web guru Judy Nelson Moore for making this show accessible online and facilitating the online voting for the People's Choice Award.

Thanks to Joe Bova's orchestration, Santa Fe played host to the International Academy of Ceramics General Assembly and related exhibitions. This conclave brought an impressive array of ceramic professionals from around the world to New Mexico and spawned exciting ceramic art exhibitions. It was a welcome injection of energy and enthusiasm for ceramic art into our community. Joe also made it possible to bring Arthur Gonzales to our Ghost Ranch workshop. Thanks again.

Michael Thornton

The First People's Choice Award at the Celebration of Clay And the winner is Tamara Cameron

Winning the most votes (51), Tamara is the winner of the first People's Choice Award at the Celebration of Clay. A Part of Me is a double winner as this piece was also awarded a juror's Award of Merit.

Voting was hot and heavy. We received a total of 688 votes from 1461 visits to the site during the voting period.

We achieved our goal of making the Celebration of Clay more visible. We got lots of good feedback from our voting public and we connected with many friends.

Additional pieces receiving more than 20 votes:
Linda Kastner : Climate Change (48)

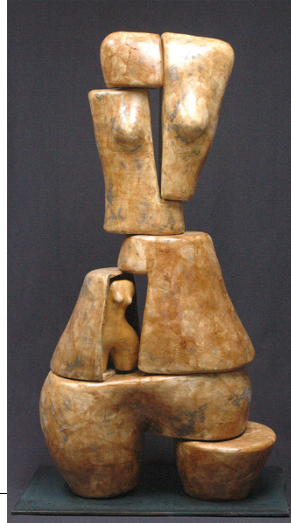
Send info for the Slip Trail to:

Christina Sullo, Slip Trail Editor
Sliptrail@nmpotters.org

The next issue comes out
January 1, the deadline for sub-
missions is December 20.

Judith Richey : Tea Mug with Strainer and Small Plate (43)
 Darlene Nelson – 1 : Desert Quail (42)
 Judy Nelson-Moore – 1 : Wise Men Sailing... (40)
 Marcia Clasgens – 2 : The Silent Village (40)
 Marcia Clasgens – 1 : Gaia (38)
 Judy Nelson-Moore – 2 : Back Seat Driver (30)
 Mario Quilles – 1 : I'm So Blue (29)
 Jody Lentz : Dancing Spirit (24)
 Mario Quilles – 2 : Ocean Coral (24)

Tamara Cameron's sculpture, A Part of Me. Winning the most votes (51), Tamara is the winner of the first People's Choice Award at the Celebration of Clay. A Part of Me is a double winner as this piece was also awarded a juror's Award of Merit.



Celebration of Clay

The jury process is complete. The winners are as follows:

1. Harnak-Landcaster for innovation and excellence:
"I'm so Blue" By Mario Quilles
2. Best of show:
"Unrecorded Places" by Penny Truitt
3. Merit awards:
 - a. Unnamed by Joanne DeKeuster
 - b. "A Part of Me" by Tamara Cameron
 - c. "Old Meets New" by Daisy Kates
4. UNM arita porcelain award for beauty quality and functionality:
"Bronze Mesa" by Katheryne Cyman



Joanne DeKeuster

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NMPCA Ghost Ranch Experience – 2012

Julia Shahvar

As light dawned on the 21st of August I had a feeling I was in for something special. I eagerly awaited attending a three day workshop sponsored by the NMPCA held out at Ghost Ranch, near Abiquiu, New Mexico. Being a student, I could not wait to meet people who have pursued their interest in ceramics, while also being exposed to new techniques.

I was not disappointed by the kindness of the people there or the level of presenters that participated. I was welcomed with open arms by all the participants, and not once did I feel out of place surrounded by professionals and enthusiasts. I walked away feeling a greater sense of belonging and encouragement about my own path in life.

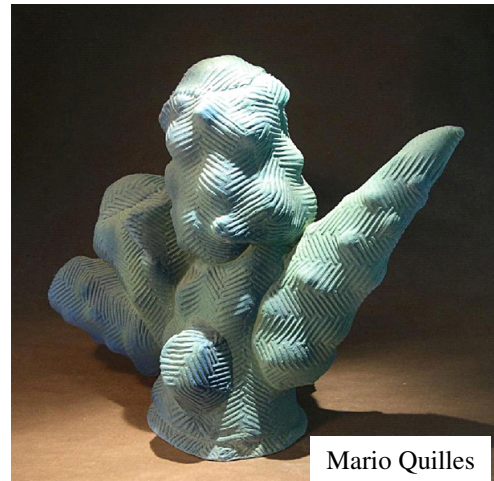
The weekend was filled with presentations and demonstrations which offered something for everyone interested in clay.

- o Mario Quilles demonstrated some of the ways he achieves the texture and shapes that are present in his work, as well as some techniques for decorating, including spraying color on pieces.
- o Alex Kraft had a hands on demonstration of slip transfer that included a technique for saving underglaze and slip painting for use at a later time followed by a talk regarding her work.
- o Debra Fritts also had a hands on demonstration, but this demo included coil building a head and applying surface treatment. A major focus was experimenting with surface treatments to create an interesting surface in both color and texture.
- o Arthur Gonzales gave a lecture about some of his work, including how he works ideas into his pieces and incorporates his training as a painter to create many of his works. After the lecture he did a head building demonstration, building a head upside down, focusing on the implication of features.
- o Day two concluded with a raku party where everyone glazed and fired tea bowls they brought from home. We received guidance from Jim Romberg and Joe Bova.
- o Frank Willett started the last day with a throwing demo, showing how he throws some work in sections and how he throws containers and lids that fit snugly together.
- o Betsy Williams concluded the workshop with a discussion of her work followed by a throwing demonstration and a hands on brush painting demo.

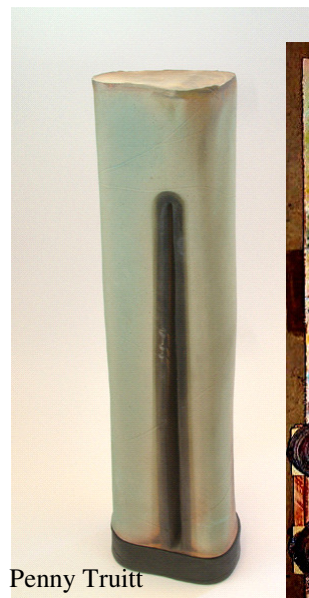
As you can see, the workshop offered a variety of techniques that would appeal to many people working in clay. And while this was a fantastic learning opportunity, I think the greatest thing I took from the workshop was a renewed excitement about working in clay. Once I got home I could not wait to try out some of the techniques I saw. Overall, the entire experience was a positive one, and I look forward to the workshop offered next year!



Kathy Cyman



Mario Quilles



Penny Truitt



Daisy Kates

**International Academy of Ceramics
45th General Assembly
Santa Fe, NM
September 17-21, 2012**

Impressions of the 45th General Assembly of the IAC
in Santa Fe, NM
Gloria Gilmore-House
NMPCA Stipend Recipient

The IAC assembly was a rich kaleidoscope of new acquaintances, ceramic shows in varied venues, a diverse line-up of panels and lectures that touched on multiple facets of ceramics and a concluding blockbuster day trip to Taos.

The conference sessions- held in the historic La Fonda- covered a gamut of the ceramic topics from Nambe's Lonnie Vigil's moving autobiographical journey with clay to the internationally acclaimed, Santa Fe-based author and critic, Garth Clark, whose decades of inquiry into the modern ceramic titan Lucio Fontana (work 1926-1968) places him as a precursor of modern ceramics. Questions were raised during the sessions on: the Art versus Craft debate; the use of digital technology (Andy Brayman and Del Harrow); U.S. ceramic and craft centers with their multi-media and residential programs (Jean McLaughlin, moderator); how to define, evaluate and implement critiques as editors, publisher, writers and critics (Jim Romberg, moderator); and aspects of collecting as artists, art collectors, and gallery owners (Peter Held, moderator). These sessions were both lively and provocative. The material presented, the diversity of topics, along with the ideas, broad experiences, and passion of the presenters provided many seeds for thought.

One of the pleasures of the week was mingling with old ceramic friends and making new ones. Early on Monday morning, Barbara Campbell greeted me and introduced me to Alex Kraft, another NMPCA stipend recipient. We soon encountered Sharbani Das Gupta and enjoyed lunch together. On the way to lunch the next day we encountered five more of Alex's ceramic friends, including Steven Young Lee and Tyler Gulden, which helped make the lunch highly memorable.

Another highlight were the many venues in Santa Fe that featured first-rate ceramics during the IAC assembly. I was able to "meet" several IAC members through their work in the exhibit "New World: Timeless Visions" in the Museum of Art and was delighted by the extent and quality of work displayed as well as the thoughtful installation that filled the entire second floor. The Red Dot Gallery, devoted exclusively to the Santa Fe Community College faculty and student art work, made a special effort to feature ceramics with an assortment of top-quality pieces from the school. The NCECA Exhibition "Ecumene: Global Interface in America Ceramics" in the gallery at Santa Fe Community College was a thought provoking show worth a visit.

The IAC exceeded my expectations in so many areas. The fact, though, that this was only the second time that the IAC Assembly had met in the United States in its 60-year history left me wanting to see American ceramics showcased even more during the week with sessions focused on its unique history and regional characteristics. Because of the amazing job that Joe Bova, Linda Shafer and those assisting them did, I hope the IAC Assembly will choose to return to the U.S. sooner than 30 years from now, so we can continue the dialogue.

It was an honor and privilege to be part of this historic meeting. Thank you for the generous support that provided me the opportunity to experience this IAC Assembly.



**IAC Scholarship
Recipient Alex Kraft**

I recently attended the International Academy of Ceramics 45th General Assembly in Santa Fe, New Mexico, September 17th through the 21st. It was hosted by the American Association of International Ceramics under the leadership of Joe Bova, who currently resides in Santa Fe. I was able to attend thanks to a generous scholarship provided to NMPCA members through the IAC. It was quite an opportunity for me for many reasons. I met other artists working in clay from other parts of our state, our country, and the world. To come in contact with exceptional makers, curators, collectors, and art lovers from all over the world was very special. It opened my eyes to an international spectrum of current art trends and a broader ceramics community.

Because there were a limited number of attendees, the conference was intimate in nature. I was able to talk with people quite easily. As for lectures, there were fewer choices to be made than at an NCECA conference where attendance numbers in the thousands and multiple events happen simultaneously. Generally, participants all went to the same lectures and openings at the same times. For this reason, the assembly felt more manageable than other larger conferences.

Topics of discussion were as diverse as the presenters and attendees at this conference. I listened as speakers explored many different themes within the field of ceramic art. For example, Garth Clark, previous owner of Garth Clark Gallery in NYC, shared his research into Lucio Fontana's ex-

plots in clay. He surmised that although Fontana is given much credit in modernist painting and sculpture, his true devotions lay with ceramic art. It was a fascinating analysis of the artist and his work.

Magdalene Odundo is a well known ceramic artist who was born in Kenya, studied at the Royal College of Art in London and resides in the UK. I have long been an admirer of her work. It was a pleasure to meet her in person and to listen to her lecture. She gave an autobiographical talk on her life as an artist and followed this by highlighting potters who are currently working in Kenya.

Indigenous artists from New Mexico and the world were represented at this event. Roxanne Swentzell and daughter Rose B. Simpson of the Santa Clara Pueblo had interesting viewpoints to share with the international audience. As native artists working sometimes at the edges of tradition, they were each able to offer fresh perspectives on cultural identity. I sat in on a panel with a Maori man whose pursuit is to invigorate the ceramic traditions of his people while accounting for contemporary techniques and practices in New Zealand.



I am very grateful to have had this experience. It was truly an invigorating event! Save your pennies for the IAC 2014 in Dublin, Ireland.



If you have not been to Ghost Ranch, this will make you want to get in your vehicle and go right now!!

Photo by Tomas Wolff

**Notes & Impressions of the 45th General Assembly
of the International Academy of Ceramics
(Santa Fe, September 17 - 21 2012)
Theo Helmstadter
Green River Pottery**

"I've always been interested in how human beings can make themselves fit into things."

Magdalene Odundo

One of the things I love about being a potter is the sheer physicality of the work - I stand at the wheel, throwing pots, and when I'm not throwing of course I'm moving pots around, or hauling bags of dry clay ingredients to the mixer. At the end of the day I'm tired - and I've always found that when I'm physically tired, the rest of me is in a much better mood. So when a friend emailed to ask if I could get away for a 3-day hike in the Pecos Wilderness this fall, I looked at my calendar and chose... how about those three days just before the IAC Assembly? The other thing I love is the solitary rhythm of the studio. Big crowds of people...for me, even more tiring than fifty-pound bags of clay. The plan worked beautifully. On Monday, September 17, as Peter Held took the podium for the keynote address to the IAC Assembly, I was rested, inspired by the three days I'd just spent hauling a heavy backpack among the mountain peaks - I was tired out.

I jotted down a number of thoughts during Held's address, called 'De-Centering Clay.' He mentioned a few recent clay shows I should look up and read about:

- Makers and Modelers, 2007, Barbara Gladstone Gallery
- Dirt on Delight, 2009 Walker Art Museum
- Everything Must Go!, 2011, Casey Kaplan Gallery

Held emphasized the importance of collaboration in ceramics today, and of interdisciplinary installation art, and of technology (with each new generation, new technologies are re-writing our future, he said, glancing from the podium to the slide screen where a stream of images rolled by) and the globalized nature of our field. When has any of these produced good art? I jotted, perhaps ignorantly, in my notebook. For me, the creative impulse is a solitary one - and to say that technology has much to do with it...I don't know. Sometimes the studio is my escape from technology.

Sigh. This kind of thinking is what happens to me at conferences of all kinds, I thought to myself, squirming and adjusting my name tag.

Held referred to the DIY movement, and a little Etsy logo flashed up on the slide screen, in powder blue with squiggly lines. Very 1950's. That's it, I thought - Etsy is nostalgic, recalling the dawn of commodified American culture - and the seduction of DIY is the promise that if I spend four hours this Saturday afternoon making something in the garage...I should be able to get at least a hundred dollars for it. It's okay to tie the creative impulse to making money, says Etsy.

The second morning of the Assembly saw a panel moderated by Judith Schwartz that included Helen Drutt, Paul Sacaridiz, and Allegany Meadows. Clay is more subject to commodification than other materials of the fine arts, I jotted obtusely in my notebook as I listened, still on this line of thinking about money. It's always easy to be seduced by money, to be sold the idea that money means value in art, that being creative should pay back a dollar amount, that if prices are relatively low for ceramics in our culture that means people don't value it, etc. Paul Sacaridiz ruffled feathers by suggesting that there are too many MFA programs in America - that many of those enrolled won't go on to be artists, and that keeping the numbers high is a "cash cow" for the academic institution.

Also, to my amazement, he pointed out that perhaps a reason "vessel makers" aren't welcome in MFA programs these days is that they take up costly space. Mixing media is cheaper than maintaining the heavy equipment of clay per se - pug mills and potter's wheels and a glaze room - far more economical to offer clay as one component of an interdisciplinary arts program.

The 3:30 panel 'American Visions: Alternative Studies' was fantastic. Talks by the directors of five residential programs: Watershed, Anderson Ranch, The Clay Studio, Penland, and Archie Bray. These are all names you hear, but for the first time I felt I got a flavor of each of these innovative programs - of their differing histories, goals, and of the differing kinds of makers they attract.

Wednesday afternoon was not to be missed. Magdalene Odundo from Kenya, a country, as she humorously pointed out, that was once called 'Little Britain' though five Britains could fit within it, talked eloquently about her training at the Royal College of Art. One of her teachers there emphasized observational drawing' - something I need to really develop - those who draw as part of their studio practice, it seems to me, gracefully and wordlessly bridge the art-craft divide. If there is one. Another teacher admonished her to "use the wheel as a tool" - to use it creatively, not mechanically. These two points alone...when considered, and put into practice, could transform a studio potter's work in clay. "I've always been interested in how human beings can make themselves fit into things," she commented, re-telling an I guess famous story, though I'd never heard it, of her encountering a pregnant woman at a British train station and having an epiphany about the human body as "the perfect vessel." I will be considering that for a long time. Her forms are large, graceful, personal, beautiful, spiritual. The are - can I say this? - sculpture.

And then Garth Clark's lecture on Lucio Fontana, during which I took several dense pages of notes. I'll be eager to get his forthcoming book when it comes out in 2013. Fontana was a "materials polygamist," as Clark, always happy to put things in provocative terms, expressed it - working in stone, bronze, cement, clay, paint, etc. The book aims to correct several misperceptions: that Fontana was a painter who, like Miro and Picasso, made occasional works in clay; that Fontana was solely an innovator, never drawing on the past;

etc. Clark hopes to challenge the fact that Fontana's catalog *raisonne* identifies only fifty or sixty works of his in clay ('sculpture') and leaves out more than a thousand ceramic vessels and other forms of his, identified simply as 'objects.' And was just the half of it. Or less. I got one small slice of this Assembly; other attendees were scholars, curators, makers whose work has been collected in museums for 3 decades...they saw things from a very different perspective. We need to hold a conference about this conference. It was organized by Santa Fe's Joe Bova, and Jim Romberg, until recently a local, was involved too; both exhibited work in the concurrent "New World: Timeless Visions" AIC Member's Show at the New Mexico Museum of Art.

I felt grateful to have been present that week, and to have had such an opportunity to grow professionally.

Various workshop photos....





Welcome New Members

John Camp

Alamogordo

I use both coil and slab techniques. Am moving from low-fire glaze and mid-fire glaze to almost entirely Raku firing.

Christopher Casey

Albuquerque

James Creamer

Albuquerque

I am a student, currently working in high fired porcelain and stoneware functional objects. I'm most fond of making serving bowls, decanters, and lidded jars.

Nikki Denisson

Albuquerque

Arita method

Joe DiRaddo

Sandia Park

Handbuilding, coiling, abstract, organic expressionism

Skyler Juillard

Santa Fe

Porcelain wheel throwing

Teresa Larrabee/Student

Margarita Paz-Pedro

Albuquerque

Arita Porcelain method, large scale ceramic tile mosaic murals, stoneware handbuilding and wheel throwing.

Jack Roberts

Albuquerque

Donna Salazar

Espanola

I do mostly handbuilding of any method. Occasional wheel work. A friend and I just bought a Raku Kiln.

Lola Serkland

Flagstaff, AZ

I create ceramic sculpture and functional ware.

Renee Shearer

Belen

Useful - Playful - Artful

Functional stoneware tableware, figure sculpture, garden ornamentation, and wall displays.

Zane White

Albuquerque

I am a multimedia artist and work primarily on oil paintings and functional ceramics. In three dimensional ceramic work I primarily create functional wheel thrown vessels.

ANNOUNCEMENTS AND SHOWS

Small, private, clay studio at Mudfish Pottery for Rent \$250 per month
In Albuquerque

Details:

132 Sq.ft

Solar and gas heat

The clay studio is located in a fully equipped pottery studio (1300sqft)

Electric and gas kilns



Louis D'Amico

Artist Educator

(505) 873-0609

Fantastic 600 sq. ft. House For Rent

A wonderful, homey house that has an open-space living in Albuquerque.

This space is great for an artist, a home business person, or anyone who wants a simple, unusual living situation.

Only \$650 a month, utilities are included –

Laundry and wifi are extra (approx. \$30 monthly). There is a garden, galley kitchen, sleep loft, (12 foot high ceilings), soft north light (for the painters out there), a private patio with overhead roof, and 8 foot sliders to your big back yard where your dog can run around.

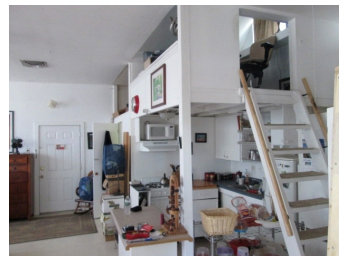
A full bath, overhead storage space for your stuff or your paintings, built-in clothes closets, a gas heated faux firewood, cast iron stove. A long private fenced-in parking spot. Shady, lots of trees, and nearby walking trails, motion detector lights, access to artist's workshop for special projects and a shared outside storage shed.

The house is part of an artist compound with several other studios for pottery and clay sculpture located on an acre of land in the south valley at the end of a dead end street.

If you're a POTTER or CLAY ARTIST there is fulltime access to our pottery studio (with extra charge). If you teach pottery or Ceramic art YOU can run your own classes. (extra charge-depending on class size.)

A modest \$650 a month for all the above. We ask for a first and last month's rent and a \$250 refundable security deposit.

Call Lou at 505-873-0609. Come see us soon.



Nineteenth Annual
Abiquiu Studio Tour
2012



Columbus Day Weekend
Saturday, Sunday & Monday
October 6th, 7th & 8th, 2012
10am to 5pm

The Abiquiu Studio Tour is a self-guided driving tour through the dramatic landscape and historic architecture of Abiquiu, once the inspiration and home to renowned artist Georgia O'Keeffe. There are 33 stops at artist studios featuring the work of 81 artists in Abiquiu and the surrounding Chama River Valley, during one of the most beautiful times of the year in Northern New Mexico.

The 19th annual 2012 Abiquiu Studio Tour will be held on Columbus Day Weekend, October 6th, 7th and 8th, from 10am to 5pm. Complimentary maps will be available at all the studios and local businesses and can be downloaded at www.abiquiustudiotour.org.

Reserve lodging early. Go to the website for additional details about the artists and for more information about the Abiquiu Studio Tour or call 505.685.4454 or 505.685.4200.

Sponsors: New Mexico Land of Enchantment Tourism Department, Luciente & the County of Rio Arriba Lodgers Tax Fund.



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www.abiquiustudiotour.org

Abiquiú
2012
Studio Tour