2020
JUROR JULIA GALLOWAY

STRICTLY FUNCTIONAL POTTERY NATIONAL ©

THE BEST IN CONTEMPORARY AMERICAN FUNCTIONAL CERAMICS

Celebrating twenty-eight years of the SFPN exhibition 1993-2020
JUROR HALL OF FAME

2020 Julia Galloway
2019 Malcolm Mobutu Smith
2018 Ben Carter
2017 Linda Sikora
2016 Simon Leach
2015 Matt Long
2014 Christa Assad
2013 Jim Connell
2012 Jack Troy
2011 Mary Barringer
2010 Bill van Gilder
2009 Pete Pinelli
2008 Linda Arbuckle
2007 Malcolm Davis
2006 Tom Coleman
2005 John Glick
2004 Susan Peterson
2003 Wayne Highby
2002 Jack Troy
2001 Linda Christianson
2000 Ken Ferguson
1999 Warren MacKenzie
1998 Cynthia Bingle
1997 Val Cushing
1996 Phyliss Blair Clark
1995 Chris Staley
1994 Bill Daley
1993 Jack Troy
Julia Galloway

When the Strictly Functional Pottery Exhibition started, there were more divisions in the field of ceramics, and not many juried shows specifically for pottery. This exhibition was a unique opportunity for potters to have their own national juried exhibition - woohooo! It was very exciting for many potters, and acceptance into this exhibition was a rite of passage.

A curious part of this annual exhibition is that there is a different juror each year. With this comes a different focus to each exhibition. For applicants, it is a challenge in wondering about expectations. I decided to select works that were interesting to me, pushing some boundary or assumption about pottery and that represented a wide variety of work being made today. I was often drawn to clear concept over intense skill and tried very hard to be aware and suspect of my own ‘taste’ during the jury process.

Looking over the applicants this year, I am impressed by the variety of works, concepts, skills, ideas, techniques, references and bravery. There are some things that stick out in the submissions.

- There were many vases, plates, covered jars, pitchers and mugs that were salt/soda and/or wood fired. Such a large number of atmospheric fired work made this genre very competitive. In much of this type of work it was difficult to see the artists’ ideas or unique touch, as the firing process has such a strong identity.
- The accessibility to a variety of stable underglaze colors is apparent. For many years it was difficult to get a strong red color glaze – this is a problem no more. There was a lot of red and yellow underglaze lavishly applied across many surfaces of the pottery. Though perky, I think that we are still seduced by the underglaze colors themselves and miss that they often flatten form and overwhelm the pottery itself.
- There was less pottery that was slip cast, printed or ready-made than I expected. Perhaps we still link the term ‘function pottery’ to the traditional studio pottery movement. Tradition is, still, important to the pottery community, though it is exciting to see such variation and invention in pottery today.
- There were fewer pots that had an extreme sense of form, or exceptional form. Many pots were straight cylinders, and this seems to be a response to so much surface decoration and/or how pottery looks in the Instagram format. I was surprised by how a piece with clear, strong form really jumped out. There was a clarity and conviction to this work.
- There seemed to be a collective interest / influence of modern design on many of the applications, interesting! I found myself thinking about what makes work timely? Timeless?
- Were there any overall weaknesses in the applications? Mostly I was aware of how much skill it actually takes to make good pottery, work that is ‘deskilled’ is a concept, not a stop on the road to developing skill. It takes a long time to make a good solid handle, a clearly articulated lip that relates to the form, a relationship of intent and craftsmanship. Pottery, pottery takes time, a lot of miles on our hands.

Juried exhibitions are still important, they give a professional context to work. The number of ‘likes’ and rapid sales of pottery does not ensure continued intelligent growth and expansion in our field. I appreciate how many people applied to the strictly functional exhibition. If your work was rejected, please, chin-up, there is nothing personal about this, just say, ‘the hell with Julia’ and head back into the studio! If your work was accepted, congratulations, well done, and now, head to the studio, we all still have work to do.

Respectfully submitted, Julia Galloway, Strictly Functional Pottery National Exhibition 2020
This year we are very excited and fortunate to have Julia Galloway as the juror for the Strictly Functional Pottery National. In these trying times, she has done more to promote the artists and the work in the show than we ever could have imagined. She also suggested many alterations to make the SFPN show more relevant in today’s world. Thank you again, Julia. She selected 108 pieces for this year’s show. We believe this is another wonderful show with something for everyone to enjoy and appreciate...online.

Julia Galloway is a utilitarian potter and professor. She teaches ceramics at the University of Montana, Missoula. Julia attended the New York State College of Ceramics at Alfred University for her BFA degree and then the Massachusetts College of Art as a post-baccalaureate student. She attended the University of Colorado-Boulder for her MFA degree, and during her studies she was a visiting student at the Nova Scotia College of Art and Design studying contemporary crafts and the history of pottery.

Julia’s wide ranging interest and involvement in the field of ceramic arts includes: making pottery, jurying exhibitions, studying ceramics from other cultures, writing about pottery, and mentoring emerging artists. She is dedicated to education, whether it be at a traditional college campus, a craft school, or a local arts center; she has taught more than 200 workshops, demonstrations and lectures. She has exhibited nationally and internationally and has published in Ceramics Monthly, Studio Potter, Art and Perception, Clay Times and other many other publications.

We thank all the many volunteers and organizations that help with making this show a reality and we thank all the applicants who have been faithfully applying for years and the new potters who took the chance this year to apply. We are especially indebted to Lois Wilkins and Margaret Seidenberg-Ellis for their tireless editorial assistance. And, as always, thank you to the patrons that support this wonderful exhibition.

Enjoy the show online, Amy Burk and Kevin Lehman Co-Directors, SFPN
The 2020 Strictly Functional Pottery National® exhibit is grateful for the generous support of the following sponsors:

**2020 SFPN PERMANENT COLLECTION ACQUISITIONS**

Pieces will become part of the following permanent collections:

- Bailey Pottery Equipment Corp.
- Ceramics Monthly
- George School
- John Ground
- L&L Kiln Manufacturing, Inc.
- Richard Oelschlaeger
- Skutt Ceramic Products

**2020 SFPN JUROR’S CHOICE AWARDS**

Decorative Surfaces
- Digital Printing
- Rethinking Process
- Slip Cast

*Awards selected by the award sponsors. All others selected by Julia Galloway.

SFPN encourages you to support the exhibition. Tell your friends and neighbors about it! If you wish to donate to the SFPN, please visit www.strictlyfunctionalpottery.net for more information about becoming a sponsor or donor.
MEET THE ARTISTS  2020 SFPN

Seth Green - Fort Wayne, IN

Chris Alveshere
Bismarck, ND
Bud Vase
3x7x2 / Colored Porcelain / ^10 / Oxidation
$98.00

Wesley Anderegg
Lompoc, CA
Quail and Snake Cup
3x4x3 / Porcelain / ^6 / Electric
$150.00

Wesley Anderegg
Lompoc, CA
Rabbits Jumping Beer Cans
3x4x3 / Porcelain / ^6 / Electric
$150.00

Jesus Antoshka
Mastic, NY
Pitcher
12x7x7.5 / Stoneware / ^10 / Gas Reduction Salt
$200.00

Andrew Avalian
Missoula, MT
Vase
18x7x7 / Terra Cotta / ^3 / Oxidation
$600.00

Lillian Babcock
Long Beach, CA
Olga
8x5x4 / Porcelain / ^10 / Oxidation
$300.00

Wesley Anderegg
Lompoc, CA
Quail and Snake Cup
3x4x3 / Porcelain / ^6 / Electric
$150.00

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$600.00

Lillian Babcock
Long Beach, CA
Olga
8x5x4 / Porcelain / ^10 / Oxidation
$300.00
Noel Bailey  
Waitsfield, VT  
Snow Drift Serving Piece  
4.8x17x9.3 / Porcelain / ^10 / Reduction  
$260.00

Kirsten Bassion  
Marblehead, MA  
Large Serving Bowl  
5x10x10 / Brown Stoneware & Porcelain / ^6 / Oxidation  
$270.00

Ben Bates  
Libertyville, IL  
Candelabra  
22.5x12.5x12 / Stoneware / ^13 / Anagama  
$700.00

Ben Bates  
Libertyville, IL  
Candelabra  
17x9x9 / Stoneware / ^13 / Anagama  
$300.00

Nolan Baumgartner  
Chicago, IL  
Jar  
9.3x9.3x9.3 / Porcelain / ^10 / Soda  
$160.00

Pamela Berry  
Washington Color School Inspired Tray  
8.3x7x3.3 / Stoneware / ^6 / Electric  
$55.00

Lane Chapman  
Missoula, MT  
Strawberry Moth Bowl  
4.5x8.3x8 / Red Stoneware / ^6 / Electric  
$100.00

Lane Chapman  
Missoula, MT  
Don't Throw Your Trash on the Ground (set of 2)  
1.5x7.5x7.3 / Red Stoneware / ^6 / Electric  
$200.00

Sam Chumley  
Sevierville, TN  
Toothy Ice Cream Dish  
3x4x4 / Earthenware / ^4 / Oxidation  
$70.00

Bob Bruch  
Oberlin, OH  
Waterfall  
10x11.5x9 / White Stoneware / ^6 / Electric  
$900.00

Asta Bubliene  
Kew Gardens, NY  
Small Teapot with Butterflies  
7.5x7x4 / Porcelain / ^6 / Electric  
$90.00

Brooke Cashion  
Alfred, NY  
Double Vase  
7x6x6 / Porcelain / ^10 / Oxidation  
$210.00

Lane Chapman  
Missoula, MT  
Don't Throw Your Trash on the Ground (set of 2)  
1.5x7.5x7.3 / Red Stoneware / ^6 / Electric  
$200.00

Sam Chumley  
Sevierville, TN  
Toothy Ice Cream Dish  
3x4x4 / Earthenware / ^4 / Oxidation  
$70.00

Noel Bailey  
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Ben Bates  
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Candelabra  
22.5x12.5x12 / Stoneware / ^13 / Anagama  
$700.00
Andrew Clark  
Jackson, TN  
Cup Garage  
8x7x/ Stoneware / ^6 / Electric  
$480.00

Susan Cohen  
Alexandria, VA  
Night and Day  
9x8x / Stoneware / ^12 / Wood  
$160.00

John Cohorst  
Omaha, NE  
Space Don’t Care Astro Mug  
6x4x / Porcelain / ^10 / Oxidation  
$75.00

Zach Dunn  
Trumbull, CT  
Craggy Centerpiece Vase  
5x7x / Stoneware / ^12 / Wood  
$95.00

Ruth Easterbrook  
Somerville, MA  
Garden Oval Server with Double White Flowers  
2x15 5x6.5 / Stoneware / ^10 / Reduction  
$325.00

Jim Connell  
Rock Hill, SC  
Green/Black Carved Teapot  
14x13x8 / Stoneware / ^10 / Reduction  
$380.00

Jim Connell  
Rock Hill, SC  
Red Wine Tumblers, set of 5  
12x4 5x6.5 / Porcelain / ^10 / Reduction  
$200.00

Josh DeWeese  
Butter Dish  
6x9/6 / Stoneware / ^10 / Wood/Salt/Soda  
$120.00

Amy Evans  
Seymour, TN  
Basket  
Red / Stoneware / ^6 / Electric  
$100.00

Mark Errol  
Tifton, GA  
Cul-de-Sac  
15.5x7 3x7.3 / Stoneware / ^6 / Oxidation  
$310.00

Susan Cohen  
Alexandria, VA  
Space Don’t Care Astro Mug  
6x4x / Porcelain / ^10 / Oxidation  
$75.00

Maddie Fowler  
Kalamazoo, MI  
Black Dinner Plate  
6x8x / Mid-Range Brown / ^5 / Oxidation  
$160.00

Maddie Fowler  
Kalamazoo, MI  
Pour Over Set  
5x5x5 / Mid-Range Brown / ^5 / Oxidation  
$120.00

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6x8x / Mid-Range Brown / ^5 / Oxidation  
$160.00

Maddie Fowler  
Kalamazoo, MI  
Pour Over Set  
5x5x5 / Mid-Range Brown / ^5 / Oxidation  
$120.00
Chase Gamblin  
Bloomington, IN  
Blue Tumblers  
5.3x3.8x3 / Stoneware / ^6 / Electric  
$175.00

Frank M Gaydos  
Philadelphia, PA  
White Wave  
4x2.2x2 / Terra Cotta / ^4 / Electric  
$190.00

Michael Geisert  
Charlottesville, VA  
Cocktail Tumbler Set  
5.1x3.3x3 / Casting Slip / ^6 / Electric  
$145.00

Rosa Salas Gonzalez  
Meridian, MS  
Sake Set  
14x12x11 / Earthenware / ^4 / Oxidation  
$695.00

Stephen Heywood  
Jacksonville, FL  
Round Serving Trough  
5x12x12 / Earthenware / ^10 / Reduction  
$300.00

Chase Gamblin  
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Michael Geisert  
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Rosa Salas Gonzalez  
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14x12x11 / Earthenware / ^4 / Oxidation  
$695.00

Stephen Heywood  
Jacksonville, FL  
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$300.00

Chase Gamblin  
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$190.00

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$695.00

Stephen Heywood  
Jacksonville, FL  
Round Serving Trough  
5x12x12 / Earthenware / ^10 / Reduction  
$300.00
Dane Hodges
Minneapolis, MN
Ewer
8x4x3.3 / Porcelain / ^6 / Oxidation
$115.00

Scott Jelich
Anchorage, AK
Pitcher
12x7x6 / Stoneware / ^10 / Reduction
$200.00

Isaac Howard
Bellingham, WA
Pitcher
10x5x4 / Porcelain / ^10 / Soda
$185.00

Matt Kelleher
Alfred Station, NY
Pitcher
12x8x7 / Red Clay / ^3 / Soda
$300.00

Scott Jennings
San Francisco, CA
Skinny Jar
10x4.5x4 / Hawaiian Red / ^5 / Electric
$190.00

Rachael Mame Jones
Canton, NY
A Seminar Tour Design 1 (The Seed Bank Project) Bank No. XXXIV
7.5x4x6 / Porcelain Slip / ^5.5 / Electric
$150.00

Lauren Karle
White Bear Township, MN
Indian Paintbrush Yunomi
4.5x3.8x3.8 / Earthenware / ^2 / Electric
$68.00

Malcolm Lally
Alexandria, VA
Corona Cup
4x3x3 / Earthenware / ^3 / Electric
$50.00

Soojeon Kim
Johns Creek, GA
Fruitfulness II
10x9x8 / Porcelain / ^6 / Midrange
$700.00

Jessie Kristy
Bishopville, MD
Whiskey Sippers with Tray
5x10x5 / Porcelain Stoneware / ^6 / Electric
$110.00

Stephen Lally
Alexandria, VA
Corona Cup
4x3x3 / Earthenware / ^3 / Electric
$50.00

Harry Levenstein
Great Barrington, MA
Set of Bowls
3x2x1.5 / Porcelain / ^11 / Reduction-cooled, Anagama
$300.00

Lynne Norwood Lofton
Chagrin Falls, OH
Budding
8.5x6x5 / Earthenware / ^04 / Oxidation
$300.00

www.strictlyfunctionalpottery.net
Wade MacDonald
Birmingham, AL
Dotted Fracture Mug
4.5x7.3x4.3 / Porcelain / ^5 / Electric
$200.00

Will McComb
Oxford, MS
Coffee Pot
8x7.5x5 / Stoneware / ^10 / Reduction
$90.00

Jennifer Mecca
Gastonia, NC
China Blue Lillie Vase with Gold Luster
Leaves
11.5x6x6 / Porcelain / ^8, 019 / Electric
Twice-fired
$275.00

Esther Mech
Watkinsville, GA
Etched Cup
3.1x3x3 / Porcelain / ^10 / Wood/Soda
$75.00

Wade MacDonald
Birmingham, AL
Crackle Fracture Cup
4.5x5x4.3 / Porcelain / ^5 / Electric
$200.00

Jessi Maddocks
Berthoud, CO
PrintCast in Peach
3.5x4.5x3 / Porcelain (Slipcast and 3D Printed) / ^6 / Electric
$60.00

Will McComb
Oxford, MS
Coffee Pot
8x7.5x5 / Stoneware / ^10 / Reduction
$90.00

Jessi Maddocks
Berthoud, CO
PrintCast in Peach
3.5x4.5x3 / Porcelain (Slipcast and 3D Printed) / ^6 / Electric
$60.00

Will McComb
Oxford, MS
Coffee Pot
8x7.5x5 / Stoneware / ^10 / Reduction
$90.00

Jessi Maddocks
Berthoud, CO
PrintCast in Peach
3.5x4.5x3 / Porcelain (Slipcast and 3D Printed) / ^6 / Electric
$60.00

Liz Mazurek
Fort Collins, CO
Bulbous Mug
4.5x4x3.5 / Porcelain / ^10 / Gas
Reduction
$100.00

Scott McClellan
Fort Atglenes, WA
Coffee Carafe
1x6.5x6.5 / Earthenware / ^1 / Oxidation
$125.00

Jacob Meer
Hopkins, MN
Square Mug
3.5x4.3x5.3 / Porcelainous Stoneware / ^10 / Wood
$50.00

Melissa Mencini
Austin, TX
Fruit Basket
6.5x8.8x6.5 / Porcelain / ^8 / Electric
$275.00

Courtney Michaud
Tyrone, NM
Deco Bowls
2x5x3 / Porcelain / ^9 / Oxidation
$200.00

Liz Mazurek
Fort Collins, CO
Bulbous Mug
4.5x4x3.5 / Porcelain / ^10 / Gas
Reduction
$100.00

Scott McClellan
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$50.00

Melissa Mencini
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Fruit Basket
6.5x8.8x6.5 / Porcelain / ^8 / Electric
$275.00

Courtney Michaud
Tyrone, NM
Deco Bowls
2x5x3 / Porcelain / ^9 / Oxidation
$200.00

Jessi Maddocks
Berthoud, CO
PrintCast in Azure
3.5x4.5x3 / Porcelain (Slipcast and 3D Printed) / ^6 / Electric
$60.00

Liz Mazurek
Fort Collins, CO
Bulbous Mug
4.5x4x3.5 / Porcelain / ^10 / Gas
Reduction
$100.00

Scott McClellan
Fort Atglenes, WA
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Fruit Basket
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$275.00

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Jessi Maddocks
Berthoud, CO
PrintCast in Azure
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$60.00

Liz Mazurek
Fort Collins, CO
Bulbous Mug
4.5x4x3.5 / Porcelain / ^10 / Gas
Reduction
$100.00

Scott McClellan
Fort Atglenes, WA
Coffee Carafe
1x6.5x6.5 / Earthenware / ^1 / Oxidation
$125.00

Jacob Meer
Hopkins, MN
Square Mug
3.5x4.3x5.3 / Porcelainous Stoneware / ^10 / Wood
$50.00

Melissa Mencini
Austin, TX
Fruit Basket
6.5x8.8x6.5 / Porcelain / ^8 / Electric
$275.00

Courtney Michaud
Tyrone, NM
Deco Bowls
2x5x3 / Porcelain / ^9 / Oxidation
$200.00
### Meet the Artists 2020 SFPN

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Product Description</th>
<th>Size/Material</th>
<th>Glaze Type/Labels</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polina Miller</td>
<td>Burke, VA</td>
<td>Butterscotch Cup</td>
<td>4x4.5x3 / Porcelain / ^10 / Reduction</td>
<td>$55.00</td>
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<tr>
<td>Ayla Mullen</td>
<td>Floyd, VA</td>
<td>Handled Poppy Vase</td>
<td>9x8x8 / Stoneware / ^10 / Gas Reduction</td>
<td>$200.00</td>
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<tr>
<td>Kelsey Nelson</td>
<td>Lopez Island, WA</td>
<td>Goldfinch Yunomi</td>
<td>3.5x3.5x3.5 / Stoneware / ^10 / Soda</td>
<td>$50.00</td>
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<tr>
<td>Elizabeth Paley</td>
<td>Durham, NC</td>
<td>Zigzag Jar</td>
<td>8x7.8x7.8 / Brown Stoneware / ^6 / Oxidation</td>
<td>$270.00</td>
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<tr>
<td>Chris Pickett</td>
<td>Pocatello, ID</td>
<td>Yunomi Composition x 4</td>
<td>10x10x4 / White stoneware / ^6 / Oxidation</td>
<td>$550.00</td>
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<tr>
<td>Alex Pratt</td>
<td>Dearborn, MI</td>
<td>Hidden Garden Vase</td>
<td>7.8x7.5x7.5 / Porcelain / ^6 / Oxidation</td>
<td>$385.00</td>
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<tr>
<td>Kyoonghwa Oh</td>
<td>Grand Junction, CO</td>
<td>Cloud Bowl</td>
<td>5.5x9x5 / Porcelain / ^10 / Gas reduction</td>
<td>$175.00</td>
<td></td>
</tr>
<tr>
<td>Sarah Jewell Olsen</td>
<td>Kansas City, MO</td>
<td>Blue Cup with Platinum Details</td>
<td>3.5x3x3 / Porcelain / ^10 / Gas reduction</td>
<td>$50.00</td>
<td></td>
</tr>
<tr>
<td>Lisa Orr</td>
<td>Austin, TX</td>
<td>Multi-Party Centerpiece: Cake/Bouquet, Crudite/Candlestick, Bundt/Bonbon/Bowls</td>
<td>14x8.5x8.5 / Earthenware / ^4 / Electric</td>
<td>$450.00</td>
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<tr>
<td>Susie Rubenstein</td>
<td>San Juan Capistrano, CA</td>
<td>Cloud Bowl</td>
<td>5.5x10x10 / Porcelain / ^10 / Reduction</td>
<td>$175.00</td>
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<tr>
<td>Ann Ruel</td>
<td>Ocala, FL</td>
<td>Irises and Snap Dragon Garden Vase Trio Set</td>
<td>10x10x4 / Porcelain / ^5 / Electric</td>
<td>$500.00</td>
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<tr>
<td>Shana Salaff</td>
<td>Fort Collins, CO</td>
<td>Sushi Server</td>
<td>3x5x5x5 / Porcelainous Stoneware / ^5 / Oxidation</td>
<td>$115.00</td>
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<td>KyoungHwa Oh</td>
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<td>Blue Butter Dish #3</td>
<td>4x1x1x7 / Porcelain / ^10 / Gas Reduction</td>
<td>$280.00</td>
<td></td>
</tr>
<tr>
<td>Sarah Jewell Olsen</td>
<td>Kansas City, MO</td>
<td>Blue Cup with Platinum Details</td>
<td>3.5x3x3 / Porcelain / ^10 / Gas reduction</td>
<td>$50.00</td>
<td></td>
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</tbody>
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Mary Ellen Salmon
Trumansburg, NY
Seed Pod Vase 1
14x8 / Porcelain / ^6 / Oxidation
$188.00

Brandon Schnur
Independence, MO
American Elm Tea Jar
4x5x5 / Porcelain / ^10 / Reduction
$200.00

Pamela Segers
Duluth, GA
The Games We Play (Lunch Plate)
1x1x8 / White Earthenware / ^5, 017 / Electric
$500.00

Gertrude Graham Smith
Bakersville, NC
Flower Candle Pedestal Bowl
10x11,5x11,5 / Porcelain / ^10 / Soda
$275.00

Adam Spector
Canandaigua, NY
Fractal Moon Vase
14x3x14 / Porcelain / ^9 / Electric
$375.00

Adam Spector
Canandaigua, NY
Plexus Vase
8x10x2.8 / Porcelain / ^9 / Electric
$250.00

Joe Singewald
Cold Spring, MN
Serving Tray with Wings
2.5x13x11 / Stoneware / ^10 / Gas Reduction
$160.00

Kanika Sircar
Washington D.C.
Ragi Sukta
9.5x6.5x1 / Stoneware / ^6 / Oxidation
$300.00

Andrew ‘Augusta’ Smith
North Augusta, SC
Tea For Three
5x10x8 / Black Flameware / ^10 / Reduction
$350.00

Jonathan Steele
Eugene, OR
Gongfu Tea Set Featuring 100mL Kyusu
5,5x8x4 / Stoneware / ^10 / Wood
$495.00

Debra Stern
Belingham, WA
Dessert Bowl 2
2x7,5x7,5 / Stoneware / ^5 / Electric
$150.00

Chad Steve
Tequesta, FL
Sangha Pitcher
9x5,5x6 / Porcelain / ^10 / Soda Reduction
$220.00
Mike Stumbras
Riverside, MO
Empty Set in Laurel Urn
12.5x6x6 / Porcelain / ^10 / Gas Reduction
$860.00

Timothy Sullivan
Marietta, GA
Covered Jar
10x7.5x7.5 / 50/50 Porcelain & B-Mix / ^10 / Reduction & Electric Refine
$325.00

Sumiko Takada
Columbus, OH
Inlaid Bowl - 01035
6.5x7x7 / Stoneware / ^5 / Electric
$380.00

Megan Thomas
Van Wert, OH
Ghost Bird Yunomi
4x4x3 / Stoneware / ^8 / Wood
$55.00

Megan Thomas
Van Wert, OH
Bird Effigy Bowl
4x4x3.5 / Stoneware / ^8 / Wood
$68.00

Samuel Thompson
Appleton, WI
Orange Razzle Dazzle Camouflage Plate
1x8.5x8.5 / Red Stoneware / ^1 / Electric
$70.00

Tracie Griffith Tso
Rexton, VA
Bunny Blossom Chawan
3x4x4 / Stoneware / ^4 / Electric
$300.00

Joan Ulrich
Alexandria, VA
Oval Cream and Sugar
4.3x4.3x4 / Stoneware / ^10 / Salt
$175.00

Molly Uravitch
Minneapolis, MN
Eyes on Your Vase
11.5x1.25x1 / B Clay / ^6 / Electric
$600.00

2020 SFPN MEET THE ARTISTS

2020 SFPN MEET THE ARTISTS

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Lars K. Westby
Annapolis, MD
Octo Platter
18x16x2 / Red Earthenware / ^4 / Electric
$175.00

Adero Willard
Chincoteague, MA
Tall Vase
23x9x1 / Terracotta / ^3 / Electric
$700.00

Emily Rose Wright
College Park, MD
Sheep Cups with Stand
8.5x13x3 / Stoneware / ^6 / Oxidation
$100.00

ChengOu Yu
Alfred, NY
Imprint
10x4.5x3.5 / Porcelain / ^6 / Oxidation
$120.00

ChengOu Yu
Alfred, NY
Mystification
7.5x5x4 / Porcelain / ^6 / Oxidation
$200.00

Alex Zablocki
Alma, MI
Vase with Multi-colored Glaze Chunks
12x12x3.5 / 14.8 / Porcelain / ^9 / Oxidation
$1,200.00

Chase Gamblin - Bloomington, IN
Sooyeon Kim - Johns Creek, GA
Lynne Norwood Lofton - Chagrin Falls, OH
I included these two pieces in the 2020 Strictly Functional National Exhibition as the surface design is absolutely lovely and does not overwhelm the form. The surface pattern moves around the form and both challenges and embraces the shape. I also enjoyed the boldness of the surface pattern and found this relationship of surface and form to have a unique sense of the makers. This work will be for sale on the Strictly Functional website from September 25th to October 31. Alex and Adero – thank you for applying to strictly functional, so happy to have your work in the show.

Over the course of my career I have set down a path for creating rich elaborate handmade ceramic work that combines elements of functional pottery, vessel, and sculpture — exploration of the decorative clay surface is the unifying. As a black woman of color, my African American, Native American and European ancestry influences my exploration of artistic visual languages that uses a myriad of decorative techniques, overlapping pattern and color provides. This provides me with endless possibilities to express through the clay form and surface, concepts of identity, history, materiality, and design.

- Adero Willard

Alex Pratt is a ceramics artist based in Dearborn, Michigan. His influences include mid-century textile design, Scandinavian pottery of the 1950s and 1960s and German Expressionist woodcuts. Alex earned his BFA from the University of Michigan and teaches at a number of art centers in southeast Michigan. - Alex Pratt

I included these pieces in Strictly Functional Exhibition 2020 because they both embrace that wonderful intense and intimate softness of clay. The pots are gently off center, and beautiful satin phenomenal surface with a little bit of glaze run and crystal growth. The both also have an interesting relationship of inside to the piece to the outside of the piece. On Bob’s pot, I travel from the outside to the inside up and over the undulating lip, and on Liz’s cup, it seems like one could travel right into the cup through that poke, or dimple on the side.

In developing my asymmetrical work, I am guided by the interaction of volume and line during the making of each piece. My irregular, apparently random, coil built constructions result from variances introduced at the base of each vessel during the initial phase of my hand building process. From these slight modifications in the base upon which I coil build each vessel, a uniquely organic – yet ‘predetermined’ – shape emerges. My surface treatment of each pot aims to highlight and complement the work’s narrative contour. - Bob Bruch

I strive to connect the perception of our own bodies as influenced by media and society to soft, fleshy ceramic sculptures and objects in an attempt to alleviate the negative perception of our bodies. By creating quietly beautiful ceramic objects influenced by my own bodily insecurities, I hope to evoke a sense of appreciation of the features found on ourselves that provoke personal feelings of shame or discomfort. - Liz Mazurek
For many in ceramics, tradition is still very important. As a field, we look backwards and forwards; historical ceramics where we have been, as well as pushing ahead to what’s next. There were several wood fired pieces submitted to the exhibition and these two really stood out. The Large Jar by Susan Cohen captured the classic large woodfired vessel; the buildup of ash, sometimes obscuring the surface, other times enhancing it as a beautiful record of the firing process: part Tamba pottery tradition, and part Frank Boyden. Zach’s Craggy Vase embodies that wonderful thing about wood fire – the absolute transformation of what at first could look like a lump of clay, into an object so much its own, it’s almost other worldly. I appreciate the juxtaposition between the really beautiful crude clay vase with these delicately pink flowers in them.

Fire captures my imagination. The many variations of the firing process give each piece of pottery its unique character. Most of the pottery is wheel thrown, using either stoneware or porcelain clays. The fire is the unifying element in each piece of pottery its unique character. Most of the pottery is wheel thrown, using either stoneware or porcelain clays. The fire is the unifying element in my work.

I make pottery because it is limitless. Pots can enter a home becoming an intimate object of use, mark moments of life serving as monuments to be admired, or to simply serve as a visual art object. Using defined silhouettes, color, and line I represent landscape, sky and natural order. I look to tall windmills jutting from rolling fields, mid-twentieth century design, and streamlined American silver to compliment natural references. The industrial leads me to sharp edges and definitive shapes. - Courtney Michaud

I am interested in the work of these two artists because of how the work is hyper geometric in surface and form, and also has an intimate conversation of actual or implied relationship between the inside and outside of the piece. I also experience a bit of ‘scale shifting’ when looking at the work. In Courtney’s small covered boxes, I wonder if those black stripes are long urban shadows or a super closeup of text. With ChengO’s vases, that small blue wash of glaze could also be waterfall, causing me two inches tall. The craftsmanship of these works is breath taking.

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I am so inspired by the ‘tree of life’ pieces, they are powerful artwork and were the original gem for these candelabras. Once I started building them, the making and creative process completely took over and the act of making itself became a new source of inspiration. I love the negative space, I love the making and process, and I hope the joy I experience in this process is shared with the viewer/user. - Ben Bates

I focus on making work that is comfortable and familiar. I want my forms and motifs to vaguely reference some sort of thing you’ve seen before, but you’re not quite sure where. The surface is defined with arches, ellipses, and other patterns that render in slips and glaze. The patterns are mapped out based on the golden ratio, and, by repeating and flipping simple mathematical graphs, my motifs emerge. After the precise formation and decoration, the elements and atmosphere of the soda kiln complete the work. - Nolan Baumgartner
I was excited to jury these pieces into the exhibition as the artists are staging their pottery in context to support the ideas in their work. Sooyeon’s small covered jars, so lovely and delicate, staged with small grains of rice to support her ideas of ‘many making up one’. Rosa’s fantastic set of pouring pots and cups is joyous, playful, the cups circling around, like her family does during dinner. Emily’s sheep cup with stand -honestly, I laughed out loud when I saw this piece. Oh! it delights me, its humor, character and fresh handling of the clay: it is completely its own stage set that I get to observe and partake.

The most joyful moments of artistic creation are when I express my thoughts, create an aesthetic, project my feelings through clay and even discover a new technique or style. My technique of hand building with tiny pellets of clay springs from the basic principle that from many can come one. As a child I often heard don’t waste a single grain of rice!’ With my utilitarian ceramics I am excited to establish a connection with the new owners and feel a sense of accomplishment. - Sooyeon Kim

Salas, a native of Maracábo, Venezuela, said her ceramic sets are meant to enhance the experience of sharing meals together. “There’s this thing we say in Latin-American communities, ‘sobremesa,’” she said. “It’s pretty much the time you spend with your friends and family chatting and catching up after your meal. I like the idea of engaging with art in that (domestic, morning) space. If you have to drink coffee or tea in the morning, you have to drink it out of something I made.” - Rachel Marne Jones

I think this work is brilliant; this is strictly functional, however this is not flask or oil bottle. This lovely porcelain slip cast container, this little sculpture, is an actual seed bank for holding seeds; these are made to be filled with local seeds and buried in the ground to assist in biodiversity and stewardship of our planet. We all have concerns in our lives, personal, political, and it’s very difficult to merge these concerns with utilitarian pottery itself. Often we end up with artwork that’s a little weak in clarity, both as an object and as an idea. However, Rachel has completely embraced both her interest in useful objects as well as environmental concerns in this deeply thoughtful, stunningly beautiful and exceptional work.

A seed bank is a storage container (often made of clay) that is specially designed to create a controlled, interior climate so as to maximize the seed’s potential for viability. Although it is hard to have expectations that a project (these seed banks) such as this could potentially exist beyond our generation, the planting of the seed banks is an important aspect of the project and the act is meant to highlight the importance of local ecology in the midst of an increasingly global outlook. - Rachel Marie Jones

I sell nearly all my pots out of my shop in Alto Pass, Illinois, it’s extremely gratifying when folks come in, start handling pots, and suddenly ‘get it.’ I can tell when their conversation lowers and they start pointing out subtle details to each other. I am an enthusiastic potter, a fan of my pots, and so the looks and thoughts of others is very important to me. I love talking about my work to anyone who wants to listen. A great joy is hearing that folks have bought a pot and actually use it. - Sooyeon Kim

I like the idea of engaging with art in that (domestic, morning) space. If you have to drink coffee or tea in the morning, you have to drink it out of something right? So, I love the idea that instead of drinking out of a mass-produced object from the store, instead, you are drinking out of something that is incorporating all the aesthetics of painting or sculpture. I love that you can engage with art in that real intimate and mundane space. - William McComb

Overall, my work is made up of parts of stories to be examined and then built up to create a whole experience. My main objective is to create work that is both personal and stimulating enough to draw the viewer in for a closer look. The importance for selecting ceramics as my primary medium is mainly due to its natural affinity. Ceramics allows me a method of documenting events and experiences that in later years will provide a personal story retold with a personal voice. - Pamela Segers

I see pottery as a medium that is familiar and approachable cross culturally, and therefore provides a solid platform to express ideas to an audience. The imagery I utilize references the stylistic elements of traditional tattoos with dense, vivid tones and bold lines. I allow the user to bring their own associations to my pots. Whether the viewer chooses to see playfulness, repulsion, angst, or any other associations, I hope to instill a sense of energetic boldness. - Sam Chumley

These are low fire earthenware highly decorated glazed dishes. Both artists are using underglazes, showing tremendous skill and a clear vision for their artwork. Sam, capturing a gesture with a brush and Pamela, showing astounding skill with airbrushing. I continued to be amazed, year after year, about how versatile ceramics is, the clay and glasses themselves, and how each artist finds their own way to manipulate, explore and master this material. Exhibitions like this are where we can see such a wide variety of work and inventive ways artist are working with the material. A bit of a potluck...enjoy!

www.strictlyfunctionalpottery.net
This work is stunning as it is both tremendously complex as well as elegantly simple. So much can be done with clay and slip and a lot of patience! I marvel at the focus and skill in these works. There is something about such precise order that is seductive. Something about repetitive patterns or motion is appealing, pleasing, not unlike seeing rows of bowls on a ware board. I find structure soothing. I am glad that someone is finding and championing order in today’s rather chaotic world.

Sumiko creates her functional work with stoneware that is fired to cone 5 in oxidation. Her initial pieces were painstakingly crafted by hand; first carving the designs on the ware, then filling them with colored slip, and finally cleaning up the excess slips. She uses Slip decorations and various glazes of her own designs on the ware, then filling them with colored slip, and finally cleaning up the excess slips. She also uses Slip decorations and various glazes of her own form in her work.

Sumiko Takada

Alone, my background in science and math informs my arts. Physics governs the relationships between the forms and surfaces of my zigzag and swoosh pots. I cut out sweeping patterns into slipped cylinders, then expand into captivating organic designs as I stretch the life out from the inside. The transformations are different every time, functions of variables both within and beyond my control: initial patterns, depths of cuts, slopes of curves, plasticity of clay bodies, magnitude of expansion, directional spin of the wheel. – Elizabeth Paley

My work is rooted in home and place-making. I am interested in the intimacy between people and the pots we live with. They are made to fit our bodies, we carry them with us, like pockets. They are a common theme in ceramics. Historically we see birds depicted in just about all cultures as they are often used as metaphor, dynamic decoration, and simply because they are beautiful.

As a maker of ceramic sculpture and sculptural vessels, I am interested in how the objects that artists make reflect values, attitudes and aspirations indicative of a particular time. Steeped in the ecologic anxiety of our current moment, I find myself thinking about how environmental degradation affects people and how clues about ecological history and attitudes towards the environment manifest in material culture. – Megan Thomas

I have begun to make work primarily out of stoneware, finished with an iron oxide stain. I have taken a more hands-on approach to my work. Each piece is unique and has a personality of its own. I enjoy the process of making and experimenting with different materials and techniques.

As a ceramicist, I embrace handcraft and digital methodologies as I work toward defining vessels and sculpture that are personally and culturally relevant. Through the process of research, ideation, and practice, I have formed the groundwork for celebrating the human element of contemporary architecture and the vessel and their relationship as common structures or ideas. I believe an object as fundamentally simple as a cup has the power to reflect and confront the myriad complexities associated with living in the twenty-first century. – Kelsey Nelsen

I am interested in objects where one thing is becoming something else. Pottery, usually round with few edges and no actual sides, is transformed here. Veronica’s larger strainer vessel embodies soft geometry, a round transformation into square, with added strainer pulling it in that "IS", when something is "SHOWN" and when something is "ABOUT". In addition I love the idea of a 3D object becoming 2D decoration. Birds are a common theme in ceramics. Historically we see birds depicted in just about all cultures as they are often used as metaphor, dynamic decoration, and simply because they are beautiful.

These pieces are some of my favorites in the exhibition. This is an interesting comparison. Megan’s cup is a bird to drink from. Steve’s salt cellar, he has literally ‘put a bird on it’. Kelsey’s cup shows us about bird, with delightful gesture. I work with these ideas alive, when something ‘IS’, when something is ‘SHOWN’ and when something is ‘ABOUT’. In addition I love the idea of a 3D object becoming 2D decoration. Birds are a common theme in ceramics. Historically we see birds depicted in just about all cultures as they are often used as metaphor, dynamic decoration, and simply because they are beautiful.

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As a maker of ceramic sculpture and sculptural vessels, I am interested in how the objects that artists make reflect values, attitudes, and aspirations indicative of a particular time. Steeped in the ecologic anxiety of our current moment, I find myself thinking about how environmental degradation affects people and how clues about ecological history and attitudes towards the environment manifest in material culture. – Megan Thomas

I have begun to make work primarily out of stoneware, finished with an iron oxide stain. I have taken a more hands-on approach to my work. Each piece is unique and has a personality of its own. I enjoy the process of making and experimenting with different materials and techniques.

As a ceramicist, I embrace handcraft and digital methodologies as I work toward defining vessels and sculpture that are personally and culturally relevant. Through the process of research, ideation, and practice, I have formed the groundwork for celebrating the human element of contemporary architecture and the vessel and their relationship as common structures or ideas. I believe an object as fundamentally simple as a cup has the power to reflect and confront the myriad complexities associated with living in the twenty-first century. – Wade MacDonald

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Playing with this beautifully plastic material. - Wesley Anderegg

At the dawn of mankind primitive peoples fashioned clay objects. They reside in North Reston along with her muse and rabbit, Cleopatra. – Tracie Griffith Tso

These cups are an exceptional example of work in which both the utility and content are given the same amount of attention and care. In a useful object, half of the concept of the piece is absorbed through the idea/actual use. This leaves room for the maker to bring in their own ideas and concepts. Sometimes these ideas are political and/or personal, sometimes they reference history, trends or specific techniques or materials used as metaphor. With these cups I think, what is the narrative of the surface decoration, why is Wesley putting this imagery on these cups? What does having this imagery on a cup tell me that is different than if it were on a painting? Pottery is latent with ideas and my understanding of function, or utilitarian, continues to expand the more I learn. These cups are slip cast porcelain, fired to cone 01, 10 and 015, with clear glaze, decals and luster.

My current body of work examines gay male sexuality through the lens of queer theory using appropriation of imagery and objects. I want to address the social and cultural issues and implications of homosexuality in a society that is becoming more accepting of what used to be a scarlet letter worn only in the shadows of back alleys and dimly lit rooms. Illustrations from 1960’s male physique magazines allow me to appropriate a fantasy male subject that is becoming more acceptable of what used to be a scarlet letter worn only in the shadows of back alleys and dimly lit rooms. Illustrations from 1960’s male physique magazines allow me to appropriate a fantasy male subject. Illustrations from 1960’s male physique magazines allow me to appropriate a fantasy male subject. I want to address the social and cultural issues and implications of homosexuality in a society that is becoming more accepting of what used to be a scarlet letter worn only in the shadows of back alleys and dimly lit rooms. Illustrations from 1960’s male physique magazines allow me to appropriate a fantasy male subject. I want to address the social and cultural issues and implications of homosexuality in a society that is becoming more accepting of what used to be a scarlet letter worn only in the shadows of back alleys and dimly lit rooms. Illustrations from 1960’s male physique magazines allow me to appropriate a fantasy male subject.

Working within the constraints of utilitarian ware creates challenges, but it also allows a level of intimacy and connection between artist and owner that is not present in most other media. I strive to make pots that convey more than just the utilitarian function, but also a sense of space and humor. - Lynn Lofton

When reviewing these pieces for the exhibition, they both made me think about touch: how the artist touches clay, and how we touch each other. Mary Ellen’s ‘Seed Pod Vase’ has repetitive elegant touch, over and over again moving the soft clay under her fingers, it is rhythmic and seductive. This is what many of us love about clay, the responsive touch. Stephen’s ‘Corona Cup’ with depictions of the virus exactly where you would put your piece made me think about how, on account if the current epidemic, that human touch can now be so dangerous – challenging to be on the surface of a cup. Touch? No touch?

A comment by a gallery owner about my glazes being too glossy led me down a rabbit hole to change clay bodies (from stoneware to porcelain); then textures (from sharp edges to round + slip), and forms (from bowls to cylinders). I stayed loyal to my precious box of wooden pieces throughout, and to three years later the seed pod vases emerged, finally satisfying my inner critic. - Mary Ellen Salmon

Working within the constraints of utilitarian ware creates challenges, but it also allows a level of intimacy and connection between artist and owner that is not present in most other media. I strive to make pots that convey more than just the utilitarian function. My pots need to work, but just being functional and ‘hand-made’ is not enough. To be successful, they need to explore the visual and textural landscape of sculpture and of nature. - Stephen Sally

This work makes me think about celebration, a large raucous overflowing gathering or small quiet celebration – a moment of intimate appreciation. Both of these pieces create a location or narrative around them. I can easily see one tulip in Lynn’s precious bud vase, this small animal carrying a beautiful budding flower on its back. And Gay’s vase/candelabra/well combination, staking a claim on the middle of a table, room a glow with candle light and the end of a meal, empty dishes around as we ease back into our chairs for after dinner conversation. A functional pot can be the small vase on the window sill that gets a fresh flower every morning, or a vase and candelabra, over flowing with light and sweet heady scent of flowers, drawing people together for a once a year brouhaha.

I love the challenge of creating work that will have a place in everyday life. Objects that have dual function (visually playful, yet serving as a vessel) appeal greatly to my sensibilities as an artist. The creativity to transform clay into something original requires touch, flow, technical skill, and both a sense of space and humor. - Lynn Lilton

These days, I contemplate living as a practicing artist on a planet facing extraordinary shifts. I imagine what the work of my hands and heart might contribute. Perhaps, this work develops qualities which may be of benefit: caring attention, commitment, honesty, courage, passion, hard work, love of beauty, and a willingness to get one’s hands dirty. Do conscious made pots carry some of the same as our physical and mental health? What lies embedded in the stone of fired clay by the creative alchemical bond between material, process, and person. What may be conveyed through use or enjoyment? - Gay Smith

I jouried these delightful pots into the exhibition as they are fantastic examples of artists using aesthetic historical traditions and surroundings near and dear to their heart as a primary influence on their work. These are stunning examples of making work that is culturally influenced and still personal and expressive of the artist. Wesley, living in the southwestern US is depicting local species, road runners and quail in his bold delight style. Tracie’s bowl is in homage to her Asian heritage and delightful style. Tracie’s bowl is in homage to her Asian heritage and delightful style. Tracie’s bowl is in homage to her Asian heritage and delightful style. Tracie’s bowl is in homage to her Asian heritage and delightful style.
I was struck by the clarity of vision of both of these pots. With Amy’s proportions of handle to basket, where the surface is on the form, and size of the decoration seemed just exactly right for me. The soft geometry of this piece is both understated and bold. It reminds me, somehow, of the early pots of Bill Daley or Francis Sarna, without seeming dated. Sarah’s Blue Cup with luster decoration harkens back to a mid-modernism sense of design, layered and elegant. The influence of early modern design is respectful, not overwhelming or obscure.

My functional pottery incorporates natural imagery, pattern and form to the enjoyment of the user. I am heavily influenced by my immediate surroundings and love of nature. – Amy Olsen

I am a potter with a design aesthetic. Through thoughtful craftsmanship, I intend to communicate the importance, permanence, and necessity of my pots. I use porcelain to throw and hand build shapes that are informed by facets of design, historical ornamentation, and Modernism. Practical beauty is conveyed through the articulation of curves and edges that create the forms and adorn their surfaces. I am drawn to the dynamic form change that occurs when a graceful curve moves around a pot and into an edge. – Sarah Olsen

There is a tradition in historical European porcelain and Chinese export porcelains where the decoration is basically in a frame, a window on the side of a piece. Scenes of the world or portraits are inside the frame. Both of these pieces reminded me of this decorating device, establishing a central focal point, and the rest of the surface radiating out from there. The colors and decorative elements of my work are inspired by early 20th century geometric abstraction and constructivism. This plate specifically is part of a new body of work inspired by WWI ‘Dazzle’ camouflage used on naval ships. This camouflage, created by a British marine artist in 1918, is made up of complex geometric patterns and shapes in contrasting colors. – Sam Thompson

One of my teachers, Walter Ostrom (brilliant) said that all surface decoration in the entire history of ceramics comes down to dots, lines and floral representation, I added imagery to that list – I think that’s pretty true, and makes something very complicated and often intimidating, very simple and doable. These three pieces embrace line, in aesthetic, intent and content. Lars use of line (similar to all his work) is ‘sort-of-clear-sort-of-not-clear-lines’ surface, delighted by ambiguity, Pamela’s line – right out of middle school, unstrained and un direct, a pleasure in its clarity, a grid of lines as cover or camouflage - smart. A line is not just a line, and who would have known that something so simple would be so fulfilling.

My work is influenced by many of the modern artists of the 20th century, from Gene Davis’s stripes, to the geometric forms of Frank Stella to the work of the Bauhaus artists. I seek to embrace their aesthetic with functional pottery. – Pamela Berry

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My work combines thoughtful forms with layers of design, color and textual imagery. Batz Sukta is one of a series of mandalas or cosmic maps that I use both upward and inward. Schiaparelli’s maps of Mars in a clouded sky surround the central circles containing excerpts from the Rg Veda: ‘The goddess Night has drawn near, looking about many sides with her eyes. She has put on all her glories. The immortal goddess has filled the wide spaces, the depths and the heights. She stems the tide of darkness with her light’ (trans. Wendy Doniger). – Kanika Sircar

I combine organic imagery and motifs with geometric ornaments and abstract designs to reveal a juxtaposition of natural beauty to man-made imagery. Ratri Sukta is one of a series of mandalas or cosmic maps that express both the static and dynamic sides of life and character of their own. I like to combine simplicity and opulence in my designs and for the design to follow and enrich the form of the object. I combine organic imagery and motifs with geometric ornamentation and abstract designs to reveal a juxtaposition of natural beauty to man-made environments. – Asta Joana

My artwork is a reflection of how I interpret my physical world and cultural surroundings through the medium of clay. Foremost this search is a personal need to express ideas through the creation of objects which have been created by my own hands. – Lars Westby

There is something wonderful about pottery in sets. Sets where the parts are the same but not matching is where potters sing – so much room for creative problem solving and unique solutions. Often the visual dialogue between the two pieces helps the viewer/user understand the ideas in the pots. Joan’s lovely cream and sugar is a shining example of matching but not the same. Both pots have the same tone – soft, warm, graceful, however the creamer – reaching out and up to the world, and the sugar bowl, sitting around quiet and grounded. Andrew’s tea set is wonderfully staged, teapot up on a trivet with three cups bobbing around it. I was drawn to the steely satin black glaze, so dense Bobbing around it. I was drawn to the steely satin black glaze, so dense.
On both of these pieces I am struck by their weightlessness, how they float off the surface - this is due to the relationship of surface and form (ah, that ole chestnut...). The glaze itself, as the viscosity of the glaze is melting gently down on these pots visually giving have a tremendous sense of lift or rise. This is the beauty of glaze melt, the pooling of slow gravity - there is nothing else like it. It looks to me that these are both traditional high fire Chinese glazes; on Polina’s cup – an iron bearing glaze, a long last great grand glaze of fonmoku, and on Susie’s bowl, a classic feldspathic celadon. These are early high fire metters in ceramic history, iron and feldspar, as this delights my inner glaze geek. Lastly, the decoration on these forms is loosely guided out, the dots, flowers and clouds make a loose pattern. Since the pattern is not exact, it brings a casualness to these pots, gently relaxing a tight form, all and all, beautiful pottery.

Polina is always striving to capture and master specific artistic techniques, or styles, and then finds herself eager to learn and master something new in drawing inspiration from nature, or from other forms of art. She says that turning dirt into beauty– combining the potter’s elements of earth and fire, are as close to magic as one can get. 

Making art is less about leaving your distinctive mark than simply doing what you love.” - Polina Miller

I have always been attracted to handmade objects intended for daily use. They are reflections and often celebrations of how we live, what we need and in not knowing. Bravo!!! In addition, the layered surfaces of these vases are beautiful pieces for daily use. - Susie Rubenstein

I made useful ceramic vessels that are designed for aesthetic pleasure as well as utility. I enter into the very personal space of the viewer’s home, thus participating in the intimate (and very necessary) rituals of another’s daily life. My work runs the gamut between traditional or historically significant forms and inspirations and a more postmodern pastiche of style, color, and decorative patterns. I love beauty and elegance as much as quirkiness and playfulness, and my vessels seek to allow the user to share my passions. Decoration versus content, beauty versus pragmatism; these are the dialectics that inform my work. - Shana Salaff

Growing up in the rural Midwest, I gained insight and appreciation towards my surroundings at an early age. As an aspiring artist from a little girl on, I loved and drew my environment. Time, distance, formal education, life experiences, travel and parenthood only honed my upbringing's passion. I continue to be inspired spiritually in interpreting nature’s three-dimensional gifts unto the two-dimensions of my clay vessels. - Debra Stern

My hand built terracotta vessels bring the richness of public architectural forms into homes and individual, intimate environments. Architecture, historical ceramics, abstract painting and color theory are some current ideas driving my work. Many of my vessels are the result of my attempt to understand the proportions of historical ceramic vessels. The layering of slips, underglazes, glazing miles of flowers have come before these pots here, however, they still feel fresh and full of discovery.

When jurying the Strictly Functional Exhibition, I was drawn to two things about these pieces. First, both pots are close translations to their inspiration. Susan’s sushi set is clearly a boat, chops sticks as rows and raps are little boxes or inner tubes. Stephen’s serving trough is from a corrugated drain pipe. A real object, examined, digested and then produced. Second, though they stand on their own, both objects will be invigorated by use. I do not believe that all pottery must bow to utility fully, or is incomplete or unfinished when empty on a mantel or shelf. However, these pieces seem to still have room in them for interaction. In addition, through aesthetics, the work leans towards specific use, beautiful sushi lining up inside the boat tray, and a rough sloosh of multigrain bread - cut in thick slices on Stephen’s serving trough. The pots are almost advertisements for what they are for, is that a visual onomatopoeia - you are like what you are for? OK, I just made that up, but it’s a wonderful idea!

Susan Wechsler started hand crafting functional pottery in 1967. She built up her own wholesale designer pottery business but gave it up in the early 80’s so she could devote herself more fully to creating new art. Her passion for cooking and entertaining is what drives her to create gorgeous platters, gorgeous pots are almost advertisements for what they are for, is that a visual onomatopoeia - you are like what you are for? OK, I just made that up, but it’s a wonderful idea!

I chose to be a potter because it is a way for me to create many surfaces to decorate and share my personal stories in a manner that puts me in direct contact with my customers. They have made a choice to purchase my work and display it, most likely in their homes. Making work that is about the home for the home has always been important to me as a maker, but so has being honest about what my message is - Mark Errol

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Debra Stern

Shana Salaff

Andrew Avakian

Andrew's vase, the neck is a little herky-jerky, moving up with stops and starts, the piece is the heaviest, is now the lightest. When I think of a vase, I think of a graceful form, often reaching up with a sumptuous curve, however, Andrew’s vase, the neck is a little herky-jerky, moving up with stops and starts like putting on socks when your feet are wet - what's up? These works fall under no pottery tradition, I have not seen these vases before, and in their challenge to our common understanding of pottery there is a rightness to them, just a different language. When I first look at them I am not sure what I think, because I haven’t seen them before, however, if I wait it out, shift my glasses of expectation, I can start to find the wonder in not knowing. Bravo!!! In addition, the layered surfaces of these vases are delicious, rich with intent and mastery of the materials.

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Both of these pots are steeped in tradition, Brandon’s ‘Yixing – esque’ covered box and Ann’s ‘Softpaste Porcelain- esque’ French vase, these are like seeing old friends. Both are about observing nature, Brandon building the box to look like a part of a tree trunk, had laying easily on the top as a knob. Anne, with exquisite painting skill she depicts a flower garden, snap dragons and Iris so lovingly portrayed. I am struck by how both of these are part of something larger than themselves. We know we are looking at a fragment of a tree, a physical three dimensional representation of a small piece of a larger whole. The red underglaze on the vase is a framing device, to draw the edges of the painting, a two dimensional portrayal of part of a garden that is much bigger than the flora and fauna depicted. Scale and context, these are powerful devices to support self-expression.

I enjoy removing the obviousness of functionality within the sculptural object, referencing the natural world provides a juxtaposition to contemporary consumption of the natural world without the full appreciation of its beauty. The trompe l’oeil imagery assumes a solid object while providing active referencing the natural world provides a juxtaposition to contemporary flora and fauna depicted. Scale and context, these are powerful devices to support self-expression.

First off, holy moley this is some astounding craftsmanship! Wow and wow. In both of these pots the geometric intersection of line, plane, mass and form is elegant and sophisticated. Both of these pots rely on light to understand the form. ChengOu’s vase is reliant on how the light is hitting and being absorbed into the form. The unglazed or satin/matte or slip glaze surface absorbs the light, bringing a crispness to the shifts in planes through casting subtle or sharp shadows. If this had been covered with a fatty thick glaze, that would have softened the form and the piece would lose its crisp articulation. Diane’s ewer is absolutely dependent on how the light is hitting, how the glaze is moving down the form. Up at the top of the ewer, the glaze is thinnest, light easily penetrating to the clay, sharp and clean. As the glaze moved down the form (in that marvelous way that glazes glaze is breaking, how the glaze is moving down the form. Up at the top of this piece, it had been glazed with a shine, or a majolica, this reaction to light and gravity would have been lost. The mathematics of these pots, and the sensitivity to angles is ordered, seductive and sensual.

I am inspired by historical vessels, repetitive patterns as well as modern architecture. I attempt to translate those impressions into reductive forms. The use of light and shadow offers a subtle movement throughout the visual surface represented by assembled individual forms. - ChenhOu YU

The forms are functional, uncomplicated and approachable. The surfaces are spontaneous, with natural variations due to each collection of the sand’s unique material make-up. The combination of form and surface evoke a transition between water and land, reminiscent of a melting sheet of ice or water passing over white sand. - Chad Steve

These two lovely pieces are as much about the inside space of the pots, as much as what they look like from the outside. These pots are SO FULL of air, of form, of how clay can wrap around space. Even if these pieces are empty, they are full of space. Chad’s Sangria Pitcher is the widest just about exactly at the bottom one third of the pitcher. Ayla’s vase widens out just a little bit the halfway point. Where the piece is the widest, where the form changes from going out to going in, where the weight in the piece is articulated, these things change the way that we see and experience the volume of the form and how we feel about the internal space. The other thing I love about these pots is that they are very much themselves, they are what we call ‘a potter’s pot’, they are not about ‘God and the wind’ or the kitchen sink. They are self-contained, pleasing solid pottery.

I see pots as vessels for storytelling; they can invoke thoughts, memories, and emotions which enliven a moment or an entire day. Clay is my canvas and my collaborator, and together we explore how to convey the poetry of the natural world within the limits of a vessel. My hope is that these stories, carved in clay, will expand and individualize within the home, taking on a life of their own like the best folktales, through the accrued layers of meaning which use and touch bring to everything familiar. - Ayla Mullen

When considering form, I often think of its potential as metaphor. My work is guided by concepts associated with comfort such as childhood idealism and personal relationships. Shared cultural experience of comfort serves as a point of entry to my work. In this piece, the grouping of vessels functions as a metaphor for the comforts found in the idealism of childhood, and the value of the individual roles in personal relationships and close communities. The array of colored dots that decorate the surface of the grouping refer to a favorite childhood toy, the Lite Brite. This reference is a point of entry to the comfort and idealism of childhood. As I pushed each colored plastic peg into place, there was no question in my mind, I would grow up to be an astronaut. My future was set in stone. There was no need to worry. I could attend to more important matters, such as glowing colored plastic pegs. - Chris Pickett

I visualize pots in everyday objects and places, seeing the potential of form and color in everything from vintage wooden toys, to objects wandered in thrift stores. This inspiration has steered me into making pots for the countertop, and pots that allow for a vast range of function. The compact size of my work allows an intimacy between vessel and user, and stems from my eternal love for cups. A love for cups that has led me to make other forms that are meant to be held, experienced, and appreciated from all angles. - Chris Alveshere

Both of these are bright pots! Bright! Beaming! Sunshine! These pots are YELLOW! RED! BLUE! These pots are COLOR! COLOR! The trumpets sound! These pots are more closely related to fiesta ware, rather than the brown wood fired pitchers we often associate with traditional studio pottery. This work is rooted in contemporary/modern design. They are designed to look beautiful on your table, wall or mantle - and demand the space to do so! These pots are the focal point of the room, all eyes on them. Color is demanding, and delicious. Chris Pickett’s wall box with cups is an orchestra of cool curves,秩序 – and almost out of order! If I am reading Chris Alveshere’s bud vase correctly, it’s several smaller pots glazed to the slab below, a delightful combination or order and chance. These pots get the blood racing!
I have always had a soft spot in my heart for pottery on trays. Maybe it has to do with my kitchen table always being a little messy and a tray helps the pots from getting lost in the chaos. Maybe it’s the ritual of taking a moment to stop and appreciate the pieces. I think there’s a softness to it, a sense of slowing down to enjoy the moment. - Jessie

I have selected both of these pieces for the Strictly Functional Pottery exhibition as they took me a minute to understand what I was looking at. I had to stop and think, an easy task given the designer, Chase Gamblin. Chase is contrasting a refined cup on a tray, this platform is the pot’s home base, and, like a dancer, it returns back down to the stage, again and again. These are particularly strong examples of pots on a tray - they have design cohesion. With Jessie’s work, the soft cup is on the soft tray, the negative of the cup is echoed in the opposing tray’s opposite as a solid form in the tray. Chase’s is contrasting a refined cup made of pure porcelain and gold luster with a tray of Brick Clay, rough and course, the opposition of material reflecting the strength or each.

For the past few years, I have been working on a series of cups that utilize a framework of colorful slips and highlights of gold. The slip provides a soft color palette, lusciousness and gestural textures while the gold luster reflects a quality contributes to its ability to evoke emotive sensations within the user and viewer. - Chase Gamblin

I have worked in high-fired porcelain for the last 16 years. My focus has been to develop a rich glaze palette with a flexible application approach and the firing techniques to support the creation of highly controlled sensuous surfaces. At the same time, I’ve worked to advance my throwing, forming and design skills to produce strong forms for those surfaces. I’m very interested in line and color, nuance and subtlety. I want the work to reveal itself over time and to compel re-examination. - Timothy Sullivan

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What is it about atmospheric firing that we continue to be drawn to? Is it wood fire, salt, soda, or raku, this technique still stirs our interest, and for many, an unwavering devotion. What stays powerful is its root in trying to control the uncontrollable? or just letting the kiln and the path of the flame have at it? I am most interested in these pieces because the story behind the firing process is telling us about the shape of the pot. On Isaac’s very handsome pitcher, the boldness of finger marks down the side of the piece forces such a radical shift of color and surface, due to its interaction with the atmosphere in the kiln. Harrison’s lovely dramatic bowl set is telling us clearly about the path of the flame, and where the flame had to squeeze between the sides of two bowls, leaving a triangle shaped shadow in its path. The atmosphere in the kiln effects the planes, valleys and volume of the forms, and both of these artists have so thoughtfully glazed their work through the firing process, using the mark of fire and breath from the kiln to bring drama and chance to their pots.

These cups are remarkable. Often 3D printed work is a bit sterile on account of its regularity. However on Jessica’s cups, the printed lines are roughed up, seemingly folded and weathered. In my imagination I travel all over the place with these cups, newspaper or paper bag, shower curtain or pool, tin cup or dodge dart. They are such a clear marriage of (whatman and machine, predictable lines of a mechanical act, and the human touch, soft and resistant. Brave, Jessica, for combining these different aspects of our world without being too clever or on the nose. I find a great deal of hope in these small unassuming cups.

These mugs were designed using the 3D modeling program Rhino and they are created using a combination of 3D printing and slip casting methods. The walls of the mug are 3D printed as a bottomless cylinder and the round-bottomed foot is slip cast and joined to the cylinder. I enjoy the slight wobble the rounded foot creates when placing the mug on a surface - it brings a playfulness to what could otherwise feel like a rigid form. The original handle prototype was 3D printed in two parts and made into a mold, allowing me to cast the handle as a simple piece. The handle ties together the mug as a whole: the body is 3D printed, the foot is slip cast, and the handle is a slip cast form camouflaged as a 3D printed handle. – Jessi Maddocks

My current body of work is an exploration of using soda firing to describe how the mark of fire and breath from the kiln to bring drama and chance to their pots. I always get the question, ‘why astronauts?’ - my response is always, ‘there’s a lot of reasons, but to start, they’re funny’. I like to use humor to draw the viewer in and find the astronaut image speaks to people on different levels; for some, it’s scientific or about exploration, others see a nerd outsider or a space cadet. People find aspects of themselves in these quirky illustrations, and are surprised when they see themselves reflected in the gold luster face shield! I hope that my Astroware pieces uplift the user, bring a smile to their face, and are surprised when they see themselves reflected in the gold luster face shield! I hope that my Astroware pieces uplift the user, bring a smile to their face, and offer a moment of intimate self-reflection...literally! - John Cohorst

When jurying the entries for Strictly Functional, these two cups stuck in my mind. I went through the list of images again and again, and just couldn’t get away from these two; and finally, oh they made me laugh when I put them together: Jacob’s cup, through the mystery of atmospheric firing, the surface looks like the milky way - and then John’s cup, well, there is the pilot, Nothing more clever or deep or learned. Simply a spaceman, looking for the stars to guide him home. I realize now that I am often drawn to pots that allow for a fantasy, a narrative, a story longer than the piece itself, a story I can join in with, a story I can add to by using. I start the story each morning, selecting a mug for coffee, to prepare me for the adventures of the day.

I want my pots used, to be used at a table to nourish ourselves both physically with food and mentally with conversation. I am happiest when someone expresses their enjoyment in using one of my pots. – Jacob Meer

I first saw Jim Connell’s pottery when I was a student and was seduced by the beauty of the form and glazes. Still today, I am taken with the beauty of his pots. Many potters are moving to more stories based on surface or floral decoration. Some of this is a product of seeing pottery online, and in the absence of touch perhaps the viewer is more drawn to narrative. Or it could also be that we are living in challenging times and we are attracted to things we can understand quickly, without having to struggle through emotive responses. However, if we can be still, and just look for a minute, the pure phenomenon of the heat of the kiln, the knowledge that red color can be made by landing the red at the cup, shifting from white icy fingers of glaze settling down to the cup on blood red, we can find joy in the beauty of abstraction and in the viscosity of melt. This is what the best of high fire glazes are, this beauty of chemistry and melt still seduces me, again and again as it is mystery. I am drawn to something so far outside of myself and still can relate so instinctively.

I strive for beauty and elegance in my pieces. On my very best days in the studio I get glimpses of it and it keeps me going. It is all about that eternal elusive quest for beauty. My work is inspired by nature and guided by historical precedent. I was taught, and now I teach my students, to look to the past for ideas and inspiration. I have always looked to China for my main source of inspiration. My love of Chinese ceramics was originally centered on the work of the Sung Dynasty. I deeply admired the great porcelain pieces of this period and they profoundly affected my understanding of form and proportion. – John Cohorst

My pots are designed to show the history behind their making. I intentionally include tool marks, brush strokes, exposed connections, and finger marks to highlight the processes that each pot goes through. I want my pots used, but also explored. Leaving my finger marks or throwing lines is a way for me to connect with the user and help guide them through the creation of each pot. My hope is for my pots to integrate into everyday lives. I want my pots used at a table to nourish ourselves both physically with food and mentally with conversation. I am happiest when someone expresses their enjoyment in using one of my pots. – Jacob Meer

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I juried two pieces of Maddie Fowler’s work in the Strictly Functional Pottery National Exhibition as the artwork has a keenly unique voice in surface design that is particularly timely. I saw the surface design as computer boards and computer chips — that worked with the relatively square shape of the cup and pour over. However, after the jury process I went to her website and I saw that she is influenced by the birdseye view of landscapes, rural and urban, and that fits also. I am now interested in how this relatively simple decoration can simultaneously reference something so small, and something so big, and both about making connection.

The core of my work revolves around a keen interest in the history of ceramics and a fascination with intersection of food, ceramic vessels and culture. I seek to make direct forms that allow for layers of decoration. The surfaces of the vessels I make represent a visual intersection of urban and rural built environments. Lines that make up windows and doors, houses and stores, paved paths and rails, are paired with crop rows, distant fence lines and solitary barns. My work is intended to be used on a daily basis and also an object of intrigue when not in use — Maddie Karle

I am a potter and social artist inspired by people — our food, traditions, and place. My goal is to have my work serve a purpose beyond its utilitarian function by designing it for who and how it will be used. My aesthetic is generous forms and tactile surfaces. For years before that I was a quilter and that has also informed how I divide up the space on each form and lay down patterns as well as color and texture. I strive to create work that I enjoy making and that is fun to use and share with others. This is part of the joy being a potter — Kirsten Basson

I have been thinking of edges lately. This cup has edges. It is built of two bodies: a stoneware wedged with a local feldspar and a porcelain slaked together with a manganese alumina stain. One additive gathered and sifted by hand, a stoneware wedged with a local feldspar and a porcelain slaked together with a manganese alumina stain. One additive gathered and sifted by hand, the other manufactured to a stable precision. Edges of bright and dark emerge where the two bodies meet. The world these days feels all edges. All sharp and all blunt. But I’m reminded of this cup just before a rainfall when the scent of silica fills the air with a profound earthiness. I feel more calm. Dark sits on each side of morning after all. — Lauren Karle

This pairing of cups is a study of opposites and similarities. Both cups, small, hand held, with a sense of lift and shift in form about one third from the bottom. They also have very tended lips and feet — nothing left to chance here. Kaila’s cup is made from rough and tumble clay with feldspar spats and burnt out indenters. This cup moves from raw to finished. Lauren’s cup is almost the opposite, the bottom corners folded gently, like tucking in a sheet, the surface, mysterious, rapid drawing, messy, wild, frantic energy. This cup moves from light to dark. I am unreasonably picky about the mugs I use. I have well over 250 cups in my collection, I use the same one or two until they break. And when this happens, it’s a dark day. I stomp around the house, gnashing my teeth, I cradle the shards gingerly, I bite my dog without remorse, I pour the potter a hand written love letter, streaked with tear stains, swearing my allegiance to this fallen mug…well, …no, however, we all have lost a potter a hand written love letter, streaked with tear stains, swearing my allegiance to this fallen mug…well, …no, however, we all have lost the cup. I am a potter and social artist inspired by people — our food, traditions, and place. My goal is to have my work serve a purpose beyond its utilitarian function by designing it for who and how it will be used. My aesthetic is generous forms and tactile surfaces. For years before that I was a quilter and that has also informed how I divide up the space on each form and lay down patterns as well as color and texture. I strive to create work that I enjoy making and that is fun to use and share with others. This is part of the joy being a potter — Kirsten Basson

I draw inspiration from the degraded and weather worn ornamentation of architecture. The degraded surfaces of my work are metaphors for our individual memories and how, like the structures around us, they decay over time. The two dimensional imagery in the work is a flattened representation of three-dimensional architectural ornamentation. This diminished dimensionality conveys the transformative aspects of our experiences from real world existence to the stored information in our minds — Mike Gasciolkoski

The story of the clay I work with is that of the place where it came from. My aim is to collect as much data as possible. — Lauren Karle

Overall, I want my work to give society a reason to bring handmade objects into their homes during a time when there is so much emphasis placed on speed and quantity. In a sense, pottery almost forces people to slow down and appreciate, ultimately, to have a reason to slow down. — Jesus Antoshka

These pots are traditional form and surface. They look authentic and are familiar, and in some way represent the best of most meets west, Japan meets England. These absolutely beautiful pots are iconic and have come to represent something in the field of ceramics that has tremendous staying power. As far as I can tell, and this is in no way a judgment on these pieces, more people make teapots and pitchers, than people use teapots or pitchers — so there is something about these forms which is still essential. Even with teaspoons, tea balls, milk cartons and juice in a can, we still make these pots and they continue to be quickly absorbed into people’s homes. This is not other things affected by ‘progress’ though many of us read online — we still like to have books and books and juice in a can, we still make these pots and they continue to be quickly absorbed into people’s homes. This is not other things affected by ‘progress’ though many of us read online — we still like to have books and

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Lisa’s pottery pieces bring garden color to the table. Sudsil crafted, they will withstand decades of use and enjoyment. She delights in working in her studio exploring her newest form and glaze ideas. Every piece is made its unique best as if she were keeping it; afterwards applying layers of flowing glazes to give rich, jewel-like color tones. Though rooted in the deep history of ceramics, her forms are fluid and often gently asymmetrical; a combination of the clay’s natural expression and her own inspiration in the moment. *Lisa Orr*

I am driven to make refined, elegant pottery that sparkles happiness when used or seen. Handmade vessels are a manifestation of my own dreams and personality, and hold meaning that goes beyond pure appearance. The tactile way clay moves in my hands and the pulling of patterns and colors on the ceramic surface is a continuous game with limitations. Pottery is an art form that rebels against single-use paper plates and mass-produced, uninspired tableware. It is both function and flow, erosion and deposition. My process engages these transformational cycles; the resulting dynamic surfaces convey a narrative of movement and flow, erosion and deposition. My work is strongly influenced by the natural environment that I live and play in, with the various forms and processes associated with water composing a central, resounding theme. I am drawn to serene, fluid, and graceful forms, which I find abundant in vertical ice and associated with water composing a central, resounding theme. I am drawn to serene, fluid, and graceful forms, which I find abundant in vertical ice and associated with water composing a central, resounding theme.

Consistent themes in my art are color, pattern, texture and a sense of whimsy. I draw influences from the natural world, flora and fauna which have unusual forms and surfaces. I am continually inspired by ‘more is more’ style of Baroque and Rococo architecture and art objects and the sense of awe one feels when overly stimulated by intricacies. My utilitarian functional work provides an excellent canvas to display carved patterns and shapes which express a personal narrative. *Molly Ishvish*

First off, this artist, Lane Chapman – this gal can really draw. The line quality of her imagery shows a sensitivity and understanding of the material. Her drawings have a very specific touch. In addition, the pottery itself is clearly made by hand, and she has left the story of making process for the user to understand. Now specifically, this work is about narrative. In the place set she is tell you right there through the drawing and title about her concerns. The dead bird with the trash leads one to make up a story themselves as to what has happened here – both offering back to eating, on, a plate. It is what it is, it is what it looks like, is what is about, is what is telling you. I very much enjoy that I respond this the work through my eyes, the skill of the drawing, through my hands – empathetically due to the touch of the hand, intellectually with the combination of the surface and the larger concept as well as aesthetically. 

Pottery is a continuous curiosity: how it’s made, how it feels, its shape, its surface. How it exists in a home as an object, or a tool, or maybe an image. When making pottery, I search for poised forms that suggest sculpture, respect utility and perform well; they should be confident and handsome. Aware of the tendency to put parameters around my work, of what is “good or bad”, I do my best to give the ideas room. It is important to pursue the clues that linger on the periphery of my pottery, which are often sculptural and beyond the scale of behaviour. The process each new idea reveals drives me forward. *Matt Kelleher*

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Michael is a professional art wrangler living in Albemarle County, Virginia. He specializes in creations of concrete, stone, or clay. His style is distinctively twenty-first century with a dash of Japanese aesthetics. Michael’s relationship with the materials and their potential to change is not only materialistic; he weaves slabs of clay into dynamic shapes which balance the positive with the negative. The result is humbled functional pieces with a monumental sense – as if they were maquettes for outdoor public sculpture. That’s what Geisert’s art is about – his curious transformation of material into striking constructions. He refers to them as his NeoCreationE. *Michael Geisert*

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Mike Stumbras makes ceramic vessels that are inspired by 18th and 19th century European production ware. His work is created primarily on the potter’s wheel with the immediacy and individuality attributed to hand processes and alternative firing methods. As an educator, Stumbras is passionate about equipping his students with a developed conceptual and technical framework for art making, as well as a personal method of inquiry that can extend beyond the classroom. *Mike Stumbras*
Looking at these two dishes I am taken by the simple (and not so simple) act of decorating. I remember when I was in Art School, in 2D/3D Design classes I would think, why is this important? I just want to make pots and fire in the salt kiln!! Ahh, so, I spent a long time after college on my own trying to learn the principles of design I had so quickly dismissed; how to visually activate a piece of pottery by altering the surface, and the aesthetic, intellectual and emotional response to how I see order. We see in Christine’s plate that there is focused energy in symmetrical order, black on white and pattern getting smaller as it moves from the rim to the center of the plate - drawing me inwards. On Ruth’s plate there is a vigor of ‘stem to leaf to flower’; the white flowers floating on a black surface, across from each other, pulling the eye of the dish even wider, with that little bit of yellow glaze in the center of the flower, bringing me back to center. Nice job, gals!

I make pottery as an active participant in the coming together of people, sharing and the enjoyment of food. Eating a beautifully prepared meal creates a celebration. I make pieces of service and I make interaction. Decisions in design facilitate creating, presenting and service in the daily lives of others. My detailed surfaces enhance the importance of a moment—what motivated me to get in the studio each day and to do the work. The work I am interested in utilitarian vessels and find that they provide endless avenues to explore form and surface design. The dialogue with the form is what motivates me to get in the studio each day and to do the work. The work informs itself and loosely evolves over time; it revisits the same forms over and over, making changes so I achieve a new level of understanding the details of a piece. When I look at a form that I have been making and it no longer looks as “good” as it once did I know that I’ve crossed into new territory. - Scott McCellan

Looking at the form I can’t help but follow the surface with my finger - my finger as a pencil in the air; no tech, I am drawing around the piece, making it come into my work. Forming, shaping, and cutting on the potter’s wheel tends to be a discipline in repetition and consistency. When working at the wheel, I allow myself the latitude to balance the rhythm of rote labor with interludes of exploration. Choices occur throughout the making process in reaction to how the material responds to my touch. I shape the work with my hands, starting from the inside out. Shifting the form, wider and wider, I push the limits of the material. The marks made on the surface may be different depending on the tool I use or speed at which the wheel is turning. I strive to create a personal arrangement of form, texture and color that exists as both a functional object, as well as poetic narrative that conveys a sense of motion, volume, and structure. - Scott Jelich

In my current work I am investigating what happens when the surface design becomes primary and the form secondary. This idea can come to fruition as a kid and walking through the large collections of Greek, Korean, Chinese and Iranian pottery, it pleased me. I found the reference to home, to gathering, to a soothing beauty of something familiar.

What a delight to compare and contrast these two pots. Scotts Jennings’ jar is soft and loose, the clay rising up from the throwing rings. It seems as though I can see the pot rise due the compression from the act of throwing. It looks as though it was made. Scott Jelich’s pitcher’s throwing ring is skillfully symmetrical, the sense of uplift is coming from the addition of the lovely space and the vertical lines of slipglaze. Jennings’ pot happens to be and then is, and Jelich’s pot is planned and then becomes. The creative process itself, so curious how we get from a jump in the middle of the potter’s wheel to an object, by chance or by plan, both these pieces soft and gentle and unassuming, come into our homes.

Embracing irregularities, my work lifts with fluidity and movement allowing each object to give a unique tactile experience. This is echo in swooping marks that accentuates my forms. These vessels become compositions that are simultaneously rugged but elegant. - Scott McCellan

In her works, Christine Goh seeks a merging of fluid and static elements, a tactile connection in the space between boundaries. Boundaries of land and environment and passage of time. She explores aesthetic possibilities of clay and fire in the salt kiln!!! Ah so, I spent a long time after college on my own trying to learn the principles of design I had so quickly dismissed; how to visually activate a piece of pottery by altering the surface, and the aesthetic, intellectual and emotional response to how I see order. We see in Christine’s plate that there is focused energy in symmetrical order, black on white and pattern getting smaller as it moves from the rim to the center of the plate - drawing me inwards. On Ruth’s plate there is a vigor of ‘stem to leaf to flower’; the white flowers floating on a black surface, across from each other, pulling the eye of the dish even wider, with that little bit of yellow glaze in the center of the flower, bringing me back to center. Nice job, gals!

I make pottery as an active participant in the coming together of people, sharing and the enjoyment of food. Eating a beautifully prepared meal creates a celebration. I make pieces of service and I make interaction. Decisions in design facilitate creating, presenting and service in the daily lives of others. My detailed surfaces enhance the importance of a moment—what motivates me to get in the studio each day and to do the work. The work I am interested in utilitarian vessels and find that they provide endless avenues to explore form and surface design. The dialogue with the form is what motivates me to get in the studio each day and to do the work. The work informs itself and loosely evolves over time; it revisits the same forms over and over, making changes so I achieve a new level of understanding the details of a piece. When I look at a form that I have been making and it no longer looks as “good” as it once did I know that I’ve crossed into new territory. - Scott McCellan

In my current work I am investigating what happens when the surface design becomes primary and the form secondary. This idea can come to fruition as a sort of extreme relief surface on an archetypal pottery form, or can leave a pottery form behind to become a shape that is derived from the design itself - Adam Spector

Stunning, this blue vase is stunning. It is sumptuous experience of blending no tech, low tech to high tech in processes, idea and aesthetics. When I look at the form I can’t help but follow the surface with my finger - my finger as a pencil in the air; no tech, I am drawing around the piece, moving it around in my mind, I can turn it as if it’s in Rima. This surface decoration that articulates the form references units that fit together, parts that shift and move fluidly and mechanically, a fractal geometry, expanding or contracting symmetry, a pattern of building blocks shifting in space to articulate form. This vase is slip cast, the original carved from a solid and then made into a mold – this is low tech processes making high tech patterns. Colors, these are primary colors, rooted in modern design; these are colors we know however, usually not in context of studio pottery. This work is about transformation, marriage of low tech and high tech through aesthetics rather than process. This vase is fresh, new, futuristic and still familiar - an inspiring dichotomy. This vase is not trying to redefine functional pottery, it already is. Bravo.

I try to understand a pottery form by drawing a grid on its surface and drawing a design within that framework. I did this with glaze for many years as a way to keep the surface design reacting to or describing the form on which it sits. In my current work I am investigating what happens when the surface design becomes primary and the form secondary. This idea can come to fruition as a sort of extreme relief surface on an archetypal pottery form, or can leave a pottery form behind to become a shape that is derived from the design itself - Adam Spector

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BUTTER! Say it loud, say it Proud! BUTTER! Butter on bread, butter on corn and butter melting away in a cast iron pan waiting for two eggs, sunny side up. The Butter Dish - this is the prize, this is the gold trophy of ceramics. A butter dish! Not everyone has one, and certainly not everyone has one like these. This is the theater, the crème de crème, the Broadway stage, a dramatic moment of unveiling that soft golden rectangle of butter. Though almost opposite in aesthetics and process, both of these butter dishes are for the delectable experience of reveal. Whether it be highly detailed carved porcelain with celadon-esque glaze, or a crown for a king topped by a clay kiss - these butter dishes are champions, trumpet sounds as the curtain pulls back, as we celebrate our morning toast.

My life experiences and cultural background are the inspiration for my work. I create ceramic objects that reflect traditional Korean culture and western contemporary style. Eastern and Western cultures are symbolically expressed through this language. Like Yin and Yang, my work encompasses the influence between traditional Asian values and modern Western society. I use graceful flowing lines to reveal a harmonic balance within my work. - KyoungHwa Oh

I am inspired and challenged by the art of pottery and strive to make work that is successful on multiple levels. I want my pots to be well designed and comfortable to use; to be rich with ceramic wonder, and seductive to behold; and to have reference to history and the field of ceramic art to spark the imagination. Perhaps pottery’s greatest power lies in its association with the human body. The language of pottery is the language of the body, with necks and feet, bellies and shoulders, and lips to touch our lips. The intimate relationship that develops with use strengthens this association. A personality develops, and the pots become our friends. In this friendship they become reflections of our humanness, and help give meaning to our lives. - Josh DeWeese
Adam Spector - Canandaigua, NY

Jessi Maddocks - Berthoud, CO

Alex Pratt - Dearborn, MI

Sarah Jewell Olsen - Kansas City, MO
Exhibition: September 26 - October 31, 2020
Presented by the Market House Craft Center
See this year’s show and past shows online at www.strictlyfunctionalpottery.net
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Polina Miller - Burke, VA

Will McComb - Oxford, MS