

# Ceramics

MONTHLY



Diana Fayt

focus | **working potters**

JUNE/JULY/AUGUST 2009 \$7.50 (Can\$9)  
[www.ceramicsmonthly.org](http://www.ceramicsmonthly.org)



## exhibitions

### Jennifer Lee: Recent Work

An exhibition of recent work by Scottish born ceramist Jennifer Lee was recently on view at Frank Lloyd Gallery ([www.franklloyd.com](http://www.franklloyd.com)) in Santa Monica, California.

Writing about Lee's work in a recent publication, Alun Graves of the Victoria and Albert Museum noted: "Lee's pots have frequently and not unreasonably been compared to landscape, their tilted horizontal striations appearing like geological strata. Yet unlike some of the freer branches of organic sculpture, these are clearly not objects formed by natural processes, brought into being through the chance accumulation and manipulation of earth and rock. For the viewer who knew nothing of their age and origins, their status and human artifacts would be immediately apparent."

Jennifer Lee's *Banded Olive, Metallic, Haloed* (left), 7<sup>7</sup>/<sub>8</sub> in. (20 cm) in height, stoneware, 2009; *Pale, Olive and Speckled Bands* (right), 4<sup>3</sup>/<sub>8</sub> in. (11 cm) in diameter, stoneware 2008. Photo: Anthony Cunha.

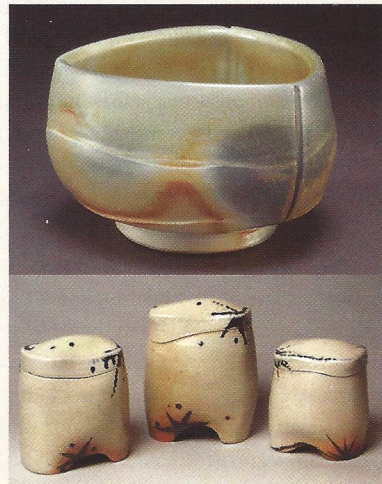


### Stephen Mickey and the Soul Buds

An exhibition of works by 20 potters who built and fire the "Soul-gama" kiln was recently on view at the Mount Hood Community College Visual Arts Gallery ([www.mhcc.edu/pages/1031.asp](http://www.mhcc.edu/pages/1031.asp)) in Gresham, Oregon.

"I make pots to be used in the everyday ritual observance we call life", states Stephen Mickey. "My interest is in the relationship of the user to the pots. I work with form and the contact of the users hand on the piece. I am hoping that, with a few decades of pot making on board, my work has a way of speaking to those who choose to listen."

"I strive to make pots that elicit a visceral, even emotional, response, pots that must be held and explored," states Sarah Chenoweth. "They are initially comforting and precious, but with time and use you may discover subtle quirks that expose a charming character. Wood-firing and soda-firing encourage this kind of character."



Top: Stephen Mickey's carbon-trapped triangled tea bowl, 7 in. (18 cm) in length, porcelain, natural ash glaze exterior, copper red interior glaze, wood fired to cone 10.

Above: Sarah Chenoweth's *Three Treasures*, to 7 in. (18 cm) in height, thrown and hand-built porcelain, black slip and flashing slip, soda fired to cone 10-11, 2008.

### All Together Now: Sets, Groups, Themes, Aggregates

An exhibition of works by Daniel Bare, Heather Mae Erickson, Alleghany Meadows, Mia Mulvey, Susan Schultz and Mark Shapiro are on view through June 28 at Pewabic Pottery ([www.pewabic.com](http://www.pewabic.com)) in Detroit, Michigan.

"All of these artists produce works that employ groups of related objects that, in a variety of ways, make up a whole," states curator Tara Robinson. "In some instances, the related objects are attached to one another so that the arrangement is immutable. In other instances, the objects are discrete but created to be considered as a group; e.g., the parts make the whole."

In describing her *Olfaction Series*, Mia Mulvey explains, "These works are based on the exploration of scent, or better, the scientific process by which we smell. In 2005, the Nobel Prize in Physiology and Medicine was awarded to Richard Axel and Linda Buck for their discovery of how the olfactory system works. Their research proved that shape was the key element in determining scent and that it is the shapes of molecules that create patterns in the olfactory center of our brains. These patterns allow us to differentiate and experience the thousands of different scents in our world. The scents I chose fall under four themes (*Beauty, Sweetness, Intoxication and Control*), borrowed from Michael Pollan's book, *The Botany of Desire*. These basic, human desires link us to the natural world in that it is through desire that we have propagated, harvested, modified, and sought out such substances. Although no actual scent is present, our bodies know these biological processes of smell and shape, even if we are relying on our memories of them."

Mia Mulvey's *Hemp (Caryophyllene Oxide)*, part of the *Olfaction Series (Control)*, 14 in. (36 cm) in height, cone 9 porcelain with luster, 2008.

