THROWN ALTERED: Vessels Out of Round

College of Lake County
Robert T. Wright Community Gallery of Art
THROWN ALTERED: Vessels Out of Round

The title of this exhibition, “THROWN ALTERED: Vessels Out of Round,” is the key to the concept that links all the works on view. The exhibiting artists all started their forms on the potter’s wheel, but then altered the round vessel to suit their aesthetic needs. The fourteen invitees represent some of the most respected artists working in clay today. This show was conceived by guest curator David Bolton who heads the College of Lake County’s ceramics program. David wanted to assemble a group of artists who have demonstrated ingenuity and creativity with the manipulation of the thrown form. These artists are gathered here from points around the United States and in one case Canada.

David Bolton’s vision for this exhibition is explained in the following statement:

The beauty of a round symmetrical vessel has been long appreciated in the world of ceramic art. Even before the use of the potter’s wheel, artists strived to maintain the circle of the vessel. Today contemporary artists have shown that there are more possibilities through altering the thrown vessel.

The participating artists were chosen for their vision and ways in which they have explored throwing and altering to challenge the potential of the thrown vessel. Although these works are born from working through the traditional process of forming clay by throwing and altering, these artists have transcended the process and have created powerful visual statements with clay. Often the final work is unrecognized as a thrown vessel.

By altering the thrown vessel, these artists have created unique non-pot references that include figurative gesture, directional movement, architectural angles, and divisions of space and form.

—David Bolton, 2011

The Robert T. Wright Gallery is pleased to present to our community this singular exhibition, “THROWN ALTERED: Vessels Out of Round.” We have assembled a diverse group of respected artists with one common thread. It is our hope that the works on display expand the viewers’ aesthetic horizons for works in clay.

Gallery Information

Voice: (847) 543-2240
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The Robert T. Wright Community Gallery of Art is a project of the College of Lake County Foundation.

College of Lake County
19351 W. Washington Street
Grayslake, IL 60030
Daniel Anderson
Edwardsville, Illinois

“When I was a teenager in the ceramics program at the University of Wisconsin - River Falls, back in the mid-1960s, I would visit Warren MacKenzie’s showroom and studio in rural Stillwater, Minnesota (20 miles from my home). Very early on I was attracted to “Mac’s” pots that were altered - whether they were faceted, paddled, tri-angulated or had pinched rims. Those pots seemed more of the person than of the treadle wheel they were created on. I still prefer throwing on my not one, but two, Jeff Stroether-built treadle wheels. It is a rarity if the work that comes off my treadle isn’t altered. So, thanks again, Mac and thanks also, Jeff!”

Triangular Footed Pot
Ben Bates
Libertyville, Illinois

“I would like my work to capture the spontaneous decisions and movements of the creative process. My pieces in this exhibition are an exploration of clay as a plastic, malleable material. I’m using the contrast of hard and soft to guide the viewer’s eye over the surface of my forms. The severe edges and lines are meant to interrupt the flow of the soft shapes and visually compress the expanding organic interior volumes. My hope is to make work that takes full advantage of clay’s attributes and push those properties to the extreme.”

Lotus Platter
Bruce Cochrane
Mississauga, Ontario, Canada

“A well thrown pot, with commanding presence and a confident expression of the process, is a wondrous thing to behold but clearly no easy task. I have worked with the symmetry of the wheel and single forms for many years in an attempt to reach this level. I believe it is only then that one should delve into the realm of the altered state. I take three approaches to the thrown and altered form. One involves the retention of the volume, gesture and surface tension inherent in the throwing process. Another deals with composition of symmetrical form through the assemblage of multiple sections, and the third relies on multiple thrown sections which are radically altered and assembled. The two pieces in this exhibition fall into the third category. Evidence of the thrown process in this work is subtle but remains important to the aesthetic. This technique provides for me the greatest degree of exploration and innovation of form.”

Flower Brick
Edward Eberle
Pittsburgh, Pennsylvania

Courtesy of Perimeter Gallery
Chicago, Illinois

“...there is no narration, no
beginning, no end, no middle,
just an indeterminate,
floating form...”

White Canyon
Martha H. Grover
Helena, Montana

“I seek to enhance the experience of interacting with functional objects. I work toward creating a sense of elegance for the user while in contact with each porcelain piece. Reminiscent of orchids, flowing dresses and the body, the work has a sense of familiarity and preciousness. Direct curves are taken from the female figure, as well as the fluidity of a dancer moving weightlessly across the floor. I think of the fluid visual movement around a piece, as a choreographer would move dancers across a stage. Transmitting desire - there is a sense of revealing and concealing, a layering of details that serves to catch our attention immediately and then the details draw us in, to make a closer inspection.”

Butter Box
Doug Jeppesen
Sugar Grove, Illinois

“Today we live in a world of convenience rather than one of necessity, and to make functional pottery is a reaction against this convenience. From a solitary morning cup of coffee, a noisy family dinner or sipping a cup of whiskey with a friend, pots are used every day by millions of people as they record and discuss their ideas, activities and experiences. For me, this opens a door to a part of our society that wishes to rekindle a relationship with our past and push beyond the industrialized object of contemporary society.”

Bourbon Bottle
Nicholas Joerling
Penland, North Carolina

“Occasionally, I describe myself as a hand-builder at heart trapped in a wheel-thrower’s body. Everything I make comes from the wheel, and I love the liveliness that throwing puts into the clay. But where I’m having the most fun is at the table putting wheel-thrown parts together: cutting, coaxing and stretching the clay.”
Kristen Kieffer
Baldwinville, Massachusetts

“Inspired by diverse cultures, materials and objects, I create contemporary pottery that embraces the sophistication and detail of past eras mixed with modern beauty and merriment. In the making of these Victorian modern porcelain vessels, my influences range from 18th century silver service pieces to Elizabethan and couture clothing. I am intrigued by the relationship between function and ornamentation: observing how decoration informs use, questioning the balance between utility and beauty, and appreciating—that in past eras—the two could indeed happily coexist in one object. Within the parameters of the ceramic vessel, I am interested in investigating line, form and detail, coaxing a soft material that becomes hard to look soft again.”
“Like the tailor, the approach I take in making pots is to configure enclosures—to contain as well as to reveal within the work the eccentric shape of human life. It’s my view that meaning is held on both sides of the clay fabric: an inner life of use and the outer one of appearance. It is not incongruent to me that clay and carnal bodies share certain elemental connections: pottery possessing the ability to describe the human condition while simultaneously being a part of it. Modernism defined use and meaning as separate and mutually unjustified, and it is this disparity which makes the potter’s work at this juncture in history most compelling to me.”
**Lorna Meaden**  
Durango, Colorado

“I am interested in having my work display both practical and extravagant attributes. I am drawn to work that is rich in ornamentation, with lavish use of materials – both scarce in a culture of mass production.”

_Vase_
Ron Meyers
Athens, Georgia

“The two pots in this exhibit are made with a red earthenware clay. The bottle, after being altered, is covered with a white slip and when bone dry, the images are painted on with commercial underglazes. After the bisque fire, it is covered with a thin transparent glaze and fired in a gas kiln to cone 03 (approximately 1950 degrees F). The oval container is also made from the same red clay. After altering, the images are created from thin slabs of clay that are applied to the form and then drawn into. After the leather hard state, it is dipped into a flashing slip of Tile 6 and Avery kaolins and when dry, bisque fired. After the bisque, a black glaze is brushed on the piece and then washed off with the black staying in the etched marks of the piece. After the liner glaze is applied, it is fired in a salt kiln to cone 03.”

Oval Bottle
Jeff Oestreich  
Taylors Falls, Minnesota

“My interest in altering forms goes back to 1965, while (I was) a student at Bemidji State University. There was a faceted bowl by Bernard Leach in A Potter’s Book. This bowl spoke to me. It was the simple idea of taking a knife to leather-hard clay and, with a few swipes, the piece was transformed. The softness of clay alongside sharp edges has been a consuming interest for over 40 years. The possibilities are endless and this is the hook.”
José Sierra
Tucson, Arizona

“The simplicity of the cylinder, as well as the infinite possibility of forms, and the balance between sculpture and utility, expanded towards organic geometry, explore a fluid approximation of nature’s impact – not to reproduce it, but to analyze how it evolves in my person. The process, vocabulary, or gesture with the clay becomes unconsciously natural.”
Tara Wilson
Montana City, Montana

“Quiet pots initially speak softly yet reveal complexity in both form and surface through continued investigation and use. Embodied in my atmospheric-fired vessels is the serenity that I experience by surrounding myself on a daily basis with a rich natural environment. While the surfaces of the vessels represent the natural world, the forms often relate to the figure. Pottery’s inherent relationship to the figure is accentuated in my gestural forms. The dialogue between the forms changes as the pieces are used. The simple things in life are often the most important: the great outdoors, the company of my dog and the beauty of making pots on a daily basis. My pots speak of my passions, while at the same time allowing the user to recognize the important things in their own lives.”

Pitcher
BIography INFORMATION

DANIEL ANDERSON
EDUCATION: 1970 M.F.A., Ceramics, Cranbrook Academy of Art, Bloomfield Hills, MI; 1968 B.S., Art Education, University of Wisconsin-River Falls;
TEACHING: 1970-2002 Professor Emeritus of Ceramics, Department of Art and Design, Southern Illinois University, Edwardsville, IL; EXHIBITED: Functional Ceramics 2011, Wayne Center for the Arts, Wooster, OH; Shino Redux 2010, Clay Art Center, Port Chester, NY; Dan Anderson: Made in Montana, Plinth Gallery, Denver, CO, 2009; COLLECTIONS: Renwick Gallery, Smithsonian Institution, Washington D.C.; Everson Museum, Syracuse, NY; St. Louis Art Museum, St. Louis, MO; Boise Art Museum, Boise, ID; REPRESENTED: Trax Gallery, Berkeley, CA; AKAR Gallery, Iowa City, IA; Works Gallery, Philadelphia, PA; Plinth Gallery, Denver, CO; Schaller Gallery, St. Joseph, MI

BRUCE COCHRANE

EDWARD EBERLE

MARTHA H. GROVER
EDUCATION: 2007 M.F.A., University of Massachusetts/Dartmouth, North Dartmouth, MA; 2002 B.A., Bennington College, Bennington, VT; EXHIBITED: Newport Potters Guild, Newport, RI, 2010; 18 Hands Gallery, Houston, TX, 2009; Stretch Gallery, Pineville, NC, 2006; Gallery 8 x 10, Star Store, New Bedford, MA, 2003; Wonderland’s Remnants, Sarah Coyne Gallery, Syracuse University, Syracuse, NY, 2003; AWARDS: People’s Choice Award, Emerging Artists, Ceramic Arts Daily, May 2010; NCECA Emerging Artist,
Nicholas Joerling

**Education:** 1986 M.F.A., Ceramics, Louisiana State University, Baton Rouge, LA; 1971 B.A., History, University of Dayton, OH; **Teaching Workshops:** University of Central Oklahoma, Richmond, OK, 2011; Metchosin International Summer School of the Arts, Victoria, British Columbia, 2011

**Exhibited:** Feature Artist, AKAR, Iowa City, IA, 2011; **Critical Chaos,** Visual Arts Gallery, Santa Fe Community College, Santa Fe, NM, 2010; **American Masters Biennial,** Mudfire Studio, Atlanta, GA, 2010; **Encore,** Baltimore Clayworks, Baltimore, MD, 2010; 

**Collections:** Asheville Art Museum, Asheville, NC; San Angelo Museum of Fine Arts, San Angelo, TX

James Lawton

**Education:** 1980 M.F.A., Ceramics, Louisiana State University, Baton Rouge, LA; 1976 B.S., Constructive Design, Ceramics and Enamels, Florida State University, Tallahassee, FL

**Teaching:** Professor, Ceramics, College of Visual and Performing Art, University of Massachusetts/Dartmouth;

**Awards:** CVPA Faculty Development Grant, University of Massachusetts/Dartmouth, 2010, 1999; National Endowment for the Arts, Visual Arts Fellowship, 1986, ’84; 

**Collections:** Renwick Gallery, Smithsonian Institution, Washington, D.C.; Victoria and Albert Museum, London, England; Los Angeles County Museum of Art, Los Angeles CA; Mint Museum, Charlotte, NC; Museum of Ceramic Art, Alfred, NY; Icheon World Ceramic Center, South Korea; 

**Represented:** Ferrin Gallery, Pittsfield, MA; Greenwich House Pottery, New York, NY; Lill Street Art Center, Chicago, IL; 

**Website:** www.KiefferCeramics.com

Kristen Kieffer

**Education:** 2001 M.F.A., Ceramics, Ohio University, Athens, OH; 1995 B.F.A., Ceramics, New York State College of Ceramics at Alfred University, Alfred, NY; 

**Exhibited:** **Lovely Intangibles,** Plinth Gallery, Denver, CO, 2011; **Made in Clay: Sustainable Sweets,** Greenwich House Pottery, New York, NY, 2010; **The Infinite Teapot,** Ohio Craft Museum, Columbus, OH, 2009; 

**Collections:** Taipei County Yinge Ceramic Museum, Taipei, Taiwan; Guldagergård, International Ceramic Research Center, Skælskor, Denmark; Fort Wayne Museum of Art, Fort Wayne, IN;

**Represented:** Archie Bray Foundation North Gallery, Helena, MT; Charlie Cummings Gallery, Gainesville, FL; 18 Hands Gallery, Houston, TX; 

**Website:** www.marthahgrover.com

Doug Jeppesen

**Education:** 1997 M.F.A., Northern Illinois University; 1993 B.F.A., Art and B.A., Art History, University of Tulsa; **Teaching:** Assistant Professor of Art, Waubonsee Community College, Sugar Grove, IL; **Exhibited:** 18th San Angelo National Ceramic Competition, San Angelo Museum of Fine Arts, San Angelo, TX, 2010; Muddy’s 2nd Annual Woodfire Classic, Myers Gallery, Santa Ana, CA, 2010; Biennial Juried Ceramics Exhibition, Northern Arizona University Museum of Art, Flagstaff, AZ, 2009; 

**Collections:** American Museum of Ceramic Art, Pomona, CA; Northern Arizona University Art Museum, Flagstaff, AZ; Crossman Gallery, University of Wisconsin-Whitewater, Whitewater, WI; 

**Represented:** Lillstreet Art Center, Chicago, IL 

**Website:** www.dougjeppesen.com

Philadelphia, PA, 2010; Fogelberg Fellowship, Northern Clay Center, Minneapolis, MN, 2007 –2008; 

**Represented:** Archie Bray Foundation North Gallery, Helena, MT; Charlie Cummings Gallery, Gainesville, FL; 18 Hands Gallery, Houston, TX; 

**Website:** www.marthahgrover.com
LORNA MEADEN
EDUCATION: 2005 M.F.A., Ceramics, Ohio University, Athens, OH; 1994, B.A., Art, Fort Lewis College, Durango, CO; TEACHING: Adjunct Professor, Ceramics, Fort Lewis College, Durango, CO; EXHIBITED: Gustin, Meaden, Reed Nelson, Harvey Meadows Gallery, Aspen, CO, 2011; Islamic Influence, St. Petersburg University, Tampa, FL, 2011; 5 + 5, Trax Gallery, Berkeley, CA, 2010; AWARDS: Best of Show, Strictly Functional Pottery National, Market House Craft Center, Lancaster, PA; Fellowship Award, Anderson Ranch Arts Center, Snowmass Village, CO; REPRESENTED: Greenwich House Pottery, New York, NY; Harvey/Meadows Gallery, Aspen, CO; Lill Street Art Center, Chicago, IL; WEBSITE: http://lornameaden.com

JEFF OESTREICH

TARA WILSON
### Exhibition Checklist

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Type / Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daniel Anderson</td>
<td><em>Triangular Footed Pot</em>, 2011</td>
<td></td>
<td>Stoneware, wood-fired</td>
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<tr>
<td>Daniel Anderson</td>
<td><em>Rectangular Faceted Serving Dish</em>, 2011</td>
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<td>Stoneware, Shino glaze and wood-fired</td>
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<td>Ben Bates</td>
<td><em>Vase with Intersected Lines</em>, 2010</td>
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<td>Wood-fired stoneware</td>
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<tr>
<td>Ben Bates</td>
<td><em>Lotus Platter</em>, 2009</td>
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<td>Stoveware</td>
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<td>Bruce Cochrane</td>
<td><em>Flower Brick</em>, 2011</td>
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<td>Stoneware, reduction-fired</td>
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<tr>
<td>Bruce Cochrane</td>
<td><em>Teapot</em>, 2010</td>
<td></td>
<td>Stoneware, reduction-fired</td>
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<tr>
<td>Edward Eberle</td>
<td><em>White Canyon</em>, 2008</td>
<td></td>
<td>Porcelain</td>
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<tr>
<td>Edward Eberle</td>
<td><em>Beyond a Title</em>, 2001</td>
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<td>Porcelain with terra sigillata</td>
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<td>Martha H. Grover</td>
<td><em>Butter Box</em>, 2011</td>
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<td>Porcelain</td>
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<td><em>Ewers in Basket</em>, 2011</td>
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<td>Porcelain</td>
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<td>Doug Jeppesen</td>
<td><em>Bourbon Bottle</em>, 2010</td>
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<td>Wood-fired B-Mix with Shino slip</td>
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<td>Doug Jeppesen</td>
<td><em>Platter</em>, 2010</td>
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<td>Wood-fired B-Mix</td>
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<td><em>Pocket Vase</em>, 2011</td>
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<td>Kristen Kieffer</td>
<td><em>Flower Vessel (Corset series)</em> with Lilac Pattern, 2010</td>
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<td>Porcelain</td>
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<td>Kristen Kieffer</td>
<td><em>Grand Covered Jar</em> with Allium Pattern, 2010</td>
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<td>James Lawton</td>
<td><em>DB Teapot with Script</em>, 2009</td>
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<td>Lorna Meaden</td>
<td><em>Vase</em>, 2011</td>
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<td><em>Double-Spouted Gravy Boat</em>, 2011</td>
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<td><em>Oval Bottle</em>, 2011</td>
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<td><em>Oval Container</em>, 2011</td>
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<td><em>Thrown and Faceted Square Bowl</em>, 2011</td>
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<tr>
<td>José Sierra</td>
<td><em>Akopan</em>, 2010</td>
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<td>José Sierra</td>
<td><em>El vertigo</em>, 2010</td>
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<td>Tara Wilson</td>
<td><em>Pitcher</em>, 2010</td>
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<td>Stoveware, wood-fired</td>
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