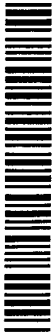


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EXHIBITIONS



*Stoneware vase, 18½" high, by Rudy Autio (Mont.).
Below: Stoneware bottle, 28" high, by Olin Russum (Md.).*



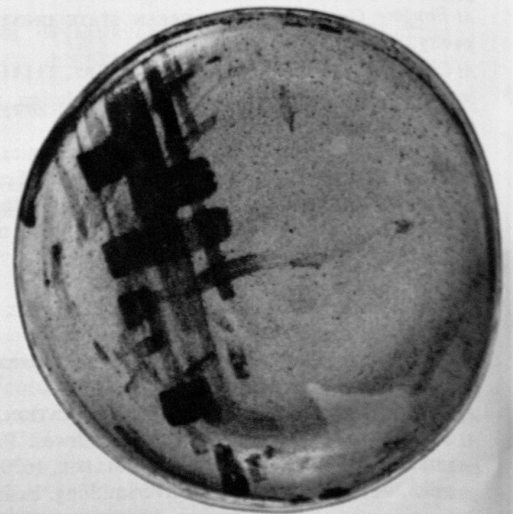
U.S. CERAMICS April 8-15

In a striking installation, the United States entry to the Third International Exhibition of Contemporary Ceramics in Prague was previewed at the Smithsonian Institution's Museum of Natural History, Washington, D. C. Comprised of 44 objects by 22 of America's most distinguished ceramists, the exhibition has since been flown to Czechoslovakia, where it is on view together with entries from 57 other countries from May 12 through June 30. From July of this year through November, 1963, the exhibition will tour Europe under USIA auspices.

The ceramists invited to participate were chosen by a jury of fellow potters from different areas of the country, including Betty Feves (Ore.), Theodore Randall (N. Y.), Olin Russum (Md.), Toshiko Takaezu (Ohio), and Peter Voulkos (Calif.). The participants selected were Rudy Autio and Kenneth Ferguson (Mont.); Vivika and Otto Heino, John Mason, Gertrud and Otto Natzler, Win Ng, Paul Soldner, and Henry Takemoto (Calif.); Claude Horan (Hawaii); Dirk Hubers (La.); Nan and James McKinnell (Iowa); Robert Sperry (Wash.); Robert Turner and Frans Wildenhain (N. Y.). Each of the jurors is also represented by one or more pieces.

Lois Bingham, of the USIA, and Mrs. Pierre Salinger are associates in the project, and the opening was attended not only by craftsmen and staff members of the Smithsonian, but by Richard Howland, director of the National Trust, and by top echelon government officials, their families and friends.

The quality of work exhibited is varied, but one is struck immediately by its generally high level. The functional pieces in particular are impressive. Rudy Autio, showing two stoneware vases, provides one of the highlights of the show. His rugged, asymmetrical forms with their complex polychrome glazes are original and imaginative. Kenneth Ferguson's simple stoneware platter, with its loosely brushed "bamboo" design, is as satisfying as it is forthright, and Nan and James McKinnell's punch bowl with sixteen cups, Japanese in manner, are highly successful. Theodore Randall is represented



*Stoneware platter, 17" in diameter,
by Kenneth Ferguson (Mont.).*

ril 8-15

ation, the United States International Exhibition, Ceramics in Progress, Smithsonian Institution, History, White House, 44 objects distinguished ceramic art have been flown to the United States to be on view together with other countries' work. From July 1, 1963, the exhibition is under the auspices of the USIA and is invited to participate with fellow potters in the country, including Theodore Randall (N.Y.), Toshiko Takaezu (Calif.). The exhibition is by Rudy Autio and Vivika and Otto Heino, and Henry Takemoto, Horan (Hawaii), and James Sperry (Washington). Wildenhain (N.Y.) so represented by

of the USA, and associates in the exhibition was attended and members of the exhibition, Richard Howland, Trust, and by the artists, their families

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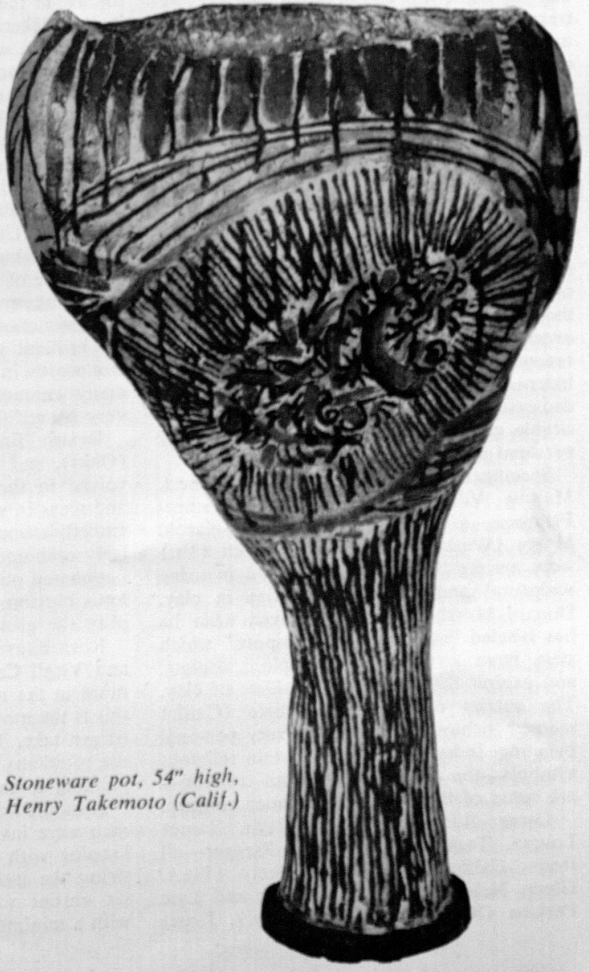
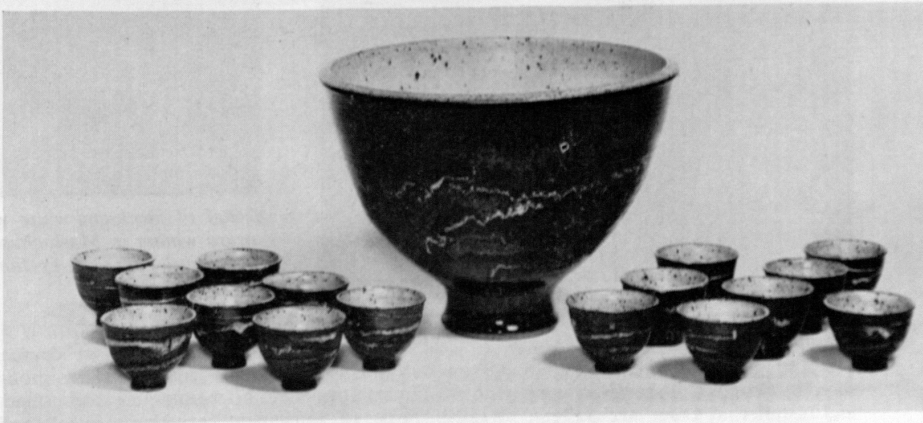
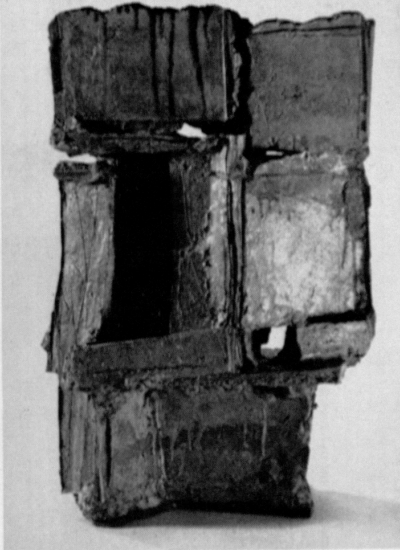
by a single piece—a rectangular, footed vase with a bas-relief motif that suggests cuneiform. The success of Randall's vase is, I think, based on its fundamentally paradoxical nature; the elegance of the form—two narrow slabs footed with a fragile-looking column—seem in direct conflict with the earthy glaze and the near primitive relief decoration.

The sculpture fares less well, not having arrived at the point of original statement that the functional objects have. Mostly, the work is derivative; the cubism of early Lipchitz, the free forms of Arp, Roszak's expressionism are the commonest sources. There are, however, two notable exceptions: Win Ng's "Slab Structure" and Olin Russum's "Garden Sculpture." The Ng piece is frankly cubist in impulse—a fact that renders it curiously "period"—but the subtlety of the harmonizing forms and the directness of its statement make it an outstanding work.

Olin Russum's "Garden Sculpture" is, I think, even more successful. Inspired by archaic Japanese forms, the sculpture was fired in three fitted sections, each of which could stand alone as an object. The forms were perforated and illuminated from within by electricity (candlelight, with its movement, would be even more effective). One tends to think of "Garden Sculpture" as a lamp rather than a strictly decorative object; but lamp or sculpture, it is unquestionably one of the major achievements in the exhibition.

Perhaps the outstanding works in the show, however, are Henry Takemoto's two stoneware vases. The larger, an enormous garden piece, is nothing short of a masterpiece. A distorted spherical form with a small aperture, it stands somewhat obliquely; the impression is one of dynamic poise and strength. Its ground glaze is white slip, with intricate and vigorous calligraphs in red slip overglaze. The smaller pot, while less spectacular, was done in similar techniques and is hardly less successful. Few of the opening guests needed a reminder that Takemoto is one of America's most inventive craftsmen. All the same, we were reminded, and very forcefully, indeed.

—KENNETH SAWYER



Stoneware pot, 54" high, by Henry Takemoto (Calif.)

Top: (left) Footed vase, 16" high, by Theodore Randall (N.Y.); (right) slab sculpture, 35" high, by Win Ng (Calif.). Center: Punch bowl and cups by Nan and James McKinnell (Iowa). Below: Stoneware bowl, 7" high, by Vivika and Otto Heino (Calif.).



atter, 17" in diameter, by Ferguson (Maine)