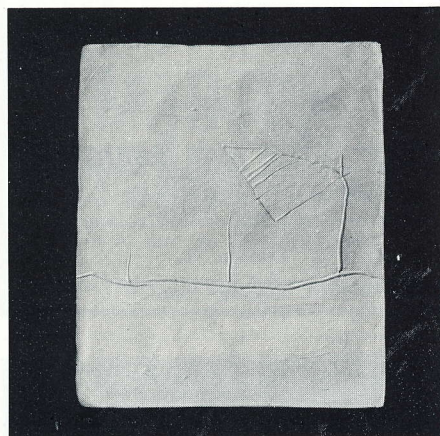


News & Retrospect

in this particular medium: we have joined together to foster this spirit of inquiry in our own work, in the field of ceramics, and in the art world at large." The members of Clay/Ten are: Shirley White Black, Susan Crowell, Rafael Duran, Jim Leacock, Tom Phardel, John and Susannne Stephenson, and Georgette Zirbes, all from Ann Arbor; and Kathy Dambach and Marie Woo from Birmingham.

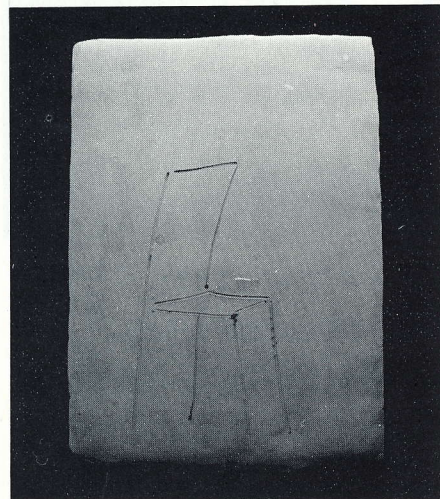
Klaus Steindlmüller

The most important aspect of Klaus Steindlmüller's ceramics, shown recently at Galerie du Petit Pont in Strasbourg, France, is "surface, as clays are available in great variety. Given these various characteristics,"



21-inch porcelain "Caisson"

Klaus explained, "I use all sorts of clay and mixtures—porcelain, pipe stoneware, brick or throwing clay—painted with all colors of



One of six 30-inch porcelain "Plateau" forms

slip to make forms such as the square, hollow blocks (caissons), incised slabs (plateaux) or their variations."

George Timock

Six raku vessels by George Timock, faculty artist at Kansas City Art Institute, were fea-

tured at Elements Gallery in New York City through March 10. Defining good art, he



33½-inch-diameter raku bowl

says, "those works which, regardless of their medium, bring you back to look, make you feel that there is more, give you a sense that you haven't grasped it all—I'm continually seeking that." Photo: Gary Sutton.

Neil Tetkowsky Workshop

The Evanston Art Center in Evanston, Illinois, recently held a one-day workshop with Neil Tetkowsky, assistant professor at the State University of New York at Buffalo, in conjunction with an exhibition featuring his work. Neil began by throwing three volcano-shaped forms, while explaining his use of terra sigillata on the red clay body. Works such as this 38-inch wall form are sprayed when bone



38-inch thrown wall form, with terra sigillata

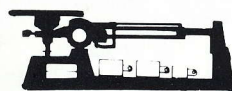
dry with terra sigillata (sometimes colored with Mason stains), then fired once in a low-fire salt kiln to produce a subtle range of colors.

After lunch, Neil showed slides of his work and discussed various influences. He has a high regard for well-thrown functional ware, originally wanting to be a "chicken coop" potter himself. As he talked about the progression of his work, he remarked that many of us don't know when we've done something really good, and urged us to "take a step back" when viewing our own work.

Next, he returned to the three forms thrown earlier to alter their shapes. Each was placed back on the wheel, moistened at the top, then stretched, pulled and refined. He noted he actually spends more time doing this on smaller

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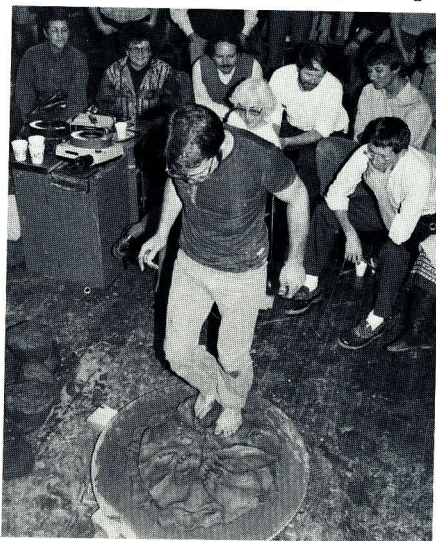
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pieces than on larger ones, taking an hour or more on each.

The workshop ended with Neil throwing a wall form measuring over 3 feet in diameter. On a plywood bat on the floor, he foot wedged 150 pounds of clay, adding a

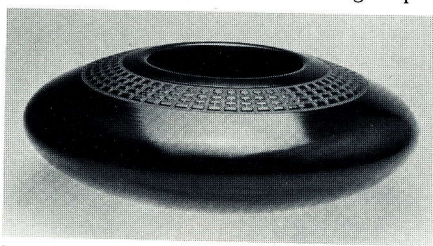


Neil Tetkowski foot wedging for large wheel work

little at a time. Once the bat was bolted onto the wheel head, he pounded the clay with his palms and fists into a flat-bottomed plate shape with a fat rim. Then the bottom was thrown (with compression from a wooden rib) until it was flat. He finished the form by pulling and shaping the rim, pushing it out almost to the point of collapse. *Text: Jeanne Salerno; photo: Jamey Stillings.*

David Greenbaum

A solo exhibition of carved and burnished earthenware by David Greenbaum, Gainesville, Florida, was presented at Maple Hill Gallery in Portland, Maine, through April



Burnished earthenware vessel, 16 inches in diameter

21. A professional potter since 1974, David employs a variety of low-fire techniques, and strives "to impart the aesthetic values of warmth and fullness to each of my pots."

Karon Doherty

"It's important to capture the emotional quality of my life in this work," says Brooklyn ceramic artist Karon Doherty, whose recent exhibition of "The Last Garden Party" at Greenwich House Pottery in New York

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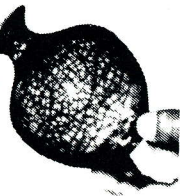
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