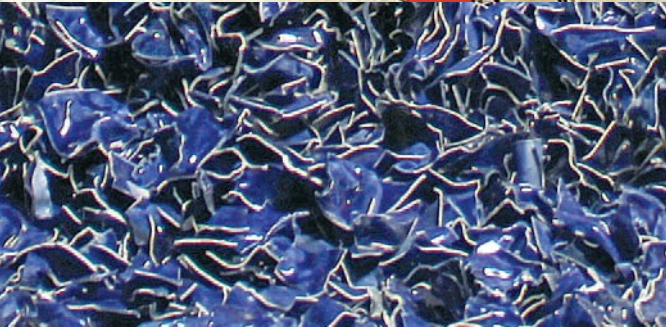




# ceramic excellence

FELLOWSHIPS AT THE  
ARCHIE BRAY FOUNDATION  
2013-2014





## THE ARCHIE BRAY FOUNDATION FOR THE CERAMIC ARTS

has always been an ongoing experiment, a place and experience with no artistic boundaries. The extensive facilities, the freedom to explore and the creative exchange that occurs within the community of resident artists provide a profound opportunity for artistic growth, both for individual artists and for the field of ceramics.

To further encourage the Bray “experiment,” Robert and Suzanne Taunt established the Taunt Fellowship in 1998. Inspired by the Taunts’ vision and generosity, others established additional awards, including the Myhre Fellowship in 1999 and 2000, the Lilian Fellowship since 2001, the Lincoln Fellowship in 2004, the Matsutani Fellowship in 2006, the MJD Fellowship in 2007, the Anonymous and Speyer Fellowships in 2011, and most recently, the Windgate Fellowships in 2012. Each fellowship provides \$5,000 and a one-year residency to a ceramic artist who demonstrates exceptional merit and promise, allowing them to focus more completely on producing and exhibiting a significant body of work during their fellowship year.

Individuals wishing to establish a fellowship at the Archie Bray Foundation are encouraged to contact resident artist director Steven Young Lee.

This publication is generously funded by the Joliet Foundation.

Annually, the Archie Bray Foundation invites a critic to spend time at the Bray—to meet with the artists, experience the Bray’s unique environment and develop essays for the fellowship exhibition catalogue. This year the residency was awarded to Nancy M. Servis. Servis is an author, curator and ceramics historian who resides in Northern California. She is presently completing her book detailing the history of Northern California ceramics.

## INTRODUCTION

*“Where is there more opportunity than in Montana for creation of... broad margins, physical and intellectual? Where is there more opportunity to enjoy the elemental values of living, bright sun and clean air and space? We have room. We can be neighbors without getting in each other’s hair. We can be individuals.”<sup>1</sup>*

The seeds of creative thought can come from unexpected places. While originality often evolves out of rigorous and repeated effort, the spark of an idea fuels the creative path. A testament to artistic variety is the ceramic artworks and artifacts found throughout the grounds of the Archie Bray Foundation for the Ceramic Arts (the Bray). They are tangible records of success and failure, artistic remnants intermingled with mounds of brick, eventually to be subsumed by nature. While each piece alone signals a unique time of a specific maker, their totality renders rich meaning to those who make and appreciate pottery and ceramic art.

In 1951 Archie Bray Sr. realized his dream of opening a pottery in association with the Western Brick Manufacturing Company, with two now-legendary Montanans, Rudy Autio and Peter Voukos, as its first residents. His untimely death in 1953 left the course of the Bray

to be determined by others who sought to sustain the founder’s idea. Much—though not all—of what Archie Bray Sr. designed for his art center has come to pass. Yet his broad Montana vision and optimism have remained, as indicated by the foundation’s long-term success and stylistic variety, which is evident in its many short- and long-term residents.

Chris Dufala, Adam Field, Tom Jaszczak, Zemer Peled, and Joanna Powell are presently long-term fellowship artists whose tenure started in 2013. Their extended time at the Bray supports the development of evolved bodies of work that, as a group, range from pottery to conceptual installation. These fellows draw from an international scope of inquiry, investigating ancient pottery practices, probing social commentary, musing upon ceramic painterliness, and interpreting sculptural landscape. Their stylistic pluralism illustrates clay’s success as a versatile medium that can be anchored in the realm of craft while also unleashed to serve sculptural notions—echoing the scope of possibilities posited by Archie Bray Sr. more than 60 years ago.

<sup>1</sup> Joseph Kinsey Howard, *Montana: High, Wide, and Handsome* (Lincoln, Nebraska: University of Nebraska Press, 2003) p. xviii.



# Chris Dufala

MJD FELLOW

*"The cohesiveness is the works ceramicness."*<sup>1</sup>

Chris Dufala's sculpture is deceiving, and purposely so. For many years he has been exploring a direction that satisfies his drawing interests, while also messaging his societal concerns through ceramic sculpture. He develops social, economic, and environmental commentary using *trompe l'oeil* imagery intensified by the multi-step monoprint process. Both are foundational to his artistic goal of rendering poignant meaning through visual and conceptual illusion.

Sculptural interpretations of domestic icons from a bygone era assert Dufala's unsettling ideas. Also, wall-mounted frieze-like imagery references his fondness for the rich lineage of poster art. Gesturing hands, private symbols, or partial words foster illusion through ceramic assemblage, serving, he explains, "... as the cornerstone of my building process and a catalyst for my conceptualizations."

Anchored by *trompe l'oeil* imagery, probing commentary is deepened using the monoprint process where detailed drawn images, rendered on a plaster slab, are transferred to a ceramic ground. This technically challenging process furthers the idea of manipulation into his work. He intentionally distances the authenticity of the image from its original drawn reality—equating the idea to calculated layers of deception in American culture. Clay's capacity to simulate realistic form completes the double entendre in his work.

Dufala's icon-driven sculpture is dominated by nostalgic symbols. Circa 1960s appliances or toys summon sentimentality that is metaphorically addressed. His expert makership continues the ceramic practice of "fetish finish," rendering societal "objects of convenience" with hyper-realism. Overturned wheelbarrows, radio-flyer wagons, outdated ovens, or old washing machines illustrate this idea. For the artist, these mid-twentieth-century suburban appliances are the last generation of machinery with integrity as they were built to last and not be tossed. Need for convenience, he believes, has led humanity down a wasteful, destructive, and perhaps irreversible path. Through familiar iconography, Dufala creates a lingering discomfort that is both nostalgic and woeful.

Dufala's messaging broadens through gesturing hand symbols that equate to the human figure, and are also the most prevalent feature integrating this sculptor's work with his lifelong pursuit of drawing.

*Who's to Blame?*, 2012, earthenware, underglaze, terra sig, glaze, stain, 28" x 25" x 4.5"



Using this dual language, he builds narrative with "conglomerate sculpture," depicting industrial detritus signaled through added gesture. These compositions include both freestanding and wall-mounted works and reinforce Dufala's preoccupation with the conflicting relationship between the culture of convenience and the natural world.

While at the Archie Bray Foundation for Ceramic Arts, Dufala has unveiled a new, though related body of ceramic work that furthers his point of view. Cast soda-fired cups and tea bowls are imprinted with newspaper articles from linoleum presses, circa 1949 in Buffalo, New York. These societal snippets are artistically reissued as commentary in vessel form, revealing outdated and sometimes alarming points of view. While these are functional works that are easily handheld, they continue Dufala's innuendo within a more intimate medium.

If pressed, Dufala's body of work could be considered confrontational, though he purposely recoils from this idea. Provocation is not his primary concern. His body of ceramic work stands as a societal harbinger.

<sup>1</sup>Adam Welch, "The Margin: A Theory of Resistance in Contemporary Ceramics," *Ceramics: Art and Perception*, 79 (2009): pp. 42-47.

*Forward Progress*, 2014, earthenware, underglaze, 21" x 14" x 3"





# Adam Field

SPEYER FELLOW

*"It is in the realm of... submerged memory-traces that creative art moves, bringing them into the orbit of everyday life and making them available to the experience of others by formalizing and projecting them onto elements of the familiar world..."<sup>1</sup>*

The idea of trace resides in the work of many ceramists, often appearing in the fingerprint, scrape, or physical manipulation of the clay. It documents the story of a piece, often described by potters and ceramic sculptors alike. In Adam Field's pottery, cultural trace supersedes materiality, permeating his elegant forms, which are fully appreciated through active use. He developed his reserved suggestive aesthetic through keen observation, shared experience with other potters, and responding to his environment, which extends as far as Hawai'i and South Korea. As one who interprets cultural hallmarks into personal nuance, Field has developed a refined body of vessel-ware that is reflective of his unique ceramic pursuit in today's societal pluralism.

Two distinct bodies of work, derived from many years of disciplined studio practice, illustrate his mature focus. Both address his sense of order, accomplished throwing, and precise finishing technique. Field's work alternates between large paddle coil-built Korean *Onggi* fermenting jars and

his more stylized wheel-thrown and carved porcelain celadon vessels.

During his early development as an emerging potter in Northern California fifteen years ago, Field practiced wood fire methods and mingei folk craft aesthetics. Porcelain dominated Field's ceramic output while living in Hawai'i; a deliberate and fruitful oasis where he solidified his abstract surface design and restrained organic form, heightened by his use of celadon glazes. While living in Icheon, South Korea, for a year, Field studied traditional *Onggi* pottery under a sixth-generation master, Kim Ill Mahn. The rigors of preparing the harvested stoneware clay, while following precise protocols of form, equipped him with technical prowess that invigorated his aesthetic concerns.

His present-day large and seemingly rustic *Onggi* jars are finished with finger wipes through the glaze; while his porcelains flourish with subtle appliqué aligning with extensive incising that leads to ebullient glaze drips. Surface rhythms are also echoed in the



vessel's form. Field summarizes these complexities, saying, "I find studio pottery to be a gratifying and challenging balance between structure, techniques, instinctive decision making, and spontaneity."

The essence of Field's work resides in his critical assessment of ceramic features and interlacing abstract pattern with related form. Adept at historic pottery practices, he embraces modernization to make his series of vases, cups, bottles, and jars. Though pottery-minded, he also ponders ideas by sculptors who have both validated and challenged his contemporary makership. In turn, Field resourcefully creates exceptional experiential pottery.

Field's two practices now coalesce, resulting in amplified form with extensive surface design, edging this self-described potter's work toward contemporary installation. His core motivation remains: to make ceramic vessels that speak to an authentic complexity of lineage while integrating refined designs and preserving long-lasting function.

<sup>1</sup>Philip Rawson, *Ceramics* (University of Pennsylvania Press, 1984) p. 16.



Covered Jar, 2013, porcelain with incised pattern, 14" x 9.5" x 9.5"



Vase, 2014, porcelain with incised pattern, 10" x 6" x 6"



# Tom Jaszczak

LINCOLN FELLOW

*"As the identity of domestic space has changed so has the meaning of ceramics: the idea that meaning could lie in how they were handled or placed rather than in their decoration became significant. For some, the idea that you could pick up the object and take 'sensuous possession' of it became the endpoint..."<sup>1</sup>*

Tom Jaszczak is a functional potter. His development as a ceramist began around the wood fire and soda kilns of many artisans in Minnesota, Wisconsin, and Montana. During that nomadic time, he favored the rich flame-driven and atmospheric aesthetics that served as a basis for his work. While these early experiences were directive, this spirited potter now focuses solely on soda firing his pottery, which is rubbed, scuffed, and altered before it enters the kiln.

Today, Jaszczak develops his own non-communal work, which has both aesthetic and production goals guiding his variety of tableware: cups, plates, mugs, bowls, serving trays, casseroles, teapots, bottles, jars and pitchers. Most are uniquely thrown on his low-momentum motorized potter's wheel, while some, like casseroles

are slab built. He is a resourceful potter who determines vessel production by the size of an empty ware-board. Quantitative gauging is central to his pottery output, yet he deeply savors the near-sculpting practice of altering forms prior to their leather hard stage. His wheel-thrown symmetrical works become angularly shaped, with modified profile—a practice Jaszczak likens to sketching on the wheel. Capturing the softness of the clay, emphasized by surface imperfections he develops, is the key to this potter's aesthetic. His character-infusing process creates seasoned pieces with a worn surface enhanced by imperfect form.

Surface texture and structural alteration are just a part of what Jaszczak describes as the pot's narrative. Although production is an important guide, the individual pot's history is his driving force. Trace-marks left in the soft clay, like an imperfect construction seam, or the flash marks from firing, add to Jaszczak's suggestive and rich aesthetic. Hours spent carving each piece with implements like a wood rasp heighten character and reveal compositional contents of the clay. No two works look or feel alike, though they were made as part of a series. Select color blocking of small geometric shapes outlined in subtle



black serve as his hallmark. Their surface placement reverberates the vessel's structure. This detail satisfies the artist-maker in his pursuit for personal ceramic statement through functional ware.

Jaszczak acknowledges the methods of traditional American and Japanese-inspired ceramics, and he believes his modernizations individualize his functional work. His wide-footed vessels subtly rise in presence. They are further emphasized by the subdued primary colors in geometric shapes overlaid on the slip-coated surface. The vessel's profile is emphasized by the interplay of color, texture, and form. With this as his goal, Jaszczak says, "I want my pots to be grounded in form and have an identity as a material." These measures fulfill his desire for authenticity as an artful potter.

Jaszczak's ceramic practice is shifting while at the Archie Bray Foundation. Unpressured to produce tableware, he currently makes oversize vases. As the scale of his pottery grows, so does his vision for functional work and his role as a modernist potter.

<sup>1</sup> Edmund de Waal, *20th Century Ceramics* (New York and London: Thames and Hudson, 2003) p. 9.

*Place setting*, 2014, soda fired red earthenware, slips, underglazes, dinner plate: 1" x 10" x 10"

*Pitcher*, 2014, soda fired red earthenware, slips, underglazes, 9" x 6" x 6"





# Zemer Peled

TAUNT FELLOW

*"... landscape is... a revelation of forms owing to the material and non-material intervention of humankind. It is a product of nature, work, perception, and representation. In the art of the landscape we find a fusion of spirit and matter, a correspondence between humans and nature."<sup>1</sup>*

Zemer Peled brings an international perspective to her sculptural ceramic work. Born and raised on a *kibbutz* in the Yizre'el Valley in Israel, nature's harsh beauty left its imprint, laying the groundwork for her present-day prickly organic forms. Her shard-coated sculptures are often life-sized or larger, creating an arena where tactility, movement, emotion, and even perceived sound coexist. Leaving Israel to study in London and now living in Montana, Peled's landscape sculptures evolve through her direct inquiry and response to her immediate natural surroundings.

While reinventing form with shards is not new to the realm of ceramics, Peled's process is crucial to her sculptural ideas. They are consistent with the meaningful Lurianic Kabbalah concepts of *shevirah* (breaking) and *tikkun* (mending), which can also be considered as renewal.<sup>2</sup> She makes and then breaks fired undulating ceramic sheets, creating the

sharp two-inch pieces used to cover her work. This step of inflicting chaos, so to speak, and rebuilding form is an intense and necessary creative process for the sculptor. Destruction and decay transform into enlivened elements that empower her work. Such features create a revitalizing nature that she rebuilds indoors. "How do we put nature inside?" She posits, "and why do we need nature?" These questions find partial resolution from her sculptural response to her immediate locale, as placement is instrumental to her provocative, site-specific work. Through nomadism often experienced by potters, Peled's sculptures gain force with each new intervention.

Resonance is created by her multiplicity of shards combined with the artist's selective use of color. Large sculptures employ black and white compressed clay or cut blue and white glazed strips. One recent blue and white installation was spawned by the floral imagery of an *Igezara* plate from China. Exhibited in Japan, the sculpture used her broken-shard aesthetic combined



with stick-shaped pieces that were cut from a thin slab before firing. Her shift from exclusively breaking shards to carving segments is a notable evolution in the psychology of her work.

Peled's reordering of nature in relation to interior space is a temporal pause, as her creative drive broadens as she seeks to evoke emotion from each new intended site of display. The Archie Bray Foundation occasions one of her largest installations. The site's resonating ceramic history with strewn vessels, sculptures, ceramic shards, and remnant brick on a mountainous plateau aligns with her strength of reinvention. Peled's pieces engage nature in a compelling dialogue that propels this artist further on her sculptural quest.

<sup>1</sup>Raffaele Milani, *The Art of Landscape*, translated by Corrado Federici, (Quebec, Canada: McGill-Queens University Press, 2009) p. xii.

<sup>2</sup>For an insightful discussion of these ideas, see *Flowers of the Ashes: Feeling of Guilt and Seeds of Hope* by Avraham Shapira in association with Tel Aviv Museum, 2011.



*Large Peony and Peeping Tom*, 2014, ceramic shards, clay, metal, wood  
72" x 47" x 30"



*Blue & White Porcelain Shard Flower*, 2014, porcelain shards, fired clay,  
8" x 8" x 3"



# Joanna Powell

MATSUTANI FELLOW

*"If a piece gets too located, too specific, it's too much like facts. I would rather something dreamed or remembered... a sensation of something coming into focus. Feelings have more layers and fewer facts."*<sup>1</sup>

Joanna Powell's range of work includes paintings, ceramic vessels and installation. Thoughts fostered by memory, attachment to domestic objects and sensorial affiliations fuel her creative assertions. While experienced in throwing pottery and developing glaze, Powell's ideas flow between media to heighten her artistic inquiry.

She renders the casual and unpretentious, eschewing the pursuit of the perfect in their completion. Perfectionism, she believes, equates to finalization that destroys the work's ability to live. Through installation, the artist contextualizes common objects with personal

meaning; intermingling the two-dimensional canvas and the three-dimensional domestic object, she effectively sidesteps artistic categorization.

"My pieces are more about touch than they are about form," she states. The touch to which she alludes is not the physical trace often associated with ceramics or pottery. It is, rather, an emotive record of her remembered experience, a reclaimed association from the past and possibly a reordered projection of the future. The capacity for clay to immediately capture her emotional moment takes precedent over any goal of planned building.

This sensorial nature of her work directly influences her decision-making process. A synesthetic consideration of hue guides her paint and glaze choices, specifically how color might taste as opposed to how it works in a design. Pieces are often glazed with one painterly hue void of any marking except the artist's physical touch, illustrating her claim that "In pure color there is pure sensation." This premise is shifting slightly as she explores majolica, especially gold luster glazing. Terracotta is her preferred ceramic material for its immediate responsiveness works best with her. "I can see really well with it," she explains.

Her ceramic vessels and implements are integral to her large tableaux of ideas. Their forms, though not pursuant of the artist's intent, relationally echo actions

*Plaid Fruit*, 2014, earthenware, majolica, gold luster  
9.25" x 6.5" x 6.5"



on her canvases, heightening the suggestive delicacy of her work.

While working from a spectrum of associative ideas, Powell mostly looks to painting for developing her aesthetic. The formal components of her installations include large 3' x 4' paintings, domestic clay objects on high wood pedestals and tactile symbols that empower her artistic pursuit. This interweaving unleashes her private narrative and may invoke familial notions or societal relativity. Considered as a physical manifestation of her emotive ideas, her mysterious tableaux are experiential dwellings rather than didactic forums. Her ethereal language, as expressed by the staged vessel-ware, paintings and the prefabricated objects that serve as talismans, envelopes the viewer in a fluid context of sensorial meaning. Powell's environments are comprised of emotive objects that address her primal idea that she is summoning up cultural relics from her own self-described tribe.

<sup>1</sup> Judy Pfaff as quoted in Judith Olch Richards, *Inside the Studio: Two Decades of Talks with Artists in New York* (New York: Independent Curators International (ICI), 2004) p. 168.

*Sugarbaby Take Him These Ants are Gonna Sting Me Sure As the World*, 2014, terracotta, slip, glaze, gold luster, pine, acrylic on paper, 66" x 72" x 36"





## PAST FELLOWSHIP RECIPIENTS

1999

**Marc Digeros**, Taunt Fellow  
**Sharon Brush**, Myhre Fellow

2000

**Eric Eley**, Taunt Fellow  
**John Byrd**, Myhre Fellow

2001

**Jiman Choi**, Taunt Fellow  
**John Utgaard**, Lilian Fellow

2002

**Jason Walker**, Taunt Fellow  
**Sandra Trujillo**, Lilian Fellow

2003

**Jeremy Kane**, Taunt Fellow  
**Karen Swyler**, Lilian Fellow

2004

**Trey Hill**, Taunt Fellow  
**Miranda Howe**, Lilian Fellow  
**Kowkie Durst**, Lincoln Fellow

2005

**Koi Neng Liew**, Taunt Fellow  
**Deborah Schwartzkopf**,  
Lilian Fellow  
**Melissa Mencini**, Lincoln Fellow

2006

**Jennifer Allen**, Taunt Fellow  
**Christina West**, Lilian Fellow  
**Joseph Pintz**, Lincoln Fellow

2007

**Jeremy Hatch**, Taunt Fellow  
**Brian Rochefort**, Lilian Fellow  
**Renee Audette**, Lincoln Fellow  
**Anne Drew Potter**,  
Matsutani Fellow

2008

**Kevin Snipes**, Taunt Fellow  
**Donna Flanery**, Lilian Fellow  
**Birdie Boone**, Lincoln Fellow  
**David Peters**, Matsutani Fellow  
**Nathan Craven**, MJD Fellow

2009

**Martha Grover**, Taunt Fellow  
**Sean Irwin**, Lilian Fellow  
**Gwendolyn Yoppolo**, Lincoln Fellow  
**Kelly Garrett Rathbone**,  
Matsutani Fellow  
**Kensuke Yamada**, MJD Fellow

2010

**Jana Evans**, Taunt Fellow  
**Mathew McConnell**, Lilian Fellow  
**Courtney Murphy**, Lincoln Fellow  
**Nicholas Bivins**, Matsutani Fellow  
**Aaron Benson**, MJD Fellow

2011

**Lindsay Pichaske**, Taunt Fellow  
**Jonathan Read**, Lilian Fellow  
**Kenyon Hansen**, Lincoln Fellow  
**Sean O'Connell**, Matsutani Fellow  
**Andrew Casto**, MJD Fellow  
**Alanna DeRocchi**, Speyer Fellow  
**Jeff Campana**, Anonymous Fellow

2012

**Mel Griffin**, Taunt Fellow  
**Giselle Hicks**, Lilian Fellow  
**Sunshine Cobb**, Lincoln Fellow  
**Peter Christian Johnson**,  
Matsutani Fellow  
**Chris Pickett**, MJD Fellow  
**Andrew Gilliatt**, Speyer Fellow  
**Jeff Campana**, Windgate Fellow  
**Alanna DeRocchi**, Windgate Fellow  
**Sean O'Connell**, Windgate Fellow  
**Jonathan Read**, Windgate Fellow

2013

**Zemer Peled**, Taunt Fellow  
**Sunshine Cobb**, Lilian Fellow\*  
**Tom Jaszczak**, Lincoln Fellow  
**Joanna Powell**, Matsutani Fellow  
**Chris Dufala**, MJD Fellow  
**Adam Field**, Speyer Fellow  
**Andrew Gilliatt**, Windgate Fellow\*  
**Mel Griffin**, Windgate Fellow\*  
**Giselle Hicks**, Windgate Fellow\*  
**Chris Pickett**, Windgate Fellow\*

*\*Stories featured in  
previous year's monograph.*

## Board of Directors

Jon Satre,  
*President*  
Wally Bivins,  
*Vice President*  
Susan Ricklefs,  
*Secretary*  
Margaret Woo,  
*Treasurer*  
John Balistreri  
Mike Casey  
Josh DeWeese  
Julia Galloway  
Emily Galusha  
Andrea Gill  
Tony Marsh  
Aidan Myhre  
Mark Pharis  
Paul Sacaridiz  
Ann Shaner  
Tim Speyer  
Patti Warashina

## Resident Artist Director

Steven Young Lee



**archiebrayfoundation**  
for the ceramic arts

2915 Country Club Ave.  
Helena, MT 59602  
406-443-3502  
[archiebray@archiebray.org](mailto:archiebray@archiebray.org)  
[www.archiebray.org](http://www.archiebray.org)

