

# *Ceramics*

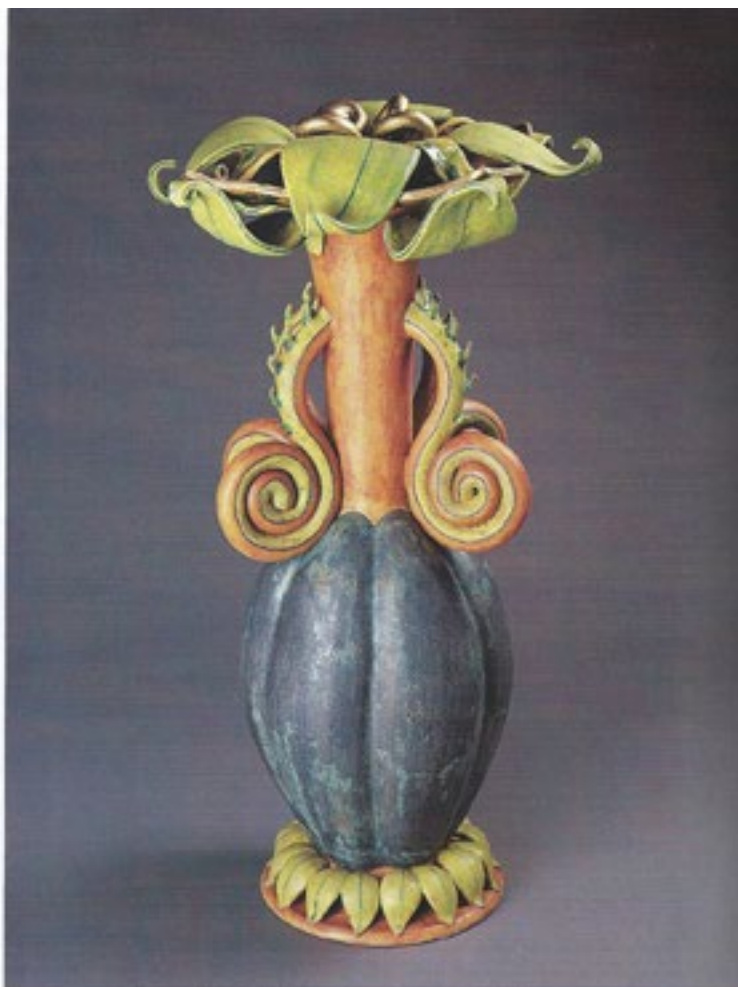
MONTHLY



DECEMBER 2002  
[www.ceramicsmonthly.org](http://www.ceramicsmonthly.org)



"Stacked Form," 35 inches (89 centimeters) in height, soda-fired stoneware, with Nichrome wire, by Brad Schwieger, Alhess, Ohio.



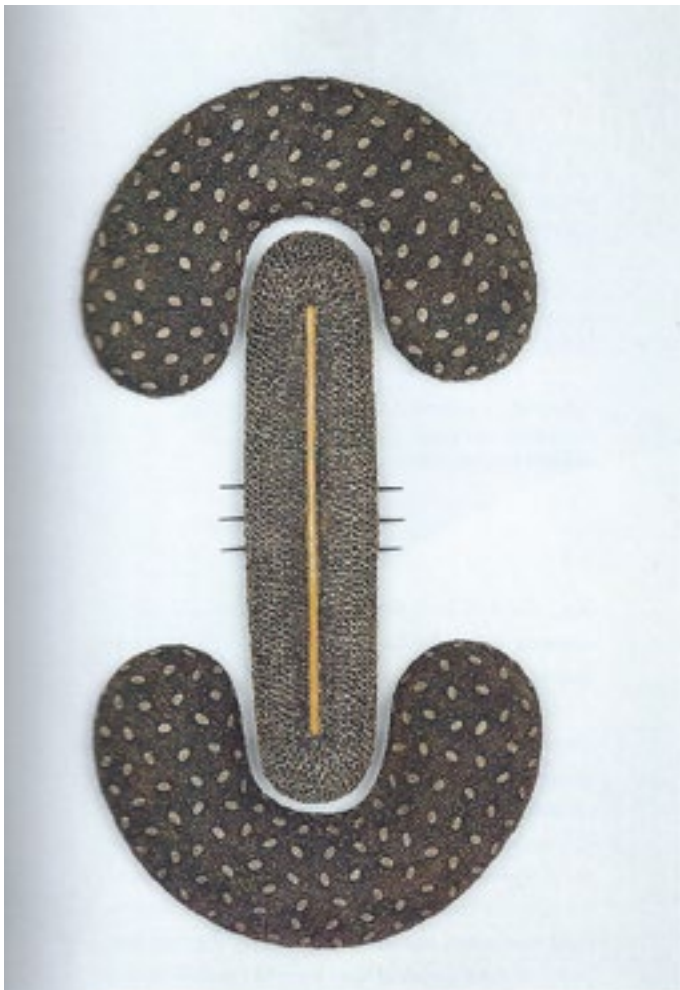
"Hortus Vasa," 25 inches (64 centimeters) in height, glazed terra cotta, by Carol Gouthro, Seattle, Washington.

## ON THE COVER

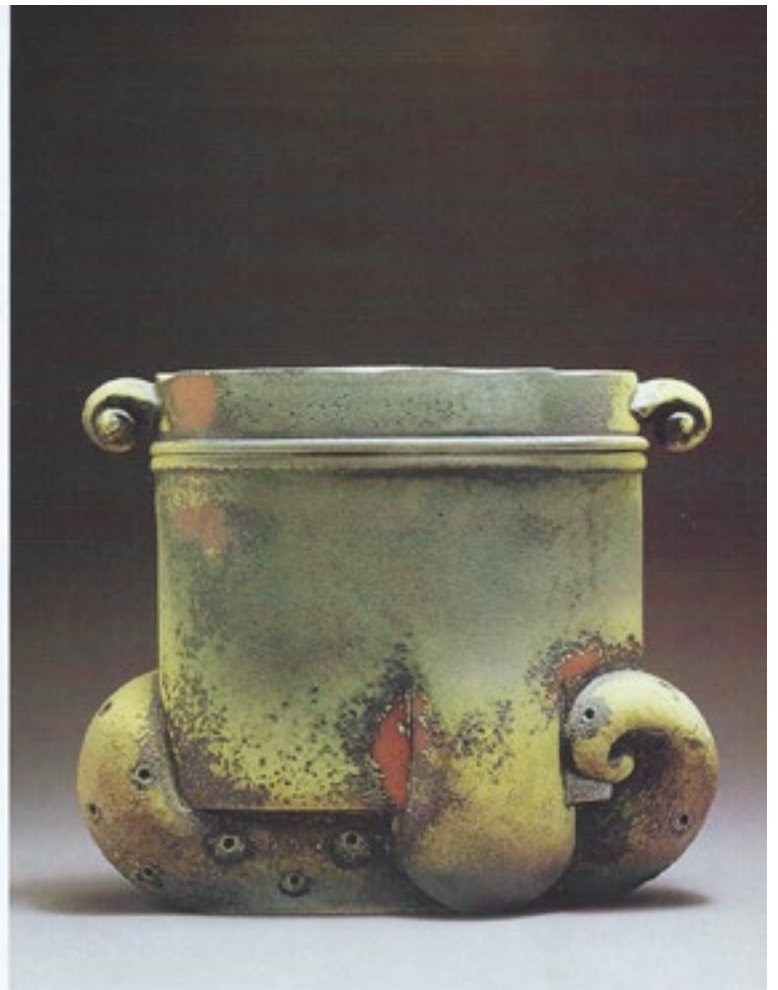
In our May 2002 issue, we announced a contest for this month's cover—the last cover of our 50th volume year! It is always difficult to select an image for the cover of *Ceramics Monthly*. That task became even more difficult with the arrival of so many images submitted specifically for that purpose.

So, what does it take to get on the cover of *Ceramics Monthly*? This is a frequently asked question, and the response can usually be condensed down to two words: quality photography. The printed image, whether on a postcard or on the cover of a magazine, is largely how the work will be seen by others. It is, quite literally, an archival record. Keep in mind that bad images of good work are still bad images. This is why, next to the work itself, photographic quality is of the utmost importance.

For this reason, we specifically requested that 2¼-inch-square or 4×5-inch transparencies be submitted for this contest; 35mm slides and prints were not eligible. The



"Desert Flora XVII," 40 inches (102 centimeters) in height, earthenware, with metal, by Thomas Kerrigan, Tucson, Arizona.



"Covered Container," 11 inches (28 centimeters) in height, terra cotta, with slip and glazes, by Mark Derby, New Orleans, Louisiana.

large-format transparency film allows for maximum quality when enlarging an image to cover size.

As with all photographic materials submitted for publication, the best images were in focus, with good depth of field, and properly exposed, with a full range of contrast. No part of the work was obscured by shadow. The photographer used a fine-grain high-resolution (low ASA) film. This ensured that the grain of the film itself did not detract from image quality. Also, a neutral background (typically gray, black, white or earthtones) was used, so as not to detract from or compete with the work.

Physical orientation was another consideration. The cover is a vertical rectangle. Unfortunately, some horizontal images simply will not fit this format. A piece does not have to be vertical in proportion to be considered for the cover, but it needs to sit comfortably within a picture plane that is taller than it is wide. For rectangular film



**Left: "Kenny-Boy Stack,"** 11½ inches (29 centimeters) in height, handbuilt stoneware, by Dennis Meiners, Jacksonville, Oregon.

**Middle left: Plate,** 18 inches (46 centimeters) in diameter, porcelain, with sgraffito design, jade and lava glazes, by Eileen P. Goldenberg, San Francisco, California.

**Bottom left: "Half Moon,"** 11 inches (28 centimeters) in diameter, stoneware, fired to Cone 5 in oxidation, by Sandy DeLoris, Charlotte, North Carolina.



(e.g., the 4×5-inch format), the camera should be oriented vertically, and the piece should be positioned so there is background space on all sides.

Along the lines of photo quality, we should also mention that, while we are excited about the development of digital-camera technology, current consumer-level digital cameras are not yet capable of producing acceptable images for high-quality print reproduction (especially for the size required for a cover image). Aside from shortfalls due to pixel resolution and file compression, the vast majority of these cameras have limited capabilities for exposure adjustment. Depth of field, range of contrast and color accuracy suffer as a result.

Aside from the usual constraints of image quality in selecting a cover image, there is the unquantifiable factor of timing. Is the work/image too much like one run a month or two before? Then there is context. Will that image work well to "introduce" this particular issue?

The editors would like to thank all the potters and ceramics artists who submitted images to the contest. The winning image is from a 4×5-inch transparency of a wheel-thrown platter decorated with slips and low-fire cones by Maishe Dickman, New Haven, Connecticut. A potter for more than 30 years, Dickman produces a line of functional stoneware, plus sculptural wall pieces and vessels.

In addition to the Dickman platter, there were several other first-rate images that made it to the final selection round. All are shown here to give CM readers an idea of just how difficult the final choice can be!



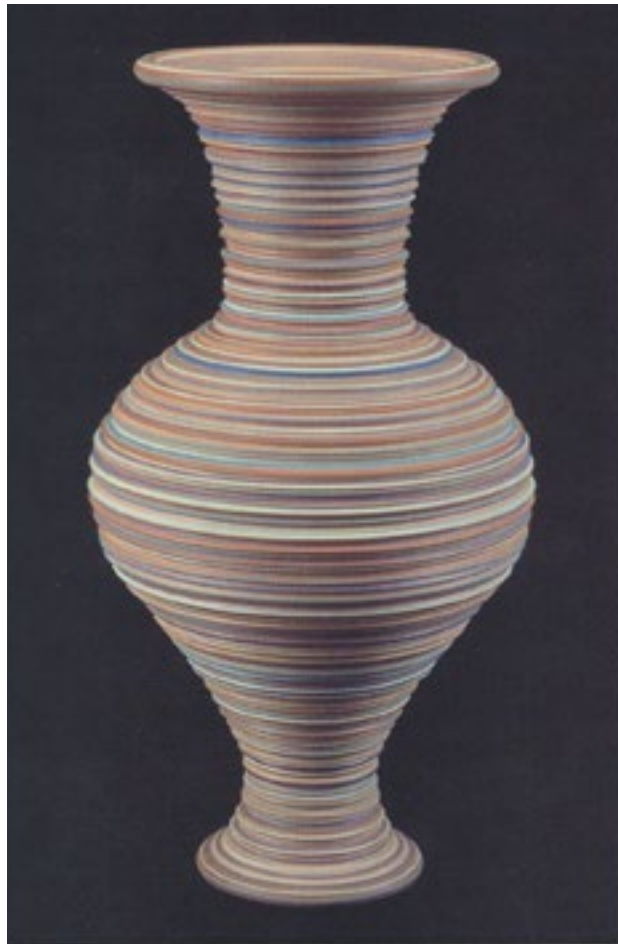
**"Seeking Balance Cairn,"** 26 centimeters (11 inches) in height, raku-fired clay and bronze, by Peter Fowning, Sussex, New Brunswick. This piece "deals with notions about finding balance in our relationship with the natural world."



**"Continuing Journey,"** 35 centimeters (14 inches) in length, earthenware, by Karen Dahl, Winnipeg, Manitoba. "My work often shows elements of self-portrait—this piece focuses on that theme."

**"Spanish Lessons,"** 56 centimeters (22 inches) in length, porcelain, earthenware and wood, by Friederike Rahn, Vancouver, British Columbia. "With this piece, I want to tell a story about me," Rahn explained, "and at the same time, invite you to participate in a ritual that I enjoy very much."





"Blur," 44 centimeters (17 inches) in height, earthenware, by Gregory J. Payce, Calgary, Alberta. This piece is "an autobiographical and conceptual act," Payce states, "which breaks down the distinctions between: form and concept, figure and ground, form and decoration, motion and rest, history and the contemporary, human and vessel form, and ultimately, myself and my work."

To commemorate the tenth anniversary of the "Biennale Nationale de Céramique" in Trois-Rivières, Québec, Canada, organizers replaced the usual juried competition with a curated exhibition. "Since its beginnings, the biennial has brought together selected works by a jury composed of professionals from the artistic milieu," explained director Christiane Simoneau in the accompanying catalog. "For the 2002 edition, the committee opted for an exhibition with neither a competition nor a jury. Four professional ceramists were chosen as guest curators, mainly for their involvement and the important role they play in the development of ceramics in Canada."

Each of the four curators selected artists from a specific region of Canada: Yves Louis-Seize invited six artists from Québec; Paul Mathieu chose eight from British Columbia and Alberta; Alexandra McCurdy chose four from the Maritimes; and Ann Roberts chose eight from Ontario, Manitoba and Saskatchewan.

The 29 selected artists were asked to interpret the theme of "Autoportrait" (self-portrait), by sharing "an important part of the history of ceramics through their own story," Simoneau continued. "Different looks, paths and approaches are seen in the works presented by the participating ceramists. The [biennial] is a witness to the diversity and the richness of ceramics in Canada."

After its opening in Trois-Rivières, the exhibition traveled to the Canadian Clay and Glass Gallery in Waterloo, Ontario, where it can be seen through December 24.



"Autel particulier," 100 centimeters (39 inches) in length, earthenware, glass and wood, by Laurent Crasto, Montréal, Québec. "The objects found in 'Autel particulier' are the symbols of my identity, of my essence, both spiritual and physical. But they are a frozen portrait of myself. To free myself and exist, I must profane them."