

500 CERAMIC SCULPTURES

Contemporary Practice, Singular Works



A Lark Ceramics Book



Dirk Staschke

Fruits of Labor Series: Structure | 2006

20¹/₁₆ X 11 X 11 INCHES (51 X 28 X 28 CM)

Hand-built and press-molded stoneware, found object; electric fired, cones 6 and 04

PHOTO BY FOSBROOK PHOTOGRAPHY



Lindsay Feuer

Hybrid 'Flora' No. 7 | 2007

9¹/₁₆ X 7⁷/₈ X 5¹/₈ INCHES
(23 X 20 X 18 CM)

Hand-built porcelain; oxidation fired, cone 10

PHOTO BY JOHN CARLANO

Diverse Directions

As the images in *500 Ceramic Sculptures: Contemporary Practice, Singular Works* attest, contemporary ceramic sculpture is the very picture of diversity. Examples run the gamut from naturalism to non-representation, include every format from free-standing object to installation, and span the spectrum of content from formalist self-reflection to cultural narrative and social critique. In mood, they can be care-free or brooding, contemplative or comical, passionately sensual or coolly standoffish. They may adopt a puritanical attitude toward materials or, on the contrary, become so enthralled with the possibilities of mixing media as to give the impression of indifference to clay. They may deliberately emphasize connections to centuries of vessel making or, conversely, be entirely oblivious to a utilitarian ceramics tradition. In short, there is little the field seems incapable of embracing.

The all-encompassing nature of contemporary ceramic sculpture is, I think, due largely to the curious fact that nothing ever seems to fall from favor. Some intriguing genres have emerged in recent years, but these have in general coexisted peacefully with the living legacy of abstract expressionism, funk, minimalism, eighties-style narrative figuration, and a variety of other longstanding traditions. Consequently, in selecting images for this book, I have sought to emphasize new genres, but not at the expense of those earlier forms of ceramic sculpture that still contribute to the definition of the field. Though I have oriented this survey toward the pole of innovation, my purpose in doing so has been primarily to compensate for the weight that familiarity lends to more established forms rather than to promote new movements.

Determining what is actually new in contemporary ceramics is a task perhaps best left to future historians (who will, in any event, draw their own conclusions about our period regardless of any explanations we might offer). For that reason I will confine myself to a few observations on what I would describe as various characteristics of ceramic sculpture over the last several years without making any absolute claims about trends or final judgments regarding the importance of certain developments. The number of contradictions that



Lindsay Feuer

Hybrid 'Cluster' No. 7 | 2005

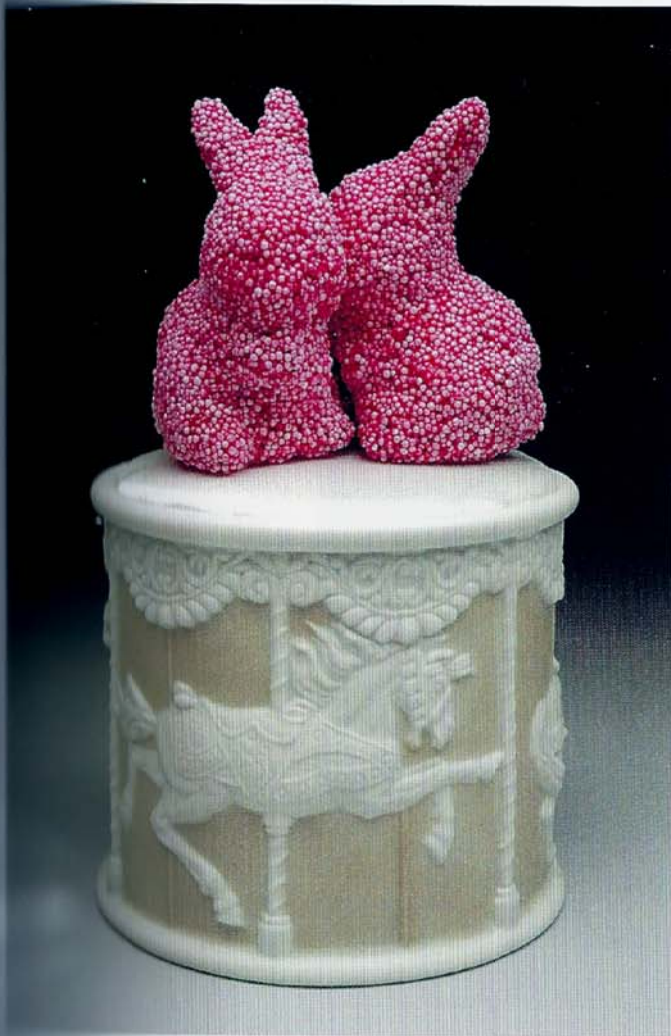
Lindsay Feuer

Hybrid 'Cluster' No. 7 | 2005

18⁷/₈ X 11 X 7¹/₁₆ INCHES (48 X 28 X 18 CM)

Hand-built porcelain;
oxidation fired, cone 10

PHOTO BY JOHN CARLANO



Wesley Harvey

Pink Ladies | 2007

7 X 5 X 5 INCHES (17.8 X 12.7 X 12.7 CM)

Slip-cast porcelain; electric fired, cone 6;
fabric, polystyrene foam beads

PHOTO BY ARTIST

Lindsay Feuer

Hybrid 'Fruit' No. 2 | 2007

7⁷/₈ X 9¹/₁₆ X 5¹/₈ INCHES (20 X 23 X 13 CM)

Hand-built porcelain; oxidation fired, cone 10

PHOTO BY JOHN CARLANO



Belinda Marquis

Float Vessels | 2007

7⁷/₈ X 7⁷/₈ X 11¹³/₁₆ INCHES (20 X 20 X 30 CM)

Slip-cast earthenware; electric fired; internal clear glaze

PHOTO BY ARTIST