

# ceramics

M O N T H L Y



May 2011 \$7.50 (Can\$9)  
www.ceramicsmonthly.org

Cover: Etsuko Tashima's clay and glass combos  
Emerging Artists 2011 presents 15 up-and-comers  
Techno File: Flameware and ovenware  
Glaze: Oil spot and hare's fur recipes

# emerging artists 2011

I must admit, I get a little nervous every time we put the call out for Emerging Artists, as it this will be the year when no one will contribute, as if folks have suddenly just stopped working in clay and we totally missed all the clues. Of course, this is an irrational fear, because we see a clear continuum in clay, and the proverbial torch being passed from instructor to student, master to apprentice, workshop presenter to attendee, but the thing about irrational fears is that they can persist. Perhaps it was the several hundred submissions we sifted through, or maybe it was the general level of quality in the work submitted, but my fears were quickly put to rest and turned toward the work and turmoil of deciding on which entrants to jury in. It's never been easy, but it seems to get more difficult every year—which I suppose is a good problem to have, given the alternative. So, with a hearty congratulations to those presented here, and a thank you for overcoming the irrational fears typically associated with sending your work to be judged, we present this year's emerging artists.—Sherman Hall, Editor

Now it's your turn to have a say by casting your vote in the "Emerging Artist People's Choice Contest," sponsored by Bailey Pottery Equipment & Ceramic Supplies! Go to [www.ceramicsmonthly.org](http://www.ceramicsmonthly.org) and click on the contest link on the right sidebar to vote for your favorite. The winner will receive a \$500 gift certificate that can be used at [www.baileypottery.com](http://www.baileypottery.com).



CM: *Do you worry, or have you received feedback, that the heavily sculptural forms of your work could discourage their use?*

MJ: I have received feedback on this subject from many people, all with varying perspectives. Most often, people tell me they enjoy the slight challenge of using my pots. This pleases me, because I strive for a meaningful interaction between the user and my pots, a complexity within the utility. Though sometimes people tell me they use one of my cups every morning, the idea of daily use rarely enters my mind. I want the use of my pots to complement moments of reflection that enhance our willingness, and even our desire, to pay closer attention to the way we use an object—probably because of our tendency to associate significant experiences with objects. I intend for my pots to reinforce the need for occasion, trigger our creative spirit, and serve as signifiers of our memories.

I often consider the same question you ask me from the opposite perspective, and I wonder whether the utilitarian aspect of my work inhibits its sculptural potential—and if so, how do I feel about that? As the maker, I examine my work from multiple viewpoints to keep my process challenging and exciting. Most of all, I want my pots to enter people's homes and somehow enrich their lives, to enhance meaning and bring joy.



**Above:** Teapot, 10 in. (25 cm) in height, porcelain, fired to cone 10 in reduction, 2010.

**Left:** Mug grouping, to 4 in. (10 cm) in height, porcelain, fired to cone 10 in reduction, 2010.

