

# Sgraffito

a newsletter of the Harvard Ceramics Program

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## Dennis McLaughlin

Artist in Residence, Instructor

**Denny McLaughlin** is one of the more recent additions to the Harvard Ceramics Program staff. He was born in southwest Minnesota and lived there for most of his life. About five years ago during a transitional period he moved to Boston. Having taught a class here in 2003, he was familiar with the Harvard Ceramics Studio and its community.



(photo by Liz Golbus)

Within a very few years he has become a central figure at the Studio. Midwestern to his core, McLaughlin has a deep and resonant voice, a huge, warm and open smile and a pioneer spirit that encourages exploration and promotes possibility.

McLaughlin started his university studies as an art major concentrating on two-dimensional work at Southwest State University, Marshall, MN, but with his first course in ceramics in the spring semester of his sophomore year he switched his focus. After graduating from Southwest State he spent one year working in the pottery studio at Marylhurst College in Portland, Oregon, and earned a Master's degree in ceramics from Kansas State University in Manhattan, KS. He then returned to Minnesota where he started his family and his career as a production potter.

A friend helped him open his own pottery studio and taught him to balance his attention between the business of selling and the production of the pottery. Consequently his customers were welcomed into his working

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## Homo Faber:

An Archaeological and Anthropological Approach to Ceramics

In November, Harvard undergraduate anthropology students came to the HCP Studio for the second workshop on methods of ceramic production. Professors **Jason Ur** and **Rowan Flad**, along with three graduate student Teaching Fellows, **Michele Koons**, coordinator of the program, **Jade Guedes** and **Zinovi Matskevich** also attended. **Forrest Snyder**, HCP Studio Instructor, coordinated the event for the Studio. The HCP Studio serves a talented and dynamic inter-genera-

tional mix of participants, and consequently is well suited to such training projects with Harvard students.



*Maxine Hugon teaching Harvard students the sgraffito method of decoration  
(photo by Maria Luisa F. Mansfield)*

The program was presented in three repeat sessions over a day and a half with about 20 students attending each session. Koons, who introduced the topic, focused on the archaeological importance of ceramics in understanding cultural behaviors of the past. She explained that

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## Alice Abrams

Artist in Residence

**Alice Abrams** trained in theatre arts as an undergraduate at Tufts University and as a graduate student at New York University. She was introduced to clay in a local art center in 1970. "The hobby grew into a passion," said Abrams, who has been associated with Boston area ceramics programs during the past 35 years. As student, teacher, exhibitor and curator, she has become a well-known figure in the ceramics community. Currently she maintains studio space at the Lexington Arts & Crafts Society, where she has been a member since 1974, and at the Harvard Ceramics Program Studio,

where she has been a participant for 20 years.

Abrams' ceramics reflect her warm and infectious sense of humor and her emotional attachments to nature and family. A signature form for Abrams is the buffalo. Every piece



is one of a kind. Each bison is hand formed and finished by firing in raku or in a saggar box with organic materials and metal oxides. "Making buffalos gives me a way to honor my mother," Abrams explains. "As a child in the Midwest I accompanied her on many western road

trips during summer holidays .... The buffalo serves as a symbol for my attachment to a courageous woman who discovered a new life and taught me about possibilities across the horizon."

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# Fukami Sueharu



*Fukami Sueharu Cosmos III*  
(photo by Ralph Koch)

A highlight of Boston's year-long series of programs celebrating the 50th Anniversary

of the Kyoto-Boston sister-city relationship will be a major exhibition of contemporary ceramics by Kyoto artists at the Boston Museum of Fine Arts. The prominent porcelain artist Fukami Sueharu will be featured in this exhibition, in the Japan Society's annual Rad Smith lecture on April 22 and in a presentation at the Harvard Ceramics Program Studio on April 23. Fukami's large abstract forms with sharp tapered edges are transformed into atmospheric fields by flawless surfaces of translucent celadon glaze. The scale of his accomplishments requires the inventive adaptation of industrial processes and tools for his extraordinary studio practice.

*Nancy Selvage*

## Homo Faber

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clay figurines have been found at human settlements from 30,000 years ago, and pottery vessels used for storing, cooking and serving food and carrying water were first manufactured at least 12,000-14,000 years ago. Of all the kinds of artifacts that may be found at archaeological sites, clay and ceramic objects are among the most useful for answering numerous questions related to social organization and chronology.

After the introductory remarks, the students watched a group of eight HCP Studio participants give brief summaries of how clay and ceramic objects might have been made. Snyder began with an overview of the material composition and chemistry of the clay used in modern ceramics and archeological artifacts. **Meng Zhao** (Artist in Residence, Instructor) demonstrated coil building techniques, **Maxine Hugon** introduced slip decoration and carving, **David Tischfield, '09** (Instructor and Coordinator, Quincy House Ceramics Studio) and **Jess Hoy, '07**, showed wheel-throwing, **Jose Yamunaque** (Ceramic Artist) presented the traditional rock and paddle building technique of Peru, and **Delanie Wise** (HCP Teaching Assistant) and **Sarah de Besche** explained the slab build-

ing technique and how to attach parts. **Shawn Panepinto** (HCP Coordinator and Instructor) taught the students how to load a reduction kiln and to unload a raku kiln. For the latter, they were dressed in protective clothing and participated in all of the steps of the "naked raku" technique.

In the next segment titled "Hands On Clay," the students were divided into groups of three to four to work with the individual artists above and learned to use many of the techniques demonstrated during the preceding session. At the conclusion of this part of the workshop the students had handled clay using five different techniques. The entire program was repeated twice more to accommodate 60 students. The process of learning through exposure to works-in-process provided the Harvard anthropology students a deeper understanding of the significance of clay and ceramic artifacts, the many ways clay can be manipulated and formed, and the significance of the chemical composition of a ceramic piece in the analysis of its source and age.

*Maria Luisa F. Mansfield*

## Abrams

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Humor is another constant in Abrams' creations. One aspect of her current work is focused on food sculpture, reshaping the vocabulary of nutrition with clay. Abrams describes this idea as, "adding some spice to nutritional concepts to make them more palatable." One such sculpture is a plate of donuts on lettuce titled *I Will Just Have a Salad*. Another is *Food Pyramid*, constructed of three layers of peanuts — over 1,200 in number. Abrams hand-builds these sculptures, using low-fire clays and glazes as materials, and slabs, coils and molds for forming. She also incorporates rods and glue and other tools. Abrams is eclectic in her choice of clay, glazes, firing modes and temperatures, as well as in her forming techniques. She works with low-, medium- and high-fire clays and glazes and finishes in oxidation, reduction, saggar or raku firings. She hand-



*Saggar Buffalo*  
(photo by Joe Ofria)



*I Will Just Have a Salad*  
(photo by Monica Ripley)

builds functional plates, platters and boxes as well as the buffalo and food sculptures. Abrams is also skilled at wheel-throwing, using this expertise to form bowls and lidded jars, mugs and other vessels. Consistent with this diversity, she employs a wide range of techniques for decorating her work.

Although widely divergent in construction and finish, Abrams' body of work contains themes that are recognizably hers, most notably the shape of her thrown forms and the nature of her hand-built pieces. Threads of continuity can be perceived throughout, along with a desire to stretch into new territory. Consequently it is common to see herds of buffalo roaming among mugs, platters and bowls, or plates of ceramic cupcakes, in her display at the semi-annual Show and Sale of the HCP Studio.

*S.G.-F.*



## Dr. Wasma'a Khalid Chorbachi

Artist in Residence, Instructor

Present-day Iraq encompasses much of the delta region between the Tigris and Euphrates Rivers known as Mesopotamia, which over millennia has been dominated by successive cultures including Sumerian, Akadian, Assyrian, Babylonian, Persian, Arabic, Islamic, Mongol, Turkish, and British. The region, including Baghdad, is known as the "cradle of civilization" and as the source of



Wasma'a Chorbachi with *The Mystery of Supplication Modular Tiles* (Photo S.G.-F.)

the written word, the first book (*Gilgamesh*), a legal code, the wheel and the plow. Clay, abundant in the delta between the Tigris and Euphrates, had been used for millennia and was the medium employed in early cuneiform writing.

**Dr. Wasma'a Chorbachi**, artist and expert in Islamic Art and History, bridges Mesopotamian and contemporary Western cultures. She was born in Cairo of Iraqi parents and lived in Baghdad during the early years of her life. "My earliest recollection of my love for clay and the excitement of firing a piece of clay goes back to when I was five years old. During promenades on the banks of the Tigris River, I discovered that these Mesopotamian clay deposits were the greatest toy. The making of the piece and the material transformation with its sense of magic, overwhelmed my imagination. After that, I often 'played' with clay and found that it brought me joy and peace of mind," Chorbachi writes. Educated in the best Islamic, European and American traditions, she earned her Ph.D. from Harvard with a thesis on *The Meeting of Science & Art in Islamic Civilization: Design in Islamic Architectural Decoration*.

Chorbachi recently taught a course entitled "The Arabesque and Islamic

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## Pam Gorgone

Artist in Residence, Instructor



Pam Gorgone with installation of 109 perforated spheres; in private collection

**Pam Gorgone**, a native of the Boston area and a member of the HCP Studio staff since 1990, received a BFA from Tufts University, School of the Museum of Fine Arts, Boston. Beyond teaching Studio classes — co-instructing the Vessels course and teaching the mini course in Bowls in the summer of '08 — Gorgone has been working with Harvard undergrads at the ceramics studio at Mather house since 1993. At the same time, she is intensively involved with inventory and other logistics for the semi-annual Show and Sale. Her ceramic work has been recognized in many juried competitions, including the Purchase Award from the International Orton Cone Box Show in 2000, 2004 and 2008. Her work was also chosen for the State of Clay show in 1999, 2004 and in 2007. One of her favorite artists, abstractionist Agnes Martin is quoted as saying "simplicity is never simple." This quote is resonant for Gorgone's life and for her work.

Up to 1994, when she spent a year at the American Academy in Rome, Gorgone had made wheel-thrown functional pottery. Although she had a studio for the year at the Academy, she spent most of her time rethinking and refocusing her own work while looking at European art, sculpture, architecture, gardens and nature. When she returned home she began creating bundled sticks, inspired by a porcupine quill found on a hike, and fired them in saggar boxes. In search of a larger surface for the flashing from the saggar firings, she made large tusks and horns, then sets of 36 small horns placed in grid formation on glass.

Inspired by tiny field houses in the French and Italian countryside, she began her series of little barns and houses, each stylistic group

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## Green Firings, Clays Glazes? "Yes We Can."

With a commitment to developing a sustainable model for ceramics studios worldwide, the Harvard Ceramics Program is in the process of researching and implementing energy and resource conservation measures. Since working with clay involves all the primal elements of the environment (earth, air, fire and water), we need a comprehensive approach to establishing a more sustainable studio practice.

Courses and presentations by pioneering kiln builders, geologists, glaze chemists and other ecological practitioners will inspire us as we explore new sources for raw materials, test new clay and glaze recipes and develop recycling partnerships. All of our instructors will encourage students to consider the expressive possibilities of lower firing temperatures. This Spring **Forrest Snyder** will teach a course on low temperature glazes; **Crystal Ribich** will teach a course on mid-range glazes; **Denny McLaughlin** will continue his research on stoneware glazes in the cone 6-8 range; and **Jan Bjorklund** will conduct a low-fire soda firing workshop. In June **Kusakabe Masakazu** will give a presentation on the design and operation of his smokeless and fast-firing wood kilns. In July **Regis Brodie**, author of *The Energy-Efficient Potter* will give presentations on efficient and creative studio and kiln-firing practices.

*Nancy Selvage*

## Ceramics and Social Micro-Enterprise

A studio workshop took place February 7 lead by participants in the Social Micro-Enterprise Project. **Jose Luis Yamunaque** conducted a whistle-making workshop, showing the participants how to build a whistle in the shape of toucans and quetzals. During lunch, **Maria Luisa F. Mansfield** showed a series of slides of the countryside and towns in the vicinity of La Prusia, Nicaragua. **Mary Langevin** gave a presentation about traditional pottery in other villages of Nicaragua, including types of kilns and fuel. In the afternoon, Jose Luis Yamunaque demonstrated painting vessels with fine colored slips, a popular technique of Nicaraguan potters.

*Maria Luisa F. Mansfield*



# Holiday Show & Sale 2008

Thanks to everyone: artists, customers and studio elves for making this year's Holiday Show and Sale a resounding success!

Please save these dates for the Spring Show and Sale:  
Thursday, May 14, 3 - 8 pm,  
Friday through Sunday, May 15 to May 17, 10 am - 7 pm





## Guest Artist: Ghafar Mohiudin



**Ghafar Mohiudin**, Lecturer of Ceramics Design at the University of Gujrat, Pakistan, will be working with us at the HCP Studio for four months this spring. Mohiudin

received a grant from the Pakistani government to learn our methods of slip casting, glazing and firing in various modes. He is participating in the Mold Making and the Glaze Chemistry classes and assisting in a third class. In 2004 Mohiudin graduated from the National College of Arts in Lahore with a Bachelor of Design degree and has had further experience and training in various art forms, in theater,



*Bisque-ware cup*  
(photo by Ghafar Mohiudin)

and in graphic and web design. His work in ceramics reflects this diversity by incorporating disparate elements from his background. His sculptural installation, right, appeared in the show Clay Clan-I in 2007 at the Alhamra Art Gallery in Lahore. A spotlight mounted in the center of each surrounding clay wheel and a mass of wires tangled at the base are reminiscent of both the theater and the wired world of electronics. Mohiudin's cup form reveals his design experience and is one that he hopes to translate into a mold.



*Disturbance*  
(Photo by Kaif Ghaznavi)

S.G.-F.

## Judith Cooper wins Nancy T. Baldwin Memorial Prize for Drawing



*Judith Cooper with her award-winning drawing: Transitional Time* (photo by Rik Pierce)

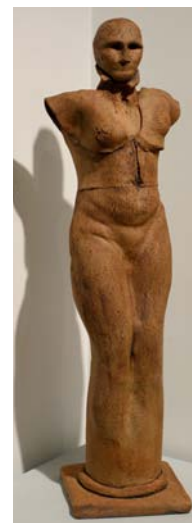
**Judith Cooper** won The Nancy T. Baldwin Memorial Prize for Drawing at the Concord Art Association exhibit "Members Juried II." Her drawing, *Transitional Time*, 22" x 30", was done in graphite and gouache. The exhibition runs through March 15 at 37 Lexington Road, Concord, MA, Tuesday-Saturday, 10:00 am - 4:30 pm.

## 1000 Mugs Project Update:

**Marlene Nelson** dreamed of building a school near Winterton, KwaZulu, Natal in South Africa where she had helped her friend, **Joan Reeve**, set up a pottery. Marlene died last fall before fulfilling her dream. Studio members, in her memory, are making 1000 mugs in hopes of raising the \$20,000 needed to build the school. Up to now about 800 mugs have been made or pledged, so the goal is close. Please help if you can. (photos by Shawn Panepinto)



## Felice Mendel Wins First Prize in Duxbury Winter Show



*Felice Mendel*  
*Caryatid: Inner Strength*

**Felice Mendell** received first prize in the sculpture category of the 35th Annual Winter Juried Show of the Duxbury Art Association for her piece "*Caryatid: Inner Strength*." The exhibit is from February 8-April 26, 2009, Wednesday through Sunday, 1:00 - 4:00 p.m., at the Ture Bengtz Gallery in The Art Complex Museum, 189 Alden Street, Duxbury, MA. Go online: [www.artcomplex.org](http://www.artcomplex.org) for info and directions.

## Chorbachi

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Geometric Pattern Design” to M.I.T. architecture students. She also teaches a practical course at the HCP Studio on the structural rules of pattern formation, along with the fabrication of tiles and murals, low-fire techniques of decorating and glazing, and luster firing. Students are attracted to the topic of pattern formation because it shows how the simplest design can become a complicated tapestry with only a few fixed moves of the design elements.

Chorbachi works in the Islamic calligraphic tradition, primarily in clay, but also through painting on large pieces of silk. The central theme of Chorbachi’s surface design is Arabic calligraphy, a prayer or a poem, which is surrounded by textural patterning. Inscription is the dominant feature of Chorbachi’s plates, tiles and murals in which the background is

expressed in extraordinary textures, patterns and colors that refer to her ancestral land. These surrounding decorative areas remind us of the traditions of ancient Mesopotamia and the first attempts of humans to create a

a mold. The pieces are usually colored, glazed and fired at low temperature, most often in a soda kiln, and many have gold applied in a final low-temperature firing. In the finished pieces the calligraphy is the strongly colored dominant feature, prominent for contemplation, and the surrounding area shows the nature of the chosen clay and the nuance of pattern, shadow and color.

Chorbachi’s work retells the ancient Islamic story within a contemporary context and holds its own side by side with its origins as can be seen in various exhibits and museums throughout the world where her work is shown (<http://wasmaa.com/>). Three of her pieces, two large plates and a small tile, are currently on display at the Boston Fine Arts Museum. A floor-to-ceiling ceramic tile Mihrab~ Prayer Niche made by Chorbachi can be seen in the Masjid ~ Muslim Prayer Room at Massachusetts General Hospital in Boston.

Dr. Chorbachi’s latest work proved to be a valuable donation to an auction in London in 2008 to benefit Medical Aid for Iraqi Children.

*Raquel Wharton Rohr*



*Wasma'a Chorbachi demonstrating fabrication of the tile Mihrab~ Prayer Niche, with Gwen Frankenfeurt and Marlene Nelson*

written and numerical system on clay tablets with an angled wooden stylus.

Using a variety of clays Chorbachi hand-builds tiles and forms large plates in

## Put on the Slip

Do you find yourself just before a glaze firing in a dilemma of how to glaze the work or without enough time to complete the glazing process? One solution is to use slips as part of the glazing process and to soda fire your work. Three flashing slips, Smorange, Helmer and D. E. Flashing Slip are presently available at the HCP Studio. Smorange and Helmer produce an orange color. Helmer results in a grainy surface. The color of D.E. Flashing Slip ranges from cream to light brown with orange edges. A porcelain-like slip, Fish Sauce, fires to a shiny white surface. The accent slips (Fish Sauce with various colorants and Crystal’s Black



*White stoneware vase: at the leather-hard stage, a wide stripe was painted with Smorange; then thin stripes were brushed on, and a leaf pattern was stamped with Crystal’s Black Slip. At the bisque stage, it was glazed inside with Yellow Salt. Fired at cone 9 in soda by Crystal Ribich. (photos by Shawn Panepinto)*

Slip) produce a variety of results. Smorange and Helmer are applied to leather-hard clay, whereas D.E. Flashing is applied to bisque. Fish Sauce and the accent slips are applied to leather-hard clay or bisque ware and can be used over the flashing slips. All of the slips can be applied by dipping, spraying or brushing. With a leather-hard or bisque ware piece, one can create a resist design with wet paper, tape or wax, then apply slip to the work.

When you slip and surface decorate at the leather-hard stage, part of the glaze process is completed. Once the piece is bisqued, you can then glaze the inside and add touch of glaze or accent slip on the outside of the piece and you are ready for the kiln.

*Crystal Ribich*



*White stoneware vase; DE Flashing Slip was applied over all at the bisque stage; a waxed design was then brushed on, after which the waxed region was dipped in Oribe glaze. Fired at cone 9 in soda by Crystal Ribich.*



## Ceramics Social Micro-Enterprise at the Show & Sale



The new project, Ceramics-Social Enterprise-Casas de la Esperanza (2009-2010), aims to improve the quality of life for many families in the low-income rural neighborhood of La Prusia, Nicaragua. In conjunction with the international non-denominational, non-political NGO Casas de la Esperanza ([www.Casas-de-la-Esperanza.org](http://www.Casas-de-la-Esperanza.org)) the project's objective is to establish micro-enterprise ceramic production in La Prusia. Nicaragua is an important center for ceramics, yet the small community of La Prusia has little experience in making and selling pottery. Through this project, Harvard students will study

*Two ceramic pieces donated by Jose Luis Yamunaque to benefit Casas de la Esperanza  
(Photo by Maria Luisa F. Mansfield)*

Nicaraguan history and ceramic techniques and will have the opportunity to establish a cultural exchange by launching a ceramics micro-enterprise project in La Prusia.

The Harvard Ceramics Program provided a fund-raising opportunity for this project during the Holiday Show and Sale, 2008. A number of pieces were sold with the proceeds creating a fund to repair the old kiln in La Prusia. Two large ceramic vases hand-built and painted with colored slips were donated by **Jose Luis Yamunaque**, a Peruvian artist who resides in Massachusetts, and other small pieces were donated by **Maria Luisa F. Mansfield**.

A small exhibit at the show, explaining the project, attracted many people who asked about purchasing Nicaraguan ceramics made in La Prusia.

*Maria Luisa F. Mansfield*

## McLaughlin

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area where they were educated in the process of producing pottery. His charismatic personality and passion for what he was doing guaranteed that no one left empty handed and would almost certainly come back for more.

He also organized spring and fall events, drawing large crowds. An annual event called "Harvest Gathering at Birch Coulee," held on the first Sunday of October, celebrated the harvest season and the regional arts and crafts. The event, located next to the historic Birch Coulee Battlefield, attracted thousands of visitors. When McLaughlin goes home people still ask about the harvest gathering. His pottery production in Minnesota spanned close to 20 years.

McLaughlin's artistic sensibility was influenced by his undergraduate and graduate ceramics professors, in particular undergraduate professor Gordon Dingman, whose work was similar to the work of Bernard

Leach and Warren MacKenzie. McLaughlin combines this sensibility with the explor-



*Assorted stoneware by Denny McLaughlin*

tion of indigenous clays and glazes, producing work that is strong in form and delicate in surface. He favors stoneware clays, because of their potential for varied interactions with glazes, and ash glazes for their interplay with the clay. He is precise, efficient and fast, has a broad vocabulary of forms, and each is as

fresh and fluid as if he'd made only one.

"I draw my inspiration from all work and traditions," McLaughlin says when asked to define the sources of his artistic style. McLaughlin's work is predominantly functional, mostly wheel-thrown or formed in molds he makes, and is decorated with slip trails, sprigs and glazes he creates. Although not process oriented, he enjoys direct involvement in process, and even built a wood-burning, climbing kiln as a graduate student. McLaughlin brings all of these skills to his teaching. He is able to demonstrate processes step by step. The skills he teaches allow his students a greater freedom and spontaneity flowing from confidence in the ability to control the clay. McLaughlin's seriousness of purpose and attention to detail complement his genuine warmth and his passion for his work.

*Liz Golbus*

## Gorgone

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morphing from the last as she wanted them thinner, simpler or on grids. Lettering on the houses appeared when she began to wear her iPod as she worked and transcribed parts of the lyrics she heard onto the walls of the little buildings. After she perforated the walls of the houses, she began to perforate balls, which morphed into perforated seeds

and then seeds with stems and from there to stems alone. Working in series helps Gorgone to develop new ideas. Each series leads to something else. She says, "In the best of times it all evolves, morphs out of the last body of work. In the best of times, I always say, it comes from your core. You just have to bring it up — forward."

Gorgone says that she always seeks "elemental simplicity ... informed by the creative potential of numbers, sets and series." Her passion is for "order, repetition, refinement. And calm." She uses her favorite colors, black

and white "of course — how simple." The impetus for Gorgone's art comes from the simple and elemental parts of her life. She says "I find inspiration directly or indirectly through my family. I work a lot with numbers, sets and series of things — parts. The numbers are usually derived from my brothers and sisters and my parents.

Those would be sevens (number of children) and nines (number of children plus my parents). Pretty simplistic. I am sure that they would be very surprised to know that they find their way into my work!" Her sense of order and her New England work-ethic are evident in the way she organizes her occupation and her life: "I work entirely at the HCP Studio. I don't want to work at my home — I would never leave the house and would miss the resources at the studio — including the people."

*Anne Farma*



*No. 9, No. 9, Pam Gorgone - Low-fire white clay, knotted leather, 3/4" glass 12x12x2 (Photo by David Caras)*

## A Place at the Table

With a commitment to sustainable art, design, and food, Harvard students and Ceramics Program participants are creating tables, vessels, and meals to provoke consciousness and action on resource conservation.

Studio sessions, with **Trevor Martin '10**, **Nancy Selvage**, **Laurie Miles**, **Amy Woods**, **Melissa Armstrong**, and **Courtney Mattison**, are focused on making vessels for a variety of tables built from recycled materials: "Sustainable Consumption Tables," "Progressive Dinner Tables," "Carbon Footprint Table," "Carbon Credit Table" and a recycled plexiglass "Greenhouse Table." An exhibition and banquet in April and site installations in May will feature these projects and other contribu-



[Artists for Humanity, Boston, MA](#)

tions from the Harvard Art Society (HArt), Resource Efficiency Program (REP), Real Food, Food Literacy Project, Adams House ARTSpace, Eliot House Woodshop, Harvard Ceramics Program and the Office for the Arts. Campus installation sites will include the SOCH Gallery on Earth Day, Dining Halls during ARTS FIRST and the Ceramics Program's Spring Show and Sale.

All vessel- and table-makers are welcome to contribute to an ongoing table project or instigate a new one. Contact Nancy Selvage to get plugged into this exciting collaborative process.

*Nancy Selvage*

## News About You

**Pam Gorgone and Pao Fei Yang** are featured in a new book by **Jane Perryman**, *Smoke Firing, Contemporary Artists & Approaches*.

**Delanie Wise's** teapots have been accepted in three different national events: The Texas Teapot Tournament in Houston sponsored by CAMEO, 100 Teapot IV sponsored by Baltimore Clayworks and the A. Houbertson 20th Annual Teapot Show in Chicago.

**Stephanie Young** is in a group show at Towne Art Gallery at the Wheelock College Faculty Exhibit, 180 The Riverway, Boston, MA, February 3 to March 7, 2009, noon-5pm Tuesday-Saturday. For information contact: Erica Licea-Kane at 617 879-2219.

**Melissa Armstrong** exhibited work in the RISD New England Alum Biennial at Arsenal Arts Center, Watertown, Saturday, January 10th - February 22nd. See photos on Melissa's blog: [www.msarms.wordpress.com](http://www.msarms.wordpress.com).

**Susan Post** invited painters **Antoinette M. Winters**, **Kirstin Lamb**, **Hannah Bureau** and **Liza Bingham** to join her in a group show of visiting artists at Kingston Gallery, entitled IT CHANGES EVERYTHING, from January 2-31, 2009.

### REMINDER:

**You can still sign up for the Bowls mini-course and the Glaze Chemistry offerings!**

**Discover Silver Clay Workshop** with **Alexandra Daini**, Saturday, April 4th and Sunday, April 5th. For more information go to [www.fas.harvard.edu/ceramics](http://www.fas.harvard.edu/ceramics).

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*Suzanne Garen-Fazio, Editor  
Anne Farma, Associate Editor*

**SGRAFFITO**  
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