

Read **ON** The Newsletter of The Marks Project

Volume I May-June 2017



Lidded Vessel, Marie Woo

GOOD NEWS!

Under construction !

We are building

Marie Woo's Artist Page.

Woo is an important ceramist and has been an influential teacher at the University of Michigan, University of Washington, Seattle, and College of Art & Design, Detroit. One of her students, Roberta Griffith, went on to study in Japan, and became an installation artist and educator.

If Woo was your teacher or you have her ceramics in your collection, please contact us at:
info@themarkproject.org.

It is never too late to say thank you.

Document your mentor at

www.themarkproject.org

NETWORKING This year's NCECA conference in Portland, Oregon was fantastic! The Marks Project's presence and the impact of its mission are beginning to resonate with more and more clay artists, collectors, curators and others in the contemporary ceramics community.

It's fun to hear Research Assistant Carolyn Herrera's impression of her first NCECA conference (National Council on Education for the Ceramic Arts). After attending Suzi Reaves talk "How the GI Bill Changed Modern American Ceramics" she called it a "a standout lecture".

Carolyn also attended a session on NCECA for new members, and noted that this conference showed the audience the importance of not letting makers and mentors be forgotten and lost to history. At The Marks Project, we strive to be a legacy tool for ceramic artists and their heirs.

EXPANDING The Marks Project has begun its work documenting the clay art members of the Southern Highland Craft Guild. We need your help in connecting us to museums and collectors across the nine-state region of the Craft Guild: Alabama, Georgia, Kentucky, Maryland, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. We are especially interested in recording those makers for whom this will be their first time being documented, those mid-career, retired and deceased potters. We will need everyone's help in chronicling both the current and hard-to-find past Craft Guild clay arts members. Please contact us if you can help with images, information and/or financial support at info@themarkproject.org.

We are very grateful to The Center for Craft, Creativity & Design for a Craft Research Grant, which helps support this legacy project.

THE ANGEL MATCH We want to thank all of you who made donations during the Angel Match period of December 1, 2016 to March 30, 2017. Your donations were matched and multiplied to \$2900. Every donation is important to us. Thank you.

It is never too late to help. For those who could not donate during the Angel Match period, don't despair, do it now. Go to www.themarkproject.org and select the DONATE button on the Home Page to contribute or send your tax-deductible contribution to: The Marks Project, Inc., 1117 East Putnam Ave., #491, Riverside, CT 06878.

Your support makes our work possible. Thank You.



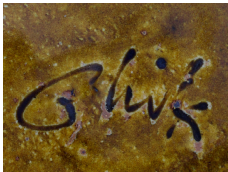
John Glick as young potter with charger, 1975.

Elaine Levin Archive,
Library of University of
Southern California
Los Angeles.

Photo: Robert Vigietti



Charger, stoneware, by John Glick. Candice Groot Collection. Treadway Toomey Auctions, 11/12/2016.



Above, John Glick's signature stamp and inscribed signature. Below, studio stamp used consistently with both stamped and inscribed signatures.

EXPLORING Capturing the history of American studio ceramics and creating artists' legacies for today and into the future are important tenets of The Marks Project's mission.

We would like to recognize the passing of an icon in American studio ceramics, John Glick (1938-2017). Glick was a Michigan potter who provided leadership in studio practices and marketing, and made legibility the point of his consistent marking practice. John spoke about the joys of being a potter: "The potter who finds life in his work finds it daily in small glimpses, and perhaps these are the successes as much as anything." He was one of the most successful, humble, well-liked potters of his generation and we truly mourn his passing.

On themarkproject.org John Glick was among the first 150 potters with an Artist's Page. From the first month his Page was published, John was in the list of the top 10 artists searched. Now two years later with over 1400 artists listed, John Glick remains among the top artists searched. This is a well-deserved recognition of his importance to the American studio pottery movement.

KUDOS This edition, it's Kudos to Caroline Reza our California based Photoshop consultant. Caroline is a professional photographer who brings her expertise to The Marks Project. She makes everyone's images look great! Caroline has a BFA in Photography from New York City's Parsons School of Design. Her broad understanding of 20th-century design includes being an expert in mid-century fashion. We are so grateful for the prompt, thorough, and professional work Caroline brings to The Marks Project.

ACTION Our Executive Director, Martha Vida, spoke at the 2017 American Art Pottery Association Convention in Cleveland in April. During Vida's lecture she relayed Jim Melchert's answer to a question about the history of the American studio ceramic movement. The question is: How did Peter Voulkos, a strong and dynamic artist himself, free his students to develop uniquely independent and original work?

Melchert reports that throughout the 1960s and into the 1970s Voulkos used the audit system at the University of California Berkeley to bring in a divergent group of working ceramists to create their own work side by side with students. The principle visitors were John Mason, Michael Frimkess, and Henry Takemoto from Los Angeles; Berkeley participants included Ron Nagle, Ann Adair Stockton (later Voulkos), Ann Hornby, Harry Myers, Eleanor Lyman, Fred Wollschlager, and Jim Melchert himself. Other auditors of note were graduate students from UC Berkeley's Art Department, Stephen De Staebler, Bill Underhill, Kazuye Suyematsu and David Lynn. In the early 1970s Patrick Siler and Jun Kaneko joined the list of auditors. Other notable auditors were Hans Hollein, a celebrated Viennese architect, and sculpture professors Harold Paris and Julius Schmidt from Iowa.



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