

BETTE CASTEEL

292 CHAPARRAL LN Stoneware, porcelain and raku
~~Star Route, Box 1121, Corrales, New Mexico 87048~~

Education

Duluth Branch - University of Minnesota

Art Center School, Los Angeles, California - 1948 - NIGHT SCHOOL

University of New Mexico 1961-62

Craft Workshop, University of Tennessee - summer session

Organizations and offices

New Mexico Art League - President 1958-'59.

Corrales Art Association - President 1960-'61, Board of Directors
1963-65 and 1967-'68, representative to N.M. Arts and Crafts
Fair Board 1965-'66.

New Mexico Designer-Craftsmen - Board 1963, 1966, 1969-'70, 1971-'72,
Sec-treasurer 1969-'70, representative to N.M. Arts and Crafts
Fair Board 1972.

Albuquerque Designer-Craftsmen - representative to NMDC 1963, 1966,
1969-'70, rep to N.M. Arts and Crafts Fair Board 1967.

Board of Directors N.M. Arts and Crafts Fair - 1963, '65, '66, '67, '72.

N.M. Rep to Southwest Regional Assembly, ACC - 1970-1973.

Awards

1957 - 1ST IN WATERCOLOR - NM STATE FAIR

1963 - Craftsmen of New Mexico, Museum of International Folk Art,
Santa Fe, N.M. Juror: Shoji Hamada

HONORABLE MENTION

1963 - Contemporary Crafts, New Mexico State Fair

THIRD AWARD

1966-- New Mexico Craftsmen's Exhibition, Museum of International
Folk Art

\$ 50. AWARD

1966 - Contemporary Crafts, New Mexico State Fair

FIRST AWARD

SECOND AWARD

AIA PURCHASE AWARD

1967 - Southwestern Craftsmen's Exhibition, 6 states, Museum of
International Folk Art

\$ 125. AWARD

1969 - Contemporary Crafts, New Mexico State Fair

HONORABLE MENTION

1970 - Contemporary Crafts, New Mexico State Fair

Third AWARD

INVITATIONALS

1963 - Crafts '63, Roswell Museum and Art Center, Roswell, N.M.

1964 - Pi Beta Phi Biennial Convention Craft Exhibit, Empress Hotel,

1963 - 4TH ARMY TRAVELING SHOW

Victoria, British Columbia

- 1967 - Intermountain Craft Exhibition, Salt Lake Art Center,
Salt Lake City, Utah
- 1972 - Southwest Regional Exhibition, ACC Gallery, New York City
- 1973 - ACC Southwest Regional Representatives Exhibit, Honolulu, Hawaii
- 1974 - Ceramics - New Mexico, University of Albuquerque
1985 - RETROSPECTIVE NM ARTS & CRAFTS 25TH ANNIVERSARY
ADDITIONAL JURIED SHOWS
- 1967 - 2nd Biennial Southwestern Ecclesiastical Arts and Crafts,
Newman Center, University of New Mexico
- 1968 - New Mexico Craftsmen's Exhibition, Santa Fe
- 1970 - Crafts Southwest '70, Los Angeles County Fair, Pomona
- 1971 - Objectmakers '71, Salt Lake Art Museum, Utah
- 1972 - New Mexico Craftsmen's Exhibition, Santa Fe
- 1973 - 2nd Biennial Lake Superior National Craft Exhibition,
Tweed Museum, University of Minnesota, Duluth
- 1973 - Northern Arizona University Art Gallery, Flagstaff
- 1974 Crafts 5, Museum of Albuquerque
- 1976 - Contemporary Crafts, New Mexico State Fair
1983 - NM CONTEMPORARY CRAFTS - UNM; 1984 - CLAY, FIBER & WOOD; 1990 - CORRALES
1 Man, 2 Man, 5 Man Exhibits PHOTOGRAPHY
4 HONORABLE
MENTIONS
- 1956 - 2 Man, Botts Memorial Hall, Albuquerque, N.M.
- 1965 - 2 Man, Corrales Art Association
- 1969 - 1 Man, 10 Craftsmen, Albuquerque, N.M.
- 1970-5 Man, The New West, " "
- 1970 - 1 Man, 10 Craftsmen
- 1972, -55 Man, The New West
- 1972 - 5 Designing Craftsmen, Garden Exhibit, Corrales, N.M.
- 1973 - " " " "
- 1974 - " " " "
- 1975 - " " " "

Arts and Crafts Fairs

- 1962 - 1967 - New Mexico Arts and Crafts Fair
- 1972 - Rio Grande Arts and Crafts Fair
- 1973- 1974 - Southwest Arts and Crafts Festival

Included in following publications

- Craftsmen of the Southwest, ACC 1966
- Who's Who of American Women, 7th Edition 1972-1973
- Who's Who in the West 1972-1973

Claywork, Leon Nigrosh 1975

WHO'S WHO OF U.S. WRITERS, EDITORS & POETS - 1986-1987-1988-1990

Collections

Numerous private collections

Antonio Prieto Memorial Collection, Mills College, California

BIOGRAPHICAL INFORMATION

BETTE CASTEEL

292 Chaparral Lane, Corrales, NM 87048

(505)898-1216

As a music major, then an art major, I attended (in the Fall of 1939 through the Spring of 1942) what is now, the Duluth Branch of the University of Minnesota. Pure happenstance took me to Los Angeles in 1942, where I worked for MCA, the MUSIC CORPORATION of AMERICA, which was rapidly becoming the major talent agency of the country.

Due to my job with MCA, I was eligible to live at the HOLLYWOOD STUDIO CLUB with major starlets such as Barbara Britten, Donna Reed, Dorothy Malone and Louise Albritten, to mention just a few. I was told that Marilyn Monroe occupied my room after my departure.

I also worked for Schlesinger's Studio, later Warner Brother's, where we worked on Porky Pig and Bugs Bunny. Mel Blanc was there then as were Bill Hanna and Joe Barbera. While living in Hollywood, I attended night classes at THE ART CENTER SCHOOL in downtown LA. I shudder to think of that long trip on a streetcar and the dark walk into a strange neighborhood. Walking back into the Studio Club area was even darker. I worked in two movies before leaving Hollywood in 1944: a Deanna Durbin picture and Anchor's Aweigh. But that's another story.

I came to Albuquerque in 1944, married in '45, started a shop in Patio Market, old Town in 1947, had son Douglas in 1949, taught art at Manzano Day School in 1954(?), was President of NM Art League in 1958-'59 and started back to college, the University of New Mexico, in 1961, expressly to learn to throw pots.

Offices, Boards and representing craft organizations occupied a great deal of my time during all of the '60's, culminating in the office of New Mexico REP to the SOUTHWEST REGIONAL ASSEMBLY OF THE AMERICAN CRAFTS COUNCIL for four years, 1970-1974.

My first show of handbuilt pots was in 1956 at Botts Memorial Hall, Albuquerque, where I showed with a California painter, Charles Farr. I have had many 1,2 and 5 man shows, and have been in numerous juried shows: the Museum of International Folk Art, Santa Fe, New Mexico in 1963 with an Honorable mention from Shoji Hamada; a \$50 award from the 1966 Craftsmen of NM at that museum; a 1967 award of \$125 in the Southwestern Craftsmen's Exhibition for 6 states at the Museum of International Folk Art; Crafts Southwest '70, Los Angeles County Fair, Pomona; Objectmakers '71, Salt Lake City Art Museum, Utah; 2nd Biennial Lake Superior National Craft Exhibition, 1973, Tweed Museum, Duluth, Minnesota; Northern Arizona University Art Gallery, Flagstaff, 1973; Crafts 5, 1975, Museum of Albuquerque, and there have been other awards in subsequent years. More recent juried shows have been in 1983 and 1984. Entries in the Corrales Photography show in 1989 garnered 4 Honorable Mentions.

Invitationals range from New Mexico; Victoria, British Columbia; Salt Lake City; New York City; Honolulu, Hawaii and the 1985, 25th Anniversary Retrospective of the NM Arts and Crafts Fair at which I was one of two people who received plaques for past efforts on numerous boards of that organization from 1962 through 1969.

My work is included in CRAFTSMEN OF THE SOUTHWEST, ACC 1966; CLAYWORK by Leon Nigrosh 1975 and biographies are shown in WHO'S WHO OF AMERICAN WOMEN, 1972-1973; WHO'S WHO IN THE WEST 1972-1973 and WHO'S WHO OF U.S. WRITERS, EDITORS AND POETS 1986-1987.

My pots are in many private collections, and in THE ANTONIO PRIETO MEMORIAL COLLECTION, MILLS COLLEGE, CALIFORNIA

Galleries with whom I have shown are NEW WEST, Corrales and later Albuquerque; TEN CRAFTSMEN, Old Town- Albuquerque; THE ELEMENTS, Greenwich, CT; HAND AND THE SPIRIT, Scottsdale, AZ; THE CRAFTSMEN OF CHELSEA COURT, Washington, DC; ED HILL, El Paso; AMERICAN CRAFTS COUNCIL GALLERY, New York; a shop in Aspen, Colorado; JANUS GALLERY, Santa Fe; MARIPOSA GALLERY, Albuquerque, and currently, WEYRICH GALLERY, Albuquerque.

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I have been greatly influenced by the beauty and strength of Oriental ceramics, mainly Japanese of many periods, as well as the early Chinese monochromes, both of which I have collected.

I no longer work with reduction glazes since I parted with my large gas kiln, called El Diablo. During my REDUCTION PERIOD, I mastered the Chinese reds, celadons and crackles. Returning to oxidation firing was not too difficult, since that is what I started with. I enjoy experimenting with the subtle nuances of matt glazes, often multiple glazes interacting with one another. Textural quality is my goal.

For the most part, my pots are thrown, sometimes distorted and are small and delicate, yet the scale is such that if the pot filled a slide, you might think it gigantic. When I build pots, I prefer large pots, but now they are dictated by the size of my kiln.

I am not prolific. My pots are one-of-a-kind and I am never bored with them. My clients enjoy the beauty, simplicity and timelessness of my work. So, I am back full circle, with an Oriental feeling fueled by L'ao T'ze, Zen and genuine appreciation of the unaffected.