

Upcoming Events and Workshops

April 6th and 7th 2019 ANNUAL CLAY FESTIVAL & GIFT SHOW

Application is on page 2.

May 11 through June 22, 2019 THE PRESIDENTS' SHOW

The prospectus and registration form is on page 4 and 5.

FALL MUSEUM OR GALLERY TOUR

We have contacted Huntington Library for a group tour in October 2019. The group size will be limited in consideration of our host. Details will be announced in the Fall Newsletter.

We are proud to announce our 2018 Jeanne Ward Foundation Scholarship Awardees. Congratulations to Zack Benson of Otis College of Art and Design and Isabella Reyes of Citrus College. The scholarship luncheon is in the planning phase and will be announced via email.



Creative Arts Group is proud to present Art in Bloom 2019, an art exhibition pairing the community's finest floral designers with work from our most talented artists. Designers will create floral

arrangements that interpret and complement select works of art including paintings, ceramics, sculptures, mixed media and jewelry to be displayed in our gallery.

The opening reception, with wine and hors d'oeuvres, will be held Friday, March 1st from 7-9 pm at Creative Arts Group located at 108 N. Baldwin Avenue, Sierra Madre, CA 91024.

What's Inside????

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2019 ACS SoCA "THE PRESIDENTS' SHOW"
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Announcements

If you have any announcements for your Fall 2019, send an email to Celeste at ciida@earthlink.net.

The due date for your announcements for that edition is August 10, 2019.

2018 CLAY FESTIVAL & GIFT SHOW ARTIST INFORMATION & REGISTRATION

ACS – SoCA ANNUAL FUNDRAISER

APRIL 6 & 7, 2019

Los Angeles County Arboretum, Ayres Hall, 301 N. Baldwin Avenue, Arcadia, CA 91007

EVENT DETAILS:

Fee: \$50 for one table, which is 2.5 feet by 8 feet. If you rent one table, there will be designated space near your table for your sales and item wrapping surface.

\$100 for 10ft x 10ft space. The 10 x 10 space must accommodate your sales and wrapping within the tables rented. If you want to have sales space near a friend, please indicate on your form or send in your forms in the same envelope.

Awards/ Competition: *Best of Show, First Place, Second Place, Third Place, Honorable Mention and Peoples' Choice* for those who wish to enter one of their pieces in the themed on site competition, "Nature".

Judges and Demonstration Artist: Mike Flower

Conditions: Your product must be 75% clay.

Commission: A total of 25% will be retained. (15% of proceeds go to the Los Angeles County Arboretum Foundation and an 10% for the administrative costs such as advertising, post cards, mass mailing and credit card fees.

Publicity: An ad will be posted in The Arroyo Magazine. A jpg and pdf version of the ad will be distributed for your Facebook, Pinterest and Instagram accounts.

Questions: Celeste lida (818) 599-4233 or email at ciida@earthlink.net

IMPORTANT DATES:

March 15: **Post mark date for the booth assignments.** The fees are due with your application. If you would like to receive some postcards for mailing, please indicate in the space below and we will try to arrange a central location for your pick up. The cards will be designed for your mailing.

March 20: **Final deadline for artist registration.** If space is sold out, you will be placed on a waiting list.

April 1: **Artist information packet email distribution with your location assignments.** Assignments are on a first come basis based on the post mark date. I.e. – *if your application is the first to be received, your booth assignment is booth #1.*

April 5: **Set up starting at 11 am until 7 pm**

April 6: **Festival hours from 9 am - 5 pm** with an hour demonstration by each of our guest artist/judge. Judging is in the morning and the prizes announcement is before the afternoon demonstration

April 7: **Festival hours from 9 am - 4 pm** with an hour demonstration by each of our guest artist/judge.
Take down: 4-6 pm.



**ARTIST REGISTRATION FORM
ACS-DC 2018 CLAY FESTIVAL & GIFT SHOW**

Complete and submit your information in the form below. Include your check made to **ACS-DC @ \$50 PER TABLE.**

If you do not have email, please include a self-addressed and postage on a 9x12 envelope to receive additional notifications – event information. Mail to: Celeste lida, PO Box 641374, Los Angeles, CA 90064. Thank you.

We'll see you in April!! **All fields are required. Please print clearly.**

Name _____

Complete Address _____

City _____ State _____ Zip _____

Telephone _____ Email _____

I am signing up for a single table at \$50

I am signing up for a 10 x 10 space at \$100

I would like _____ postcards.

I can volunteer to: Hand deliver postcards to local retail stores

Help set up and take down information booth and outdoor display booths

Help with clean up after the event

Ceramic Artist John Mason, Dies At 91

By Deborah Vankin

John Mason, a California sculptor known for groundbreaking, large-scale, ceramic abstractions, died Sunday at his home in Carlsbad at age 91, said his wife, Vernita Mason.

Mason was known for a quiet, gentle demeanor that belied a grand, daring and tenacious creative vision that detonated the conventions of ceramic art. He was a central figure in a major Southern California shift in the 1950s and '60s, when ceramics turned away from traditional craft, decorative objects and functionality and moved toward abstraction, monumentality and human emotion.

"John Mason was one of a small group of artists, and that included Peter Voulkos and Ken Price, who made Southern California the epicenter of the clay revolution," said Suzanne Isken, executive director of the Los Angeles museum Craft Contemporary. "They forever changed the landscape for clay."

Gallerist Thorsten Albertz, whose New York-based Albertz Benda gallery has represented Mason since 2016, said the artist "really pushed ceramics into a new realm."

"He worked with the material of clay to create sculptures, objects, art — nothing that could be of use," Albertz said. "They were powerful and energetic works. He took the clay and literally smashed it into the floor. And he just created abstract fields of clay that he construed as sculptural objects or wall relief."

Early on, Mason drew attention for his massive walls, towers and monolithic rectangles. In the early '70s, he began creating more conceptual installations of firebrick before turning back to clay a decade later with his geometric vessels and sculptures.

One of Mason's best-known works is the sprawling, abstract



John Mason photographed in his downtown L.A. studio in 1997. (Al Seib / Los Angeles Times)

expressionist "Blue Wall" (1959), considered a landmark in ceramic art. It was exhibited, among other places, at the 1962 Seattle World's Fair. Another key work is "Red X" (1966), a nearly 5-square-foot, 1½-foot-thick crimson sculpture that the Los Angeles County Museum of Art owns.

"Combining the X-marks-the-spot finality of treasure maps with the stubborn solidity of fire hydrants," David Pagel wrote in a 2000 Times review, "this snub-nosed sculpture boldly declares: 'This is it! Ceramics is an art form on par with any other.'"

Other Mason works are in the collections of the Museum of Contemporary Art in L.A., the Norton Simon Museum in Pasadena and the Metropolitan Museum of Art in New York, among many others.

Mason was born in 1927 in Madrid, Neb., and lived in North Platte when he was very young, the only son of Alva John Henry, who worked in construction, and Florence Mason. After his parents separated when he was 10, Mason moved to Hazen, Nev., with his mother. She married Albert Mason, a farmer who adopted Mason and a younger sister. Mason learned about construction from his biological father and farming from his adoptive father, but he knew he

wanted to be an artist.

"I knew early that was the thing I preferred to do over everything else," he told The Times in 1997.

When he was 22, Mason ventured to Los Angeles to study at what later became the Otis College of Art and Design. A few years later he transferred to the Chouinard Art Institute, where he met Price and studied with the potter Susan Peterson. He returned to Otis in 1954, focused on clay and studied with Voulkos, a mentor and friend.

In the late 1950s and early '60s, along with friends Price, Ed Moses and Billy Al Bengston, Mason showed at the influential Ferus Gallery, a hub for artists who shaped the burgeoning Los Angeles contemporary art scene. Mason had three solo shows there, paving the way for a solo exhibition at LACMA in 1966.

"To me, as a young ceramicist at the time and later, his work just left me in awe," Bengston said. "He was one of the greatest — and possibly most creative — ceramicists of all time."

Mason taught sculpture at Pomona College — James Turrell was among his students — and at UC Irvine, where he founded the sculpture department. He was a visiting professor at UCLA and USC.

In 1974, Mason left for New York, where he taught at Hunter College and, in 1978, produced his ambitious "The Hudson River Series," organized by the Hudson River Museum. The project's 10 site-specific firebrick installations appeared in six museums. Mason returned to L.A. — and to fired clay works — in 1984.

Mason continued to make art until he was 90. He showed in the

(Continued on Pg 7)



2019 ACS SoCA “THE PRESIDENTS’ SHOW”

Beatrice Wood Center of the Arts

May 11 – June 22, 2019

OPENING RECEPTION – May 11th from 2 to 5pm

CLOSING RECEPTION INTERSECTION: TBD

CALL FOR ENTRIES PROSPECTUS AND SUBMISSION FORM

POST MARK OR EMAIL DUE DATE: APRIL 12, 2019

We are proud to announce that “**THE PRESIDENTS’ SHOW**” will be at the Beatrice Wood Center of the Arts (BWCA) in Ojai, CA. Conceived and created by Tony Trotta during his presidency in 1997, “**THE PRESIDENTS’ SHOW**”, is a juried exhibit featuring current members of American Ceramic Society-Design of Southern California. Juror: Kevin Wallace, BWCA Director. Awards: Best of Show, First Place, Second Place, Third Place and Honorable Mention.

Specifications (please note the size specifications): One piece will be chosen from up to 3 submitted works. **The maximum size of the piece should not exceed a combined measurement of 42” (height + width + depth).** **All work must be for sale. Entries received after April 12th will be placed on a wait list.**

How to submit your images: Please submit as JPG or JPEG on a CD or via Email. Write your name on the disk. Please name each image as the gallery matches the submitted image with this form. 2 images per piece can be submitted. (Example: C. Iida: Vase No1.jpg. and Vase No 1, View2, etc.) Each image should not exceed 2 MB at 300 dots per inch (dpi). All images will be kept for documentation. The gallery will post selected work onto their website if it meets the quality standard. If you are unable to submit your entries electronically, please contact Celeste at 818-599-4233 to discuss manual options.

Fees: A \$30 entry fee for up to three entries. The fees will be used for postcard design, printing, postage, publicity and refreshments for the reception. **Please make check or money order payable to: ACSSoCA with “THE PRESIDENTS’ SHOW” in the note section. Mail to Celeste Iida, PO Box 641374, Los Angeles, CA 90064.** Please note that checks will be deposited after all entries have been processed.

Notification: Acceptance is sent via email once the juror has made the selections. A minimum of one piece per individual will be accepted.

Photography: Beatrice Wood Center of the Arts and American Ceramic Society of Southern California reserves the right to photograph work for publicity purposes. If your images were taken by a professional photography, please obtain written consent for use of the images.

Postcards, Publicity and Reception: If you wish to receive some post cards for your mailing, please indicate the quantity on the submission page. Arrangements will be made with you for pick up. The **opening reception** will be held on **Saturday, May 11th from 2 to 5pm**. Light refreshments will be served. There will be another reception with a **guest talk** on the closing day, **June 22nd from 2 to 5pm**.

Delivery of Work: BWCA is located at 8585 Ojai-Santa Paula Rd. (in Upper Ojai), Ojai, CA 93023. Their business hours are **Friday, Saturday and Sunday from 11am to 5pm**. Delivery of work is during business hours only on **April 26th – 28th or May 3rd – 5th**. If you cannot personally drop off your work you can designate a proxy. We would like to establish some drop off points in areas within Los Angeles County. If you would like to be a drop off center, please answer the question on the bottom of the submission page

Pick up of Work: You can pick up your work the closing day after the reception on Saturday, June 22nd. Pick up of work is during business hours only **June 23, June 28th – 30th or July 5th – 7th**. If you cannot personally pick up your work you can designate a proxy. Failure to pick up work or make arrangements with the gallery for shipping your work will be considered to be a donation to The Beatrice Wood Center of the Arts Educational with 100% of the sale to be used at their discretion.

Sales: All work must be for sale. If your piece is marked as NFS, it will not be considered. All sales must be conducted through the Beatrice Wood Center of the Arts and are subject to a 50% commission which benefits The Beatrice Wood Center of the Arts Educational Programming. Checks for works sold will be sent post exhibition.

2019 ACS SOCA "THE PRESIDENTS' SHOW" SUBMISSION FORM

Beatrice Wood Center of the Arts

Due Date: April 10th, 2019 via regular mail or email

Please print clearly and please fill in all sections for each entry.

Please note that works that are "NFS" (Not for Sale) will not be considered.

Artist's Name	
Address, city and zip	
Telephone and email	

Works larger than combined dimension of measurement of 42" (height + width + length) will not be considered

Name of work and price		Price	
Dimensions (HxWxD)			
Materials and Methods			

Name of work and price		Price	
Dimensions (HxWxD)			
Materials and Methods			

Name of work and price		Price	
Dimensions (HxWxD)			
Materials and Methods			

I agree that the American Ceramic Society of Southern California (ACSSoCA) and its Officers, Beatrice Wood Center of the Arts and its Staff are not responsible for any damage, loss of property or injury incurred April 25th through July 8th, 2019. I understand that if my work is sold it will be subject to a 50% commission.

Signature _____ Date: _____

I would like _____ postcards.

_____ I can be a designated drop off point for other participants' work.

World-Famous Minnesota Potter Warren Mackenzie Dies At 94

The Stillwater-based ceramicist strove for utility and personal connection

For Minnesota potter Warren MacKenzie, each new work was imbued with a special message for its eventual user.

“It is only when the user feels the presence of the hand of the potter that communication truly exists,” he said in the 2013 documentary “Warren MacKenzie: An American Potter.”

That desire for connection — for people to really live with and use his pottery — is a key element that distinguishes MacKenzie’s work. His utilitarian pots are featured in museum collections worldwide, from North America to Europe to Asia. And it’s because of MacKenzie that Stillwater (and the St. Croix Valley more generally) is known as a haven for potters.

“That is why Minnesota is so important in the ceramics world today, because of the Warren MacKenzie lifestyle,” said Lyndel King, director of the Weisman Art Museum in Minneapolis. That lifestyle “meant you found a place inexpensive to live in the country, you set up a kiln, and you make a living making functional ceramics,” King continued. “It was not just an aesthetic.”

Born in Kansas City, Mo., in 1924, MacKenzie grew up in Wilmette, Illinois. His interest in pottery was borne of a fluke. In 1946, he enrolled at the School of the Art Institute of Chicago. He was 22 and had just returned from World War II. He tried signing up for painting classes but they were all full. He took ceramics instead but found himself frustrated by the focus on technicality over



Warren Mackenzie worked in his Stillwater studio in September 1989.

aesthetics.

Everything changed when a classmate gave him a copy of Bernard Leach’s “A Potter’s Book”, first published in 1940. As MacKenzie has written, “Leach defined the potter’s life in philosophical terms in which life and work were inextricably intertwined, and the goal was to make objects of utility and simple beauty.”

MacKenzie apprenticed with Leach in St. Ives, England, from 1949 to 1952 with his first wife, Alix. From there they moved to Stillwater, converting an inexpensive barn into a ceramics studio. The couple threw between 50 and 200 pots per day, constant collaborators until Alix’s death from cancer in 1962. They had two daughters, Tamsyn and Shawn.

MacKenzie remarried in 1984 to textile artist Nancy Spitzer. She passed away in October 2014. In 1981, *Ceramics Monthly* named MacKenzie one of the 12 greatest potters in the world. He also won the 1999 McKnight Distinguished Artist Award, perhaps Minnesota’s highest honor for artists. His influence has been felt the world over, through workshops in South America, Scandinavia and

Japan. His work is featured in museums collections worldwide, including the Art Institute of Chicago, New York’s Metropolitan Museum of Art, the Smithsonian American Art Museum and Tokyo’s Japan Folk Crafts Museum. He is especially beloved in Japan, possibly because his work was so strongly influenced by the Mingei Japanese folk pottery tradition.

For the next generation

“The ceramics world has many different directions and styles but within the realm of pots that are made with a historical grounding for functional use in the home ... Warren is probably the most significant representative of that current,” said Venezuelan-American potter Guillermo Cuellar, a mentee and friend who lived with MacKenzie for a month each summer for 25 years.

Cuellar first met MacKenzie in the early 1980s when the latter flew to Venezuela to conduct master workshops and Cuellar served as his assistant. For Cuellar, as for many others, MacKenzie’s influence was transformational. He recalled that in 1984, MacKenzie, known for his generous spirit, invited him and other potters to work in his studio, a life-changing experience.

“I had studied pottery in college but I had never met a professional potter, a master, before,” he said. “I saw how a studio worked. We had a firing, then a pottery sale together. That started me with the sense that it might be possible to have a life as a potter and, essentially, I have followed that model for my life.”

MacKenzie was also a ceramics professor at the University of Minnesota from 1953 to 1990. He enjoyed taking his classes to the

This article was published in the Star Tribune

“HOT CHILE TOUR 2019”

The Hot Chile Tour 2019 will be hosted by Patrick Crabb. This extensive 2 week adventure (Nov. 2-14) is now enrolling travelers. Experience the northern Atacama Desert down to the southern Patagonia region for its glaciers, primeval forests, penguins, sea lions, cruise in the Straits of Magellan. In the colonial city of Santiago, enjoy the ethnographic museums, pottery villages, weaving studios, distinctive wineries. We have reserved 12 air seats with LANTAM Air at a great price. Great accommodations with a partial meal plan. Ask Diana Farrell for a detailed brochure/ registration form: dianafarrell@gmail.com Come join us for a great adventure!”

FOR SALE:

Ceramic tools, equipment and supplies for sale. Included are: a **Raku “barrel” Kiln** with propane tank and hookups (\$295); a **Skutt automatic kiln** similar to Skutt’s KM822 ((\$1250); **pyrometer** (\$75); a **Giffen Grip** (\$95) and numerous trim tool, glaze mixing material, dry Laguna Clay glazes, etc.’ 323/256-1829

L&L kiln model Easy Fire E28T-3-240, with vent box. Coils are in good shape. The original purchase price was \$2700 for sale at \$800. If interested contact Ellen at ellenwohlstadter@gmail.com.

Halverson Mobile 18 cf Propane Kiln- asking \$ 7500. Perfect condition interior, exterior has some rust from

being stored outdoors. Has not been fired often, mostly stored. Mounted on trailer, includes trailer, 50 g Propane tank, Basso safety shut off valve, 10 kiln shelves with various size stilts. 30” x 30” x 36”h, Fires to cone 10 Located in Long Beach, ready to be towed and fired up. Please call Ben: 702-371-9261 or Dick: 562-810-7771

John Mason

(Continued from Page 3)

Getty’s 2011 “Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970,” as well as in the Whitney Biennial in 2014 and at Yale University Art Gallery in 2015.

“John moved clay off the wheel and onto the wall, onto the floor, building sculptures that might span 30 feet, might stand 5, 6, 7 feet tall,” said Kirk Delman, collections manager at the Ruth Chandler Williamson Gallery at Scripps College, which presented Mason’s last exhibition, “Meditation on Material,” in fall 2018. “These were true sculptures. They just happen to be made of clay.”

Delman called Mason’s central work in “Meditation on Material” — a diamond-shaped sculpture composed of 5,000 firebricks — “quiet, powerful, meditative. It was a golden tan. The bricks weren’t manipulated, painted, glazed or fired; they were just stacked, and they formed a quiet landscape in the gallery.”

Mason’s connection to the raw material of clay was profound.

“It was more than just liking it,” he told The Times. “I knew I had found something important and that I would be able to realize something. It was not just sensual pleasure. It was, ‘This is a material that has meaning for me, for a long time.’ That insight was important, and it’s what really maintained my interest.”

Mason’s sister, Barbara Ann Machado, died in 1987. He is survived by his wife and their children, Jairyln Mason and Stuart Mason.

Weisman Art Museum, inviting students to touch, feel and handle the ceramic collection. Today, the Weisman’s Leo and Doris Hodroff Gallery features some 4,000 ceramic pieces, largely due to MacKenzie’s influence. “He wasn’t interested in producing [student] clones — he was trying to imbue his students with a kind of aesthetic integrity, and a devotion to material,” said Emily Galusha, former director of the Northern Clay Center and a longtime friend of MacKenzie’s.

As his career expanded, so did the prices of MacKenzie’s work. Yet he wanted his works to be affordable and used by many people. He used to sell pots out of a farm stand near his Stillwater home, collecting payment via the old-fashioned honor system.

“You put money in the basket. There were little pots for kids, too, that were like 10 cents each,” Galusha remembered. “You were only supposed to take a couple, but he found that people were violating the rules.”

MacKenzie stopped signing his pots for a while. For him, you shouldn’t buy a work because of the name, but because “you like the pot,” Galusha continued. He

eventually started selling pots directly through the Northern Clay Center in Minneapolis and Driscoll Babcock Galleries in New York, among others.

MacKenzie died peacefully at home in Stillwater Monday morning. He was 94.

In addition to his daughters, survivors include the children of his second wife: Erica Spitzer Rasmussen and Mark Spitzer.

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Price is per issue and size			
	3 1/2" x 4 1/2" (quarter page)	4 1/2" x 7 3/4" (half page)	8 1/2" x 11" (full page)
One	\$40	\$60	\$80
Three	\$35	\$50	\$70
Six	\$30	\$45	\$60

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Kathy Yoshihara

CONTRIBUTING EDITOR
Celeste lida