



The Slip Trail

The Newsletter of New Mexico Potters & Clay Artists / www.nmpotters.org P.O. Box 26811 Albuquerque, NM 87125

April 2011

New Mexico Potters & Clay Artists

"..to promote excellence and creativity in the clay arts, and to further their understanding and appreciation throughout New Mexico..."

In this issue:

- Message from our president
- Critical Santa Fe
- Annual Meeting
- Getting to know you
- Results of Planning Meeting
- New Members
- Volunteer Needed
- Celebration of Clay
- Ghost Ranch
- Where is the Roster
- Shows and Announcements

From the editor:

In previous years the Spring issue of the Slip Trail has included a hard copy of the membership roster. Please be sure to read "Where is the Roster" on page 9.

Please send information for the Slip Trail to:

Christina Sullo, Slip Trail Editor
505-803-1675
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NMPCA President's Message

by our president, Judy Nelson-Moore

The hands on my old-fashioned clock in the studio seem to be spinning MUCH faster than they did this Winter. Spring has arrived! There are so many things happening, that I am forced to emerge from my hibernation! I wish I could put those half-finished pieces in the studio on an accelerated finishing schedule so I could have pictures for the Celebration of Clay publicity ... needed ... yikes, now! We can now register on the membership website for two upcoming events: The Celebration of Clay (in June, register by May 16, but need pictures sooner) and the Ghost Ranch Workshop (in September, register by July 6). The Annual meeting has been scheduled for June 4, so we can all take in both the Celebration of Clay opening and the meeting on the same day, same location. The board had a terrific planning meeting where we discussed a wide range of NMPCA activities. We would love to get your ideas to add to our own, so do our on-line survey at www.nmpotters.org.

This year, I find myself struggling as your president with how to transition from the old NMPCA (characterized by mailed paper communications, time-consuming and now expensive to send) to the newer NMPCA, characterized by up-to-the minute email announcements and green electronic distribution of the Slip Trail. While many of you are technically beyond our current email and websites, being into social media such as blogs, Facebook and Twitter, I have taken only baby steps to bring NMPCA into those media. This is because it appears that only about 1/2 of the recipients of our emails actually open them, and some of our website features, such as the blog and the membership website, are under used. We still have 18 members who do not have email addresses, and 53 members still receive a paper newsletter. The bylaws require "printed" distribution of certain communications. We have interpreted this to mean publication in the Slip Trail, even though most members do not receive this on paper. Traditionally, we published the annual roster in the Spring issue of the Slip Trail. Now, we use the membership website to deliver an ongoing, up-to-date, private, and convenient roster (see page 9).

Continued on page 2

Critical Santa Fe

A brief description by Betsy Williams

The Critical Santa Fe conference at La Fonda Hotel in Santa Fe last fall was an ambitious undertaking, bringing in presenters and audience members from across the country for three full days of lectures and panel discussions. As is to be expected with close to 200 participants, "mostly professors and their earnest graduate students, with a smattering of 'real' studio artists" (according to Kathryn Davis in the December 2010 issue of *THE Magazine*) there were many tentacles to this three-day conference. Given the breadth of the event paired with the space limitations of this article, a 'play-by-play' of the weekend is not possible, so instead I have chosen to focus on some essential points and re-

Continued on page 3

The questions are: Do you open the emails, do you read the Slip Trail, do you visit the websites? Would you read Facebook or blog posts or on-line forums? Even some board member confess they do not keep up. Images...they are more interesting and increasingly more utilized...but how many of you are totally comfortable with creating, editing and transferring digital images? Could we appeal to more members if we used Facebook? One thing I do know: We need to utilize multiple methods of communication to appeal to the variety of ways that members receive the information. Realize that this requires more time and expense than single method communications, and that we are a volunteer organization with modest dues. Hence, my struggle.

In the meantime, three very wonderful people have stepped forward to contribute to the organization by participating on the board. One is our newsletter editor, Christina Sullo, from Albuquerque. Also, Sharbani Das Gupta from Roswell, who gave us a wonderful presentation at the last Ghost Ranch workshop. The third is long-time member from Santa Fe, Karin N. Bergh. We have 4 people leaving the board this year because their terms of office, according to the bylaws, have expired. While we are very sorry to lose them from the board, this is a chance for other members to participate. We have room for yet another person on the board, and other committee participation is also needed. Thank you to all the new and continuing board members and other members who are contributing and continue to contribute to the NMPCA! An especially big public thanks for your contributions goes to the four members leaving the board, with our wishes to still see your faces in our activities: Tarry Pesola, Linda Kastner, Teresa Tunick and Richard Mausolf.

As always, I welcome your feedback. I appreciate the email notes or voice feedback I have received, and hope to receive more.

Judy

Judy Nelson-Moore, NMPCA President, Santa Fe,
jnm@nmpotters.org

*****IMPORTANT*****

Please mark your calendar:

**Annual Meeting, June 4, 2011
Board Member Elections**

Michael Thornton, 2nd term
Barbara Campbell, 2nd term
Sharbani Das Gupta, new board member
Christina Sullo, new board member
Karin N. Bergh, new board member

NMPCA Officers, Task Leaders and Board Members

Judith Nelson-Moore **President**
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505-835-2406

Richard Mausolf **Board Member**
sws@mountaincomm.us
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Marilu Tejero **Board Member**
Marilu_ceramics@yahoo.com
505-463-6092

Critical Santa Fe (continued from page 1)

curring themes that seem relevant to Slip Trail readers.

Jim Romberg and his organizing committee not only conceived of this conference, but carried it through in a relatively well-organized manner. Quite a feat! With no benchmark for direct comparison, it is safe to say that this event merits repeating, perhaps with some modifications like a different format for questions, some smaller discussion groups, and more preparation time and advance review for the individual lectures.

Following the introductory remarks and welcome by Jim Romberg, a panel discussion in which the difference between an academic and a non-academic approach was voiced by Garth Clark, with Donald Kuspit perhaps best representing academia, and Clark and Dave Hickey supposedly representing Everyman. As important as the dichotomy may be, even more important was the argumentative undertone of this first conversation, which seemed to set the tone for the entire weekend. Over the course of the next three days, lectures, panel discussions and slide presentations followed one after another, with some time after each for questions (and a fair dose of grandstanding) from audience members.

Some of the most compelling questions of the weekend included the basics, like “What is ceramics?” and “What is criticism?”

Here are a few highlights:

Dave Hickey, while managing in a quick few minutes to insult almost everyone in academia in the audience (and to amuse – or not - the rest of us), also got right to the heart of the matter in his trademark barroom style. “Some things are better than others, and criticism means talking about why.” Like many of the subsequent presenters, he described art criticism as a service position, a worthy point given the intimidation that many artists feel in the face of words like ‘critic’ and ‘criticism.’

Donald Kuspit, reading a lecture that was far too long, spoke of the critic as disentangling technique and creativity. Though somewhat tedious, his insights were helpful, since a somewhat out-of-balance emphasis on ‘technique’ has long been the bane of ceramists who do not want to be included in the hobbyist camp targeted by certain ceramics magazines.

Howard Risatti spoke of craft as always having been about multi-culturalism and universalism in a way that fine art has not. I recommend his book [A Theory of Craft](#) to those interested in a careful and

logical consideration of the craft/art discussion. Risatti’s book explores the meaning of ‘craft’ in an insightful and clear manner, and defines its relationship to both ‘fine art’ and ‘design.’



Janet Koplos presented an excellent study of the ‘jargon’ of ceramics through an historical survey of ceramics publications since the mid-20th century and argued that everyday language is adequate in describing ceramics. In fact, her examination of this topic was one of the most well-considered lectures of the event, grounded as it was in clear examples.

Paul Mathieu held that not ‘clay’ but ‘time’ is the material of pottery – which I note as an indefensibly ridiculous notion that he seemed willing to defend to the death, but perhaps it is not an unworthy means of opening up the argument and helping us understand the importance of material and what joins and distinguishes mediums.

Roberta Smith spoke of ‘being willing to be betrayed by your own taste,’ and her unpretentious manner, respect for ceramics, and quick-on-her-feet insights instantly won over many in the audience. (I had a different impression of Roberta Smith than the one described by Cristin Zimmer in her October 2010 Slip Trail article.) Smith spoke convincingly in a natural and conversant style of our innate human desire ‘not to do something that’s been done before.’ (To quote Kathryn Davis again, “She (Smith) is the poster girl for art criticism as inspirational, humbling, and difficult – that is, a real-life endeavor.”) Smith emphasized the importance of *looking at everything*. The directness and clarity of what she had to say, backed by her clout as NY Times art critic, drove home the pronouncement that when criticism is intelligible and simple, it cannot hide – like a simple pot.

The opportunity to meet and listen to some of today’s most important thinkers on the topics of craft and ceramics spurred me on to read more and more about these topics. There were many other speakers, and details can be found at http://nceca.net/static/symposia_santafe.php.

While the complexity of concepts of art and criticism and the definition of ceramics and its role in the larger debate are not questions admitting readily of answers, this conference was an important building block in the furthering of our own understanding of why and how we do what we do. I recommend Judy Nelson-Moore’s blog www.nmpca.wordpress.com for those of you interested in taking part in the ongoing discussion. Also check out an awesome website curated by faculty at Lewis & Clark College, www.accessceramics.org. It’s better than HBO.

I leave you with a quote from an article entitled “Ceramics and the Art World” by Peter Schjeldahl (art critic for the New Yorker) in [Studio Potter](#) December 2005, Volume 34, Num-

(continued on page 4)

Critical Santa Fe (Continued from page 3)

ber 1, which I recently read upon a friend's recommendation:

"About being an artist, a true artist – what is an artist? An artist is an unusually gifted man or woman with an attitude problem. They're unhappy. Artists are unhappy people because they want something to be in the world that isn't there....You're setting out to do all this in a world that has never heard of your existence. You are taking a big chance, betting that enough people in the world will recognize what you're doing as somehow necessary. Odds are that you're wrong, in which case you may end up teaching hobbycraft at Dripwater State. But you will be a winner in life. You will know something about yourself that 99.99 percent of the people in the world will never find out about themselves. So, no whining, okay?"

Betsy Williams was a recipient of the NMPCA scholarship to attend Critical Santa Fe in October 2010. She is a professional potter and co-owner of Rift Gallery Contemporary Art, and will show her work at the Smithsonian Craft Show in April 2011. For more information, visit www.enbistudio.com.



"Pas De Deux" by Betsy Williams

Getting to know you ...

An interview with Pete Gerard from Pojoaque.

Pete is a retired special effects and miniatures technician from Calif., now living in the Pojoaque area. He has been making stoneware, off and on, since 1962, and has an M.A. in ceramics from Cal State L.A.

How did you first get interested in clay?

I got hooked on clay as a young kid...I still have a little ceramic tractor I made when I was 5 years old. Dad knew a man with a kiln, so it got a coat of clear glaze, and was fired. In Jr. College (Pasadena, Ca.) the clay became a passion.

Describe your studio.

I still make things, even though I don't have a studio yet in NM.

Describe your work.

My work keeps evolving, and recently I have escaped the "tyranny of the wheel" for the most part, and the compulsion to make functional stoneware. Now I make slab constructed "container forms", most of which are architectural in some way, and incorporate textural relief and atmospheric kiln effects. I have also got away from regular stoneware glazes, using instead stains, oxides, thin slips, and letting the kiln do the rest. Salt, soda, induced ash, and lots of fire...that describes my current approach. Pretty glazes became too much of a gimmick, and seduced me away from form and visual content in my work.



Unfired piece

When you are not working in your studio, what do you enjoy?

We raise Pygora goats, go hiking in the mountains, and spend time fixing up the house. I relax with my guitar, and like to draw and take photographs.

Do you play music in your studio?

While working, I usually listen to old jazz from the '20's and '30's, jug band and old blues music, and lots of Django Rheinhardt's gypsy jazz guitar. Most modern music is too commercial, too bombastic, phony and self-conscious...I prefer the genuine article made on-the-spot by honest musicians just for fun.

What other pottery do you have in your home?

I have numerous small stoneware pieces I collected while living and studying in Japan years ago, and Bonnie has pottery her daughter has made. I still have some of my son's pieces, made when he studied with Phil Cornelius in Pasadena. Bonnie has a large collection of those blue-and-white Danish plates people collect, and a few pueblo pieces. She used to live in Los Alamos.

How did you find out about NMPCA?

We have lived in N.M. for just over a year, having come from Southern California. I found out about the NMPCA from people at the Ventura County Potters' Guild, to which I also belong.



Fired with brine-soaked goat-pen sweepings around it, and a splash of thin kiln wash. Clay is an adulterated version of B-mix, fired @ cone 10 in reduction.

Finished piece by Pete Gerard

Board Shares Results of Planning Meeting

By Cricket Appel

On March 16, the NMPCA Board met at Cricket Appel's home in Albuquerque to discuss the mission of our organization. Primarily, we discussed the three questions listed below and shown with the responses.

The final step of the process was to reaffirm our mission statement:

The goals of the New Mexico Potters and Clay Artists are to promote excellence and creativity in the clay arts, and to further their understanding and appreciation throughout New Mexico.

To support these goals, we foster educational programs, arrange exhibition opportunities, and provide a communication forum for the exchange of ideas, information and inspiration.

An additional topic of discussion was whether the NMPCA can and should sponsor sales of member works, such as the Contemporary Clay Fair. A major concern is that these sales conducted through the NMPCA jeopardize the 501c3 non-profit status because of IRS rules. The board concluded that NMPCA could develop tools and methods for groups of artists who want to form sales, either independent sales or on-going events like the Contemporary Clay Fair in Santa Fe. However, the NMPCA will not be the sponsor of individual events. We want to work with groups who may form their own organizations to conduct sales, helping them in the process of organizing and publicizing their events. In addition to assistance to individual groups, the NMPCA will promote and raise awareness of ceramic arts in our communities, which will benefit the economic development of ceramic artists wanting to sell their work.

Here are the three major questions that were discussed at the meeting:

Question #1: Who do we serve?

Initial phone responses:

- Members (7)
- Makers of ceramic art (2)
- Consumers/collectors of ceramic art (1)
- Beginning & intermediate ceramic artists (1)
- New Mexico community of ceramic artists (2)
- Potters in New Mexico – members and non-members (1)
- Clay artists in New Mexico (4)
- Bring ceramic awareness to the broader NM community (4)

After discussion, Board members prioritized the entries on the list. The number of votes is indicated in () following the entry. Following additional discussion, the group came to consensus that "Clay artists in New Mex-

ico" most clearly identifies our primary audience. It was also agreed that the broader community is a secondary audience.

Question #2: What programs/services do we provide?

Initial phone responses:

- Workshops and low cost education opportunities (6)
- Networking & information exchange through email (e-news), website, newsletter, and informal gatherings (8)
- Web presence through Virtual Studio Tour (5)
- Exhibitions (Celebration of Clay) (6)
- Grant opportunities – promotion of ceramic arts and education (2)
- Opportunity to sell artwork (Contemp Clay Fair) (4)
- Inexpensive membership (removed before prioritizing)
- Professional affiliation (1)
- Public education (0)
- Annual meeting (0)

Again, votes are indicated after each entry. Discussion was lively about all of the many things we do. There were two phrases that were initially on the list but then removed because they are not really "services". We'd like to hang on to these:

- Increased visibility of ceramics
- Our programs/services create a community of artists

Question #3: What makes us unique?

Initial phone responses:

- Long history
- Association with Ghost Ranch
- Diversity of interests and membership participation
- Only statewide clay organization in New Mexico
- Specialized but broad membership
- Largest clay organization in the state
- Greater opportunities for visibility
- Serve the ceramic community
- Serve a large geographic area
- Web presence

The last bullet "Web presence" was added during the meeting. There was less discussion of these items than in the previous two questions.

During the discussion, many additional ideas came up of activities and actions to further the desired outcomes. We would also like to hear more ideas from all the membership. In order to collect your ideas, we have set up a quick on-line survey for you to give us your ideas. Go to our website at www.nmpotters.org and click on the Membership Survey link. If you don't want to do that, feel free to, call or send an email to any board member (contact information can be found in this Slip Trail).

WELCOME NEW MEMBERS

By Layne Vickers Smith, Membership Coordinator

Heather Bradley says, "since I started working at Santa Fe Clay, I've been so happy to meet and share space with other clay artists. I thought (joining) NMPCA would help me to feel even more connected and to share my passion for the craft." Most of Heather's work is thrown, carved, stained, glazed and/or painted. "I've been working in clay for 15 years and I feel like I'm just barely getting started."

Wendy Dority is a self-described "ceramic addict" who loves "playing" at Santa Fe Community College clay classes, which she has attended for more than four years. She currently is taking a portfolio class taught by NMPCA member Liz Hunt and has taken classes with Cheryl Hoagland and other NMPCAers. She enjoys hand building and participated in a smudge firing at Frank Willett and Louise Baldinger's in Santa Fe. Now she is experimenting with porcelain on the wheel.

Mary Giardina, who hails from Cliff in the southwestern corner of the state, works out of Wild Crafted Clay Studio. She combines an interest in plants with her ability to create decorative functional pottery. "I tend to use traditional forms that evolve to adopt the floral motif yet stay within the bounds of function." She now is experimenting with glazes. Mary signed up for the Virtual Studio Tour.

Sarah Newberry, a newcomer to Taos, is a sculptor. She is inspired by the New Mexico landscape and hopes to meet more clay people. She graduated from Western Michigan University last May and has been a professional artist for a year.

Brianna Rickson is a familiar face to those who come to New Mexico Clay in Albuquerque. She assists potters and clay artists in selecting and locating the right supplies and equipment, be it glazes or kilns. "I am a self taught potter/artist," she says. "I've been working with clay since 1995. My work is primarily wheel-thrown stoneware and slab work."

Kathy Riggs and Jake Wilson, a husband-and-wife team, collaborate on high-fired porcelain and white stoneware and sawdust-fired porcelain. Their Ojo Sarco Pottery is located on the scenic high road to Taos. Their website address is www.ojosarco.com.

Nita Schwartz has a studio at Santa Fe Clay where she's worked for about 15 years. She favors archetypical, mythical figures. In the human realm, she uses female subjects, although occasionally male. In the animal realm, "I like to do horses, dogs, and old birds. I can do a whole figure, but I like to do fragments." She has studied art in Italy and other venues

ranging from Colorado's Anderson Ranch to New Mexico's Santa Fe Clay.

Evan Speegle, a University of New Mexico student who lives in Albuquerque, exhibits at the Weyrich Gallery in Albuquerque and has a website at www.wetearthfire.com. He also has signed up for the Virtual Studio Tour. Evan creates functional porcelain pottery aiming "to make wares that are beautiful, durable and food safe."

Grady Stem of Santa Fe is a retired landscape architect who started working with clay about ten years ago. "I'm hooked and have come to work with paper clay that I make myself from recycled clay and newsprint mixed together. My work is mostly sculptural hand-built pieces, but I still make some functional ones." Grady hopes "to meet more clay junkies and take advantage of the possibility of showing some work." He signed up for the Virtual Studio Tour.

Lynn Street, who recently moved to New Mexico from northern Virginia, is busy setting up a new home and studio in Rio Rancho. Her studio is named Street Art Studio. She is a functional potter who does both builds by hand and throws. Lynn has "worked for the past 27 years teaching pottery classes to children and seniors" and is looking forward to meeting potters here, doing some local shows " and maybe teaching a couple of classes."

Carole Topalian is principal photographer and co-founder of Edible Communities, a publishing and information services company that creates editorially rich, community-based, local-foods publications. This includes more than 70 magazines, including "Edible Santa Fe" in distinct culinary regions throughout the United States, Canada, and Europe. Carole has been a potter for many years. "I love throwing pots and collecting them. I joined (NMPCA) because I am new to the area and wanted to build a community of artist/friends and keep up with what is going on."

Kathleen Veenstra, a former artist in residence at Fuller Lodge Art Center in Los Alamos, says, "my pottery is mostly medium (cone 5-6) fire functional, wheel-thrown stoneware. I also do some slab work, and a lot of decorative painting on functional ware. I am also an oil painter and mostly do landscapes."

Karen Waconda-Lewis of Tijeras is owner and founder of Native Touch.net since 1992. She offers therapeutic massage and Native healing therapies and ceremonies to all.

Beginning in this issue we are featuring two “**Getting to Know You**” articles; one new member and one Board Member.

Getting to Know our Board Members....

An interview with Judy Nelson-Moore, NMPCA President

How did you first get interested in clay?

I took a class in ceramics in high school. The assignment was to make a coil pot. I had built up a symmetrical pot carefully, and then, as I still tend to do today, left it too close to the edge of the table. It fell on the floor. I picked it up and the fall had distorted it in the most interesting way! I was hooked and have remained obsessed with coaxing the accidental effects out of clay over the 48 years since then! At the time, it didn't seem possible to me to make a living as a potter, so I made my living with computer software design and development. However, I keep up parallel activities in clay. My biggest challenge in life has been and still is creating the right balance between clay and computers.

Describe your studio.

My studio is a dream come true. After doing work on kitchen tables, in spare rooms, in basements, and in a communal studio with the Colorado Potters, when my husband and I moved to Santa Fe from Denver in 1994 and built a house, we incorporated his and her studios. I could always use more room (who couldn't), but I have such a well-equipped studio: It has a big slab roller, very large electric kiln, and almost every other tool imaginable, not to mention enough glazes, stains, clays and glaze chemicals to start a supply store. The studio has lots of light, easy access to the outdoors, a storage room. I can go into the studio and escape for hours/days. Who needs a vacation away from home!?!

Describe your work.

While I did throw on the wheel a lot in the early years, now I mostly hand build sculpted forms. Currently, I work primarily with paperclay, fired and sometimes unfired. I multi-fire in an electric kiln at varied temperatures from cone 6 to cone 08. I also do fume firings. I teach workshops in paperclay and fume firing.



Judy's studio

I like to mix the clay with other media, primarily wood and fiber. When

I prepare fired surfaces, I like them to be dry, crusty and intensely colored. People say my sculptures have a lot of whimsy in them. I'm not sure how that happens...they just seem to come out that way! ☺ I do try to keep a sense of humor in life and in clay. While it sometimes seems to me that my work lacks continuity because the pieces are widely varied, I am surprised at how people can see one of my pieces and instantly know that it is mine. I have so many ideas of things I want to make that I can't believe I will ever stop.



Dancing House, 2003, fired paperclay, surfaced with stains, glazes, and post-firing surfacing

When you are not working in your studio, what do you enjoy?

When I am in the studio, the world goes away. It's a very intense feeling. I don't even know if I would call it enjoyment. I feel like I am my best self but sometimes totally inadequate to be an artist. The delightful surprises and occasional successes compete with the frustrations of breakage, things that don't turn out the way envisioned, and firing mistakes. I keep pushing until either I am exhausted and have to stop, or I see something emerge that is delightful enough I must stop for fear of destroying it if I do one more thing.

Do you play music in your studio? If yes, what do you listen to?

Sometimes yes, and sometimes not when it detracts from my focus. If I do play music, it is usually Enya or other Celtic music, piano music, or world music, particularly African. I'll never forget playing African music while putting finishing touches on a piece, Dancing Mud, while dancing around the studio to African music...one of those peak studio experiences that also lifted my long-time house series to a new level.

What other pottery do you have in your home?

I have clay pieces by Yoshiro Ikeda, Andy Nasisse, Illona Romule, Gretchen Ewert, Valerie Bechtol, Dorothy Steidley, Grett Friedman, Doris Nelson (my mother), Barry Krzywicki, and several Mata Ortiz Potters. I have work by several NMPCA members: Barbara Harnack, Michael Lancaster, Barbara Campbell, Grett Friedman, Linda Kastner, Brenda Jacobs, Mary

Continued on pg. 8

Getting to Know You (*continued from pg. 7*)

Sharp Davis, Kari Rives. I also have a collection of folk art, some of which is clay, including African, Pre-columbian reproductions, Peruvian, and Mexican.

How long have you been a member of NMPCA?

I had been a member off and on since 1985 when I attended the NM Potters' Rudy Autio workshop at Ghost Ranch. At the time I was living in Denver, Colorado. When I moved to New Mexico in 1992, I became more actively involved. I was elected as NMPCA President in June, 2010.

Previous to that, I was webmaster and designer/developer of claystudiotour.com and nmpotters.org. This June will mark my 7th year on the board, with 8 years as webmaster.

I view NMPCA as part of my efforts to build critically needed creativity in our world. Besides that, it is fun and I make wonderful friends! Thank you for this opportunity, Christina, to share something about myself with other members...I look forward to hearing other member's stories in this feature, too!



One Armed Paper Hanger, 2011, mixed media with fired clay, stains, glaze, paint, wood, paper, fiber.

Volunteer Needed:

The Albuquerque Empty Bowls committee needs your help!

Traditionally the NMPCA has had membership representation on the Potters Committee at Albuquerque Empty Bowls. Michael Thornton, Potters Committee Co-Chair is looking for a local potter willing to serve as co-chair on this year's committee.

For anyone unfamiliar with Empty Bowls, it is a charity event raising funds to feed the hungry. Each year local potters donate pottery which is then sold at the Empty Bowls event in September. Attendees of the event enjoy a hot soup lunch, entertainment, and come away with a special piece of pottery (or armfuls of them). Funds raised benefit Project Share, an Albuquerque soup kitchen serving the less fortunate.

The Potters Committee is responsible for organizing throwing parties which generate new work specifically for the sale. It also is in charge of collecting and pricing of pottery, and organizing the pottery display at the event. It is definitely a lot of work, but it's for a great cause.

If this type of volunteer work is calling you, please contact:

Michael Thornton,
Vice President, NMPCA
Empty Bowls Potters Committee Co-Chair
thesaurusstudio@aol.com
505-344-4644

Where is the Roster?

Are you trying to contact a fellow NMPCA member, but don't have an email address or phone number?

Go to our website: www.nmpca.onefireplace.org

Click on the Directory tab.

From there you can scroll thru the directory or search for a specific member.

Members can log in and click on the "Members Only Directory" which gives you some additional information.

If you need a paper copy of the directory, please contact our Membership Coordinator, Layne Vickers-Smith.

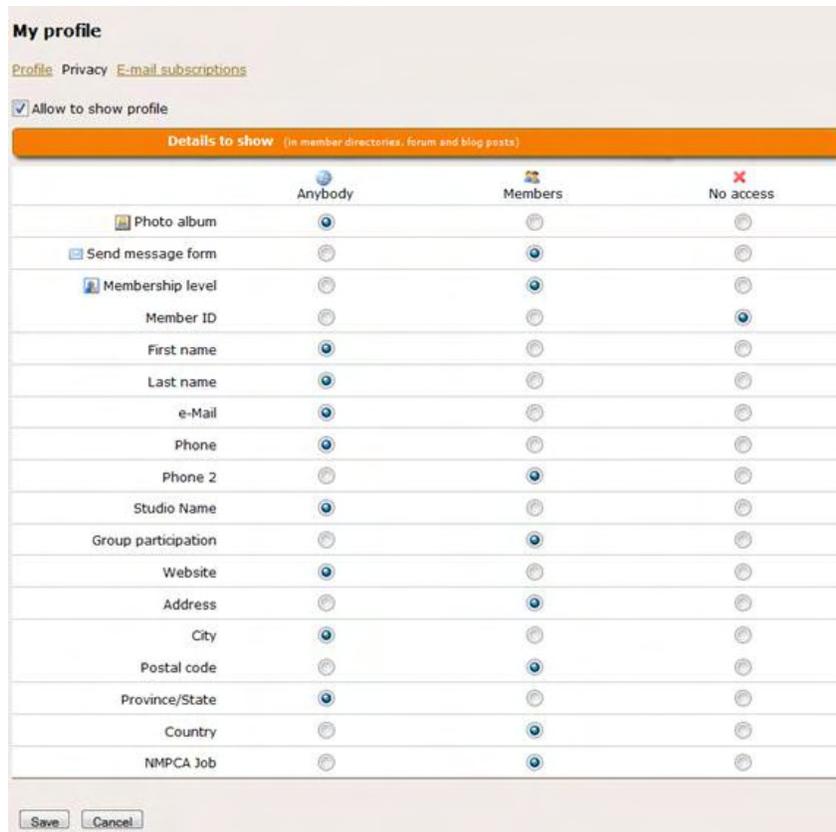


To change your profile, log in, then click the link that says:

"To update your profile and/or pay your dues, click here."

Click Edit Profile — there you can change your address, phone number, email address, etc.

Click on "Privacy" and you will see the screen below where you can modify who sees your information.



SHOWS and ANNOUNCEMENTS

Shared Studio Space Available

Pottery Classes Available

Between Sandia Park and Edgewood

Near Mountain Valley Road and Frost Road

Pottery studio, very open and clean, great views of the mountains, south facing windows for great light, nice quiet space. Not open to the public. Have your own key and access to equipment, 4 wheels, cone 10 electric with controller, Raku, lots of room. Space is also available for people wanting to teach. \$100.00 a month Call Irene @ 286-1145.

The classes available are for beginners and ongoing students, flexible schedule, reasonable prices, call 286-1145 and ask for Irene.

NMPCA member Kari Rives' piece titled "Donut Position" will be on display at the Feats of Clay Show.

For more information about Feats of Clay go to:

<http://www.lincolnarts.org/featsofclay.htm>



Be sure to check out Virtual Studio Tour updates on our website:
www.claystudiotours.com