

**TRADITIONAL POTTERY: BACK TO THE FUTURE**  
A SYMPOSIUM FEATURING NOTED CRITIC GARTH CLARK  
**MINT MUSEUM RANDOLPH ROAD**  
**CHARLOTTE, NC**  
TUESDAY, OCT 16, 2012

**SPEAKERS:**

Matt Jones “A Challenging Dialogue”  
Mark Hewitt: “Sweetening the Pot: Reviewing a Resilient Tradition”  
Charlotte V. Wainwright: “Collectors: Obsession and Advocacy”  
Keynote: Garth Clark: “Traditional Pottery: Present and Future”

**Sweetening the Pot: Reviewing a Resilient Tradition**

**By Mark Hewitt**

North Carolina is a very strange place. And y’all are weird. And so am I. Let me tell you why.

North Carolina is strange because so many people here care about pots. There are only a few other places in the US where this is the case: the South West, with its venerable Native American ceramic tradition and, more recently, Minnesota, where Warren Mackenzie’s influence has spawned a dynamic regional aesthetic and market for pots.

In North Carolina, the pottery tradition plays an integral role creating in the state’s cultural identity. Here, potters cluster together and synthesize diverse aesthetic influences from the past and the present. Here, salt glaze and alkaline glazed pottery came together in the 19<sup>th</sup> century, and colorful art-ware pots bridged the gap between the utilitarian tradition and the studio pottery movement. Despite the wide variety of styles found here, North Carolina potters, no matter how recently they arrived, share a strong regional identity. Other potters across the US are often envious of us, and rightly so. We work hard to make our pots as pretty as possible; we are effective in building a viable marketplace for our work; and we are smart about maintaining an enduring presence in the cultural psyche of our state.

But why do I call us all weird? Because we care so very much about pots that we meet in gatherings like this to talk about them, often in minute detail, knowing full well that only a small percentage of other people share our obsession. By that definition, no one in this audience is as weird as Garth Clark; he has spent a lifetime caring about all types of pottery, not just in North Carolina, but around the world. His sensibilities about pottery are exquisitely refined; he has handled and studied more types of pottery than all of us combined. It’s an honor to have him here and I’m very much looking forward to his presentation and the discussions we’ll be having in the next few days.

In the meantime, I’d like to lay some groundwork for those discussions today, by looking briefly at our history and then taking you on a visual guided tour of what’s happening now in the world of North Carolina pottery, and introduce the vibrant cast of characters that populates that world.

I'll also suggest ways that our current work is collectively enhancing the tradition of pottery not only here but far beyond the reaches of the American South.

I'm certain that, that despite my best efforts, I may alienate someone, perhaps several people, whether through the fault of omission, or by misplaced emphasis. I apologize in advance.

- (the bullets represent changing images)
- Historically, North Carolina has been the domain of functional pot makers, and I'm going to talk mostly about functional pot makers. But to start, I thought it would be fun to view work made by some of the celebrated ceramic sculptors who now call North Carolina home, beginning with Michael Sherrill, whose work and Mud Tools are well-known and loved.
- These are by the talented Cristina Cordova – recently featured in the Renwick Gallery's "40 under 40" exhibition, at the Smithsonian.
- In Raleigh, Jen Bireline has made breathtaking work for many years.
- And here are pieces by Hiroshi Sueyoshi, who makes distinctive ceramic pieces at the other end of the state, down at the coast, in Wilmington.
- Back in the mountains, Judith Duff from Brevard, is making well-conceived and executed wood fired work.
- As is Eric Knoche, recently arrived in North Carolina, blending the work of Tim Rowan and Jeff Shapiro, with whom he studied.

But now let's harken back to the beginnings, and a brief historical survey.

- Here's a recently discovered Chester Webster jug with an incised heron on it so handsome that Michael Cardew, my master, who painted and incised herons on his pots too, is no doubt turning over in his grave, envious. He hardly needs the exercise now, however, for Tanya Harrod's erudite and thorough new biography of Cardew, has brought him to life again.
- Here's another fine Webster jar, dated 1854. When looking at this pot or others like it, I don't see it through the rose-tinted spectacles of nostalgia, but as a cold-eyed formalist. This jar has a beautiful shape, is unbelievably well-made, has fabulous material quality, firing quality, and decorative quality. It is both decorative and functional, and my aspiration is to make work with the same muscular presence. Sometimes I come close, and when I do, I look at what I've just made and say, as if I'm a child on a tree swing, "Wow, that was fun, let's do it again."
- Here are some more fine North Carolina pots from the Catawba Valley. How did Isaac Lefevers make such a perfect jug? It displays such athletic prowess and sexy curves

that it looks a cross between Michael Phelps and a Playboy centerfold. The runlet, however, with its Morris Lewis-like screams of glass dripping down its sides, is much wilder. Sylvanus Hartzog, seems to have been channeling a different side of the South from Lefevers's bucolic, rustic harmony - the nasty and threatening, "in-your-face," "mess with us and you'll be sorry," side of the South. An Asian-fusion, predating Bernard Leach, has been present in North Carolina pottery since these ash glazes were first introduced here in the early 19<sup>th</sup> century.

- Now we move to the "Art Ware" period of 20's to the 50's, which provided us many sweet pots, like these with cameos of cowboys and Indians, rather than neoclassical maidens; spatter ware with a design sensibility that makes it look like it was made yesterday; crazy chrome reds; and fat and sassy covered iced-tea pitchers. North Carolina is a place where pottery ideas and styles mix and mingle, and where the public expects to see adaptation and experimentation in our work.
- Look at these pots, aren't they lovely? All those colors on such a fine vase, and a fabulous A.R. Cole pitcher that is a cross between Scandinavian mid-century minimalist design, and a color-field painting.
- These are classic 50's North Carolina pot turned out in the thousands - pie dishes, mugs, candy bowls. Unpretentious, inexpensive, and exquisitely made. I sometimes wonder, does anyone ever ask an artist why he or she doesn't make craft? Craftsmen are always asked, well, why don't you make art? My reason is, I don't want to, I want to make pots. I'm a potter and I'm proud of being a potter. Do I care about the relative lack of status potters have in the grand scheme of things? Yes of course, but what I care more about are the pots that we make. I think that craft and art are equal in stature, but different in content, the difference is like that between a novel and a biography, a landscape and an abstract painting, classical ballet and hip hop, a symphony and a solitary fiddle. To me, both art and craft qualify as forms of poetry.
- Among the few surviving makers of this kind of ware are the elderly Neolia and Celia Cole in Sanford, daughters of AR Cole.
- Neolia continues to make a few pots, and, as always, inscribes the bases of her pots with charming reflections on life. This one says, "Enjoying good friends is a wonderful start to living each day with a song in your heart."
- I asked her one day why her mugs cost only \$4, and she replied that if a single mother wanted to buy a mug for a baby-sitter, she could. Buying a handmade mug for four dollars these days is unusual, especially one imbued with a regional aesthetic. Her simple work and the straightforward sentiment inscribed on her pots do not make Neolia Cole a more "authentic" person, or validate her pottery in any special way. I have never believed the argument that one person, or any one person's aesthetic, is any more "authentic" than anyone else's, whether you are Neolia Cole or Jeff Koons.

Is Neola's mug fine art? Probably not. But it is a fine piece of ceramic art, as is Jeff Koons' large figurine of Michael Jackson and his chimpanzee "Bubbles", which sold for \$5.6 million. The value of a piece is not determined by its price but by other factors including how much the buyer wants the object. One is no more virtuous than the other because of its price, whether the price is high or low.

- These are pots made by another member of the large Cole family, Waymon Cole, who with his sister, Nell Cole Graves, ran the JB Cole pottery. When my wife, Carol, and I first travelled through the South in 1982, looking for a place to set up, we stopped at several of the old potteries, and asked them, among other questions, "What makes a good pot?" Waymon's simple answer was, "One that sells." Now I know there is a lot more to it than that, but whenever I get confused by the arguments and counterarguments about aesthetics and what it all means to make pots in this day and age, I often come back to his simple economic reply, for, if I can't sell a pot, I can't keep making them, and that's what I like to do.
- Walter and Dorothy Auman were both born into old pottery families, Dorothy was a Cole. They were the sweetest people. They welcomed and encouraged young potters like me when we first arrived in North Carolina. Their generosity of spirit and knowledge of North Carolina pottery was infectious. Dorothy had two wheel speeds, fast and super fast, and she didn't stop the wheel to pick up her pots. Walter glazed and fired them.
- Another family deeply entrenched in North Carolina pottery history are the Owens'. I stopped by the M.L. Owens pottery recently and chatted with Boyd, who works there with his sister Nancy. They are siblings to Vernon Owens at Jugtown. Boyd recounted how in 1994 he received an order from the RJ Reynolds Company to make 80,000 mugs at \$5 a piece, 25,000 candleholders at \$5 a piece, and 10,000 sugar and creamer sets at \$18 a set. For those of you who have not yet done the math, that totals \$750,000. It took them only 19 months to make the order. That's almost \$40,000 a month – a little more than the \$24,000 recently quoted as the "crafters" average annual income in NC. This volume of work is in stark contrast to the levels of production of contemporary studio potters.
- Just around the corner from M. L. Owens pottery is Jugtown Pottery, run by Vernon and Pam Owens. Jugtown is one my favorite places in North Carolina. There, for almost a hundred years potters have combined old North Carolinian and Asian styles to produce an aesthetic that is beautiful and modest. The Busbee's, Jean Mare, and Nancy Sweezy held the reins at Jugtown for many years but for the last thirty years or so it has been in the hands of Vernon and Pam Owens and their family.
- Let me introduce the hard-working Owens's.
- Vernon Owens makes deeply intelligent, superbly made, beautiful pots, which are delightful to use. He's been making them ever since he was a child.

- They occasionally fire their wood burning groundhog kiln to produce ware that echoes the old salt glaze traditional to the eastern Piedmont.
- Here's Pam Owens, and some of her charming pots. One of Pam's many strengths lies in her knowledge of glazes. You can see a familiar Asian influence on this Jugtown ware, which has little or nothing to do with Bernard Leach's influence, coming, rather, through the Busbee's appreciation of Asian pots seen at the Metropolitan Museum in the 1920's and 30's.
- In addition to *his* lifetime at Jugtown, young Travis Owens brings a design sensibility learned at NC State University into the mix. He balances his newer ideas with the older Jugtown style, making fresh shapes while honoring the aesthetic of a proud institution where patrons expect to see pots that are similar to those they bought before. He nudges the old along, making it new as he goes.
- Next up is Ben Owen III, described in the Smithsonian magazine as, "The Crown Prince of North Carolina Pottery," to which he replied, "More like the Clown Prince." Ben, grandson of Ben, studied ceramics at East Carolina University and his career demonstrates one way that traditional potters adapt to survive.
- By absorbing studio pottery knowledge and practice, Ben has added significantly to his aesthetic repertoire, dovetailing his superb skills with sophisticated equipment and glaze research to create work and a brand that is high quality, attractive, and highly sought-after.
- Ben is also masterful in his ability to engage the media. Notable is his collaboration with nearby public TV station, UNC TV, during their annual fundraiser. Ben's publicity and marketing efforts raise not only his profile, but also the profile of all potters in the state.
- It is unlikely that any of us making pots in the eastern Piedmont would be here if it weren't for Jugtown and Ben, and, in my opinion, their reputations are what continue to strengthen the appreciation of pottery within the state and attract pottery lovers and collectors from around the world.

There are also excellent pots being made elsewhere across North Carolina, in any number of different styles not connected to what one might think of as traditional North Carolina pottery, and I'm going to take a brief trip around the state, looking at some of these other fine pots, beginning with some of the potters who moved to Seagrove at the beginning of the 1970's when the Studio Pottery Movement was gaining steam.

- Charlotte Finberg makes these sweet pots at Humble Mill Pottery. She and her late husband worked in Mashiko before settling in Seagrove in 1970.
- These are earthenware pots made by Mary and David Farrell whose work reflect the older Moravian and Quaker traditions in North Carolina; they have made pots of great quality since 1977.

- Here is a collage of pots made by a series of Seagrove Potters; Mark and Meredith Heywood, Phil Pollett, Stephanie Martin, Benjamin Burns, and Will McCanless. I once heard a contemporary university-trained functional potter say that he described potters who make a living making pots as unicorns, because he had never met one. Well, for the record, there's a herd of them in Seagrove, and they have horns.
- David Stuempfle worked as an apprentice at Jugtown pottery before setting up his own shop in the mid 1980's, and began making these extraordinary, monumental, wood-fired pots.
- Sid Luck is a fifth generation Seagrove potter, who made pots as a child before leaving to pursue a career as a chemistry teacher. In 1987 he returned and has been making pots ever since.
- Some potters, like Chad Brown, worked as journeymen in production potteries around Seagrove for many years, working at piece-rate and acquiring a tremendous facility for making. Now Chad has his own pottery and makes these lovely pots.
- Both Chad and Donna Craven have been looking at 19<sup>th</sup> century North Carolina pots for inspiration, enjoying their full bodies and natural surfaces. Donna is a great potter, making very big pots and also delicately-shaped smaller items.
- In recent years Seagrove has seen the arrival of potters trained at Alfred University's highly regarded ceramic program. Drawn to the community of potters and to the market, Fred Johnston and Carol Gentithes have introduced new decorative and sculptural elements to the range of styles being made in Seagrove.
- Likewise, Bruce Gholson and Samantha Henneke, both Alfred graduates, produce elegant and sophisticated crystalline-glazed art pottery, and superb nature studies on tiles. Bruce and Samantha also recently took over the helm of the annual North Carolina Pottery Conference. The Conference is one of several events and organizations in the state that helps develop our sense of collective identity.
- Here are some of the other grassroots organizations across North Carolina which help foster the market for pottery. It makes good sense that we potters join forces for moral support as well as our mutual economic benefit. While potters are inevitable rivals in the marketplace, and jealousies and territorial disputes occasionally bedevil the community, we are also resilient in the face of our detractors, and pool our time and resources to help each other succeed in the marketplace.
- The crown jewel among these organizations is the North Carolina Pottery Center, located in the heart of downtown Seagrove. Advocates like Dorothy Auman, Terry Zug, and Bill Ivey, along with the North Carolina Arts Council and many private citizens helped launch the Pottery Center in 1998. Its mission is to promote awareness of North Carolina's pottery heritage through exhibitions, education, outreach, and visitor services.

- Moving away from Seagrove to the other traditional stoneware pottery center in the Catawba Valley, I marvel at the majesty of this jug and jar, made by Daniel Seagle. They are icons of the potter's art and form the foundation, along with the work of other great 19<sup>th</sup> century North Carolina potters from the eastern Piedmont, of a roots tradition that continues to resonate today, for me these pots are the musical equivalent of the Blues, and some of us keep singing their soulful songs.
- Burlon Craig, who died in 2002, aged 88, made pots that had one foot in the old alkaline-glazed utilitarian tradition, and one foot in the contemporary market for folk whimsies. A stubborn, generous, wise, and incredibly funny fellow, he continued digging local clays and firing his groundhog kiln until he died.
- For better or worse the folk whimsy tradition persists (picture of face jugs).
- Kim Ellington has taken on the task of keeping the older techniques going, making useful, strong, and attractive pots in Catawba Valley style, using local clays and the traditional alkaline glaze, and firing them in a modified groundhog kiln. He says, "I want people to see them as primarily my pots, but also as Catawba Valley pots. And when I go out every now and then, maybe to give a presentation somewhere, I always find myself saying, "We." I can't get up and say, "I do this, I do that." And it's a "We." I'm not the first, and hopefully I'm not the last."
- Here are two images taken at a recent firing at Kim's pottery, they are my all time favorite firing pictures.
- Check out the sky!
- Now let's move on to younger potters and newer styles. Here are some pots made by talented Ron Philbeck in Shelby, using scgraffito to make these delightful, well-executed decorations.
- And Ronan Peterson in Chapel Hill who does wonders with surfaces, bringing a hip young design sensibility to all he does and make.
- Nationally renowned porcelain maker and pottery collector Tom Turner moved to the mountains of North Carolina in 2005 and has astonished us all with his sophisticated glaze palette.
- Staying in the mountains, here is another energetic young potter of note, Josh Copus, in Marshall and Asheville, who is using local clays to make fine pots inspired by Korean, English, and North Carolinian pots.
- And now Michael Hunt and Naomi Dalglish, at Bandana Pottery, not far from Penland, who make beautiful Korean-inspired ceramics. It is difficult making pots to the exacting standards of other traditions, but they do it with aplomb. Dark, gritty local clay, deft throwing and trimming flourishes, and delightful decorative motifs, all contribute to their

stellar pots. They also have an amber glaze that resembles earthenware, which fits right in to their acutely-realized aesthetic.

- To work within an Asian tradition is considered by some critics to be a nostalgic ceramic cliché. Well, not so fast. It all depends on the pots. How intelligently and skillfully were they made, how nice are they to use. Michael and Naomi's pots pass all the tests, they are singular and superb.
- This is one of my favorite pottery pictures. Here's a table set with great pots and great food, with a delightful family celebrating their work and life.
- Compare and contrast it with this table setting of Versace designed tableware. To me this conjures up scenes of glamour, opulence, and decadence - too much of which might give you "aesthetic gout," to use one of Garth's phrases. The last two images
- (Back to Michael and Naomi)
- represent the stark contrast between the aesthetics of the cottage, and the aesthetics of the palace.
- I was raised in Stoke-on-Trent England with pots like this, I know them and appreciate their technical sophistication, but their cold whiteness still gives me the shivers. I suppose the differences between these two styles of pottery (designer white ware and handmade stoneware), is analogous to eating decadently rich pate de fois gras, or eating hearty home- baked organic granola.

I would prefer to eat either one from a salt-glazed stoneware plate or bowl.

- But lest we forget who the real enemy is, it is our modern food culture with its attendant disposable packaging and utensils. I know where I stand in relation to the overwhelming economic might that surrounds us, and fully recognize the folly of jousting at these gargantuan windmills, but, against the odds, and despite the irreconcilable contradictions of the life in the 21<sup>st</sup> century, I plan to go down fighting.
- And for those who disagree with my opinion of the fast food industry, I offer the words of North Carolina's most transgressive functional potter, Tom Spleth, who wrote on one of his infamous profanity cups, "Fuck you, and fuck the horse you rode in on."
- But I digress. Speaking of Tom, our attention now turns to Penland, another epicenter of studio pottery activity in North Carolina. If Jugtown and Ben Owen form the heart of the pottery community in the Eastern Piedmont, then Penland is the backbone of the Western North Carolina pottery community. Huge economic ripples emanate from Penland, and it's not surprising that so many potters choose to work close by.
- These are works of Cynthia Bringle a pioneering figure in the American studio pottery movement, a long time Penland resident, and still actively making pots.



- Every time I see Nick Joerling's tall teapots I think of the lyrics to the Madonna song, "Vogue," "Strike a Pose." Many of the pots that Nick and other contemporary studio potters make are thrown-and-altered functional pots that are designed as much to be looked at as they are to be used. They grace many a shelf with their elegance.
- Suze Lindsay makes pots with the same thrown-and-altered sensibility, gesture and caricature giving her pots great personality.
- So too does Gaye Smith, with her deft faceting and playful constructions.
- This brings us round to Michael Kline, whose work occupies the fertile nexus between Penland, the Studio Pottery Movement, and the older folk traditions of North Carolina. He takes the best from each and merges them together in a compelling new way.
- This last section of images focuses on the group of potters in North Carolina who have worked as my apprentices - Matt Jones, Daniel Johnston, Alex Matisse, and Joseph Sand. I don't think of them so much as my students, but as peers with whom I labored at a certain point in our lives. I enjoyed my time working alongside them, sharing what I know. I'm enormously proud of what they are doing now. They are the next generation. As Igor Stravinsky wrote, "Far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendants."
- In my workshop competition was, and is, a key motivating factor in the acquisition of skill, and we placed great emphasis on precision. The central tension is always the need to balance production and excellence, (with good humor added to the mix), and the unofficial motto there is, "Fast and Perfect." I agree with folklorist Marjorie Hudson who said the workshop is a stage for performance, with everyone displaying their artistic competence before the ultimate critical audience – their fellow potters.

I know these potters better than any other potters in North Carolina; we have worked hard together, so please indulge me as I brag on my homeboys.

- First up is Matt Jones. I call him "Matt the Brave." He reminds me of an Egyptian Plover, the bird that flies into the open mouth of a crocodile to pick decaying meat that is lodged between the crocodile's teeth. The relationship is symbiotic; the bird gets food, the crocodile gets its teeth cleaned, and, as a result, does not get bad breath. Matt has flown into Garth's mouth. Let's see what happens.
- Matt's work has become increasingly politicized and personal, using text and imagery to explore his deep convictions about cultural and social issues. His humorous and ironic ruminations provoke us all to engage more deeply in the intellectual and psychological underpinnings of our craft. Matt's fearlessness and decorative abilities are spellbinding.
- Second up is Daniel Johnston, or, "Daniel the Great." Raised in modest circumstances, Daniel has fought his way to the top by force of character and force of talent. He's an excellent builder, a shrewd businessman, and a phenomenally talented potter.

- Daniel made the ten big strong jars in the upper picture in one day, the culmination of his summer long, “Big Pot Project,” in 2010. He made and fired 100 big jars to honor the potters in Northeast Thailand with whom he worked after he had apprenticed with me. His big pot making skills blow all of ours out of the water. For those of you who don’t know, Daniel sold all 100 jars in twenty minutes. He has every right to crow. His small pots are also wonderful.
- Next up is “Alex the Amazing.” Alex Matisse, what guy! How I wish I could decorate like Alex. He combines a deft decorative touch with a willingness to experiment with form and color. His gracious and engaging personality endears him to us all.
- They say in Japan it takes seven years to become a potter and twenty to set up a workshop. Alex’s East Fork Pottery is only 4 years old, and he’s ahead of the game. I’m thrilled to see what he’s making and excited to watch his progress as he establishes his own independent aesthetic identity. There is no hurry; we all have a lifetime to make our mark.
- Finally, here’s “Joseph the Strong.” Joseph Sand is also freshly out in the real world, making large quantities of pots, cultivating new markets, making a living, and impressing us all with his relentless energy and drive. His work with copper reds adds a new twist to our group identity.
- Starting a pottery is never easy, whatever the time period. The recent financial and economic meltdown has not made life easier for any of us and the costs of setting up a workshop have skyrocketed. Monthly debt loads can be crippling, but what works for Joseph - his location, skill, drive, and business acumen, will help him through these tough times, as will the help of his wife Amanda, who is now expecting their first child.
- Now it’s my turn, and first I’ll honor my wife, Carol, without whom none of this would have happened. Who we choose as a life partner impacts our success just as much, or perhaps even more, than our individual talents and where we decide to live. I’ve been very lucky.
- What I have done in North Carolina is dovetail what I learned as an apprentice to Michael Cardew (and in my vicarious apprenticeship to Svend Bayer), with what I found the here, particularly in the pots from the 19<sup>th</sup> century utilitarian tradition. I’m happy to admit that I like my pots, at least most of them. I use local clays, and many local glaze materials, blending regional elements and motifs together into a style that is contemporary, but which honors the material and functional qualities I most admire in traditional pots from North Carolina and around the world. Tradition is a loaded word, often connoting a kind of fusty stagnation. I prefer composer Gustav Mahler’s idea that, “Tradition is tending the flame, not worshipping the ashes.”
- These two more abstract forms are some of my recent very large “Sentinels.” I also keep looking at other styles of ceramic art, and think of myself as a magpie, stealing ideas from across the aesthetic spectrum, and I credit Garth Clark in particular, through his

wide-ranging writings, with showing me what other potters and ceramic artists have been doing during the last thirty years. Tradition is expansive, not blinkered, and, like a loaf of bread hot from an oven, it can be made fresh every day, full of delight and promise.

I'm going to conclude by addressing a question Garth posed to me a couple of weeks ago during a very nice telephone conversation about his upcoming trip to NC. We touched on several issues, and then he asked, "What do functional potters want?" Here is my reply.

*We want respect. We want critics to treat us with respect for what we do, not berate us for what we don't do.*

*We respect ourselves, and have the respect of our partners, families, and friends, our communities and our customers, and even the government our own state.*

*We want our contribution to the field of ceramics, however modest, to be fairly recognized.*

*We don't want to be treated as if we are the ugly sister of the ceramic world.*

*We don't want to be told that we are irrelevant to contemporary culture, that we should be quarantined, would not be missed if we did not exist (the same could be said of ceramic critics after all), and that we should, instead of being potters, be designers, and that in so many years, there won't be any potters left. We don't want to be told these things because we know that none of them is true.*

*We potters have chosen this profession, and we like making our living this way. We like making pots that other people can admire, use, and enjoy.*

*What else do we want?*

*We want encouragement, not neglect, condemnation, and unnecessary provocation.*

*We want attention paid to why handmade functional pots are so wonderful, and we want that word sent out to mainstream America and beyond.*

*And, over the next few days we want to engage in stimulating conversation and reasonable debate.*

To conclude, here's a quote from Tanya Harrod's new biography of Michael Cardew that illustrates the complexity and humanity of what we potters do.

For Cardew the potter's wheel was like a musical instrument. It was not just a tool. Throwing was a test of art and character, making it necessary to be, in his words,

"Precise and generous, careful and carefree, severe and kind, ascetic and sensual, austere and indulgent, intellectual and emotional, cool and warm, hard and soft – open to all the influences of the universe."

Thank you.

For more about the symposium and its aftermath:

Matt Jones's blog debate with Garth got it all started

<http://www.jonespottery.com/wrestling-with-garth/>

**Editorial | Garth Clark: Living Tradition vs. Measuring the Corpse**

<http://www.cfileonline.org/editorial-garth-clark-living-tradition-vs-measuring-corpse/>

**Interview | Matt Jones Speaks to Garth Clark**

<http://www.cfileonline.org/interview-matt-jones-speaks-garth-clark-2/>