



DANVILLE CHADBOURNE



OBSTINATE APPARITION 2012

Front Cover THE APOTHEOSIS OF A UNIQUELY HANDMADE ROCK 1970

DANVILLE CHADBOURNE

RETROSPECTIVE PART 3 CERAMIC VESSELS 1970 – 2013

JULY 5 – SEPTEMBER 1, 2013



SAN ANGELO MUSEUM OF FINE ARTS

IN CONJUNCTION WITH
THE WEST TEXAS TRIANGLE EXHIBITION 2013



ESSAYS BY
Howard Taylor
Paul A. McCoy
Danville Chadbourne

PHOTOGRAPHY, DESIGN AND DIGITAL PRODUCTION
Conan Chadbourne

PRINTING
Litho Press

INTRODUCTION

Danville Chadbourne is an artist who has profoundly engaged the medium of ceramic. One can equally call him a painter as well as a sculptor, in his fascination with pigment, color, and surface, all of which coalesce in his extraordinary sculptural works. Ceramics have long played a significant role for our museum in terms of exhibitions and collections. Since its beginning the San Angelo Museum of Fine Arts has led a dialogue on contemporary ceramics through our San Angelo National Ceramic Competition, the yearly Ceramic Symposium, and through our collections, exhibitions, and programs. The recurring topic of discussion has been, *Ceramics: Art or Craft?* For the most part, I, personally, am unwilling to go there. Ceramic is a medium. That is how SAMFA understands it. It may well be the most powerful and compelling of all media. The recent discoveries of Paleolithic ceramics in modern-day China and Croatia prove that people have been making ceramics for much longer than anyone thought—and not only utilitarian objects, but also objects that were made solely for artistic or ritual purposes.

Ceramic was a versatile medium even to the ancients, and today this most venerable of all media of human artistic expression can be made into anything. It can be made to look like anything, as demonstrated by the *trompe l'oeil* work of Marilyn Levine, and it can be used in a variety of ways, even painted onto a canvas like oil or acrylic. Ceramic artists can use their medium to make the most utilitarian dinnerware, or the most complex and profound personal or political statement. Ceramic art can also be a portal to a mystical experience, as the tea bowls used in the Japanese Tea Ceremony. Ceramic combines water, earth and fire. It is elemental and universal. It is mystical and compelling. In recent years, ceramic art has gained increasing recognition in art publications and criticism. Although the beauty, importance, and versatility of ceramic have long been recognized by SAMFA, only recently has ceramic become an ascending and ever more important medium in the landscape of galleries and art museums in general. An important retrospective exhibition of the work of Ken Price (1935-2012) is even now travelling the country, to wide critical acclaim. Like Price, Chadbourne has been making sculptures out of painted, fired clay since the late 1960s. Chadbourne's aesthetic energy is frenetic and astonishing, and his style, though unmistakable and unique, draws on a seemingly infinite vocabulary. His work demonstrates his wonderful sense of color. His painted surfaces, though the colors are almost neon bright when applied, don't leap out and slap the viewer, they invite and draw the viewer in. Chadbourne manipulates, alters, and patinates the surface, creating layers of richness and nuance, pleasantly captivating the viewer, like a color field painting on a three-dimensional surface.

Danville Chadbourne's work is approachable and engaging. But there's more to it, by far, than the surface appeal. Some abstract art puts one off, and seems to be intended to provoke or shock, but Chadbourne's work makes its point by drawing you close and inviting you in. One



TWO UNIQUELY HANDMADE ROCKS 1969-70

person I know good-naturedly described Danville Chadbourne as “an unreconstructed hippie.” In the most complimentary way possible, I agree. If one looks to that era, there are many people who, at least superficially, embraced the idea of rebelling against the norm while maintaining a certain *joie de vivre*, but most of those people abandoned the “hippie” ideals years ago. Chadbourne still walks the walk, and I admire that. He is an iconoclast with a life style that is both aesthetic and ascetic. His work is deeply engaged with the natural world, primal ritual, mythology, ecology—how we as humans exist in this universe. These deep themes permeate his work, but there is also a clear love and joy present in the way the artwork communicates. His works challenge without being disturbing. They are inherently beautiful. The organic forms take shape like some strange, mysterious growth—like a burl in the trunk of a maple tree—a most beautiful and compelling deformity.

In this exhibition we are looking primarily at Chadbourne’s vessel forms, which suggest functionality but are really about art. They need to be seen in the larger context of Chadbourne’s work. In these works we are presenting, some of the more traditional approaches to the ceramic medium, such as *raku* firing and gloss glazes, can be observed, but what the vessel forms reveal, even in the earliest pieces, are Chadbourne’s love of form and a sense of the organic.

The vessel forms, like many things in nature, are almost, but not quite, symmetrical. The early vessels resemble gourds, and seem to make reference to Native-American works.

Artists whose work appeals to a large audience are sometimes mistrusted by the art *cognoscenti*. The fact is, Danville Chadbourne's work is defiantly appealing. As an artist, Chadbourne is remarkably prolific and consistently wonderful. He is widely collected by individuals and museums, and at SAMFA, in addition to a major work in our Permanent Collection, his art has made multiple appearances in the biennial San Angelo National Ceramic Competition, and most recently, our new National Salmon Sculpture Competition. The fact that these competitions have been juried by some of the leading people in the art world, and that he has regularly made the cut, is a clear indication of the compelling nature of his work.

We are delighted that the four other museums in our region, which, together with SAMFA, make up our West Texas Triangle consortium, enthusiastically and jointly wanted to feature Chadbourne's work and felt it was appropriate that we host this important retrospective of his vessel forms. This is the third part of a broader series of retrospectives, occurring in stages over several years, that covers the full range of Chadbourne's work to date. This exhibition is a milestone. Chadbourne's vast body of work already constitutes an astonishing achievement, exceeding a lifetime of work by many other artists. One can only look forward to what is yet to come.

Howard Taylor
Director
San Angelo Museum of Fine Arts





THE REVELATION OF QUESTIONABLE MOTIVES 2012



THE POETRY OF ACCIDENTAL ORDER - FORTUITOUS VISION
1993



RAKU FLOOR ROCK 1973



PERPETUAL BEGINNING - AT THE SOURCE 2007



THE POEM OF INVENTED HISTORY - EQUILIBRIUM 1997-01



THE WHIMSY OF FAITH 1980

DANVILLE CHADBOURNE RETROSPECTIVE PART 3: CERAMIC VESSELS, 1970-2013

My first encounter with the work of Danville Chadbourne occurred almost thirty years ago. I recall with great clarity the moment as one of recognition, not of the artist or his artwork, but rather of the core identity of the images and the internal landscape they opened onto. These were images that held silence, time and space completely, doorways that opened beyond the edges of our flattened earth, exposing edges of questions that have been asked throughout our human history and which remain today as sentinels at the gates of a shrouded frontier. My initial response to Chadbourne's work contained a profoundly visceral quality that held and directed my attention in a manner that was both familiar and beyond the grasp of my conscious intellect. Decades later, the potency of those early works remains undiminished. I have come to know them as old friends. They retain a veiled familiarity and I continue to delight in crossing their respective thresholds.

Although this exhibition specifically tracks the development of Chadbourne's ceramic vessels from 1970 through the present, it should be noted that throughout this period the vessels were developed concurrently with several other distinct bodies of work, each with its unique structural and contextual format. The resulting creative dynamic provided Chadbourne with extraordinary opportunities for comprehensive exploration of his interests and thematic concerns. Through manipulation of symbolic iconography at varying scales, within myriad spatial configurations and with a diverse range of materials, he was able to infuse the developmental process of each body of work with a fertile compression of insight and analysis, not unlike that inevitably achieved by Monet through his serial examination of the effects of light and atmosphere on the haystacks near his home, and at Rouen cathedral. The benefit of this working format is immediately evident throughout the resolved works; formally spare and conceptually charged, Chadbourne's images possess a monumental identity and a sense of absolute confidence regardless of scale, media, or physical configuration.

The vessels constitute a unique and critical component of Chadbourne's oeuvre. The most physically distilled body of works produced by the artist, it could be argued that they function as the most direct conduit between artist and viewer. Throughout his career, Chadbourne has placed tremendous value on the potency of the ceramic vessel as a universal icon, a conceptually charged conveyor of information on multiple levels. In the following excerpt from his volume *Ceramics*, Philip Rawson states it succinctly:

Inert clay from the earth is made into something which is directly and intimately related to active craft, to the processes of human survival, and to social and spiritual factors

in the life of man, all at once. None of the elements is lost; all are reflected in some sort of balance in each successful work. This then becomes what one may call a 'transformation image', something undeniably material, wearing the evidence of its material nature in its visible and tangible forms and attributes, which at the same time contains so much projected into it from man's daily life and experience at all levels that it can seem to him almost like a projection of his own bodily identity. It thus becomes an external testimony to his existence.

Throughout the development of his vessels, Chadbourne has applied this essential identity to great advantage. Visually and physically tactile, these pieces prominently convey the active presence of hand and mind. From the atmospheric surfaces of his early raku and pit fired pieces to the painted and fired iconography of his later works, Chadbourne has infused the surfaces of his vessels with visual poetry, wrapping it like the skin of the universe around the mysteries of the visually unattainable interior chamber.

The developmental path of Chadbourne's vessels has been intertwined throughout the decades with that of his concurrent bodies of work, which have generally been divided equally between two- and three-dimensional formats. The ongoing dialogue between these activities



THE UNEXPECTED BONES OF RIVALRY 1980



THE POETRY OF ACCIDENTAL ORDER - EQUIVOCAL REALITY
1993

is significant and in evidence throughout this exhibition. For example, the asymmetrical and totemic qualities of the early vessels have evolved into highly organic three-dimensional sculptural forms and two-dimensional iconic images that are often juxtaposed against a stark planar geometry. Similarly, the atmospheric glazed surfaces of the early vessels have undergone a transformation into the painted and sanded patinas that ground Chadbourne's later vessels, paintings, and sculptures. The found and fabricated fetish-like components that have informed the sculptures and wall pieces for years appear occasionally within the vessels like silent exclamation marks, pointing beyond utility toward rituals that address mysteries dwelling within the inaccessible interior chambers. This sustained 'conversation' between the distinct components of Chadbourne's creative process has provided the artist with an elevated vantage point from which to explore, analyze, and distill his thematic and formal concerns. The resulting pieces, at once tactile and exquisitely crafted, formally spare and precise, are charged with an enigma both familiar and veiled that pulls at the edges of memory and transcendence.

The importance of the role that color plays in the vessels cannot be overstated. Displaying comprehensive knowledge of Hans Hoffman's "push-pull" color theory, the symbolic use of color throughout indigenous cultures, and the role of color in nature, Chadbourne manipulates his palette to maximum effect. Cool muted colors used to define a vessel's ground suggest a deceptive passivity (see #12 53SA), while saturated warm and hot colors imbue the image with



A MEMORY OF FLOATING WEEDS 1994



BEADED ORANGE UBANGA ROCK 1974



SPONTANEOUS ECLIPSE 2012



SUBLIMINAL CONFLUENCE 2012

a state of agitation or aggression (see #12 48SA). Additionally, the juxtaposition of hot and cool, saturated and muted colors creates a psychological tension within the image, possibly driven subconsciously by our animal fight-or-flight instincts. Asymmetrical shapes of warmer colors push into the compositional foreground, creating spatial depth and a figure/ground relationship on the two-dimensional vessel surface. Boldly incised lines, also utilized as vehicles of color, are used throughout Chadbourne's compositions to establish horizon lines and compositional orientation, imply spatial depth and delineate iconic form. The resulting images possess an emotive energy that merges myth and moment, movement and stasis.

This exhibition presents a record of an artistic life lived beyond the constructs of history's various "-isms", those movements and schools of thought that have served as the primary means by which artistic expression has been defined, compared and measured. Rawson's notion of the "transformation image" abounds within this body of work, each piece centered on the physical, social, and spiritual threads that identify the human presence throughout time and across all borders, whether real or imagined. Born of a spirit of inclusion, the vessels of Danville Chadbourne embrace past and present while pointing always toward the Mysteries, casting just enough light to reveal our own footsteps on the ancient path as it moves into the veiled future.

Paul McCoy
Professor of Art
Director, Allbritton Art Institute
Ceramist-in-Residence
Baylor University



THE SEEDS OF CHANCE - REGENERATION 2003-08
ESOTERIC LANGUAGE - IMPULSIVE ALTERATION 2006-08

THE ACCIDENTAL MYSTERY OF INCONGRUITY 2005-08
SPACE FRUIT ROCK 1973



ESOTERIC LANGUAGE - THE GRAMMAR OF MYSTERY 2006-08



CONTAINER OF ANCIENT THOUGHT - EQUILIBRIUM 2003-08



CONTAINER OF ANCIENT THOUGHT - ORIENTATION 2003-08



THE APPARITION THAT WASN'T THERE 1975



STATEMENT FROM THE ARTIST

When I first began working in clay in the late 1960s, among the first forms I created that I considered meaningful were small, ovoid, rock-like objects. I was not particularly interested in pottery and had no ambition to pursue pottery-making ideas. Throwing, glazing, and glaze formulation held no fascination. However, I did love the malleability of clay and liked the physical process of manipulation. I saw clay as a fantastic sculptural material. It was cheap. It was direct. It was endlessly malleable and, after being fired, extremely durable. It also had the advantage of being one of the oldest materials used by man, an implication that would have enormous power over my work into the future. At the time my interests were primarily in painting, drawing, and collage. Art history was relatively new to me and I aggressively studied it and worked my way through many new interests, especially Surrealism and its Dada ancestry. I knew little about non-Western art, but began to take interest in Pre-Columbian and Native American images. The physicality of those artifacts may have had some place in my move to more sculptural expression. Clay seemed like a material that would allow me to investigate this growing interest in sculptural possibilities. Ultimately these small rock-like forms would lead me away from the representational and narrative two-dimensional works and into an expansive vocabulary of primal forms and to all of the conceptual implications of those forms that I have developed over the past forty years.



FIRST ATTEMPT AT STONEHENGING A POT 1969-70



FLAT RED ROCK 1970

It may seem in retrospect like a literary conceit but, in truth, it all began with the egg: rocks, eggs, phalluses, beans, and seeds of all types. There was a wonderful elemental, embryonic character in these forms that was ambiguous, multivalent and endlessly mutable. Small shifts in shape, scale, orientation, and surface suggested a wide array of interpretive possibilities. They were alien yet somehow familiar. These simple forms could carry a complex range of metaphorical readings. All of this seems very obvious and self-evident now, but at the time I felt like I had made a great discovery. These works seemed honest and personal, not the reflection or influence of any art history or any contemporary art trends. I felt like they had come from some deeper personal intuition.

From the beginning I conceived of these works as vessels. I saw them not as pots or containers in any functional sense, but as containers of ideas or spirit. Later I would come to call these works ritual vessels, suggesting some function that is spiritual, poetic, or philosophical. A small, and therefore not particularly functional, opening at the top would introduce the awareness of interiority on an otherwise apparently solid form and suggest some inaccessible place, something private and hermetic. This also introduced the dilemma of seeing a solid mass and

knowing that it was hollow, as if a rock was somehow magically hollowed out. There was then a perceptual tension between a naturally occurring object and some human interaction.

The earliest vessel works were emphatically rock-like, looking more like they were found and not made. I didn't want to truly mimic rocks in any illusory sense, I simply wanted them to feel more naturally formed, the irregularities more the result of erosion than design. The simple dipped glaze suggested banded rocks and alluded to geological process. The pieces were all salt fired so the total surface glaze "happened" and reflected the conditions of the firing, which in turn emphasized an apparently natural process of formation. I continued to work along these lines for the next few years with the vessel forms as a discrete set of works. I also began to use raku firing, another process that explores the accident in the firing and produces a naturally occurring smoked surface, a kind of parallel to salt firing.

In addition to the vessel forms, these elementary organic shapes had begun to develop into an increasingly complex parallel set of sculptures, primarily in clay and using salt firing as a common surface treatment. This division into parallel streams of forms and ideas continues to the present day. The organic shapes also began entering my painting and drawing iconography, displacing any remnants of illusory imagery or recognizable form. This transformation of



A UNIQUELY HANDMADE ROCK 1970



TWO VERY CURIOUS RAKU ROCKS 1972



BALLISTIC RAKU ROCK 1973



TAMBA SALT ROCK 1972

imagery happened relatively quickly and the aesthetic that I have pursued to the present time was established early and with a kind of completeness that in retrospect seems remarkable. There have been many evolutionary twists and turns along the way and many expansions conceptually and formally but the core ideas and forms in my work have been in place from the beginning. Over the years, these simple organic shapes have always seemed to be elemental building blocks in my work, expanding, multiplying, and transforming as the conceptual need arose.

In 1973, I began working and teaching at a ceramics workshop in Dallas. The emphasis at this studio was high fire reduction firing. There was no salt kiln. The previous year I had begun to investigate primitive firing, burnished surfaces and smoke fired patterning, a move in the opposite direction from high fire glazes. However, within a few months I began to use sprayed high fire glazes for a kind of layered, atmospheric, accidental effect that was similar to my previous work but with a more elaborate color palette. This use of sprayed high fire process would dominate a large portion of my ceramic work until the mid 1980s. The vessel works from this time were either smoke fired, sometimes burnished with colored slips, or high fire

stoneware with elaborate sprayed glazes, often over unpredictable ash glazes. The works tended to become larger and more symmetrical, echoing the form of old Japanese or Chinese storage jars. Perhaps this reflected my increasing interest in Asian art and aesthetics. I also began to shift away from the elemental rock forms and into more traditional pottery forms.

Painting bisque fired clay with acrylic or enamel paint had been part of my working process from the late 1960s. Since functional pottery was never a consideration, the use of paint instead of glazed surfaces was much more effective in achieving the color and control that I desired on sculptural works, linking them to my paintings in a very direct manner. I also liked the idea of color on sculpture, adding an expressive layer as well as a formal complexity. My interest in historical painted sculpture began with seeing Medieval sculptures in Europe in the 1960s and Pre-Columbian works in Mexico in the early 1970s, and this interest has grown enormously over the years. Much ancient sculptural work from around the world was originally intensely colored, a powerful expressive component that has been largely lost over time, leaving only the form. The fusion of form and color has been a core issue in all of my work from the beginning.

Although many of the vessel works from the 1970s and 1980s used more traditional ceramic processes and explored the effects of accident, painted works existed simultaneously. During the late 1970s there was an increasing tendency to draw into the surface with a low engraved line, demarcating areas or adding organic iconography parallel with the imagery from the more two-dimensional works. By the late 1980s the painted and engraved forms began to dominate the vessel pieces, a tendency that continues to the present. There has always been a kind of formal and conceptual exchange between the various works that I have produced. The increasing fusion of graphic imagery with the vessel form over the last twenty years is an excellent example. In recent years I have come to think of the vessels as three-dimensional painting surfaces, a continuous area where the imagery moves constantly around in space, a tendency that has also manifested itself in many of the newer sculptural forms.

I have often thought of the vessels as sketches or preparatory works. This is true to some degree but not entirely accurate. New formal or conceptual information has often first appeared in the vessel works, but I have always seen them as complete works in themselves. Some of them are quite large and complex, with a visual presence that is as demanding as many of the paintings or sculptures, while others are more modest in scale and visual impact. Because of their scale and the elemental, somewhat predetermined form, they have always been a simple starting point. Taken as one continuous stream, they have been an odd and informative guide through the complicated history of my work.

Although I have never been interested in making pottery, I have great respect for pottery making



THE MYSTERY OF SACRIFICE 1978



THE CALCULATED VISION OF MARTYRDOM 2013

traditions both past and present. I have many close friends who are keeping those ancient traditions alive and bringing powerful personal visions to the process. I have also amassed a respectable collection of ethnographic ceramics, primarily pottery from around the world. My vessel works are, at some level, related to these traditions. In the early years I did not particularly care about the connection. As I traveled and began collecting more seriously, and as my work developed into a more complex body of ideas and images, I slowly and incrementally embraced some of the associations. I have rarely derived ideas directly from these ethnographic works, but instead gradually absorbed the sensibilities of those creators and the cultural and psychic investment that informs those traditions. This idea extends in many directions and applies not only to ceramics but also to music, food, belief systems, etc. From some points of view it might be easy to see my interest in world culture and ancient art as directly related to my own tangential connection to pottery making traditions. Yet, historical perspectives can be very ambiguous, and mine is especially problematic because my art has evolved into a complex dimensional body of work over the years. I have never really considered myself a ceramist, but I have been working in clay making vessel-like objects for over forty years.

The works in this exhibition, like the previous two retrospective shows, are mainly from the



collection of pieces that for whatever reasons are still in my possession. I have borrowed a few pieces that helped fill in gaps in areas where I had too little representation. Since 1970 I have produced several hundred of these vessel works in a somewhat continuous stream, sometimes in a great concentration of production and at other times only a few in several years. They are always a point of return and regeneration for me, a set of endless variations and explorations. Because of the numerous other works that have occupied me over the years, it is difficult to judge the proportion of production that the vessel works represent. Numerically, it is much smaller but they have appeared consistently and often operate as a good indicator of my current interests and tendencies. Ultimately, they have been the longest continuous set of works that I have produced.

The notion of the physical artifact as an object to be observed and interpreted has always been part of my work. I have often referred to each exhibition as the display of some recent archaeological discovery, a set of objects to be investigated. The speculation on their meaning and intent is the focus of the show. I usually say this somewhat jokingly, but there has always been an enormous amount of truth in the idea. The creation of this particular retrospective of vessel works has involved a kind of archaeology of sorts in my own history. Finding the early

pieces and their names, dates, and context information has been a curious investigation, and one that will probably continue for some time. It has also been a remarkable rediscovery of the important ideas and impulses that shaped my work over the years and the power those ideas still exert in my current vision. These are works that are still very much alive for me today.

The idea for this exhibition has been with me for many years. The vessel works have always been a critical component of my work but have often been overlooked or overshadowed by other things, and a retrospective view that isolates a segment of the work is sometimes a way to rectify this problem. I find it personally rewarding to investigate the origins and history of my own work. I always find links and connections that enhance and amplify my current vision. The exhibition has, however, entailed an enormous amount of work. I want to thank Howard Taylor, Director of the San Angelo Museum of Fine Arts, for responding enthusiastically to the project and fitting it into the West Texas Triangle Exhibition for 2013. I also want to thank Howard for his insightful introductory essay and for being one of the greatest supporters of the ceramic arts in the country. The San Angelo Museum of Fine Arts was my fantasy venue for this exhibition. Laura Huckaby, John Mattson, and Karen Zimmerly were enormously helpful in organizing and installing the show. I would also like to thank the lenders for their generosity in letting me borrow their works for public display, as well as their support of my work over the years.



THE INVERSE POETRY OF ALTERED APPEARANCE
2003-08



THE SEEDS OF CHANCE - REFORMATION 2003-08

I am very honored by the wonderful essay contributed by my good friend Paul McCoy. He is a respected ceramic artist and teacher, whose work I have always greatly admired. He also has a great poetic soul and a true spirituality, which is evident in his reflections on my work. His intuitive understanding of the deeper issues in this body of work is very gratifying.

I also want to thank my son Conan for his enormous assistance. Not only did he do all of the photography, design, and digital production for this catalogue, he has done it on numerous other occasions and done it perfectly. And, as always, my greatest thanks and love to my favorite girl and project manager, my wife Diana Roberts. Without her unrelenting assistance, none of this would have ever happened.

Danville Chadbourne
June 2013



THE HESITANT DECLARATION 2002



THE SEEDS OF CHANCE - NOCTURNE 2003



THE ANACHRONISTIC BIRTH OF THE HAUNTED NIGHT 2013





FORTUITOUS ALIGNMENT 2009-12



THE CORRECTED FALSE MEMORY 2013
THE INVERSE POETRY OF ALTERED TRUTH 2003-05



THE MYSTERY OF GRADUAL PREDICTABILITY 2002-04



LESSONS OF THE NIGHT 1980
THE ABRUPT HARMONY OF THE SEEDS OF TIME 1994

RELIC OF A FORGOTTEN INCIDENT 1986
THE MYSTERY OF REANIMATION - OLD APPARITION
1996-00



MONUMENT FLAT SALT ROCK 1973





CELESTIAL FLAT RAKU ROCK - HISTORY GIFT 1973
CARTILAGE FLAT ROCK 1973



THE DECPTION OF ANCIENT MEMORY 1986



THE FALSE REFLECTIONS OF TIME - INVERSION 2002-05
THE ECLIPSE OF ANTICIPATION 1994



THE DELICATE POEM OF EQUILIBRIUM 1984-85

WORKS IN THE EXHIBITION

- | | | | | | |
|-----|---|---------|-----|---|---------|
| 1. | THE MYSTERY OF REANIMATION - FRAGILE EQUIPOISE
acrylic on earthenware
9" H. 8½" W. 8½" D | 1996-00 | 20. | ESOTERIC LANGUAGE - THE GRAMMAR OF MYSTERY
acrylic on earthenware
17" H. 11½" W. 11½" D | 2006-08 |
| 2. | THE MYSTERY OF REANIMATION - OLD APPARITION
acrylic on earthenware
17" H. 7½" W. 6" D | 1996-00 | 21. | THE SEEDS OF CHANCE - REGENERATION
stoneware
14½" H. 12½" W. 12½" D | 2003-08 |
| 3. | THE POEM OF INVENTED HISTORY - EQUILIBRIUM
acrylic on earthenware
10" H. 7" W. 7" D | 1997-01 | 22. | THE SEEDS OF CHANCE - REFORMATION
stoneware
18" H. 11" W. 11" D | 2003-08 |
| 4. | THE AMBIGUOUS POETRY OF SPONTANEOUS EQUIVOCATION
acrylic on earthenware
10½" H. 10½" W. 5½" D | 2002 | 23. | THE SEEDS OF CHANCE - REDEMPTION
stoneware
14" H. 12" W. 12" D | 2002-08 |
| 5. | THE HESITANT DECLARATION
acrylic on earthenware
15" H. 10½" W. 10½" D | 2002 | 24. | ESOTERIC LANGUAGE - THE UNEXPECTED
acrylic on earthenware
14½" H. 12" W. 12" D | 2006-08 |
| 6. | THE SILENT POETRY OF DISCOVERY - SKY MEMORY
acrylic on earthenware
14" H. 11½" W. 11½" D | 2002-03 | 25. | ESOTERIC LANGUAGE - IMPULSIVE ALTERATION
acrylic on earthenware
14½" H. 13" W. 13" D | 2006-08 |
| 7. | THE SEEDS OF CHANCE - NOCTURNE
stoneware
16" H. 9" W. 9" D | 2003 | 26. | CONTAINER OF ANCIENT THOUGHT - EQUILIBRIUM
acrylic on earthenware
13½" H. 14" W. 14" D | 2003-08 |
| 8. | THE SEEDS OF CHANCE - THE PASSAGEWAY
stoneware
11½" H. 8" W. 8" D | 2003 | 27. | CONTAINER OF ANCIENT THOUGHT - ORIENTATION
acrylic on earthenware
15" H. 12" W. 12" D | 2003-08 |
| 9. | THE MYSTERY OF GRADUAL PREDICTABILITY
acrylic on earthenware
17" H. 12½" W. 12½" D | 2002-04 | 28. | THE INVERSE POETRY OF ALTERED APPEARANCE
acrylic on earthenware
21" H. 16" W. 16" D | 2003-08 |
| 10. | DIVERGENT PATHS
acrylic on earthenware
11" H. 11" W. 5" D | 2002-05 | 29. | THE REVELATION OF QUESTIONABLE MOTIVES
stoneware
15½" H. 11" W. 11" D | 2012 |
| 11. | ESOTERIC DIAGRAM - CONTINUITY
acrylic on earthenware
11" H. 11" W. 5" D | 2002-05 | 30. | FORTUITOUS ALIGNMENT
acrylic on earthenware
10" H. 11½" W. 11½" D | 2009-12 |
| 12. | THE FALSE REFLECTIONS OF TIME - PROPORTION
acrylic on earthenware
11½" H. 12" W. 4" D | 2002-05 | 31. | THE VAGARIES OF TRANSMIGRATION
acrylic on earthenware
13½" H. 10½" W. 10½" D | 2009-12 |
| 13. | THE FALSE REFLECTIONS OF TIME - INVERSION
acrylic on earthenware
11" H. 12" D. 4" D | 2002-05 | 32. | SPONTANEOUS ECLIPSE
acrylic on earthenware
6" H. 7½" W. 6" D | 2012 |
| 14. | PROPHETIC CIRCUMSCRIPTION
acrylic on earthenware
16½" H. 11½" W. 11½" D | 2003-05 | 33. | THE WEIGHT OF TRANSLATION
acrylic on earthenware
6" H. 7½" W. 6½" D | 2012 |
| 15. | THE INVERSE POETRY OF ALTERED TRUTH
acrylic on earthenware
12½" H. 14" W. 14" D | 2003-05 | 34. | THE AUSTERE DREAM
acrylic on earthenware
13½" H. 15½" W. 15½" D
Collection of Dara Anderson and Jerry Lockey | 2012 |
| 16. | PERPETUAL BEGINNING - AT THE SOURCE
acrylic on earthenware
13" H. 8" W. 8" D | 2007 | 35. | OBSTINATE APPARITION
acrylic on earthenware
18" H. 12½" W. 12½" D | 2012 |
| 17. | THE ACCIDENTAL MYSTERY OF INCONGRUITY
acrylic on earthenware
11" H. 10½" W. 10½" D | 2005-08 | 36. | SUBLIMINAL CONFLUENCE
acrylic on earthenware
8" H. 19" W. 9" D | 2012 |
| 18. | THE APPREHENSION OF INCONGRUITY
acrylic on earthenware
12" H. 10" W. 10" D | 2005-08 | 37. | THE CALCULATED VISION OF MARTYRDOM
acrylic on earthenware
17½" H. 14½" W. 12" D | 2013 |
| 19. | THE INVENTION OF INCONGRUITY
acrylic on earthenware
11" H. 9" W. 9" D | 2005-08 | 38. | THE CORRECTED FALSE MEMORY
acrylic on earthenware
8½" H. 15" W. 15" D | 2013 |

39. THE ANACHRONISTIC BIRTH OF THE HAUNTED NIGHT acrylic on earthenware 25" H. 16½" W. 16" D 2013	57. BALLISTIC RAKU ROCK raku fired earthenware 15½" H. 7" W. 7" D 1973
40. FIRST ATTEMPT AT STONEHENGING A POT salt fired stoneware 3 remaining of 8 original elements: 7" H. 3" W. 2½" D., 6" H. 3½" W. 2" D., and 5½" H. 2½" W. 2" D 1969-70	58. RAKU FLOOR ROCK raku fired earthenware 9" H. 10" W. 9½" D 1973
41. TWO UNIQUELY HANDMADE ROCKS salt fired stoneware 2 elements: 7" H. 6" W. 6" D. and 7" H. 6" W. 5½" D 1969-70	59. BEADED ORANGE UBANGA ROCK earthenware, beads 10½" H. 6½" W. 6½" D 1974
42. A UNIQUELY HANDMADE ROCK salt fired stoneware 14" H. 6" W. 5" D 1970	60. THE APPARITION THAT WASN'T THERE stoneware 12" H. 13" W. 13" D 1975
43. THE APOTHEOSIS OF A UNIQUELY HANDMADE ROCK salt fired stoneware 12½" H. 6" W. 4½" D 1970	61. THE MYSTERY OF SACRIFICE salt fired stoneware 11" H. 13" W. 13" D Collecton of Sarah Jones 1978
44. FLAT RED ROCK salt fired stoneware 7½" H. 4½" W. 2" D 1970	62. THE UNEXPECTED BONES OF RIVALRY graphite on smoked earthenware, acrylic on wood, metal, fiber 18" H. 15" W. 11" D Collection of Jane and Charles Randall 1980
45. TWO FLAT RED ROCKS salt fired stoneware 2 elements: 8½" H. 4" W. 3" D. and 8" H. 4½" W. 2½" D 1970	63. THE WHIMSY OF FAITH smoked earthenware 26" H. 19" W. 17" D 1980
46. AN EXCEPTIONAL HANDMADE ROCK salt fired stoneware 10" H. 5½" W. 5½" D 1972	64. LESSONS OF THE NIGHT smoked earthenware 13" H. 7" W. 5" D 1980
47. TAMBA SALT ROCK salt fired stoneware 10" H. 6" W. 6" D 1972	65. THE DELICATE POEM OF EQUILIBRIUM acrylic and graphite on earthenware 12" H. 12" W. 5" D 1984-85
48. SINISTER SALT ROCK salt fired stoneware 9½" H. 5" W. 5" D 1972	66. THE DECPTION OF ANCIENT MEMORY raku fired earthenware 16" H. 6" W. 6" D 1986
49. Title Unknown salt fired stoneware 11" H. 9½" W. 9½" D 1972	67. RELIC OF A FORGOTTEN INCIDENT raku fired earthenware 12" H. 5" W. 4" D 1986
50. TWO VERY CURIOUS RAKU ROCKS raku fired earthenware 2 elements: 15½" H. 5" W. 4" D. and 12½" H. 4½" W. 3½" D 1972	68. THE INTRUSION OF ANCIENT THOUGHTX acrylic on raku fired earthenware 15" H. 6" W. 6" D 1986
51. JAPANESE SMILE RAKU ROCK raku fired earthenware 6½" H. 5" W. 4½" D Collection of Diana Roberts 1972	69. THE POETRY OF ACCIDENTAL ORDER - EQUIVOCAL REALITY earthenware, beads, shell 12" H. 5½" W. 3½" D 1993
52. CARTILAGE FLAT ROCK stoneware 8" H. 9" W. 3½" D Collection of Diana Roberts 1973	70. THE POETRY OF ACCIDENTAL ORDER - FORTUITOUS VISION acrylic on earthenware 15" H. 13" W. 13" D 1993
53. MONUMENT FLAT SALT ROCK salt fired stoneware 13" H. 13½" W. 3½" D 1973	71. A MEMORY OF FLOATING WEEDS acrylic on earthenware, beads, metal, shell 12½" H. 13" W. 5" D 1994
54. SPACE FRUIT ROCK stoneware 9" H. 8½" W. 8" D 1973	72. THE ABRUPT HARMONY OF THE SEEDS OF TIME ink on earthenware, beads 12½" H. 5" W. 4" D 1994
55. CELESTIAL FLAT RAKU ROCK - HISTORY GIFT raku fired earthenware 10½" H. 14" W. 4" D 1973	73. THE ECLIPSE OF ANTICIPATION earthenware, beads 11½" H. 12" W. 4" D 1994
56. THE DIGNITY OF A CLASSIC RAKU ROCK raku fired earthenware 10½" H. 6½" W. 6½" D 1973	74. MYSTICAL VESSEL FOR THE SEEDS OF CHANGE acrylic on glazed earthenware 17" H. 6" W. 6" D 1994-95
	75. MYSTICAL VESSEL FOR THE SEEDS OF CHANGE - II acrylic on glazed earthenware 15½" H. 6" H. 6" D 1994-95



THE AUSTERE DREAM 2012



SAN ANGELO MUSEUM OF FINE ARTS

The mission of the San Angelo Museum of Fine Arts—through its collections, exhibitions, and programs—is to serve the general public in San Angelo, Texas, and the rural communities of the Concho Valley. SAMFA has been nationally recognized for its dedication to the community, and in a 2004 ceremony at the White House, was presented with the National Museum Service Award. SAMFA is also accredited by the American Alliance of Museums. The museum is supported by generous contributions from both individuals and businesses. This project is partially supported by funds from Dr. and Mrs. Patrick L. Moore, John and Julie Holtze, the San Angelo Cultural Affairs Council, the Texas Commission on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.