

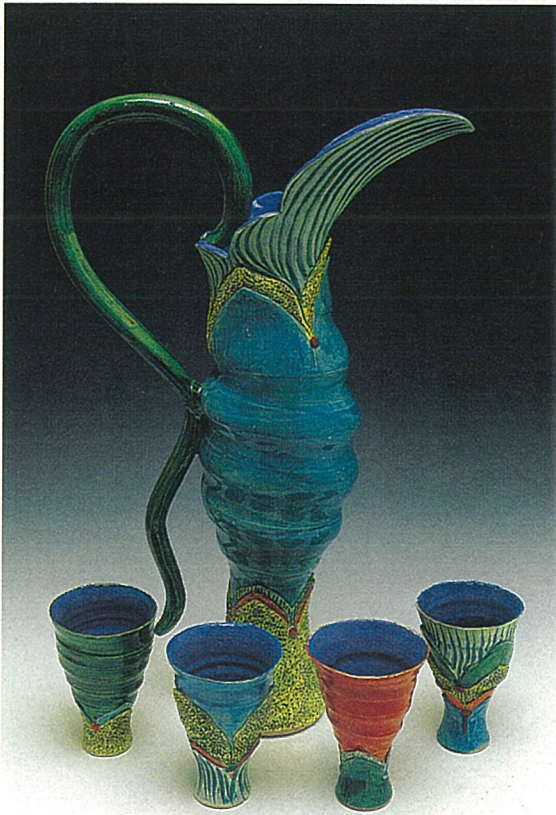
## Up Front

continued. "In this, I become an archivist of human experience, reveling in the unpredictable qualities of raku-fired ceramics."

### Baltimore Invitational

Ceramics by 19 artists were featured in the "1997 Holiday National Invitational Exhibition," on view through December 24 at Baltimore Clayworks in Maryland. Among the works exhibited was a "Footed Juice Set," shown here, by Florida ceramist Jenny Lou Sherburne. "Making pots is my way of celebrating and maintaining" the belief that "life is a gift," Sherburne commented.

"The creative process forces me to question my assumptions and listen to my intuition," she explains. "This in turn provides me with clues about how to live my life. The cross-fertilization



Jenny Lou Sherburne's "Footed Juice Set," to 9 inches in height; at Baltimore Clayworks, Maryland.

between my life and my work nourishes both, as I strive to establish for myself and communicate to others a world view full of wonder, curiosity and joy."

### Sam Fuller

"The Seen and the Unseen," an exhibition of ceramic sculpture by Maine artist Sam Fuller, was on view through November 15, 1997, at the Meetinghouse Gallery of the Andover Newton Theological School in Newton Centre, Massachusetts. Beginning each piece without a preconceived idea, Fuller first builds up a mound of clay weighing anywhere from 100 to 500 pounds, then uses basic tools to sculpt the form. After a bisque firing that may last up to six days, the piece is glazed and fired in an electric kiln to Cone 6.

"The fundamental concern of my work is responding to space as a tactile and palpable presence, as something of and by itself," Fuller explained. "It is a habit to perceive space in terms of form. What I find compelling is to arrive at the perception of

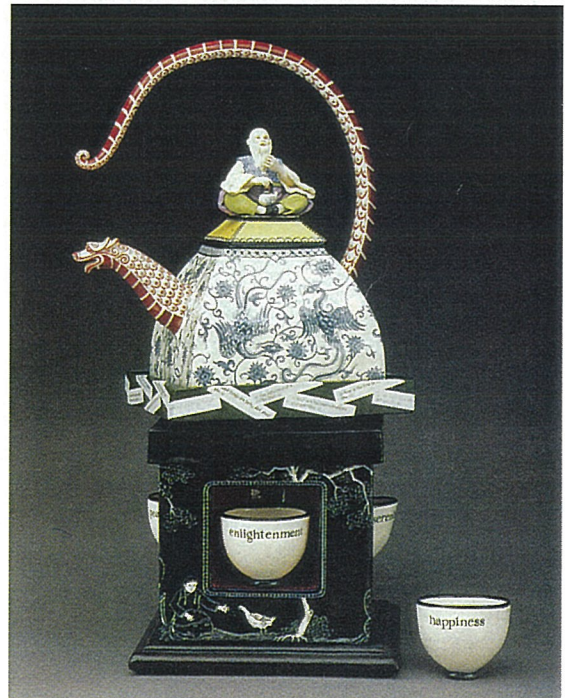


Sam Fuller's "Walking Rhythm," 10 inches in height, stoneware; at the Meetinghouse Gallery of Andover Newton Theological School, Newton Centre, Massachusetts.

the form defined in terms of space. And so, what was previously perceived as non-being or negative space becomes, in fact, a source of being."

### Corporate Teapot Collection

"Celestial Seasonings: A Loose Interpretation II," a juried exhibition of teapots by 50 artists, was featured at Celestial Seasonings' corporate headquarters in Boulder, Colorado. The herbal-tea manufacturer had asked artists to propose teapot



Red Weldon Sandlin's "The Emperor's Choice...Steeped in Ancient Tradition," 8½ inches in height, second-place winner; acquired for the permanent collection at Celestial Seasonings' corporate headquarters, Boulder, Colorado.