

## LIST OF ARTISTS



Nicole Awai



Michael Beitz



Clarina Bezzola

Overleaf: Works created by  
Ron Rondaw in the Pottery, 1985.

**Peter Aberle** (1952–1985)  
Pottery, 1981

**Ann Agee** (b. 1959), New York  
Pottery, 1990 and 1998  
*When [the associates] turned off the lights in the afternoon, I would draw. I drew the space because I just wanted to document it, and you couldn't take photographs. When I would come back to my table and the guys had come back from their break, I would see people at my table looking at my drawings. That is how I made a lot of contact with people. Seeing the work space as an object, that embrace of the space, has influenced my work now.*

**Seyed Alavi** (b. 1958), California  
Foundry, 1990

**Aldwyth** (b. 1935), South Carolina  
Foundry, 1998  
*No matter how odd my request, there was someone with a suggestion on how to achieve the desired result.*

**Maria Alquilar** (b. 1938), Florida  
Foundry, 1989 and 1994

**Carlos A. Alves** (b. 1963), Florida  
Pottery, 1996

**David Kimball Anderson** (b. 1946), California  
Foundry, 1993  
*It was and remains a very prestigious residency for those who value hands-on, hard work.*

**Kent Anderson** (b. 1948), Wisconsin  
Pottery/Foundry, 1989

**Mark Anderson**, Florida  
Foundry, 1988

**Chris Antemann** (b. 1970), Oregon  
Pottery, 2004  
*The residency allowed me to increase the scale of my work as well as branch out into more complex forms. It transformed my way of thinking about what was possible.*

**Tre Arenz** (1953–2003)  
Pottery/Foundry, 1995

**Lawrence Argent** (b. 1957), Colorado  
Foundry, 1994

**Ernest Aryee** (b. 1964), Illinois  
Pottery, 1996

**Walter Askin** (b. 1929), California  
Foundry, 1987  
*I learned how to negotiate space and time with others who have totally different backgrounds, values, and daily goals, and apply their techniques to my process of creating sculpture.*

**Tina Aufiero** (b. 1959), Washington  
Foundry, 1996

**Nicole Awai** (b. 1966), New York  
Pottery, 2008  
*Being there invigorated my process and made my artwork feel essential.*

**Jan Axel**, New York  
Pottery, 1979 and 1981

**Timothy Joseph Bahash** (b. 1973), Pennsylvania  
Pottery, 2002

**Clayton Bailey** (b. 1939), California  
Pottery, 1979 and 1981

**Lesley Baker** (b. 1963), Indiana  
Pottery, 2005

**Roderick Bamford** (b. 1958), Australia  
Pottery/Foundry, 1989  
*The scale is awesome: instead of materials delivered in boxes and bags, they were conveyed in boxcars and Bobcats.*

**Todd Galbreth Barricklow** (b. 1969), California  
Pottery, 1999

**Steve Barry** (b. 1956), New Mexico  
Foundry, 1996

**Elaine Battles** (b. 1941), Ohio  
Pottery, 2006

**Susan Beiner** (b. 1962), Arizona  
Pottery, 1997

**Michael Beitz** (b. 1976), New Mexico  
Pottery, 2011

**David Best** (b. 1945), California  
Pottery, 1980

**Tom Bevan** (b. 1946), New York  
Pottery, 1998

**Clarina Bezzola** (b. 1970), New York  
Pottery, 2002  
*Meeting people who live such different lives gives you an opportunity to reflect on your own existence; I walked away with a much different view on life.*

**Michael Bishop** (b. 1945), California  
Foundry, 2001 and 2004

**Miriam Bloom** (b. 1949), New York  
Pottery, 1990

**Timothy Blum** (1967–2013)  
Foundry, 2008

**Mary Jo Stary Bole** (b. 1956), Ohio  
Pottery/Foundry, 1988 and 2007

**Steven Bradford** (b. 1958), New York  
Foundry, 1992, 1994, and 1995

**Amy Brier**, Indiana  
Foundry, 2000

**Javier Brewster Brockmann**, Mexico  
Foundry, 1997

**Frank J. Brown** (b. 1956), Minnesota  
Pottery, 1994

**Joseph Brown** (b. 1939), Minnesota  
Pottery, 1990

**R. G. Brown**, Georgia  
Foundry, 1989

**Rory Burke** (b. 1977), Wisconsin  
Pottery, 2010 and 2011

*How exciting to be liberated from my own studio, my own tools, my own modes of working, my old habits! I was able to use all that I had done, all that I knew, and start again.*

**Michael Burns**, Wisconsin  
Foundry, 1989

**Tina Mariko Burton** (b. 1976), Utah  
Foundry, 2000

*Late evenings, the enamellers would cook venison sausage on the ledge of the kilns. After pulling the glowing enameled iron out of the kiln, we would sit down and share the sausage while watching the work cool. It was a rewarding bonding experience.*

**Shawn Busse** (b. 1971), Oregon  
Pottery, 2000

**Ana Busto** (b. 1952), New York  
Pottery/Foundry, 1995

**Carole Byard**, New York  
Pottery, 1994 and 1995

**Sandra Byers** (b. 1949), Wisconsin  
Pottery, 1982 and 1986

**Winthrop Byers** (b. 1949), Wisconsin  
Pottery, 1986

**Juliellen Byrne** (b. 1957), Ohio  
Pottery, 1992

**Jessica Calderwood** (b. 1978), Wisconsin  
Foundry, 2002

*I learned that I didn't have to touch and do every little thing on a piece for it to work. The residency was so much about connecting with those who know much more than you do, have skills that you don't.*

**Beth Campbell** (b. 1971), New York  
Pottery, 2010

*After my experience at Kohler Co. and all of its challenges and possibilities, I left feeling that I could do anything or make anything.*

**William H. Campbell** (b. 1935), Pennsylvania  
Pottery, 1974

*This was early on in the whole Arts/Industry program, and the employees were very helpful and interested in us. They just couldn't believe that we would come in every day and work a double shift.*

**Mary Carlson** (b. 1951), New York  
Foundry, 2003

**Mary Ellen Carroll** (b. 1961), New York  
Pottery, 2007

**Linda Casbon** (b. 1959), New York  
Pottery, 2002

**Marek Cecula** (b. 1944), Poland  
Pottery, 1982

*Arts/Industry reinforced my belief in the direction of my own industrial process.*

**Aurore Chabot** (b. 1949), Arizona  
Pottery, 1985

**Jackie Chang** (b. 1963), New York  
Pottery, 1994

*I developed a better sense of the relationship that needs to be defined and negotiated when you rely on others to help bring your work to fruition.*

**Pang-Ling Chou** (b. 1958), China  
Pottery, 1987

**Anthony Cioe** (b. 1981), New York  
Pottery, 2006

**Natalie Jane Clark** (b. 1963), Wyoming  
Pottery, 1992

**John Cleater** (b. 1965), New York  
Foundry, 2007

**Kristen Clifffel** (b. 1967), Ohio  
Pottery, 1993

*I think the most valuable part was the constant access to materials and the feeling of being able to do anything... the vast opportunities that the factory allowed me.*

**Candy Coated**, Pennsylvania  
Pottery, 2004

**Malcolm Cochran**, Ohio  
Foundry, 1994

*I continue to find ways to work with various industries and fabricators. [The associates] enjoy the challenge and variety of using their skills and expertise in new and unpredictable ways.*

**Willie Cole** (b. 1955), New Jersey  
Pottery, 2000

**Christian Collins**, Wisconsin  
Foundry, 1995



Frank Brown



Mary Ellen Carroll



John Cleater



Willie Cold



Jess Riva Cooper



William B. Cravis

**Michel L. Conroy**, Texas  
Pottery, 1981

*It is an important opportunity for artists not only to utilize the production capabilities of the factory but also to see their work through the eyes of the Kohler Co. employees—who proved to be pragmatically critical, openly inquisitive, and generously supportive. I believe the employees have as much effect on the artists as the enormous scale of the factory facilities.*

**Cynthia N. Consentino** (b. 1962), Massachusetts  
Pottery/Foundry, 1998 and 2004

**Barbara Cooper** (b. 1949), Illinois  
Foundry, 2006

*It was an opportunity to take my ideas and apply them to another media, and because of that, very new insights came about. It was a time to experiment and play with form and process.*

**Jess Riva Cooper** (b. 1981), Canada  
Pottery, 2013

**Linda Cordell** (b. 1963), New York  
Pottery, 2003

**Michael Corney** (b. 1956), California  
Pottery/Foundry, 1995

**Caroline Courth**, Michigan  
Pottery, 1993

*Working as an art production worker alongside the plumbing production workers was an easy, welcome, and logical extension of my previous experiences and inclinations.*

**Mark H. Cowardin** (b. 1970), Kansas  
Foundry, 2002

**Stephen Cramb** (b. 1967), Australia  
Pottery, 2009

*I am a better artist and create stronger artworks when I link myself with industry and artisans, extending the potential of my projects far beyond what I can achieve on my own within the confines of a studio.*

**William B. Cravis** (b. 1964), Oregon  
Pottery, 2008

**Johan Creten** (b. 1963), France  
Pottery, 1995

**Kim Cridler** (b. 1968), Michigan  
Foundry, 1999

*Arts/Industry made me a better artist. By being a resident and particularly by being a coordinator, I got to see how great artists work, how great artists cooperate, how great artists present themselves.*

**Phoebe Cummings** (b. 1981), United Kingdom  
Pottery, 2008

*What stays with me most vividly is the sense that Kohler Co. is a place where the impossible becomes possible.*

**Venetia Dale** (b. 1981), Massachusetts  
Pottery, 2013

**Christopher Davis-Benavides** (b. 1955), Wisconsin  
Pottery, 1988

**Stephen Paul Day** (b. 1954), Louisiana  
Pottery, 2007

**Blane De St. Croix**, New York  
Foundry, 2000

**John DeFazio** (b. 1959), New York  
Pottery, 1993

**Andrea Dezsö** (b. 1968), New York  
Pottery, 2009

**Kim Dickey** (b. 1964), Colorado  
Foundry, 2005

*After three months of wearing safety glasses, steel-toed boots, and ear protection all day long, I remember feeling very strange, almost naked and vulnerable without them!*

**Tom Dimig** (b. 1953), South Carolina  
Pottery, 1985

**Michael Dinges** (b. 1958), Illinois  
Foundry, 2008

**Poe Dismuke**, Arizona  
Pottery, 1988

**Joseph DiStefano** (b. 1940), California  
Pottery/Foundry, 1976

*I saw that the workers were using large funnels to apply pressure to the slip and produce flat tiles. I have continued to use this process throughout my work and career.*

**Glenn E. Doell** (b. 1951), Ohio  
Pottery, 1986

**Eddie Dominguez** (b. 1957), New Mexico  
Pottery, 1988 and 2000

**Steve Donegan** (b. 1951), Pennsylvania  
Pottery, 1986

**Clarice Dreyer** (b. 1946), Montana  
Foundry, 1994

**Ellen Driscoll** (b. 1953), New York  
Pottery, 2001

**Paula Dubaniewicz** (b. 1954), Ohio  
Pottery, 1987

**Billy Blaise Dufala** (b. 1981), Pennsylvania  
Foundry, 2007

*I'm running a residency program right now that has a lot to do with relationships and people's experience being shared out of gratitude and respect. I wonder if I would be hanging out in a recycling center on weekday mornings pro bono, working with artists to make experimental work if I had never gone to Kohler Co.*

**Nancy Dwyer** (b. 1954), Vermont  
Foundry, 1992

**Jack Earl** (b. 1934), Ohio  
Pottery, 1974, 1976, and 1978

**Janet Echelman** (b. 1966), Massachusetts  
Foundry, 2000

**David Eckard**, Oregon  
Foundry, 1993

**Tom Elliott** (b. 1954), Virginia  
Pottery, 1976

**Carol Emmons** (b. 1953), Wisconsin  
Pottery, 2012

*The intensity of the experience ranged from the day-to-day physical environment of the factory, to the broad range of media and processes available, to the need to rely on so many others, all combined with a desire to make new and challenging work. Working in multiples against the background of the factory—where the goal is infinitely repeatable and identical products—added a layer of conceptual depth I had not expected.*

**Dan Engelke** (b. 1933), Wisconsin  
Pottery, 1985

**Cary Esser** (b. 1955), Missouri  
Pottery, 1982

*I did several public art projects that required significant collaboration with government bodies and other artists. I'm sure my experience at Kohler Co. helped me in working with other people.*

**Teresa Francis Faris** (b. 1972), Wisconsin  
Foundry, 1999

*Being a resident made me hyperaware of the idea that making art is not about being in solitude; it is about being part of a community.*

**Ming Fay** (b. 1943), New York  
Pottery/Foundry, 1995

**Christine Federighi** (1949–2006)  
Pottery, 1986

*At times, it was difficult to keep on track; so many of the processes and activities generated new ideas. The factory was overwhelming, and after a month, it was home.*

**Dorothy Jo Feibleman** (b. 1951), Japan  
Pottery, 1996

**Greg Fensterman**, Florida  
Pottery, 1985

**Deborah Fisher** (b. 1970), New York  
Pottery, 2002

**Peter W. Flanary** (b. 1956), Wisconsin  
Foundry, 1993 and 1997

*The learning opportunities were endless in the Foundry, Weld Shop, and Machine Shop, and from working with other artists.*

**Ron Fondaw** (b. 1954), Missouri  
Pottery/Foundry, 1985 and 1989

**Ed Forde** (b. 1945), New Mexico  
Pottery, 1985

**Raye Fore** (b. 1946), California  
Pottery, 1984

**Vicki Bourek Francouer** (1952–2010)  
Pottery, 1985

**David Franklin** (b. 1972), Washington  
Pottery, 2012

*Being an Arts/Industry alumnus is like having magic dust (probably silica based) sprinkled on you. More than once I have noticed a change in the way I am treated by arty types when they hear I was a resident.*

**Barbara L. Frey** (b. 1952), Texas  
Pottery, 2006

**Leslie Fry** (b. 1954), Vermont  
Foundry, 1996

*My most vivid memories are images of molten iron, and not one soft material such as paper or cloth in the entire factory. The "macho-ness" of it all was inspiring.*

**Marc Ganzglass** (b. 1973), New York  
Foundry, 2005

**Josh Garber** (b. 1963), Illinois  
Foundry, 1992

**Eric J. Garcia** (b. 1977), Illinois  
Pottery, 2013

**Ann Gardner** (b. 1947), Washington  
Pottery/Foundry, 1984, 1986, and 1991

**Michael Garr** (b. 1964), Minnesota  
Foundry, 1996

*The Foundry felt very medieval with the molten metal, flames, and people moving around in comparison to my quiet study in rural Pennsylvania.*

**Theaster Gates** (b. 1973), Illinois  
Pottery, 2010

**Aristotle George Georgiades** (b. 1955), Wisconsin  
Foundry, 1992 and 2005

**Renee Sheila Gertler** (b. 1974), California  
Foundry, 2002

*I was a little surprised; the studios were literally IN the factory! I was asked lots of basic questions about art, which in turn made me think about what art is.*

**Denny Gerwin** (b. 1979), North Carolina  
Pottery, 2010

*I arrived with a toolbox and sketchbook, and left with a few sculptures and a couple thousand pounds of molds that are still being used three years later.*

**Wally Gilbert** (b. 1946), United Kingdom  
Foundry, 2004 and 2008

**Dan Gilsdorf** (b. 1973), Oregon  
Foundry, 2007

**Karin Giusti**, New York  
Pottery, 1992

*One of the most rewarding aspects of my stay in Kohler, Wisconsin, was getting to know the people in that region. They showed me an American value system that was a blend of honesty, hard work, pride in craftsmanship, and a love of their Wisconsin farmland heritage.*

**Martha Glowacki** (b. 1950), Wisconsin  
Foundry, 1993 and 1995

**Shannon Goff** (b. 1974), Pennsylvania  
Pottery, 2004 and 2010

**Ronald Mario Gonzalez** (b. 1952), North Carolina  
Foundry, 1988

**Mark F. Gordon** (b. 1952), New York  
Foundry, 1992

*I'm still using some of the "parts" cast twenty years ago in mixed-media sculptures.*

**John Grade** (b. 1970), Washington  
Foundry, 2003



Ronald Gonzalez



Wally Gilbert



Karin Giusti



David Franklin



David Harper



Gary S. Griffin



Gerit Grimm



Lauren Grossman

**Gary John Gresl** (b. 1943), Wisconsin  
Pottery, 2009

*The residency helped refocus and reemphasize my motivations to utilize found materials drawn out of human experience and culture.*

**Gary S. Griffin** (b. 1945), New Mexico  
Foundry, 2007

**George Gerry Griffin** (b. 1938), New Jersey  
Foundry, 1990

*It changed the direction of my work; before the residency, I made lightweight linear work.*

**Kathleen Griffin**, New York  
Foundry, 2004

**Laura Griffith**, Washington  
Foundry, 1997

**Gerit Grimm** (b. 1973), Wisconsin  
Pottery, 2006

**Lauren Grossman** (b. 1960), Washington  
Foundry, 1990 and 2005

*The first few days were a heady mix of terror and possibility. At that time, the Foundry was running three loud shifts of grinders, swinging tubs, and crucible trucks each day. How could I possibly make something that could visually hold its own in a place of this scale and intensity without getting lost, yelled at, or run over in the process?*

**Kristin Gudjonsdottir** (1966–2007)  
Foundry, 1996

**Karen Gunderman** (b. 1951), Wisconsin  
Pottery, 1996

**Jens Gussek** (b. 1964), Germany  
Pottery, 2006

**Gerhard Hahn** (b. 1956), Germany  
Foundry, 1997, 2002, and 2013

*After having worked intensely with ceramic mold making and big clay sculpture, the iron casting process was a gateway to new possibilities and ideas, but especially established my plan to seek continuous inspiration in synergetic cooperation with factories.*

**Maki Hajikano**, Texas  
Foundry, 2002

**Hoss Haley**, North Carolina  
Foundry, 1999

*During my residency, I pushed the boundaries of scale in my work and have continued to work in large scale since then.*

**Patrick Earl Hammie** (b. 1981), Illinois  
Pottery, 2011

**Annie Han** (b. 1967), Washington  
Pottery, 2013

**Derek Harding** (b. 1969), Massachusetts  
Pottery, 2005

**Richard Harned** (b. 1951), Ohio  
Foundry, 2000

**Hilary Harp** (b. 1964), Arizona  
Foundry, 2002

**David R. Harper** (b. 1984), Illinois  
Pottery, 2012

*There were moments that I shared with the Kohler Co. associates that I will never forget. For some, interacting with artists has become a part of their job, and they make a great effort to help build the residency experience. I learned a lot there—not just about my art, but about myself.*

**Robert Harrison** (b. 1953), Montana  
Pottery, 1989

**Amy Haskins** (b. 1973), New York  
Foundry, 2005

**Jeremy Hatch** (b. 1974), Montana  
Pottery, 2011

*My plans quickly expanded and my studio became a laboratory of experiments and digressions.*

**Molly Hatch** (b. 1978), Massachusetts  
Pottery, 2009

*My exposure to the people and process behind the making of ceramic objects at Kohler Co. resulted in a sort of paradigm shift for me, helping shape the path of my career collaborating with industry as a product designer.*

**Amy Hauber** (b. 1967), New York  
Pottery, 1999 and 2001

*The residency could not have worked for me without the artists' house. All of us would come back together at the end of the day to share experiences and meals and talk and laugh. It was an instant family-bonding experience.*

**Masumi Hayashi** (1945–2006)  
Pottery, 1985

**Martha Heavenston** (b. 1955), California  
Foundry, 1992 and 1994

**Dr. Nigel Helyer** (b. 1951), Australia  
Foundry, 1990

*Arts/industry allowed an expansive view of studio practice, but one tempered by real-world, practical realities. I have continued to work in public and industrial situations ever since.*

**Ian Henderson** (b. 1978), North Carolina  
Pottery, 2013

**Giselle Hicks** (b. 1979), California  
Pottery, 2005 and 2012

*Working in an environment with the motto "variability is the enemy of quality"—the antithesis of an artist's creative process—was wonderfully thought provoking and challenging.*

**Elisabeth Higgins O'Connor**, California  
Pottery, 1997

**Jonathan Hils** (b. 1970), Oklahoma  
Foundry, 2005

**John David Himmelfarb** (b. 1946), Illinois  
Foundry, 2007

**William Hinton** (b. 1957), North Carolina  
Pottery, 1989

**Kevin A. Hluch** (b. 1949), Maryland  
Pottery, 1984

**Angelika Hofmann** (b. 1952), Germany  
Pottery, 1992

**Priscilla Hollingsworth**, Georgia  
Pottery, 1996

*I thought it would be interesting to juxtapose manufactured and handmade versions of the same forms in an installation. What I discovered was that the slip-casting process calls for considerable effort and skill. I ended up seeing that my slip-cast forms were just as “made” as the ones that I hand built, in an important sense.*

**Christian Holstad**, New York  
Pottery, 2000

**Coille McLaughlin Hooven** (b. 1939), California  
Pottery, 1979

*I still remember the total impact of the experience—the feeling of being cast out of the boat and having to teach myself to swim, of learning independence and breaking internal barriers.*

**Deborah Horrell** (b. 1953), Oregon  
Pottery, 1982 and 1984

**Olen Hsu** (b. 1975), Pennsylvania  
Pottery, 2006

**Mi-Sook Hur** (b. 1965), North Carolina  
Foundry, 1999

**Barbara Idzikowska** (b. 1962), Poland  
Pottery, 2013

**Junko Iijima** (b. 1969), Oregon  
Foundry, 2004

**Sadashi Inuzuka** (b. 1951), Canada  
Foundry, 1997

*[The associates’] point of view is very different from the artists’, and they helped me to see my work process as a whole.*

**Burton Isenstein** (b. 1955), Illinois  
Pottery, 1981

**Sergei Isupov** (b. 1963), Massachusetts  
Pottery, 2003

*The residency affected my thinking, made me feel more precious about each piece I make, and took away some of the need or pressure to produce in multiples.*

**Phil Jameson** (b. 1952), California  
Pottery, 1986

**Hai Chi Jihn** (b. 1959), Wisconsin  
Foundry, 2002

*The residency elevated my work from small studio-scale to whole-room installations. I am still using the parts in my work.*

**Charles E. Johnson** (b. 1959), Pennsylvania  
Pottery, 1994

**Indira Freitas Johnson** (b. 1943), Illinois  
Pottery/Foundry, 1992

**Sue Johnson** (b. 1957), Virginia  
Pottery, 2007

*As an artist primarily working in 2-D media, the full-on experience of working in 3-D with industrial materials pushed me to my limits in a good way.*

**James Johnston**, Minnesota  
Pottery, 1981

**Tom Joyce** (b. 1956), New Mexico  
Foundry, 2002, 2005, and 2013

**Rajkamal Kahlon** (b. 1974), Germany  
Pottery, 2006

**Yoshiko Kanai** (b. 1956), New York  
Pottery, 1998

**Robert Karimi**, Minnesota  
Pottery, 2008

*If artists are sponges, then I need to be squeezed, wrung thoroughly for a long time, for the totality of this residency to be fully revealed.*

**Beth Katleman** (b. 1959), New York  
Pottery, 1995

**Stuart Keeler** (b. 1973), Canada  
Foundry, 2000, 2006, and 2008

**Steve Kelly** (b. 1949), Montana  
Foundry, 1994

**Justin Morgan Kennedy** (b. 1969), Wisconsin  
Pottery, 2010

*Coming to Kohler Co. for three months, away from my family, away from my teaching obligations, helped reinstall the creative spark.*

**JuYeon Kim** (b. 1972), South Korea  
Pottery, 2012

**Carol Kliger** (b. 1949), Colorado  
Pottery, 1990

*The residency transformed my understanding of how a mold can be used, and my work has never been the same: unique pieces could be pulled from a single mold; multiples did not have to be duplicates.*

**Gregory Kline**, Massachusetts  
Foundry, 2000

**Win Knowlton** (b. 1953), New York  
Foundry, 1994

**Azade Köker**, Germany  
Pottery, 1993

**Joyce Kozloff** (b. 1942), New York  
Pottery, 1986 and 1987

*One afternoon, factory personnel came through bolting all the windows and doors shut, as a tornado was moving toward us across the lake. The sky was turning yellow and nasty, then dark—it was visually fascinating. Then the whole factory went dark, and we were without electricity for hours. Workers came through with candles, and one of the artists fell in love with one of the men. It was my only tornado.*

**Charles Krafft** (b. 1947), Washington  
Pottery, 1999

**Ginger Krebs** (b. 1970), Illinois  
Pottery, 2000

**David G. Krueger** (b. 1956), New York  
Foundry, 2001

*The quietest time was from midnight to three or four in the morning. It was peaceful in the studio, alone with my work, my music, and the hum and bustle of the factory outside the open doors.*



Angelika Hoffman



Yoshiko Kanai



Robert Karimi



Chris Lo Sze Lim



Juan Logan



Heidi Lasher-Oakes



Bradley McCallum

**Julia Kunin** (b. 1961), New York  
Pottery, 2007

**Carter Kustera** (b. 1962), New York  
Pottery, 1995, 1996, and 1998

**Tom LaDousa** (b. 1939), Louisiana  
Pottery, 1974

*The factory workers didn't really warm up to us at first. I had long hair and they didn't. And then, after a week or two, one of them walked up and said, "You know, you guys work eighteen hours, you never go home, you work hard: you must be alright." So we connected with the workers, and they helped us, and we didn't bother them and we didn't get in the way. When we had our opening, they all showed up wearing suits.*

**Karen LaMonte** (b. 1967), Czech Republic  
Pottery, 2009

**Eve Andrée Laramée** (b. 1956), New York  
Foundry, 1992

*I was in the Foundry having my molds poured by Lenny on the automated bathtub line. He ladled the molten iron into the mold, which split at the seam. Molten iron poured out in streams of glittering sparks. I exclaimed, "That is so beautiful!" and Lenny, thinking I would be disappointed that the mold split, said, "I didn't know anyone else noticed how beautiful it is when that happens."*

**Heidi Lasher-Oakes** (b. 1965), Maryland  
Pottery, 2000

**Tom Lauerman** (b. 1974), Pennsylvania  
Pottery, 2005

*I was a resident at the same time as Shannon Goff, whom I had known from graduate school. After the residency, we kept in touch, moved to the same city, got married, and recently had our first child. Shannon likes to say "Toilet factories do wonders for romance."*

**Andrea Mai Lekberg** (b. 1966), New Jersey  
Foundry, 2001

**Marc Leuthold** (b. 1962), New York  
Pottery, 1996

**Brook LeVan** (b. 1956), Colorado  
Pottery/Foundry, 1989

**Jenny Lind** (1942–2011)  
Pottery, 1990

**Sarah Lindley** (b. 1973), Michigan  
Pottery, 2003, 2010, and 2012

*My experience was one of tremendous personal growth. During my first residency, I was able to accomplish large-scale work that contributed to my portfolio and helped me move in a slightly new direction. The technical skills that I acquired have been invaluable in my teaching.*

**Beth Lipman** (b. 1971), Wisconsin  
Pottery, 2003

**Stephen Litchfield** (b. 1948), Ohio  
Foundry, 1997

*Quoting from my own syllabus: "[In this project] you will be testing the idea that materials have a meaning, and that a change in materials can subvert, negate, or otherwise alter the meaning of an object."*

**Ken D. Little** (b. 1947), Texas  
Foundry, 1988, 1996, and 1997

**Chris Lo Sze Lim** (b. 1967), China  
Pottery, 2007

**Connie Susan Loftin** (b. 1950), North Carolina  
Pottery/Foundry, 1988

*I was a young artist at the time and a bit fierce about my ideas. At Kohler Co., I learned to listen and consider many other points of view. I also came to have a deep respect for industrial design.*

**Juan Leon Logan** (b. 1946), North Carolina  
Foundry, 2004

**Robert F. Lyon** (b. 1952), South Carolina  
Pottery/Foundry, 1982 and 1986

*I think the biggest transformation that took place was through the interaction with the other artists. When I think back, it was those conversations about art and craft that most affected my development as an artist.*

**Marilyn Lysohir** (b. 1950), Idaho  
Pottery/Foundry, 1988 and 1989

**Kate Devlin MacDowell** (b. 1972), Oregon  
Pottery, 2012

**Michael Machnic**, Canada  
Foundry, 2000

**Joseph S. Mannino** (b. 1950), Pennsylvania  
Pottery, 1986

*At first, I was a bit thrown off by the open studio area adjacent to the factory work space. However, I really enjoyed watching the expert ceramic assemblers at work. Their skills were impressive and informative.*

**Andrew Martin** (b. 1957), Netherlands  
Pottery, 1985

**George Mason** (b. 1951), Maine  
Pottery, 1976

*Box cars of Kaolin, acres of kilns, and all the time that I needed to work.*

**Merrill Mason** (b. 1949), Pennsylvania  
Foundry, 1996 and 1998

**Karen Thuesen Massaro** (b. 1944), California  
Pottery, 1976, 1979, and 1984

**Bradley McCallum**, New York  
Foundry, 1995 and 1996

**Walter S. McConnell** (b. 1956), New York  
Foundry, 1990

**Allie McGhee** (b. 1941), Michigan  
Pottery, 1986

**Melissa McGill** (b. 1969), New York  
Pottery, 2002 and 2004

*I was able to make a body of work in the Pottery that would have been impossible to produce otherwise. I went on to exhibit this work in five solo exhibitions in the United States and Europe the year after my first residency.*

**Todd McGrain** (b. 1961), New York  
Foundry, 1995 and 1997

**Daniel S. McGuire**, Wisconsin  
Foundry, 2000

**Yolande Macias McKay**, California  
Foundry, 1998 and 1999

**Laura Jean McLaughlin** (b. 1965), Pennsylvania  
Pottery/Foundry, 1999, 2001, and 2002

**Amie L. McNeel** (b. 1964), Washington  
Pottery/Foundry, 1999 and 2011  
*In the factory, I thoroughly enjoyed talking to the tour groups that routinely came through early in the mornings. The public visitors were the real-time litmus for sharing how and why what we were doing was special. For the isolated studio artist to embrace this regular influx of an unpredictable and sometimes apprehensive audience, it was an amazing window for exchange.*

**Lesley McTague** (b. 1981), New York  
Pottery, 2013

**Mårten Medbo** (b. 1964), Sweden  
Pottery, 2008

**Eva Melas** (b. 1961), New York  
Pottery, 1993  
*The factory associates were the fundamental reason the experience was amazing. They were kind, helpful, patient, and sometimes fun!*

**James Melchert** (b. 1930), California  
Pottery, 1990

**Charlotte Meyer** (b. 1968), New York  
Foundry, 2001

**Daniel Mihalyo** (b. 1970), Washington  
Foundry, 2013

**Kristine Mills** (b. 1966), New Mexico  
Foundry, 1996

**Myra Mimitsch-Gray** (b. 1962), New York  
Foundry, 2007  
*The opportunity caused me to question my practice and priorities as an artist. It forced me to think of making art as a broader enterprise, more interactive and collaborative.*

**Masako Miyata** (b. 1949), Virginia  
Pottery, 1987

**Chuck Moffit** (b. 1969), California  
Foundry, 2006

**Wayne Montecalvo** (b. 1953), New York  
Pottery, 2001

**Richard Moquin**, California  
Pottery, 1980

**Arnaldo Morales** (b. 1967), New York  
Foundry, 2008  
*I was given a tricycle with a big basket in the front to go dumpster diving twice a day around the factory complex. It was incredible to pass all the workers and activity. I would go all over and absorb everyone's energy and come back all loaded down with metal parts, greasy, and wearing dirty pants, excited to go to work.*

**Kate Moran** (b. 1958), Pennsylvania  
Pottery, 1997

**Cindi Morrison** (b. 1954), Florida  
Pottery, 1995

**John Morton**, New York  
Pottery, 2001

**Joel Moses** (b. 1948), Virginia  
Pottery, 1976  
*Coming from my first studio after grad school, I was truly in awe. My two prevailing sentiments (not necessarily contradictory) were excitement and intimidation. I got over the intimidation part because the staff was so supportive.*

**Michael Motley** (b. 1950), New Mexico  
Foundry, 1992

**Brooke Moyer**, Pennsylvania  
Pottery, 2003

**Alice Mueller** (1946–2008)  
Pottery, 1985

**Mia (Fetterman) Mulvey** (b. 1969), Colorado  
Pottery, 2002

**Berit A. Naeseth** (b. 1965), Colorado  
Pottery, 2005  
*This experience helped me go further in the evolution of my ideas and technical skills as well as helping me to become a better teacher.*

**Dennis Nechvatal**, Wisconsin  
Foundry, 1993

**Jim Neel** (b. 1948), Alabama  
Pottery, 2008 and 2010  
*It was always a team effort. The folks just on the other side of the wall from me were doing what I was doing, but for a living, casting sinks and toilets. I couldn't have done it anywhere else.*

**Rob Neilson** (b. 1966), Wisconsin  
Foundry, 2006

**Mary P. Neubauer** (b. 1951), Arizona  
Foundry, 2004  
*I have never been able to replicate the fine finishes I was able to achieve in the industrial environment of the Kohler Co. Foundry.*

**Gary Lee Noffke** (b. 1943), Georgia  
Foundry, 1993

**Matt Nolen** (b. 1960), New York  
Pottery, 1998, 1999, and 2001

**Amy Norgaard** (b. 1971), Indiana  
Pottery, 2000

**Richard Notkin** (b. 1948), Montana  
Pottery, 1976 and 1978  
*As the initial skepticism of both factory employees and artists transformed into mutual interests and respect and sharing, friendships were formed. We broadened each other's worlds, for the arts-in-industry combo was far more than just a program. Arts/Industry at Kohler Co. was people from many walks of life, it was relationships, it was a truly unique, multifaceted experience.*

**Justin Novak** (b. 1962), Canada  
Pottery, 2004

**Casey Patrick O'Connor** (b. 1962), California  
Pottery, 1998  
*Time stopped, and there was only me and my work.*

**V'Lou Oliveira**, Oklahoma  
Pottery, 1984

**Carrie Olson**, Ohio  
Pottery, 2004



Chuck Moffit



Jim Melchert



Mary P. Neubauer



Wayne Potraz



Wonjoo Park



Sibylle Peretti

**Michael O'Malley** (b. 1965), California  
Pottery, 1997

*Everywhere I looked I saw this amazing sediment of human labor and thinking—one hundred years of process and problem solving orchestrated into the current moment.*

**Joel Otterson** (b. 1959), California  
Pottery/Foundry, 1991 and 1992

**Carolyn Ottmers**, Illinois  
Pottery/Foundry, 1995, 1996, 1997, and 1999

**Allan Packer** (b. 1956), Washington  
Foundry, 2005

*We have memorable moments in our lives that stand above all else that we do. This was one of those moments. It was physically demanding, hot, and emotionally and socially rewarding. The social community of factory life is what modern America was built on; seeing that firsthand was a remarkable experience.*

**David Packer** (b. 1960), New York  
Pottery, 2006

**Xan Palay** (b. 1970), Ohio  
Foundry, 2000

*When I first read the handbook, I could not understand how an artist was to get their work done without interrupting production and how one had to be prepared to negotiate with foremen and workers to have support. I thought this was going to be crazy, and I would get nothing done! It all makes sense once you are there.*

**Georgius Papadimitriou**, Indonesia  
Foundry, 1995

**Wonjoo Park** (b. 1961), South Korea  
Foundry, 2005

**Michael Peed** (b. 1945), Utah  
Pottery, 1979

**Denise Pelletier** (b. 1954), Rhode Island  
Pottery, 2000, 2001, 2008, and 2012

**Sibylle Peretti** (b. 1964), Louisiana  
Pottery, 2007

**Anne Perrigo** (b. 1953), Oregon  
Pottery, 1984

**Sarah Peters** (b. 1973), New York  
Pottery/Foundry, 1998, 1999, and 2001

**Albert Pfarr** (b. 1960), New York  
Pottery, 1993

**David Lawrence Phelps** (b. 1956), Oklahoma  
Pottery/Foundry, 1987

*John Poole and Norm Taylor took me on a behind-the-scenes tour of the Foundry, which seemed amazingly surreal and confusing—a strange mix of both up-to-the-minute and ancient technology. It was intimidating and incredibly exciting at the same time.*

**David Phillips** (b. 1944), Massachusetts  
Foundry, 1990

**Maria Regina Phillips**, Washington  
Foundry, 2003

*I loved meeting and working with the various factory employees who were generous, curious, and helpful. Many of them were master craftsman of whom I was in awe. I learned with and from my fellow artists as well as from everyone there.*

**Onno Poiesz** (b. 1974), Netherlands  
Pottery, 2010

**John Poole** (b. 1956), Minnesota  
Foundry, 1987

**Richard Posner** (1948–2011)  
Pottery, 2006

**Dennis Potami**, New York  
Foundry, 2003

**Wayne E. Potratz** (b. 1942), Minnesota  
Foundry, 1989

**Ben Pranger**, Virginia  
Pottery, 1994

**Dan Price**, Illinois  
Foundry, 2013

**Carol Prusa** (b. 1956), Florida  
Pottery, 2012

*The four months at Kohler Co. taught me that as an artist you can open up your mind and unsettle patterns of thinking by shifting mediums.*

**Liz Fairhurst Quackenbush** (b. 1958), Pennsylvania  
Pottery, 1990 and 1993

**Sharron Quasius** (b. 1948), Wisconsin  
Foundry, 1992, 1994, 1995, and 1997

**John J. Rais** (b. 1973), Pennsylvania  
Foundry, 2006

*The factory was a muse.*

**Vaughn Chambers Randall**, New York  
Foundry, 2003

*On Thanksgiving Day, one of the casters invited the artists to come to their house and deep-fry a turkey. It was a truly cultural experience as they were skinning a deer in the garage when we got there. There was a toddler helping. As unexpected as this was, the experience is one of my favorite holiday memories. The turkey was excellent.*

**Jon Rappleye** (b. 1967), New Jersey  
Pottery, 2006 and 2007

**Rebecca Ratzlaff**, Wisconsin  
Foundry, 2001

**Toril Redalen** (b. 1973), Norway  
Pottery, 2011

*What has had the most impact on me was seeing the factory associates handling the goods, how they moved around and with the clay, like they were in symbiosis with their work.*

**Deborah Reichard** (b. 1969), New Jersey  
Pottery, 2003

**Peter Reiquam** (b. 1959), Washington  
Foundry, 1993

*I produced a series of full-size, cast-iron motorcycles which turned out to be a great way to connect with the people working in the factory. Several commented that they had never been to the studio before, but I was creating an image that was familiar to them and they felt comfortable crossing that threshold.*

**Ildiko Repasi**, New York  
Pottery/Foundry, 1994 and 1995

**Justin Richel** (b. 1979), Maine  
Pottery, 2013

**Clee Richeson** (b. 1969), Oregon  
Foundry, 1999

*What remains most vivid is the industrial essence of the Foundry itself: the unceasing din of production, the incredible heat generated by the rivers of molten iron flowing through it daily, the inherent and glorious filth of the Foundry, the highly dangerous aspects of casting iron by the ton. It was as if I had been transported into the heart of the Industrial Revolution.*

**Tom Rippon** (1954–2010)  
Pottery, 1976

**Celeste Roberge**, Florida  
Foundry, 2013

**Patrick Robison**, Wisconsin  
Pottery, 2001

**Mary Roettger** (b. 1956), Minnesota  
Pottery, 2000

**John G. Rohlfing** (b. 1953), Connecticut  
Pottery, 1988

**Jim Rose** (b. 1966), Wisconsin  
Foundry, 2003

**Terry Rosenberg** (b. 1954), New York  
Pottery, 1979 and 1982  
*It presented an opportunity for me to create large-scale work for the first time, at a pivotal point in my young practice. I wanted to draw “everything” on the seemingly unlimited surfaces. This caused me to open myself to possibilities, to variation, which has been an important part of my work since then.*

**Yumi Janairo Roth** (b. 1970), Colorado  
Pottery, 2001  
*The factory’s materials, scale, and production methods not only contributed to the making of the work but also to the underlying ideas behind the work.*

**Anders Ruhwald** (b. 1974), Michigan  
Pottery, 2005

**Christopher Russell**, New York  
Pottery, 1993

**Paul Sacaridiz** (b. 1970), Wisconsin  
Pottery, 2001

**Paul Santoleri** (b. 1965), Pennsylvania  
Pottery, 2009  
*I continue to do a lot of ceramic work since my intense exposure to the medium in Arts/Industry. Before that, I was essentially a painter and drawer.*

**Juta Savage**, California  
Pottery, 1988

**Stacy Latt Savage** (b. 1968), Massachusetts  
Pottery, 1997

**Shane Savage-Rumbaugh**, Massachusetts  
Pottery, 1997

**Richard Saxton** (b. 1975), Colorado  
Foundry, 2007

**Matthew Scheatzle** (b. 1972), California  
Pottery, 2004  
*My first impression was of a mind-altering cultural machine on a heretofore unimaginable scale, a*

*fairy tale fully outfitted with elves and fantastical contraptions, a place of wonder and opportunity. Seeing Kohler Co. products in the factory context further influenced my interest in repeating forms, simple design, and constrained beauty.*

**Elaine Scheer** (b. 1958), Wisconsin  
Pottery, 1986

*I loved the pace of the work. If you work that hard, something good will come of it—some bad things, too.*

**Jeff Schmuki** (b. 1970), Alabama  
Foundry, 1996

**Phil Schuster** (b. 1951), Illinois  
Pottery, 1985

**Alex Schweder**, Washington  
Pottery, 2001 and 2003

**Anne Scott Plummer** (b. 1951), Minnesota  
Pottery, 1986

**Leonard Seagal** (b. 1958), California  
Foundry, 1997

**Paul Sebben** (1967–2001)  
Pottery, 1993

**Robert Sedestrom** (b. 1935), Illinois  
Pottery, 1979, 1980, and 1981  
*The location of the studio spaces changed from year to year, sometimes on the first floor, sometimes on the second or in a tent. I would arrive with the first shift in the morning and leave sometime during the second shift. I was an art worker working in a factory, and I worked.*

**O. V. Shaffer**, Illinois  
Foundry, 1987

**Jackie Shatz** (b. 1947), New York  
Pottery, 2001

**Michael Sherrill** (b. 1954), North Carolina  
Foundry, 2006

**Debra Sherwood**, New York  
Foundry, 1989

**Dong Won Shin**, South Korea  
Pottery, 2003

**Carol Siatras** (b. 1967), Thailand  
Foundry, 1995

**Christopher Silliman** (b. 1948), Virginia  
Foundry, 1992

**Bela Silva** (b. 1966), Belgium  
Pottery, 1996  
*The residency was a major experience in my life, and because of it I have had the opportunity to work in different factories in different countries.*

**Bobby Silverman** (b. 1956), New York  
Pottery, 2005  
*My work is all about surface and the idiosyncrasies of ceramic material. Variability is not my enemy, though I understand why it is the enemy of quality in the factory.*

**Heather Simmons** (b. 1966), California  
Foundry, 1998



Peter Reiquam



Anne Scott Plummer



Bradley Sunnarborg



Timea Tihanyi



Aaron T. Stephan



Matt Toole

**Buster Simpson**, Washington  
Pottery, 1984

**Tommy Simpson** (b. 1939), Connecticut  
Pottery, 1985

**Laura Sindell**, Washington  
Pottery, 1984

**Sandy Skoglund** (b. 1946), New Jersey  
Pottery, 2001

**Robert Smart** (b. 1973), Minnesota  
Foundry, 2000

**Doug Snider** (b. 1968), California  
Pottery, 1996

*After finishing the residency, I maintained the same work ethic that I learned at Kohler Co., trying to stay as prolific as the factory workers. This is essential to surviving as an artist.*

**John Snyder** (b. 1956), Iowa  
Pottery, 1994

**David Solow** (b. 1961), North Carolina  
Foundry, 2001

**Frederick C. Spaulding** (b. 1965), Texas  
Foundry, 2007

**Laurie Spencer** (b. 1958), Oklahoma  
Pottery, 1990

*I loved the expansive space with the natural light from the skylights. The Foundry was a much harsher atmosphere with the molten metal moving down the aisles and all of the noise. I also recall noticing that the ceramic studio first aid had Band-Aids, and in the Foundry, it was a stretcher and blanket.*

**Tom Spleth** (b. 1946), North Carolina  
Pottery/Foundry, 1985, 1987, 1989, 2002, and 2013

**Donald Stahlke**, Illinois  
Pottery, 1997

**Christopher John Stanley**, Texas  
Pottery, 1999

**Aaron T. Stephan** (b. 1974), Maine  
Foundry, 2008  
*It changed the way I think about making, fabricating, and transporting large-scale sculpture.*

**Melissa Stern** (b. 1958), New York  
Pottery/Foundry, 1989, 1990, and 1993  
*I would love to go back and work in the Foundry again. It takes a while to learn the rhythms of the place and how to use the energy of the factory and workers to make "art."*

**Missy Stevens** (b. 1952), Connecticut  
Pottery, 1985

**Jessica Stoller** (b. 1981), New York  
Pottery, 2011  
*I worked closely with the third-shift foreman in the Pottery, and he connected me with associates who helped with glazing and firing as well as technical information. There were many associates who shared their knowledge and time in different helpful ways.*

**Julia Stratton** (b. 1970), Pennsylvania  
Foundry, 2004

**Bradley Sunnarborg** (b. 1966), California  
Foundry, 1997

*I realized that I live in a world full of beautiful things, most of which are made by people who never went to art school. I quit teaching art. I stopped buying art supplies and started buying industrial fabrication equipment. I learned how to be a real craftsman by letting the story of the things I make be bigger than me.*

**Christine Tarkowski** (b. 1967), Illinois  
Foundry, 2003 and 2008

**Norman Taylor** (b. 1940), Washington  
Foundry, 1987

**David Tell** (1943–1998)  
Foundry, 1989

**Kristin M. Thielking** (b. 1969), Wisconsin  
Foundry, 1999 and 2002

**Jon Tierney**, Illinois  
Foundry, 1998

**Timea Tihanyi** (b. 1969), Washington  
Pottery, 2011

*I remember row after row of plaster molds laid out in neat order on the first floor of the Pottery, a slight haze of dust, and the afternoon sun through the windows. I was much inspired by the industrial process and social environment.*

**Eric Tillinghast**, New Mexico  
Foundry, 2003

**David Tipton** (b. 1934), Pennsylvania  
Pottery, 1989

**Farley Tobin** (b. 1951), New York  
Pottery, 1978 and 2012

*My most vivid memories are of the perfect slip that ran through hoses and the fluid movements of the several hundred men who worked in the Casting Shop.*

**John Toki**, California  
Foundry, 1979 and 1982

*Basically, I tried everything that the factory employees told me would not work. The factory standards for A-1 ware differ from those of the artist. Smooth, flawless surfaces were of little concern. I sought texture, depth of color, a feeling that the enamel color interacted with iron forms.*

**Matt Toole** (b. 1971), Georgia  
Foundry, 2001

**Simon Toparovsky** (b. 1951), California  
Foundry, 1994 and 1995

**Amy Toscani**, Minnesota  
Pottery, 2000

**Landa Townsend**, California  
Pottery/Foundry, 1990

**Elizabeth Turk** (b. 1961), New York  
Foundry, 2000  
*I learned bits of advice or opinion from so many, which became a sort of collage. I think this investigation into the expertise of those around*

*me is something I carried forward. It was interesting to have a daily critique by nonartists. I liked the vantage and find I engage others in this same manner to this day as my studio is more public.*

**Thomas Uebelherr**, Wisconsin  
Foundry, 1993

**Bill Underhill** (b. 1933), New York  
Foundry, 1988

**Veleta Vancza** (b. 1973), New York  
Foundry, 2006  
*I was touched by the people who worked alongside me to help me achieve my goals. I was able to apply an enamel adhesion method that I developed in graduate school to larger scale cast-iron objects and perfect a formula for phosphorescent enamel.*

**Michael Velliquette** (b. 1971), Wisconsin  
Pottery, 2009  
*It was the most exhausting, hardworking, and fulfilling creative experience I have ever had.*

**Rimas VisGirda** (b. 1942), Illinois  
Pottery, 1986

**Linda Wervey Vitamvas** (b. 1954), Wisconsin  
Pottery, 2011  
*The studios were surprisingly primitive and raw, and I soon came to appreciate this space as it allowed only the Pottery setting to influence my thoughts and work.*

**Norwood Viviano** (b. 1972), Michigan  
Pottery, 2010, 2011, and 2012  
*At first, it is difficult to imagine how you will create work in the situation. It is loud, busy, and dirty. Once in the environment, it quickly becomes clear how you proceed through all processes in the factory.*

**Jamie Walker** (b. 1958), Washington  
Pottery, 1986  
*Although the work I completed was not my best, spending four months in a factory environment helped me clarify why I wanted to be an artist and to follow this path with a sense of responsibility and humility.*

**Heimo Wallner** (b. 1961), Vermont  
Foundry, 1996

**Susan Walsh**, California  
Foundry, 1989, 1992, and 1994

**Thomas John Walsh** (b. 1937), California  
Foundry, 1988  
*After I left, I returned to my university, built two cupolas, and my program began to establish itself as a "force" among university foundries doing iron.*

**Jack L. Wax** (b. 1954), Virginia  
Foundry, 2008  
*I tell the story of working for days and days, relentlessly attempting to "materialize" an image in cast iron—from wax to melt-out, from sand mold to cart—and then...snap! One hundred hours of hard physical labor was lost with an extra turn of the clamp!*

**Chris Weaver** (b. 1955), Alaska  
Foundry, 1990 and 1991  
*When I first walked through the Kohler Co. factory, I was not quite sure what to expect, but I knew this was a special place. The combination of time, financial support, and, most importantly, the factory facility at one's fingertips was a setup with maximum potential for the artist.*

**Deborah Weinstein**, Florida  
Pottery, 2001

**S. Judson Wilcox**, Arizona  
Pottery, 1984

**Bernard Williams** (b. 1964), Illinois  
Foundry, 2006  
*[The residency at] Kohler Co. has inspired me to greater performance as an artist and a human being. This company is doing something that affects many creative people, and we will return to the world inspired, believing that our culture supports us.*

**Janet Williams** (b. 1952), North Carolina  
Pottery, 1994 and 1995

**Robert Winokur** (b. 1933), Pennsylvania  
Pottery, 1985

**Tetsuya Yamada** (b. 1968), Minnesota  
Pottery, 2002 and 2009  
*It was a direct experience of "Industry" being inside of the factory. Specifically, I felt that I was in the production space of "ready-made" coined by Marcel Duchamp.*

**Linda Yamamoto** (b. 1957), Hawaii  
Foundry, 1999

**Lynne Yamamoto** (b. 1961), Massachusetts  
Pottery, 2007  
*I learned a great deal about work ethic, pacing, and energy from the factory associates.*

**Andy Yoder** (b. 1957), Virginia  
Pottery/Foundry, 1993 and 1995

**Isaiah Zagar** (b. 1939), Pennsylvania  
Pottery, 2001

**Xiaohong Zhang** (b. 1969), Wisconsin  
Pottery, 2008

**Arnie (Arnold) Zimmerman** (b. 1954), New York  
Foundry, 1989 and 1991  
*I consider the two times I was there to be grand adventures. My life was deeply enriched by the experiences I had there. I will never forget the place and the people I met.*

**Lia Zulalian** (b. 1961), Massachusetts  
Pottery/Foundry, 1990, 1994, 1996, and 2000

We have made every effort to represent all the artists who have participated in the Arts/Industry residency program and regret any errors or omissions.



Jack Wax



Elizabeth Turk



Bernard Williams



Rimas Visgirda