



THE STUDIO

POTTER

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## SUZE LINDSAY

This was a very hard choice because there are so many pots in our home that I love. The one I chose to bring is this flower brick by Kathryn Finnerty. This is an older piece of Kathryn's, and I think it's great that there are more recent flower bricks out in the gallery, so we can track the development of her ideas about this pot over a few years. We can see the changes in form and surface and attention to detail. Her creativity and playfulness are obvious. I think it is a wonderful example of how many years it takes to develop an idea and how we can continue to build on that idea. Then there are the refinement and craftsmanship that happen naturally because of the repetition in making.

I admire this piece. It is something I could never make; it's delicate and ornate, and feels like a more formal pot [than I would make]. Because it sits on a tray, it makes a special presentation. I find the form appealing; it stretches out in graceful lobes. It's a perfect fit on our kitchen island countertop and it lives there year-round. Functionally, it is a great design for flower arranging; the small holes cut into the lid allow me to arrange a few blossoms or a larger bouquet.

The surface is inviting because of the way Kathryn used texture and color. There's a pebbly texture here on the bottom of the pot that comes up the sides and changes to a smooth glaze. For me there's a nature reference here – like where rock and water meet – and a painterly quality in the way these textures are colored. The varying hues of green and purple remind me of some of my favorite summer plantings.

The best thing about this pot is that it **truly affects my daily life**. No matter what the season, it **gets me out into our woods and gardens looking for something to put in it**.



## GAIL KENDALL

I brought a tallish bowl made by Wayne Branum in the early 90s. It has a simple slip decoration, perhaps a thin coat of Shino, and was fired in some kind of vapor firing. It has a generous rim. I selected this piece to bring not because it was my favorite pot of all time, but because **it is a pot that is placed, at least once a day, in the dish rack**. So it is a favorite pot in daily use *chez* Kendall-Miller.

I believe that one of the attributes of good art is a sense of tension, which the viewer may or may not rationally apprehend. In this case, the bowl is carefully made and highly structured. The slip application, however, is quite the opposite, with brush marks, drips, and other indications of a relaxed and casual approach. I feel this contradiction between form and surface becomes riveting to the viewer, and goes a long way toward explaining my love of this pot.