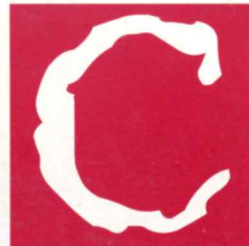


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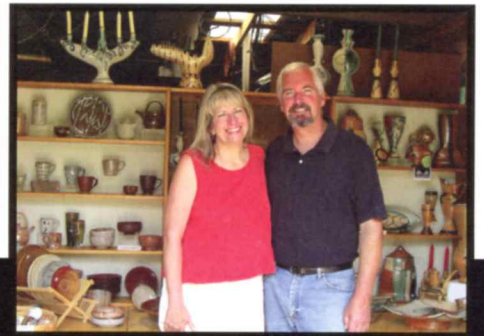
Sept. / Oct.
2008

a collection of creativity from the carolinas



Artist Profile:

FORK MOUNTAIN POTTERY



by Melissa Puritis



Footed Bud Vase, Suze Lindsay

Much like art, marriage is an ideal place for the merging of ideas, inspirations, dreams, and passions. Such is the case of Suze Lindsay and Kent McLaughlin, the owners of Fork Mountain Pottery located in Bakersville, North Carolina. Their studio displays each of their distinct styles, allowing for each individual's artwork to compliment and accent the others'.

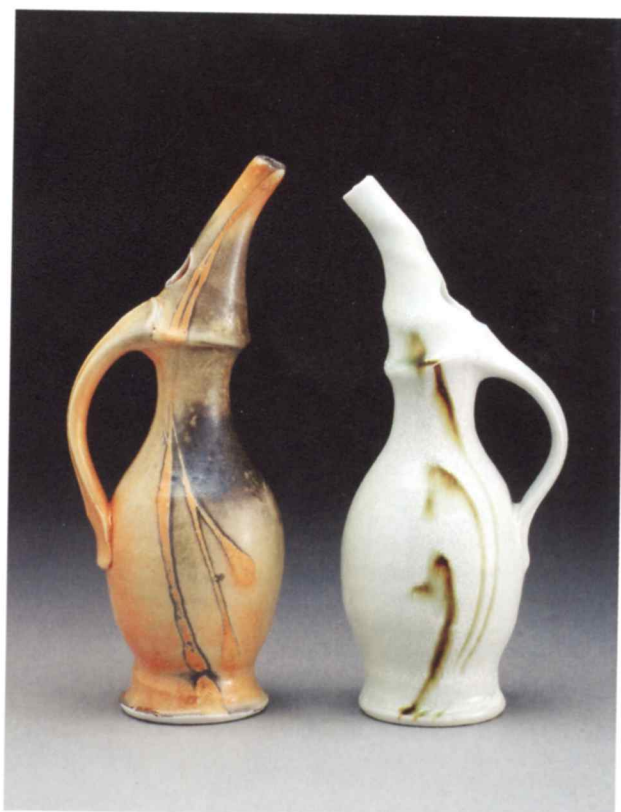
Located in the heart of Western North Carolina, the two feel grateful that they live in such an inspiring and beautiful place. Not only does the scenery help to stimulate patterns, shapes, and colors in their pottery, but the community is filled with other artists and craftspeople. This allows Lindsay to share her love of pottery, giving lectures and workshops at the local craft school, Penland, and numerous international venues from Nova Scotia School of Art and Design to China and Chile.

Lindsay originally started "playing" with clay as a hobby while teaching hearing-impaired children in New Orleans in the early 1980s. When a teacher at the local community center suggested a workshop at Penland School of Crafts, a national center



Three Covered Jars, Kent McLaughlin

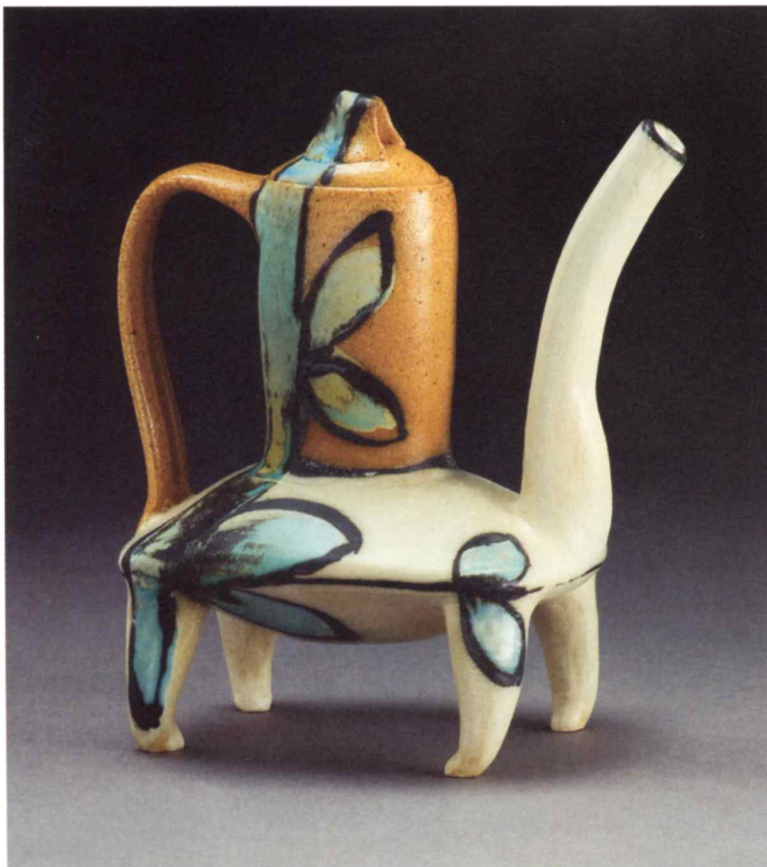
located in Western North Carolina's Blue Ridge Mountains dedicated to various artistic trades, Lindsay eagerly accepted. Penland provided Lindsay with opportunities and challenges that developed and strengthened her talent and love for clay, so much so that she went on to receive her M.F.A. degree at Louisiana State University. It was during this time period that Lindsay began to develop her own taste and style. Her influences include Mimbres pottery from the American Southwest, ancient Greek figures from the Cyclades, Japanese 16th-century Oribe ware, textiles and designs from indigenous cultures around the world, and the nature surrounding her in her own backyard. These styles provoked her to play with the straight lines and forms, evoking the human figure and character in her stoneware pots after they have been thrown. She explains that "pots are like people. Their form is described by some of the same definitions--lips, feet, and shoulders, and



Porcelain 'Bird' Bottles, Kent McLaughlin



Pocket Vase, Suze Lindsay



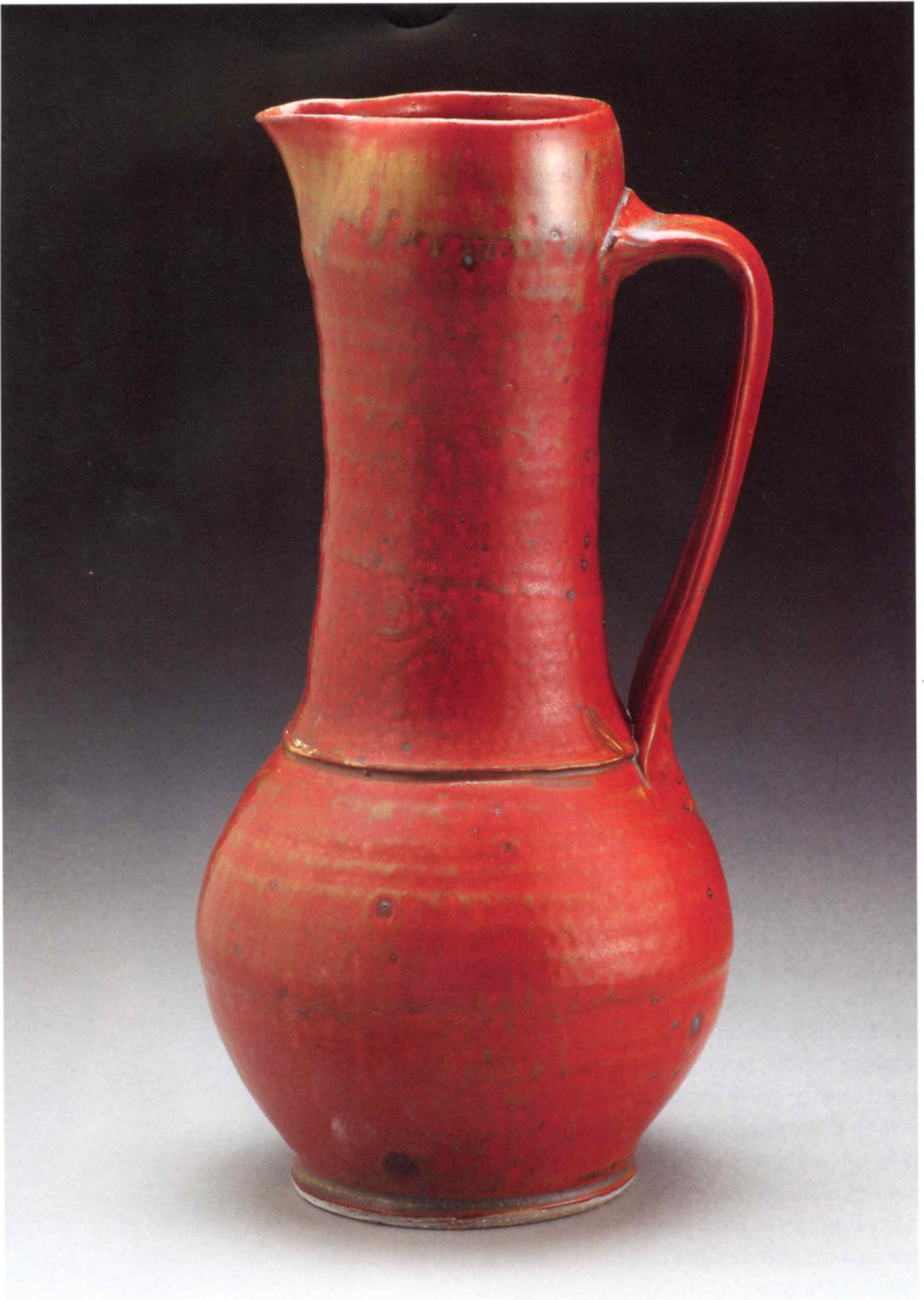
Teapot, Suze Lindsay

their character and personality can be expressed by being open, warm, generous, rotund, sensuous, loose or jolly.” Her pots have volume that gives the allusion of proportions and angles, thus creating the appearance of hips or a waist, and symbols and markings that suggest clothing, such as the line of a woman’s skirt.

McLaughlin also has strong ties to Penland, having attended and taught various workshops there and at many other schools across the globe. He explains that he makes “pots because I love the process and limitless possibilities involved when working with clay.” For McLaughlin, pottery is more than just a delicate object to be viewed but also a way to communicate and relate to people. “I have made this object with my hands with the intentions of you using it with your hands.”



Covered Jar, Suze Lindsay



Red Pitcher, Kent McLaughlin



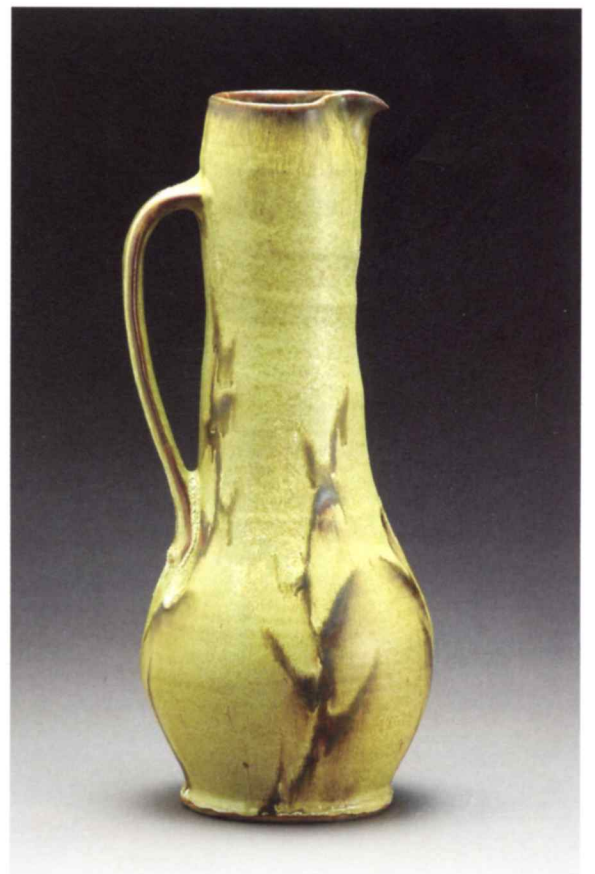
Footed Vase, Suze Lindsay



Stacked Red Vase, Kent McLaughlin

The work of McLaughlin and Lindsay varies from daily objects such as coffee and cappuccino mugs or decorative accents like candelabras. Though these pieces may sound like traditional home décor, the two add a more contemporary or dramatic look to their art, making it both spectacular and functional. For instance, Lindsay's "Floor Candlestick" stands 40 inches in height and provokes its audiences through its curvaceousness, created both by the altered and stacked stoneware and the colors that flow throughout the piece. Much of her work is thrown on a treadle wheel, but she also employs the art of hand building, often combining the two methods for added personality of the piece. McLaughlin works both in stoneware and porcelain, and experiments with traditional Eastern glazes like carbon-trap shinos and celadons. Though the two have their own unique tastes and styles, they do occasionally team up to create pieces together. McLaughlin throws pieces for Lindsay to later embellish with her palette of slips and glazes and designs of brushed swirls, circles, lines, dots, or leaves.

For more information of the artists or their pottery, visit their website at www.forkmountainpottery.net.



Tall Pitcher, Kent McLaughlin