

## Bibliography

Lauria, Jo. "TIMELINE: CALIFORNIA'S NEW CraftS MOVEMENT." *Archives of American Art Journal* 50, no. 3/4 (2011): 48-65.

“Banquet of Plutus.” ADAM SHIVERDECKER. Accessed October 10, 2021.  
<http://www.adamshiverdecker.com/banquet-of-plutus/7w5yxucsalixsr5xw7hahxlqxt21zc>.

This is Adam Shiverdecker’s website. He talks about his background in ceramics and shows his portfolio of work and exhibitions he has made work in.

“Brief History of Ceramics and Glass.” The American Ceramic Society, September 28, 2018.  
<https://ceramics.org/about/what-are-engineered-ceramics-and-glass/brief-history-of-ceramics-and-glass>.

This short article talks about the history of ceramics, from the first recorded ceramics pot shards to the introduction of the potter’s wheel and the effect that had on the industry of pottery, and all the way to after World war 2 when people began to find a wide variety of use for ceramics outside of Art.

Cartwright, Mark. "Ancient Greek Pottery." World History Encyclopedia. Last modified March 16, 2018. [https://www.worldhistory.org/Greek\\_Pottery/](https://www.worldhistory.org/Greek_Pottery/).

This article talks about Greek pottery. It goes into how it was made and the different techniques and clays that were used. It also talks about different approaches to the decoration style. Talking about how many of these pots are exceptionally Beautiful but still had a function in Greek society and were used as functional vessels.

*Clark, Garth. Ceramic Millennium Critical Writings on Ceramic History, Theory and Art. Halifax: The Press of the Nova Scotia College of Art and Design, 2006.*

This book is critical writing from a variety of art critics and artists that engage with different aspects of ceramics ranging from talking about clay itself to Art vs Craft and even ceramics through the lens of contemporary art. It talks a lot about Craft in the Tradition sense and how that has evolved from the mid 20th century into the 21st cemetery.

*Clark, Garth, The Death, A Post-Modern, Port-Mortem, Craft Magazine, 49-51, 2009*  
This is a article from a magazine regarding Craft and the history of its “death” in the early 20th century and its rebirth over the next 100+ years. The author Garth Clark is making a critical inquiry regarding this shift in Craft away from traditional ceramics and the effect that has had on 21st century ceramics.

*Cooper, Emmanuel. Ten Thousand Years of Pottery. British Museum Press, 2000.*

This book goes over the history of ceramic starting where there was the first record functional pottery 10,000 years ago to the more contemporary ceramic of the late 20th century. It talks about different cultures and what characteristics their functional ceramics had. It also goes into how things were passed down from culture to culture and how that evolved functional ceramics, over the course of 10,000 years.

“Drip.” Peter Christian Johnson. Accessed October 10, 2021.  
<http://www.peterchristianjohnson.com/new-gallery>.

This is Peter Christian Johnson’s website. He talks about his background in ceramics. He also shows his portfolio. This site is called drip and is a group of pieces that he created that are made of structures and thick glaze.

“Goings on about Town.” The New Yorker. Accessed April 19, 2022.  
<https://www.newyorker.com/goings-on-about-town/art/kathy-butterly-4>.

Griffing, Robert P. *The Art of the Korean Potter: Silla, Koryŏ, Yi*. New York: Asia Society; distributed by New York Graphic Society, 1968.

This is a historic reading about Korean pottery and where it fell with Japanese and Chinese pottery. It talks about the style in which it was made along with different techniques and influences. It contains information about The chronological making of pots and how the form changes and evolves.

Hunt, William. “What Makes A Pot Beautiful.” *Ceramics Monthly*. Accessed May 4, 2022.  
<https://ceramicartsnetwork.org/ceramics-monthly/ceramics-monthly-issue/June-July-August-1984>.

This journal written by Willem Hunt is attempting to describe what makes a pot beautiful. He is talking about this in a more philosophical sense as this question does not have one definitive answer. This is exploring these characteristics of beauty whether this is the history it carries or just an indescribable feeling that something gives you.

“Kathy Butterly.” KATHY BUTTERLY. Accessed April 19, 2022.  
<https://kathybutterly.com/>.

This Kathy Butterly’s Website with information about her and exhibition along with bodies of work.

Lauria, Jo. "TIMELINE: CALIFORNIA'S NEW CraftS MOVEMENT." *Archives of American Art Journal* 50, no. 3/4 (2011): 48-65.

This article which I reference in this paper talks about this time in the 20th century in which the "NewCraft" movement. When this new posh treatment of clay in a more artistic and experimental way was becoming widely accepted mostly at this time in the west coast specifically California.

Lee, Steven Young. "Vase with Landscape and Dinosaurs." Smithsonian American Art Museum. Accessed October 9, 2021.

<https://americanart.si.edu/artwork/vase-landscape-and-dinosaurs-109624>.

This is a page from the Smithsonian that shows a piece of work from Steven Young Lee. The page shows the details of the Pisces including dimensions and materials.

Magazine, Smithsonian. "The Mad Potter of Biloxi." Smithsonian.com. Smithsonian Institution, February 1, 2004.

<https://www.smithsonianmag.com/arts-culture/the-mad-potter-of-biloxi-106065115/>.

This article talks about Goreg Orr. Orr was an American potter who made work from the mid 19th century to the early 20th century in biloxi mississippi. He was nicknamed the mad potter because of the work he was making during a time when stylez outside of functional ceramics were unheard of.

"Notes on Beauty", Peter Schjeldahl, in *Uncontrollable Beauty*, Beckley & Shapiro, Allworth Press, 1998.

Notes on beauty by Peter SCHJELDAHL is a piece that is both describing attributes of beauty while also critiquing standards of beauty in the contemporary art world. He begins by describing beauty through some of its sensation. He talks about it this sort of ambiguous way "Beauty is a willing loss of mental control, surrendered to an organic process that is momentarily under the direction of an exterior object.

"Peter Voulkos." Smithsonian American Art Museum. Accessed October 5, 2021.

<https://americanart.si.edu/artist/peter-voulkos-5183>.

This article gives some backstory about Peter Voulkos. It talked about him paying for college through the GI bill in 1950. It goes into his transformation from being a studio potter to begging board with the tradition of ceramics being his new workaround approaching ceramics in a new way. It also goes into a movement within ceramics that was becoming very popular when he moved to teach at Otis art institute where his studio quickly became a mecca for ceramic artists of the time.

Plagens, Peter. "Speaking Volumes." *The Wall Street Journal*. Dow Jones & Company, November 6, 2012.

<https://www.wsj.com/articles/SB10001424052970203630604578074913935962692>.

Rhodes, Daniel. *Tamba Pottery*. Tokyo: Kodansha International, 1970.

This book is specifically about Tamba pottery in Japan which is a very early Japanese style of making pottery in kilns from the villages of Oji, Inahata, Muramori, Kamaya, Onobara, and Tachikui. It goes into the history of Japan during these time periods and the effect it had on how the work was made in these very small villages.

University of Iowa Stanley Museum of Art. Accessed October 9, 2021.  
<https://stanleymuseum.uiowa.edu/collections/ceramics/peter-voulkos/>.

This article shows examples of Voulkosus's work around contemporary ceramics. It talks about the piece of Snow Mass. It also goes into how and why Voulkos changed the way in which ceramics were viewed.

Yau, John. "Kathy Butterly Pantyhose and Morandi." *The Brooklyn Rail*, May 31, 2010.  
<https://brooklynrail.org/2010/06/artseen/kathy-butterly-pantyhose-and-morandi>.