
In Recognition

Rudy Autio
Cynthia Bringle
Val Cushing
Ken Ferguson
John Glick
Robin Hopper
Karen Karnes
Warren MacKenzie
Don Reitz
David Shaner
Paul Soldner
Toshiko Takaezu
Peter Voukos

From which branch of the contemporary ceramics' family tree does your work spring? A survey conducted by *Ceramics Monthly* in 1981, in effect, traced developments in 20th-century studio ceramics. With the turn of the century, we again surveyed a representative and random sampling of CM subscribers to honor those whose influences have encouraged new growth. The questionnaire pointed out that "work made from clay has never been so diverse or innovative," then asked the recipients to list as many as three "living potters and ceramics artists who have had the greatest impact on contemporary ceramics."

The survey participants' responses were many and varied. Some respondents gave only one name; others wanted to cite more than three. Several thought it was more important to credit artists/potters who had passed away but whose work continues to have an impact on contemporary ceramics (e.g., Bernard Leach, Michael Cardew and Robert Arneson). Still others thought that a list should be compiled by an expert in the field. All were reasonable requests, but outside the scope of an unbiased readership survey. Our intent was simply to provide a format to celebrate the contributions of today's ceramics leaders.

From the hundreds of nominees, the 13 cited most are recognized here. The following pages showcase images of their recent work, and add to the family tree concept by identifying their primary influences.



Dinnerware, with large plate 11½ inches (29 centimeters) in diameter, wheel-thrown stoneware, with multiple slips and glazes, reduction fired to Cone 10, 1999.



Sculpture diptych, cloud study from the "Place" series, to 11½ inches (29 centimeters) in height, slab-built and extruded stoneware, with multiple slips and glazes, soda fired to Cone 10, 2000.

John Glick

Farmington Hills, Michigan

Born: Detroit, 1938

Education: Wayne State University, Detroit, B.F.A., 1960; Cranbrook Academy of Art, Bloomfield Hills, Michigan, M.F.A., 1962

Influences: Japanese pottery, Maija Grotell, William Pitney

Career: Farmington Hills, Michigan, Plum Tree Pottery, studio potter, 1964–present



Covered jar, 12 inches (30 centimeters) in height, stoneware with imprints and clay "drawing," reduction fired, 2000.

