

Ceramic Excellence

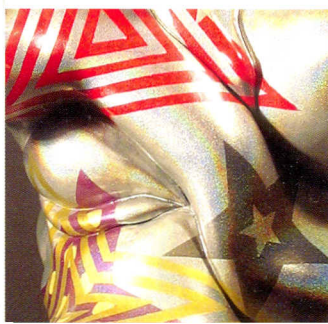
Fellowships
at the
Archie Bray
Foundation
2007–2008

Renee Audette
Lincoln Fellow

Jeremy Hatch
Taunt Fellow

Brian Rochefort
Lilian Fellow

Anne Drew Potter
Matsutani Fellow





Nurturing
Creative
Excellence

The Archie Bray Foundation for the Ceramic Arts has always been an ongoing experiment, a place and experience with no artistic boundaries. The extensive facilities, the freedom to explore, and the creative exchange that occurs within the community of resident artists provides a profound opportunity for artistic growth, both for individual artists and for the field of ceramics.

To further encourage the Bray "experiment," Robert and Suzanne Taunt established the Taunt Fellowship in 1998. Inspired by the Taunts' vision and generosity, others established additional awards, including the Myhre Fellowship in 1999 and 2000, the Lilian

Fellowship since 2001, the Lincoln Fellowship in 2004 and most recently the Matsutani Fellowship established in 2006.

Currently the Taunt, Lilian, Lincoln and Matsutani fellowships each provide \$5,000 and a one-year residency to a ceramic artist who demonstrates exceptional merit and promise, allowing them to focus more completely on producing and exhibiting a significant body of work during their fellowship year.

Individuals wishing to establish a fellowship at the Archie Bray Foundation are encouraged to contact Resident Artist Director Steven Young Lee.

Annually, the Archie Bray Foundation invites a critic to spend time at the Bray to meet with the artists, experience the Bray's unique environment, and develop essays for the fellowship exhibition catalogue. This year the residency was awarded to **Ashok Mathur**. Mathur holds a Canada Research Chair in Cultural and Artistic Inquiry at Thompson Rivers University, Kamloops, British Columbia. He works in the fields of artistic

research, postcolonial studies and education, and cultural studies, and he is the Director of the Centre for Innovation in Culture and the Arts in Canada, a creative thinktank that supports artists in various stages of their projects. His most recent project is an interdisciplinary novel and installation entitled "A Little Distillery in Nowgong," an investigation of Parsi history and familial generations through fiction and art.

Past Fellowship Recipients

1999

Marc Digeros, Taunt Fellow
Sharon Brush, Myhre Fellow

2000

Eric Eley, Taunt Fellow
John Byrd, Myhre Fellow

2001

Jiman Choi, Taunt Fellow
John Utgaard, Lilian Fellow

2002

Jason Walker, Taunt Fellow
Sandra Trujillo, Lilian Fellow

2003

Jeremy Kane, Taunt Fellow
Karen Swyler, Lilian Fellow

2004

Trey Hill, Taunt Fellow
Miranda Howe, Lilian Fellow
Kowkie Durst, Lincoln Fellow

2005

Koi Neng Liew, Taunt Fellow
Deborah Schwartzkopf, Lilian Fellow
Melissa Mencini, Lincoln Fellow

2006

Jennifer Allen, Taunt Fellow
Christina West, Lilian Fellow
Joseph Pintz, Lincoln Fellow



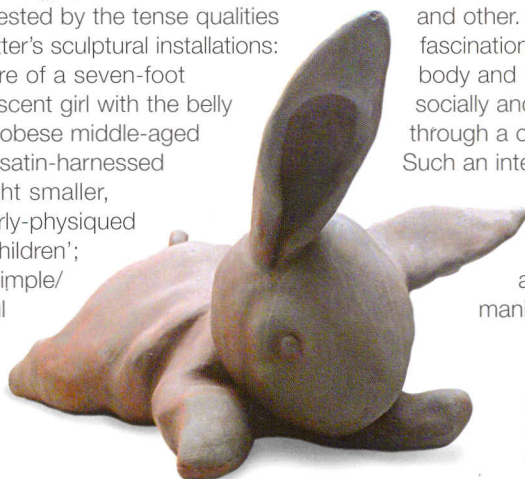
Anne Drew Potter

Matsutani Fellow

There is something about the tension of the gaze, the way one looks upon another, the manner by which we interact, judge, critique, engage.

It would be easy to say that the world of Anne Drew Potter is a corpus of the grotesque, the body writ absurd, a parlance that belies our spectacular interest in the freakish, but such a reading would dissuade the complexity that lies within her work. True enough, on the surface there is a lurid fascination with the way we "look," used operatively as a verb ("I look at the object") and as an ontology ("how do I look?"), manifested by the tense qualities of Potter's sculptural installations: a figure of a seven-foot adolescent girl with the belly of an obese middle-aged man, satin-harnessed to eight smaller, similarly-physiognomized 'girl-children'; or a simple/playful

Tar Baby II
ceramic and paint
26" x 18" x 20"
2008



Br'er Rabbit
ceramic
4" x 6" x 6", 2008



rabbit figure of stuffed-toy quality surrounded and stared down in judgment by three gargoyle-ish figures apparently intent on simultaneously possessing and destroying the subject of their derision. But installations such as "Fecundity: Safety in Numbers" and "The Judgment of Br'er Rabbit" are steeped in attempts to both address and redress social tensions of the body.

Potter engages the viewer with large questions: how is the body supposed to look (again, in both senses of the word), and how do we catch ourselves looking? Her work crosses thresholds of identity, whether it is gender, transgender, racialization, or other formations of the self and other. She admits that her fascination is with the 'aberrant' body and how it is located, socially and politically, mostly through a constructed gaze. Such an interest locates itself in her installations, sometimes disturbing and always challenging, manipulating viewers

into positioning themselves alongside the figures: are we part of them, or are they part of us? By using a three-dimensional form, Potter takes these figures both into a 'real' and an 'unreal' space, making them a force with which the viewers must contend. We walk in and amongst these figures, watch both their gaze and the object of their gaze, wonder if we might cast ourselves as both the lookers and the looked upon. It is an unsettling process, but a fertile one. For if we can allow ourselves such discomfiture—in a sense, step outside of ourselves and feel the newness of that 'look'—then we can allow ourselves to see not just a different world but to see a world differently.

Potter says she wants to create a space that is nonconfrontational but not 'watered down,' that is, made perfectly palatable. The uneasiness instilled through her installations are, in fact, mental landscapes as they allow us into a different psychic space, allow us to explore emotional and psychological realities from which we might otherwise 'protect' ourselves. But the crass fact is that these elements of the different, the strange, the grotesque, are not at all what they seem. Rather, in a macabre "Madame Bovary, c'est moi" manner, we are forced to relate to these figures, to the installations, not as the amorphous and perhaps extant 'Other,' but as integral, however hidden or denied, to the Self. It is this eventual realization that creates an awareness of the actual delight and aesthetic thrill of Potter's work, moved past first blush from a space away, to a space inside.

— Ashok Mathur



archiebrayfoundation
for the ceramic arts

2915 Country Club Avenue
Helena, MT 59602
406-443-3502
archiebray@archiebray.org
www.archiebray.org

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