RISD
MUSEUM

A Shared Journey: The Barkan Contemporary Ceramic Collection at the RISD Museum
September 13, 2025 - March 5, 2028

Remarkably versatile and available around the world, clay has been used by makers for thousands of years. This soft, malleable earth can be shaped into an infinite variety of objects, then transformed by heat into something hard and durable.

Yet, if you think about ceramics, what comes to mind? A teapot, or perhaps a plate? Clay—whether earthenware, stoneware, or porcelain—is typically used to make small functional objects. But why not create something big, bold, and sculptural from clay?

Artists working in the field of ceramics in the 1950s responded to this challenge in powerful and innovative ways. Peter Voulkos, who radically pushed clay beyond the functional, said, "Wielding clay is magic. The minute you touch it, it moves, so you've got to move with it. I always work standing up, so I can move my body around. I don't sit and make dainty things."

Made by nearly 90 artists, the objects in this exhibition—which continues on the 6th floor between November 8, 2025 and April 5, 2026—present the undeniable embrace of clay as a viable medium for contemporary art. This trajectory continues to gather strength today.

Paralleling artists' expanding approach to ceramics, Hope and Mel Barkan developed a shared interest in sculptural ceramic forms as they built their collection, part of which was recently given to the RISD Museum.

Elizabeth A. Williams
David and Peggy Rockefeller Curator of Decorative Arts and Design

RISD Museum is supported by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly and a grant from the National Endowment for the Arts, and with the generous partnership of the Rhode Island School of Design, its Board of Trustees, and Museum Governors.

The Barkan Contemporary Ceramic Collection

This exhibition celebrates the power and joy of shared knowledge, creativity, and objects, underscoring the interconnectedness of art and the ongoing impact of those who create, collect, and pass on their knowledge and passion for the ceramic medium.

Many art collectors look upon themselves more as caretakers than as owners. Gathered over many decades by Hope and Mel Barkan, the Barkan Contemporary Ceramic Collection, part of which was recently gifted to the RISD Museum, spans ceramics from the 1960s to the 2010s. This expansive array of works reflects a range of artistic practices, cultural identities, and global perspectives.

Traditionally, when a museum acquires an artwork, its staff is promising to care for that object in perpetuity—for eternity. In addition to donating these works to the RISD Museum, the Barkans also

provided funds for their ongoing care, supporting the museum's promise to safeguard their collection and share it with audiences for many generations.

Ceramics Education at RISD

Many of the artists in the Barkans' collection are or were leading art educators in the field of ceramics. This is one of the reasons that the couple felt that the RISD Museum, as a teaching and collecting institution, is a place where their pieces would be valued and accessible, especially to students.

The RISD Ceramics Department had its start in 1935 with a pottery course in the Teacher's Education Department. By 1938 the class was renamed Ceramics and became part of the Sculpture Department. From 1939 to 1942 the course was taught by Virginia Plummer, who had earned her BFA at the New York State College of Ceramics at Alfred University.

In advanced alignment with the Barkans' affinity for ceramic sculpture, ceramics became a major within RISD's Sculpture Department in 1946. The program was led by Lyle N. and Dorothy W. Perkins, who both received their BFAs from Alfred University. In 1947, one RISD student declared ceramics as their major. The program featured one kiln, one powered wheel, and one kick wheel.

By 1952, RISD's program became a full-fledged independent department, with courses offered to ceramics majors, sculpture majors, and students studying industrial design or art education. The Perkinses remained at the helm until 1963; for the nascent department. From 1965 to 1977—Norman Schulman's tenure as head of RISD's Ceramics Department—the sculptural aspects of clay continued to be emphasized. This focus on sculpture reflected a nationwide trajectory that continues today.

CHECKLIST OF THE EXHIBITION

CERAMICS GALLERY

Case 1

Tony Marsh
b. 1954 in New York; works in Long Beach, California
Untitled, 1997
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.23**

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Ron Nagle
b. 1939; b. in and works in San Francisco
Untitled, 1981
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.28**

Ron Nagle
b. 1939; b. in and works in San Francisco
Kimberly Timbers, 2004
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.29**

Richard Notkin
b. 1948 in Chicago; works in Puget Sound, Washington
Heart Teapot: Metamorphosis IV, from the *Yixing* series, 1999
Stoneware
Gift of Hope and Mel Barkan **2025.39.30ab**

Annabeth Rosen (RISD faculty 1990–1991, Ceramics)
b. 1957 in Brooklyn, New York; works in Davis, California
Untitled (Collage Plate with Dark Amber Leaves), 1997
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.35**

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Case 2

John Gill
b. 1949 in Renton, Washington; works in Alfred, New York
Ewer, 1978
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.52**

Andrew Lord
b. 1950 in Lancashire, England; works in New York
Mexican jug and double dish in the evening. Angles, 1982
Earthenware with glaze
Collection of Hope and Mel Barkan

Annabeth Rosen (RISD faculty 1990–1991, Ceramics)
b. 1957 in Brooklyn, New York; works in Davis, California
Pair of White Birds, 1996
Earthenware with glaze
Collection of Hope and Mel Barkan

John Gill
b. 1949 in Renton, Washington; works in Alfred, New York
Ewer, 1978
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.51**

Case 3

Ken Price
1935–2012; b. in Los Angeles; worked in California and New Mexico
Ring of Fire, 1987
Ceramic with paint
Collection of Hope and Mel Barkan

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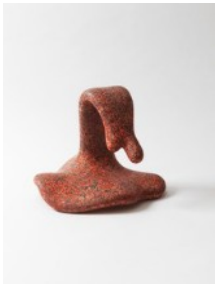
Ken Price
1935–2012; b. in Los Angeles; worked in California and New Mexico
Mildred Venus, 2001
Ceramic with paint
Collection of Hope and Mel Barkan



Ken Price
1935–2012; b. in Los Angeles; worked in California and New Mexico
The True Form, 2007
Ceramic with paint
Collection of Hope and Mel Barkan

Case 4

James Richard (Rick) Dillingham
1952–1994; b. in Lake Forest, Illinois; worked in Santa Fe, New Mexico
Untitled, 1984
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.10**

Anish Kapoor
b. 1954 in Mumbai, India; works in London
Untitled, 1993
Porcelain and earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.19ab**

Malene Müllertz
b. 1949; b. in and works in Copenhagen
Untitled, 2000
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.26**

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Malene Müllertz
b. 1949; b. in and works in Copenhagen
Rattle Sound, 2008
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.27**

Beatrice Wood
1893–1998; b. in San Francisco; worked in Ojai, California
Two Handled Chalice, 1992
Earthenware with luster glaze
Gift of Hope and Mel Barkan **2025.39.47**

Rudy Autio
1926–2007; b. in Butte, Montana; worked in Montana
Two Women and a Horse, 1979
Stoneware with glaze
Collection of Hope and Mel Barkan

Case 5

Alison Britton
b. 1948 in London; works in Yorkshire, England
Pink Jar, 1998
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.1**

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Lawson Oyekan
British Nigerian; b. 1961; b. in and works in London
Passage Pot (Afe Ika Afi Eke) Saworo, 1993
Earthenware
Gift of Hope and Mel Barkan **2025.39.31**

Colin Pearson
1923–2007; b. in London; worked in England
Untitled, 1998
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.33**

Michael Cleff
b. 1961; b. in and works in Bochum, Germany
Untitled, 2000
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.5**

Lis Ehrenreich
b. 1953 in Denmark; works in Aarhus, Denmark
ALBARELLO, 2003
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.12**

Kenneth Ferguson
1928–2004; b. in Elwood, Indiana; worked in Kansas City
Untitled (Hare Basket), 1980
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.13**

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Robert C. Turner
1913–2005; b. in Port Washington, New York; worked in Alfred, New York
Ashanti, 1982
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.44ab**

Case 6

Kathy Butterly
b. 1963 in Amityville, New York; works in New York
The Snake Charmer, 1996
Porcelain with glaze
Gift of Hope and Mel Barkan **2025.39.2**

Kathy Butterly
b. 1963 in Amityville, New York; works in New York
Return from Venus, 1995
Porcelain with glaze
Gift of Hope and Mel Barkan **2025.39.3**

Phillip Maberry
b. 1951 in Stamford, Texas; works in Santa Monica, California
Untitled (PM-16-81), 1981
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.25**

Ken Price
1935–2012; b. in Los Angeles; worked in California and New Mexico
California Cup, 1991
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.34**

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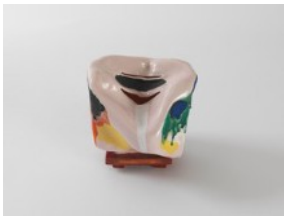
Beatrice Wood
1893–1998; b. in San Francisco; worked in Ojai, California
Gold Balls on Gold Vase, 1999
Earthenware with luster glaze
Gift of Hope and Mel Barkan **2025.39.48**

Kathy Butterly
b. 1963 in Amityville, New York; works in New York
Bon Bon, 1999
Porcelain with glaze
Collection of Hope and Mel Barkan

Kathy Butterly
b. 1963 in Amityville, New York; works in New York
Wanderer, 2013
Porcelain with glaze
Collection of Hope and Mel Barkan



Jun Kaneko **金子潤** (RISD faculty 1973–1975, Ceramics and Glass)
b. 1942 in Nagoya, Japan; works in Omaha, Nebraska
Chunk, 1973
Stoneware with glaze
Collection of Hope and Mel Barkan

Richard Slee
b. 1946 in Cumbria, England; works in London
Boy in Field, 1997
Porcelain with glaze
Collection of Hope and Mel Barkan

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Case 7

Chris Gustin
b. 1952 in Chicago; works in South Dartmouth, Massachusetts
Untitled (Teapot), 1982
Stoneware
Gift of Hope and Mel Barkan **2025.39.15ab**

Irvin Tepper
b. 1947 in St. Louis, Missouri; works in New York
Alert, 1999
Porcelain with pigment
Gift of Hope and Mel Barkan **2025.39.42**

Irvin Tepper
b. 1947 in St. Louis, Missouri; works in New York
New Beginnings, 2004
Porcelain with pigment
Gift of Hope and Mel Barkan **2025.39.43**

Gillian Lowndes
1936–2010; b. in Cheshire, England; worked in England
Dark Scroll II, 1998
Porcelain with glaze and wire
Collection of Hope and Mel Barkan

Philip Cornelius
1934–2015; b. in San Bernardino, California; worked in California
Teapot, 1981
Porcelain with glaze
Gift of Hope and Mel Barkan **2025.39.6ab**

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Jun Kaneko **金子潤** (RISD faculty 1973–1975, Ceramics and Glass)
b. 1942 in Nagoya, Japan; works in Omaha, Nebraska
Untitled, 1982
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.17**

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled, 1962
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.45ab**

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Elephant Foot, 1985
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.49**

Kenneth Ferguson
1928–2004; b. in Elwood, Indiana; worked in Kansas City
Teapot, 1978
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.50ab**

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Case 8

Babs Haenen
b. 1948; b. in and works in Amsterdam
Troubled Walls, 1996
Porcelain with pigment and glaze
Gift of Hope and Mel Barkan **2025.39.16**

Bodil Manz
b. 1943; b. in and works in Copenhagen
Untitled, 2006
Porcelain with transfer print
Gift of Hope and Mel Barkan **2025.39.21**

Bodil Manz
b. 1943; b. in and works in Copenhagen
Untitled, 2006
Porcelain with transfer print
Gift of Hope and Mel Barkan **2025.39.22**

Bodil Manz
b. 1943; b. in and works in Copenhagen
Untitled, 2006
Porcelain with transfer print
Collection of Hope and Mel Barkan

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Bodil Manz
b. 1943; b. in and works in Copenhagen
Untitled, 2006
Porcelain with transfer print
Collection of Hope and Mel Barkan

Case 9

Akio Takamori **高森昭夫**
1950–2017; b. in Nobeoka, Japan; worked in Seattle
Boy, 1996
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.39**

Akio Takamori **高森昭夫**
1950–2017; b. in Nobeoka, Japan; worked in Seattle
High School Boy, 1996
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.40**

Akio Takamori **高森昭夫**
1950–2017; b. in Nobeoka, Japan; worked in Seattle
Boy Urinating, 1997
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.41**

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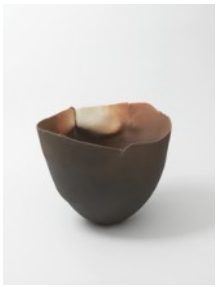
Case 10

Richard DeVore
1933–2006; b. in Toledo, Ohio; worked in Michigan and Colorado
Untitled, 1990
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.7**

Richard DeVore
b. in Toledo, Ohio; worked in Michigan and Colorado
Untitled, 1993
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.8**

Richard DeVore
1933–2006; b. in Toledo, Ohio; worked in Michigan and Colorado
Untitled, 1978
Earthenware with glaze
Gift of Hope and Mel Barkan **2025.39.9**



Richard DeVore
1933–2006; b. in Toledo, Ohio; worked in Michigan and Colorado
Untitled (Torso), 1980
Earthenware with glaze
Collection of Hope and Mel Barkan

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UPPER FARAGO GALLERY

Brie Ruais
b. 1982 in California; works in Cerillos, New Mexico
Dislocated Whole (Evening Desert Test), 2013
Stoneware and glaze
Collection of Hope and Mel Barkan

Origins/Connections

In 1952, a new era of ceramics was born when a young American artist named Peter Voulkos met Bernard Leach, a leading figure of British studio pottery, in Montana at the Archie Bray Foundation for the Ceramic Arts. Voulkos responded to Leach's elevation of the status of ceramic art. He also gravitated toward the British potter's dynamic live demonstrations, which emphasized clay's expressive capacity.

Voulkos's *Untitled (Ice Bucket)* and his works throughout both galleries speak to his full embrace of clay's potential for exuberant expression. Soon after the two met, Voulkos broke from Leach's traditional aesthetic in favor of non-functional, large-scale sculptural works.

Karen Karnes
1925–2016; b. in New York; worked in Vermont and Stony Point, New York
Untitled, 1996
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.20**

Alev Ebüzziya Siesbye
b. 1938 in Istanbul; works in Paris
Untitled (NY-01-2), 2001
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.36**

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David Shaner
1934–2002; b. in Pottstown, Pennsylvania; worked in Montana
Untitled (Boulder Pot), 1980
Stoneware with glaze and river rock
Gift of Hope and Mel Barkan **2025.39.38ab**

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled (Ice Bucket), 2000
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.46**

Japanese (Bizen)
Basket with Handle, ca. 1800-1900
Stoneware with glaze
Collection of Hope and Mel Barkan

Edmund de Waal
b. 1964 in Nottingham, England; works in London
a short history of lost things, IV, 2014
Porcelain
Collection of Hope and Mel Barkan

Ruth Duckworth
1919–2009; b. in Hamburg, Germany; worked in Chicago
Untitled, 1980
Porcelain with glaze
Collection of Hope and Mel Barkan

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Eva Hild
b. 1966 in Sweden; works in Sparsör, Sweden
Wisp, ca. 2005
Stoneware with kaolin slip
Collection of Hope and Mel Barkan

Jun Kaneko **金子潤**
(RISD faculty 1973–1975, Ceramics and Glass)
b. 1942 in Nagoya, Japan; works in Omaha, Nebraska
Dango (00-8-29), 2000
Stoneware with glaze
Collection of Hope and Mel Barkan

Toshiko Takaezu
1922–2011; b. in Pepeekeo, Hawaii; worked in Cleveland and New Jersey
Untitled, 2006
Porcelain with glaze
Collection of Hope and Mel Barkan

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Assembled/Amassed

Artists assembling a work from parts may present or combine similar objects, or they may unexpectedly unite different found and created elements. Viola Frey, an influential contemporary sculptor, chose ceramics as her medium. A number of her works, such as *Miss Liberty*, are examples of her bricolage technique. Frey used molds to slip-cast flea-market finds and figures, assembling them in a dense array and glazing them with an explosion of vibrant colors.

At once rough with a base of unglazed clay and soft with a top layer of seemingly fluffy pink-glazed scallops, Nicole Cherubini's *Vase* fuses different materials, textures, and forms into something both familiar and unknown. Enthusiastically defying function, the vase—a form that typically holds water—is riddled with holes threaded with metal chains and studded with loops stacked with shiny metal rings.

Nicole Cherubini
(RISD BFA 1993, Ceramics)
b. 1970 in Boston; works in Hudson and Brooklyn, New York
Vase, 2005-2006
Ceramic with glaze, jewelry chains, rings, and Lucite
Gift of Hope and Mel Barkan **2025.39.4**

Viola Frey
1933–2004; b. in Lodi, California; worked in San Francisco
Miss Liberty, 1987
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.14**

John Mason
1927–2019; b. in Madrid, Nebraska; worked in Los Angeles
Trans-Orb #11, 2004
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.24**

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Nancy Selvin
b. 1943 in Los Angeles; works in Berkeley, California
Still Life with Red Bowl, 2004
Porcelain with glaze, on wood shelf
Gift of Hope and Mel Barkan **2025.39.37a-j**

Anthony Caro
1924–2013; b. in New Malden, England; worked in US and UK
Waiting, 2002
Stoneware with glaze, on wood base
Collection of Hope and Mel Barkan

Viola Frey
1933–2004; b. in Lodi, California; worked in San Francisco
Tower of Figurines, 1982-1983
Stoneware with glaze
Collection of Hope and Mel Barkan

Steen Ipsen
b. 1966 in Naestved, Denmark; works in Copenhagen
Tied-Up #29, 2008
Earthenware with glaze and PVC
Collection of Hope and Mel Barkan

Sterling Ruby
b. 1972 in Bitburg, Germany; works in Los Angeles
Sandal, 2014
Stoneware with glaze
Collection of Hope and Mel Barkan

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled, 1971
Stoneware with glaze
Collection of Hope and Mel Barkan

Cells/Structures

Artists working in clay have developed different frameworks and support methods for creating strong and stable large-scale sculptures. Standing more than 7 feet tall, *Cleft Stele* exemplifies artist Stephen De Staebler's interest in the human form and his determination to defy gravity. De Staebler used an interlocking system of sections that he fired separately.

Beth Cavener built her stoneware deer, *Render*, by covering a complex armature of jointed metal pipes and wood dowels with clay. She then cut the finished form into sections, removed the armature, and dug out the interior clay, leaving hollow parts that she fired separately and reassembled using epoxy.

Babs Haenen achieved the color-infused cellular structure of *Resistance* by rolling out pieces of porcelain mixed with pigments, then folded, hand-sculpted, and stacked them into seemingly natural forms.

Beth Cavener
b. 1972 in Pasadena, California; works in Helena, Montana
Render, 2006
Stoneware with glaze
Collection of Hope and Mel Barkan

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Stephen De Staebler
1933–2011; b. in St. Louis, Missouri; worked in San Francisco
Cleft Stele, 1979
Stoneware with pigment
Collection of Hope and Mel Barkan

Babs Haenen
b. 1948 in and works in Amsterdam
Resistance, 2008
Porcelain with pigment and glaze
Collection of Hope and Mel Barkan

Annabeth Rosen
(former RISD faculty)
b. 1957 in Brooklyn, New York; works in Davis, California
Mound, 2015
Earthenware with glaze
Collection of Hope and Mel Barkan

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Breaches/Openings

Traditionally, vessels are useful objects made to hold things—a concept robustly challenged by contemporary ceramic artists. The idea that clay must be used to create functional work was questioned, then firmly dismissed. Breaking away from these expectations, artists are free to tear apart, rebuild, perforate, slash, squeeze, and twist ceramic vessel forms.

In *Anapole* and *Untitled*, Lawson Oyekan hand-built patchworks of unevenly flattened, incised, and punctured disks of clay, pinching them together to leave joint lines and impressions of his fingers exposed. Oyekan's rugged results recall the approach of Peter Voulkos, who ripped apart his wheel-thrown vessels and vigorously reassembled them.

Annabeth Rosen's *Roil* is a biomorphic reclining mass of white-glazed earthenware tubes and bulbs drizzled with black glaze and bound with steel wire. Rosen composed it through a hands-on process of accumulation, fearlessly piling layer upon layer, welcoming elements of chance and a risk of collapse.

Lawson Oyekan
British Nigerian; b. 1961 in and works in London
Untitled, 1994
Earthenware with pigment
Collection of Hope and Mel Barkan

Gordon Baldwin
1932–2025; b. in Lincoln, England; works in Shropshire, England
Stepped Vessel with Grid & Echos, 1991
Earthenware with glaze
Collection of Hope and Mel Barkan

Lucio Fontana
1899–1968, b. in Rosario de Santa Fé, Argentina; worked in Argentina and Italy
Concetto Spaziale, 1957
Earthenware with engobe
Collection of Hope and Mel Barkan

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Satoru Hoshino
b. 1945 in and works in Niigata, Japan
Spiral Spring Show 11-3, 2011
Stoneware with glaze
Collection of Hope and Mel Barkan

Andrew Lord
b. 1950 in Lancashire, England; works in New York
swallowing, 1999-2007
Earthenware with glaze and gilding
Collection of Hope and Mel Barkan

Lawson Oyekan
British Nigerian; b. 1961 in and works in London
Anapole, 2002
Ceramic with pigment
Collection of Hope and Mel Barkan

Annabeth Rosen
(former RISD faculty)
b. 1957 in Brooklyn, New York; works in Davis, California
Roil, 2017
Earthenware with glaze, steel wire, and steel
Collection of Hope and Mel Barkan

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Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled, 1999
Stoneware with glaze
Collection of Hope and Mel Barkan

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled, 1977
Stoneware with glaze
Collection of Hope and Mel Barkan

Peter Voulkos
1924–2002; b. in Bozeman, Montana; worked in California
Untitled, 1990
Stoneware with glaze
Collection of Hope and Mel Barkan

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Color/Expression

Beginning in the 1950s, artists working in clay upended limitations regarding form, ornamentation, and color, freely transforming them all. Betty Woodman deftly combined ceramics, painting, and sculpture. In her *Gavotte Vase*, she exuberantly brushed and dotted three undulating forms in brilliant hues, wrapping them with loopy deep blue and yellow handles.

Jun Kaneko's *Untitled* wall slab centers a stable red-outlined tan square that cannot suppress the explosion of black glaze that haphazardly streams toward the edges. Both Alison Britton's and Andrew Lord's works feature dynamic forms animated with colorful geometric brushstrokes.

Philip Eglin
b. 1959 in Gibraltar (then British Territory); works in Neath, Wales
St. Anne with Virgin Child, 2000
Earthenware with oxides and glaze
Gift of Hope and Mel Barkan **2025.39.11**

Jun Kaneko **金子潤**
(RISD faculty 1973–1975, Ceramics and Glass)
b. 1942 in Nagoya, Japan; works in Omaha, Nebraska
Untitled, 2010
Stoneware with glaze
Gift of Hope and Mel Barkan **2025.39.18**

Alison Britton
b. 1948 in London; works in Yorkshire, England
Untitled, 1986
Ceramic
Collection of Hope and Mel Barkan

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Nicole Cherubini
(RISD BFA 1993, Ceramics)
b. 1970 in Boston; works in Hudson and Brooklyn, New York
Bird-of-Gold, 2013
Earthenware with glaze
Collection of Hope and Mel Barkan

Jun Kaneko **金子潤**
(RISD faculty 1973–1975, Ceramics and Glass)
b. 1942 in Nagoya, Japan; works in Omaha, Nebraska
Plate #10, 1980
Stoneware with glaze
Collection of Hope and Mel Barkan

Andrew Lord
b. 1950 in Lancashire, England; works in New York
Jug and Dish in the afternoon. Angles. Inside out, 1984
Earthenware with glaze
Collection of Hope and Mel Barkan

Adrian Saxe
b. 1943 in Glendale, California; works in Los Angeles
Antelope Jar, 1983
Porcelain with glaze and gilding
Collection of Hope and Mel Barkan

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Betty Woodman
(RISD Honorary Degree, 2009)
1930–2018; b. in Norwalk, Connecticut; worked in New York, Colorado, and Italy
Gavotte Vase, 1983
Earthenware with glaze
Collection of Hope and Mel Barkan

Betty Woodman
(RISD Honorary Degree, 2009)
1930–2018; b. in Norwalk, Connecticut; worked in New York, Colorado, and Italy
Minoan Pillow Pitcher, 1980
Earthenware with glaze
Collection of Hope and Mel Barkan

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Figures/Effects

Clay can take many forms, including portraying the human body and effectively mimicking other materials. In his *Self-Portrait*, Robert Arneson depicts himself with wide-open eyes, wild hair, a spiky beard, and a stuck-out tongue. This work speaks to new approaches led by California ceramic artists in the 1960s and '70s. Arneson and others (including Viola Frey, whose works are on the opposite platform) created large-scale clay sculptures that abstracted bodies and confronted the viewer with contemporary social commentary.

In *Youthful Shaka*, Akio Takamori doubles the bodily effect by combining human form with gestural brushwork of intertwined limbs. Although composed of realistically rendered ceramic objects including a wine bottle and a metal pipe, Richard Shaw's *Seated Painter with Brushes* reads as human, steadied by a paint-tube foot and topped with a paint-can head. Taking full advantage of ceramic's potential to surprise and deceive, Robert Rauschenberg transforms clay into a piece of a cardboard shipping box in *Tampa Clay Piece #1*.

Kyungmin Park
b. 1985 in South Korea; works in Boston
Whatever They Say, 2017
Porcelain with glaze
Gift of Hope and Mel Barkan **2025.39.32**

Robert Arneson
1930–1992; b. in Benicia, California; worked in Davis, California
Untitled (Self-Portrait), 1973
Earthenware with glaze
Collection of Hope and Mel Barkan

Klara Kristolova
b. 1967 in Prague; works in Norrtälje, Sweden
Goosegirl, 2014
Stoneware and glaze
Collection of Hope and Mel Barkan

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Robert Rauschenberg
1925–2008; b. in Port Arthur, Texas; worked in New York and Florida
Tampa Clay Piece #1, 1972
Ceramic with screenprint
Collection of Hope and Mel Barkan

Richard Shaw
b. 1941 in Los Angeles; works in Fairfax, California
Seated Painter with Brushes, 2006
Porcelain with glaze
Collection of Hope and Mel Barkan

Richard Slee
b. 1946 in Cumbria, England; works in London
Bracketed Rabbit, 2001
Porcelain with glaze
Collection of Hope and Mel Barkan

Akio Takamori **高森昭夫**
1950–2017; b. in Nobeoka, Japan; worked in Seattle
Youthful Shaka (envelope), 1995
Stoneware with glaze
Collection of Hope and Mel Barkan

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Sculpture/Scale

One material, infinite possibilities. Every work of art in this gallery is made from clay, whether earthenware, stoneware, or porcelain. Strong connections between the artists reflect their shared processes, influences, and geographies. Yet because of each individual artist's chosen creative process, learned technical knowledge, and personal and cultural references, every piece is original.

Alive with jagged appendages reaching from its boldly patterned core, Betty Woodman's *Still Life Vase #4* is characteristic of her robust sculptural work. Rudy Autio's vessel takes the form of an abstracted armless torso topped with three female heads. It stands next to Michael Lucero's *Dreamer*—a head on its side, its form nearly hidden by intricately painted landscapes.

Rudy Autio
1926–2007; b. in Butte, Montana; worked in Montana
Untitled (Three Women), 1981
Stoneware with glaze
Collection of Hope and Mel Barkan

Michael Lucero
b. 1953 in Tracy, California; works in Tennessee
Dreamer, 1984
Earthenware with glaze
Collection of Hope and Mel Barkan

Betty Woodman
(RISD Honorary Degree, 2009)
1930–2018; b. in Norwalk, Connecticut; worked in New York, Colorado, and Italy
Still Life Vase #4, 1990
Earthenware with glaze
Collection of Hope and Mel Barkan