

THE
Evelyn
SHAPIRO
FOUNDATION



THE
CLAY
STUDIO

SEPTEMBER 2 — 25, 2005

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The Evelyn Shapiro Foundation is pleased to sponsor this exhibition of Kari Radasch, our fourteenth grant recipient in ceramics. Our thanks are extended to the jury panel that selected her: **Sandi Pierantozzi, Marianne Tebbens and Ben Schulman.** I also want to thank Neil Patterson who served as mentor to Kari during the grant period. I continue to be indebted to the staff of **The Clay Studio**, especially **Jeff Guido, Artistic Director**, and **Amy Sarnier Williams, Executive Director**, for their support and invaluable assistance to our program. To the Board of Directors and our Members, I express my heartfelt appreciation for their loyal support and for their contribution to the grant program.

Stanley H. Shapiro
President

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In Memoriam
Maurice Hilleman, MD

Honorary Members
Sandi Pierantozzi
Marianne Tebbens
Ben Schulman



Butter Dish, 2005, multi-fired terra cotta,
7" H x 7" W x 11" L
Back cover: Serving Dishes, 2005,
multi-fired terra cotta, 4" H x 8" W x 16" L
Cover: Jardiniere, 2005, multi-fired terra
cotta, 12" H x 8" W x 12" L

Making special is essential to daily life.

Ellen Dissanayake



Above: *Plates and Bowls*, 2005, multi-fired terra cotta, 3"H x 6"W x 6" L

Left: *Candelabra*, 2005, multi-fired terra cotta, various sizes: 16" H - 11" H

Special thanks to:

Stanley Shapiro, Bunny Glick, and Evelyn Shapiro, Jeff Guido, Ian Anderson, Neil Patterson, Sandi Pierantozzi, Gail Kendall, Joe Painter, Barbara Sosson, The Clay Studio Staff and Residents, Family and Friends.

Photography: Joe Painter
Graphics: Sosson Design

KARI RADASCH

It is safe to say that throughout the latter half of the Twentieth Century, the majority of strictly functional potters looked to the East for inspiration and influence, either via the Hamada-Leach philosophy, or more directly by way of the historical works produced at various Japanese, Chinese and Korean kilns. Those few potters who did look to the modernist movement of Scandinavia and Northern Europe typically expressed their aesthetic sensibilities within the bounds of chunky stonewares or other high-fire technologies. More recently, a handful of potters have aligned themselves directly within the traditions of European earthenware pottery; both that produced by village potters for a local clientele, and that designed and engineered at the great manufactories and destined to grace the tables and sideboards of individuals flung far and wide around the world.

Kari Radasch (RAY-dash) is an exciting young artist who is borrowing from both of these European traditions. Her vibrant dishes, candelabras and serving pieces contain references to the elaborate forms and over-the-top concepts of the kind of work coming out of Stoke-On-Trent in the 19th century, combined with the not-quite random and casual glazing found on many French peasant pieces.

Using plaster molds taken from original or found models, Kari constructs her pieces from red clay and covers them with white slip. Generous forms, such as large platters, are subdivided by patches of contrasting flowing glazes that converge and pool in low areas and around details. Those details, upon examination, are revealed as slipwork and scraffito, delicate outlining edges, sprigged 'buttons,' and decorations suggesting blossoms, leaves, and arabesques. Working in an atypical way with both transparent and opaque layers of glaze one upon another, Kari achieves a surface that is mesmerizing to those uninterested in quiet restraint.

Kari represents a group of talented young artists choosing the studio

BORN

1975 Bath, Maine

EDUCATION

2000-2003 M.F.A., University of Nebraska- Lincoln, Lincoln, Nebraska
Othemer Fellowship

1993-1997 B.F.A., Maine College of Art, Portland, Maine
United Maine Craftsman Scholarship

AWARDS

2004-2005 The Evelyn Shapiro Foundation Fellowship, The Clay Studio, Philadelphia
2004 NCECA Emerging Artist, Indianapolis, Indiana

SELECTED EXHIBITIONS

2005

Celebratory Objects, The Evelyn Shapiro Fellowship Solo Exhibition, The Clay Studio, Philadelphia
Courses: Soup to Nuts, Watkins Gallery, North Hampton, Massachusetts
Pots: Objects of Virtue, Bedford Gallery, Walnut Creek, California
The Flowers that Bloom in Spring, Santa Fe Clay, Santa Fe, New Mexico
Worcester Center for Crafts Second Annual Invitational Pottery Show, Worcester, Massachusetts
The Clay Studio: Thirty Years of Excellence, The Clay Studio, Philadelphia, Pennsylvania
Setting the Table, Lill Street Art Center, Chicago, Illinois
Schools Out, Cantonville Community College, Baltimore, Maryland
Women Playing With Fire, Texas Women's University, Denton, Texas

2004

Our Cup Runneth Over, The Society of Arts and Crafts, Boston, Massachusetts
Utilitarian Clay IV: Celebrate the Object, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
Collaborations II, Wexler Gallery, Philadelphia, Pennsylvania
Just Dessert, Santa Fe Clay, Santa Fe, New Mexico
Watershed Residents International Juried Exhibition, Damariscotta, Maine
This Splendid Table: Fantastic Dishes for Food, Kentucky Museum of Arts and Design, Louisville,