



## MARA SUPERIOR

Statements

### ON HER WORK

My passion for Art History and the History of the Decorative Arts has informed my work throughout my career. I seek to create beauty through the reinterpretation of historical inspirations synthesized with my own visual vocabulary and contemporary views. The resulting objects are rooted in the historical continuum.

### ON NATURE/NURTURE

I was nurtured and encouraged to develop my imagination by my family and art teachers all the way through graduate school. Further enrichment came by way of my extraordinary good fortune to have been married to Roy Superior, a wonderful Artist and Professor of Art.

Over the course of my career, ceramics, art schools, museum curators and society have evolved to become more inclusive. Barriers have disintegrated, and currently, it feels as if ceramics is female-empowered given that so many of the magazine editors, gallerists and many curators are women.

For my entire professional career, I have been blessed to have only one brilliant and visionary female art dealer, Leslie Ferrin, of Ferrin Contemporary. Leslie has always encouraged my best work, offered me opportunities, and given me valued professional advice.

The choices that I employ regarding my own work for materials, content, palette and ornament might, by historical standards, be considered feminine work by nature. That label has never been a hindrance to me.

I have had a very privileged life and career as an artist and am grateful for it all.

My piece in Ferrin Contemporary's exhibition *Nature/Nurture, Only One Planet Earth*, is a commentary on the current predicament mankind is facing — Climate Change — and what to do about it. I can only hope that this universally shared crisis will bring out the best in us and bring humanity together to find remedies.



2020/USA/Vote/America, 2019,  
high-fired porcelain, ceramic oxides,  
underglaze, glaze, ceramic decals, gold leaf.