

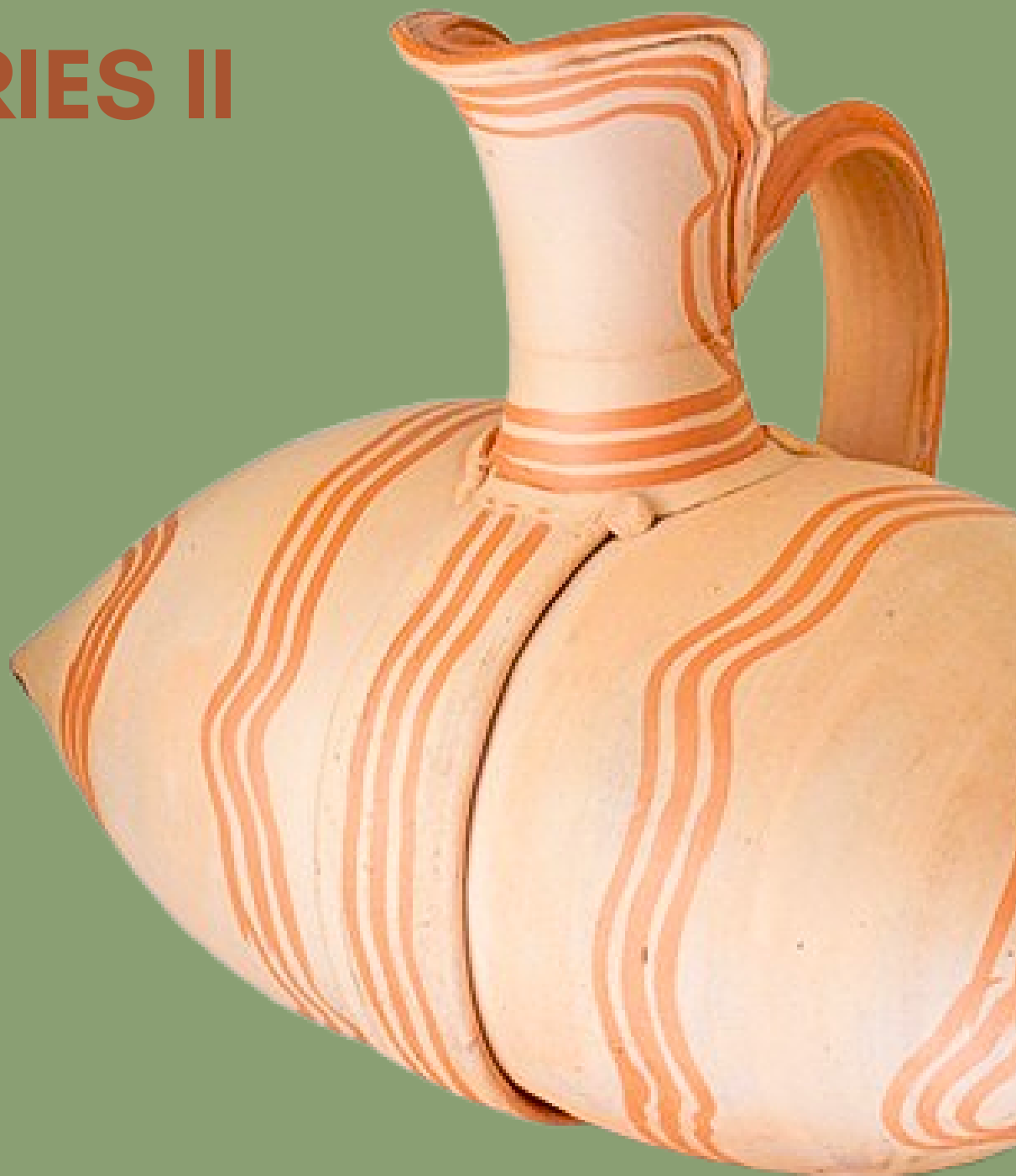
OBJECT STORIES II

CERAMIC COLLECTIONS

1975-2015

5 private collections

14 artists



Cover photo:

Betty Woodman, *Minoan Pillow Pitcher B*, 1980, earthenware, terra sigillata stain, 16.25 x 22.5 x 13"

OBJECT STORIES II

CERAMIC COLLECTIONS 1975–2015

Ferrin Contemporary

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To learn more about Ferrin Contemporary's work with Collections visit <https://ferrincontemporary.com/collections/>

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FERRIN
CONTEMPORARY

DIRECTORS NOTE

OBJECT STORIES II CERAMIC COLLECTIONS 1975-2015

OBJECT STORIES II: CERAMIC COLLECTIONS offers selected works from private collections featuring important works 1975 - 2015 by 14 established artists, both living and deceased. This catalog provides an opportunity for collectors and curators to acquire important works previously owned by the collectors or their estates from ceramic legends **Jennifer Lee, Toshiko Takeazu, Ron Nagle, and Betty Woodman.**

STORIES: As collections are passed on to another, their stories are retold. The object itself contributes to the process as its origin is revealed, recalling the time and place it was discovered, retelling the moment the decision was made to bring it into the collection. Then, something about it draws the eye, passion and interest of another collector, curator or if kept in the family, a member of the family.

PROVENANCE: As we work with collections, we learn about these stories, the people involved – the maker, the social situation, note the location it was acquired at – a studio, art fair, gallery, exhibition or possibly an auction. While researching the provenance, the object's “resume” is built revealing each object’s story as it is carried forward. Connecting analog and digital using collectors files, these histories provide historical context when lent to exhibitions and featured in publications.

TEAPOTS: In 2000 Leslie Ferrin wrote Teapots Transformed: Exploration of an Object. Fully illustrated, the 128 page book explores the joyous period of the 80-90's when collector demand for this iconic form inspired artists to respond. From functional works by studio potters to sculptural interpretations, the book includes highlights from Ferrin Gallery's annual survey exhibitions over twenty years. These shows provided opportunities to artists to creatively address decorative form and surface. Collector demand supported their practice, allowed for experiments with evolving technologies, and created use of newly available materials and various firing methods. In 2026, we recall that moment when a collecting mania erupted through masterworks acquired from survey exhibitions and directly from the artists' studios. These include works by **Mara Superior** from the Neumark Collection, a golden gem lustered teapot by **Beatrice Wood** - with a letter from the artist - from Donald Clark's collection, and animated figural teapots by **Akio Takamori** from the Marc & Diane Grainer Collection.

For new or established collectors, curators and specialists, this catalog provides an opportunity to learn about, acquire, and continue the lineage of clay history. We invite you to inquire, visit and learn more about the stories these objects hold.

-**Leslie Ferrin**, Director, Ferrin Contemporary

ARTISTS IN THE COLLECTION

Kathy Butterly

HAAS Brothers

Raymon Elozua

Sergei Isupov

Karen Karnes

Anne Kraus

Jennifer Lee

Ron Nagle

Mara Superior

Toshiko Takaezu

Akio Takamori

Kurt Weiser

Beatrice Wood

Betty Woodman

KATHY BUTTERLY

b. 1963, Amityville, NY

"Kathy Butterly has created distinct, evocative sculptures for more than two decades, contributing to and expanding the tradition of studio ceramics. Through her practice, Butterly engages with concepts ranging from materiality and line to the history of the vessel. She uses traditional ceramic forms as her starting point, referring to these historical templates as her "canvas"; however, Butterly contorts and misshapes these forms in ways that veer toward the iconoclastic. She then adds layer upon layer of glaze - sometimes to the point of creating additional volume - and fires the works repeatedly. The colors and textures Butterly chooses and their relationship with each other are simultaneously seductive and jarring. Her strange forms and surprising palette decisions often generate an uncanny awareness in the viewer and produce a visceral impact."

-James Cohan Gallery-



Kathy Butterly, *Soggy Stick*, 2001, porcelain, earthenware, glaze, 7.875 x 3.25 x 2.75"

\$ 30000.00

Made in the Artists' Studio (Kathy Butterly) (2007) Franklin Parrasch Gallery to The Victoria Schonfeld Collection (2001).

HAAS BROTHERS

b. 1984; Austin, TX

Twins Nikolai and Simon Haas (b.1984) create irreverent sculptures that explore themes related to nature, fantasy, and sexuality. Their biomorphic works defy categorization, most often occupying the interstitial space between fine art and functional objects. Originally from Austin, Texas, the brothers began collaborating in 2010 each bringing their respective passions and distinct specialties together to create works that are 'bigger than what each would have made on his own'. They explore aesthetic and formal themes related to science fiction, psychedelia, and color theory using a range of materials, including brass, bronze, porcelain, fur, resins, and polyurethane that result in an infinite array of work.

The Haas Brothers first came to prominence with their functional design and home décor in the early 2010s. In 2015, they debuted a new series, made in collaboration with women artisans in Cape Town, South Africa, of intricately beaded objects titled, Afreaks. This work marked a pivotal moment in the brothers' careers, later inspiring their most recent monumental sculpture, The Strawberry Tree (2023), which was recently exhibited at both the Nasher Sculpture Center and Design Miami. The two went on to

produce iconic bodies of work including the Hex and Beast series and have since expanded their practice into the realm of architecture, painting, and the digital space. The Haas Brothers' mastery of material, matched with their insatiable curiosity and remarkable visual intelligence, continually sets them apart as designers.

Their work can be found in the permanent collections of the RISD Museum, Providence, RI, the Cooper Hewitt, Smithsonian Design Museum, New York, NY, the Metropolitan Museum of Art, New York, NY, and LACMA, Los Angeles, CA, among others*. They live and work in Los Angeles, California.

-R & Company.

*In 2026, the Haas Brothers exhibited at the Cranbrook Art Museum in *Haas Brothers: Uncanny Valley* (September 2, 2025 – February 22, 2026). The exhibition's second location is on view at the Museum of Art and Design (MAD) through September 13, 2026.

Haas Brothers
Big Baby Accretion Vase,
2015
porcelain, slip, golf luster
9.5 x 7.5 x 7.5"

\$ 15000.00

*Made in the Artists' Studio (The Haas
Brothers) (Los Angeles, CA) (2015) to
R & Company Gallery to The Victoria
Schonfeld Collection (2015)*



RAYMON ELOZUA

b. 1947 West Germany
lives and works in Mountaindale, NY

Raymon Elozua is a transdisciplinary visual artist working in the Catskills region of New York. His extensive studio practice consists of large-scale sculpture in ceramic, steel and glass, photography, visual research and archiving, web-based projects, and other forms of documentation. Elozua's work often references the vessel, abstract expressionism, industrial decline and decay, and regionalism.

Elozua has been awarded three grants from the National Endowment for the Arts, a New York State Foundation for the Arts Grant, and a Virginia A. Groot Foundation Grant. His work has been exhibited at The Carnegie Museum of Art, Metropolitan Museum of Art, The Mint Museum of Art and The Mint Museum of Craft and Design, Museum of Fine Arts (Houston), and Yale University Art Gallery, among others. He has taught at The California College of Arts & Crafts, Louisiana State University, New York University, Pratt School of Design, and The Rhode Island School of Design.

-Ferrin Contemporary.



Raymon Elozua, *Wire Teapot #2/WF-1*, 1990, 04 terra cotta & whiteware, glaze, steel wire * steel nails, 22 x 16 x 12"

\$ 5000.00

Neumark Collection

SERGEI ISUPOV

b. 1963 Stavropole, USSR,
lives and works between Cummington, MA, USA and Tallinn, Estonia

Sergei Isupov is an Estonian-American sculptor internationally known for his highly detailed, narrative works. Isupov explores painterly figure-ground relationships, creating surreal sculptures with a complex artistic vocabulary that combines two- and three-dimensional narratives and animal/human hybrids. He works in ceramics using traditional hand-building and sculpting techniques to combine surface and form with narrative painting using colored stains highlighted with clear glaze.

Isupov has a long international resume with work included in numerous collections and exhibitions including the National Gallery of Australia, Museum Angewandte in Kunst, Germany, and in the US at the Carnegie Museum of Art, Crocker Art Museum, Everson Museum of Art, Fine Arts Museum of San Francisco, Museum of Arts and Design, Museum of Fine Arts-Boston, Museum of Fine Arts-Houston, Mint Museum of Art, and Racine Art Museum. In 2017, his solo exhibition at The Erie Art Museum presented selected works in a 20-year career survey titled Hidden Messages, followed by Surreal Promenade e, another survey solo in 2019 at the Russian Museum of Art in Minnesota.

Focusing on stand-alone figures and couplets, Isupov exhibited solo shows, Alliances (2023) at Thorne-Sagendoph Art Gallery at Keene State College, Ancestor (2024), in the Anderson Gallery at Bridgewater State University, and Moments from Eternity (2025), at District Clay Center in Washington, DC.

Often called an erotic Surrealist for his daring representations of sexuality, relationships, and human encounters, Isupov merges his subject matter with ceramic sculptural form.

Drawing on personal experience and human observation, he creates work that integrates autobiography with fictional narratives. While the robust and racially distinct facial traits make each sculpture unique, they also make the body of work capable of conveying universal experiences. The bold colour palette, heavily tattooed faces, and textured surfaces relate these works to the aesthetics of traditional Russian art, as well as to contemporary styles of illustration.

Sergei Isupov is represented by Ferrin Contemporary.



Sergei Isupov, *Party Dress*, 2008, stoneware, stain, glaze, 33.5 x 17 x 12"

\$ 35000.00

Made in the artists studio, Cummington, MA to a Private Collection

KAREN KARNES

b. 1925, New York, NY

d. 2016, Morgan, VT

Karen Karnes is known for wheel-thrown functional pottery, especially her iconic covered casseroles and her experiments with wood firing both functional and sculptural pottery.

Early in her career Karnes worked with molds and fired work in an oil-fueled kiln. It was during Karnes' time in Italy that she learned to work with a potter's wheel. Returning to the US, she studied at the New York State College of Ceramics at Alfred University. In 1952 she and her then husband, David Weinrib, were potters-in-residence at Black Mountain College where they remained until 1954. They were present for the series of seminal ceramics symposia bringing together Soetsu Yanagi, Shoji Hamada, Bernard Leach, with Marguerite Wildenhain as the moderator. Attended by makers and ceramics educators, these symposia had a far-reaching effect on the making and firing of pots in the United States.

In 1954 Karnes and her husband moved to Stony Point, New York where they worked with other potters to develop the Gate Hill Cooperative. During this period Karnes concentrated on the production of multiples, functional pottery, and developed her iconic flame ware casseroles. These sturdy walled vessels were thrown with deep finger ridges that hold the glaze to create a two-tone appearance.

They were finished with a pulled and folded or open loop lid handle attached at an angle. The natural rhythm of the lid handle retained the sense of plasticity of the clay. The casseroles are an example of Karnes' respect for ceramic traditions with a modern approach.

While teaching at Penland in 1967 she began to use salt in her firings, something she would continue to do throughout her career. After returning to Gate Hill she built a salt kiln there with the help of her friend Mikhail Zakin, also a potter. Karnes moved to Vermont in 1979 where, after producing primarily functional work for many years, she created a series of sculptural pieces that referenced functional forms. She continued to explore atmospheric effects of wood and salt firing and their results on the finished ceramic surface. She stopped firing her own kiln after 1998 when a fire destroyed her kiln shed and home. Subsequently, her pieces were fired in the wood-fueled kilns of fellow potters around New England.

Karnes' later work consists of sculptural objects of manipulated thrown pots transformed into objects unrelated to their original components or utility.

-The Marks Project



Karen Karnes, *Casserole*, 1975-1999, ceramic, 8 x 11 x 11"

\$ 850.00

Made in the Artists' Studio to The Collection of Leslie Ferrin



Karen Karnes, *Large Casserole Dish*, 1975-1999, ceramic, 11.25 x 13.5 x 10.25"

\$ 850.00

Made in the Artists' Studio to The Collection of Leslie Ferrin

ANNE KRAUS

b. 1956, Short Hills, NJ

d. 2003 Boulder, CO

Anne Kraus is best known for painterly narrative scenes on traditional ceramic forms, usually in a white reserve and incorporating text. Kraus began her art career as a painter living in New York City. The European porcelains from Meissen, Sèvres and R.S. Prussia that she saw at the Metropolitan Museum captured her imagination and influenced her decision to work in clay.

Kraus' early work was done at her Shining Leaf Pottery in New Jersey. The pieces are built from slip-cast stoneware elements that are combined and recombined in many different ways. Kraus mastered the use of under glaze decoration. The emotional images in her narratives may appear deceptively calm, often drawn from her dream diaries, they frequently present her deeply personal views on political, social and cultural issues. In addition to images, her work typically includes carefully drawn text relating to the images. Toward the end of her career she began making tile paintings.

-The Marks Project



Anne Kraus, *The Book and Other Stories Bread Basket (Shining Leaf)*, circa 1995, porcelain, overglaze (on glaze), underglaze, 3.5" x 11.25" x 5.25"

\$ 3500.00

Aaron Milrad Collection

Anne Kraus, *The Book and Other Stories* *Bread Basket (Shining Leaf)*

Inner Basket text (3 figures):

I awake from
a dream in which
I work in a steel mill
in Northern Germany
in the 1880's

Inner basket (volleyball players):

This entity asks you
what you are
waiting for

Inner bottom (fire):

You give me a book
with pictures of my past lives
but when I try to read it, a fire starts

Side (woods & rifle):

In this dream you are
a sentry and for a moment
you wonder where we buried the love that brought us
all to this planet
to begin with.

Side (deer):

The deer spoke
of another world where
animals and humans
are friends.
But her voice faded
and I wondered
if I had heard
just the wind in the trees

JENNIFER LEE

b. 1956, Aberdeen, Scotland, UK
lives and works in London, England, UK

From 1975 to 1979 she studied ceramics and tapestry at Edinburgh College of Art. She then spent eight months on a travelling scholarship to the USA where she researched South-West Indian prehistoric ceramics and visited contemporary West Coast potters. From 1980 to 1983 she continued her work in ceramics at the Royal College of Art in London. Since then her travels have included trips to Egypt, India, Australia and Japan as well as Europe and the USA.

Lee's pots are hand built and she has developed a method of colouring them by mixing metallic oxides into the clay before making.

Her work is represented in major public collections worldwide, including The Metropolitan Museum of Art in New York, The Philadelphia Museum of Art and Los Angeles County Museum. In 2018 the Victoria & Albert Museum purchased a fourth ceramic work and a drawing for their collections.

In 2009 she was invited by Issey Miyake to exhibit at his foundation 21_21 Design Sight for the exhibition 'U-Tsu-Wa'. The installation was designed by Japanese architect Tadao Ando - her pots appeared to float on a vast pool of water behind which cascaded a thirty metre waterfall.

She returned to Japan in autumn 2013 to take part in the International Ceramic Art Festival in Sasama, Shizuoka. In 2014, 2015 and 2018 Lee was guest artist in residence at Shigaraki Ceramic Culture Park and in 2019 she was guest artist in residence at Mashiko Museum of Ceramic Art.

In 2018 Lee won the LOEWE Craft Prize, an award initiated by Jonathan Anderson. Helen Mirren presented the prize at an awards ceremony at The Design Museum in London.

Jennifer Lee has had retrospective exhibitions of her work at the Röhsska Musset in Göteborg, Sweden in 1993, and the Aberdeen Museum and Art Gallery, Scotland in 1994. In 2019 Lee had a major exhibition of ceramics and drawings at Kettle's Yard, Cambridge, Jennifer Lee: the potter's space, curated by Sarah Griffin, exhibition design by Jamie Fobert.

In 2021 she was awarded an Order of the British Empire (OBE) for service to ceramics. Jennifer Lee lives and works in London and exhibits worldwide.

-Jennifer Lee Website



Jennifer Lee, *Speckled Pot, Haloed Bands, Tilted Shelf Rim* (pictured left in group), 2003, stoneware, oxides, 9 x 5 x 5"

\$ 16000.00

Galerie Besson to The Victoria Schonfeld Collection (2003)



Jennifer Lee, Tall, Smokey, Sand-grained Stoneware Pot, Coned Rim (pictured right in group), 1995-1997, stoneware, oxides, 9.25 x 5 x 5"

\$ 1600.00

James Graham & Sons, Inc. to The Victoria Schonfeld Collection (1998)



RON NAGLE

b. 1939, San Francisco, CA

lives and works in San Francisco, CA

Ron Nagle is known for his intimately scaled sculptures made of ceramic elements that are slip-cast, fired, and embellished with epoxy and other synthetic materials that allow him to expand his forms beyond the limits of clay. Some are glazed to a hot-rod finish, others textured like stucco and then airbrushed. Despite the work's three-dimensionality, Nagle explains, "everything is done, even subconsciously, from a flat point of view."

Nagle began working with ceramics during the 1950s as a high school student. In 1961 he apprenticed to the pioneering ceramic artist Peter Voulkos at the University of California, Berkeley, and later exhibited his work alongside Voulkos, Ken Price, and other innovative West Coast artists working in clay. His work is inspired by such artists as Giorgio Morandi, Phillip Guston, and George Herriman, and by such varied forms as Japanese Momoyama ceramics and Hawaiian funerary monuments. This merging of incongruous elements also extends to his titles, which are loaded with puns and wordplay: *Centaur of Attention* (2014), for example, or *Beirut Canal* (2009). "I'm trying

to create a hybrid,” he explains. “You can’t quite put your finger on it.”

Ron Nagle (b. 1939) was born in San Francisco, where he currently lives and works. His first one-person exhibition took place in 1968, and since then he has had exhibitions at numerous museums, including the Saint Louis Art Museum, the Carnegie Museum of Art in Pittsburgh, the San Diego Museum of Art, the Museum Boijmans Van Beuningen in Rotterdam, the Secession in Vienna, the Fridericianum in Kassel, and the Berkeley Art Museum. In 2013 his work was included in the exhibition “The Encyclopedic Palace” at the 55th Venice Biennale. Nagle is also a musician, and a deluxe edition of his acclaimed 1970 album *Bad Rice* was released on Omnivore Recordings in 2015.

-[Ron Nagle Website](#)



Ron Nagle, *Tall, Luchester, Snuff Bottle Series*, 2013, porcelain, glaze, 9.5 x 12 x 3"

\$ 21000.00

Jeffrey Spahn Gallery to the Victoria Schonfeld Collection (2013)

MARA SUPERIOR

b. 1951, New York, NY

lives and works in Williamsburg, MA

Mara Superior is an American visual artist who works in porcelain. Her ceramic high relief platters and sculptural objects reflect the artist's passion for art history and the decorative arts, and her painterly motifs range from the pleasures of the domestic to serious political and environmental issues as points of departure to comment on contemporary culture and its relationship to history. Superior has received numerous awards including a National Endowment for the Visual Arts Fellowship, the prestigious Guldaggersgård Residency in Denmark, and numerous individual artist grants from the Massachusetts Cultural Council.

In 2018, through the generous support of the Kohler Foundation, gifts of art by Mara Superior were made to fifteen museums throughout the USA, increasing the public holdings of Superior's artworks and including an in depth collection acquired by the Racine Art Museum, (Racine, WI) and shown in 2020 in Collection Focus: Mara Superior. In 2010 she was interviewed for the oral history program of the Smithsonian's Archives of American Art, (Washington, DC). She is represented by Ferrin Contemporary.

-Ferrin Contemporary.



Mara Superior, *A Teapot - Hot Tea*, 1985, high-fired English porcelain, ceramic oxides, underglazes, Cornwall Stone glaze, 10 x 14 x 14.5"

\$ 20000.00

Purchased from Mara Superior to the Neumark Collection to a Private Collection (2024)

ON MARA SUPERIOR

“Mara Superior’s work, with its romantic whimsy and distinctive style, is a true reflection of the artist herself. Even when tackling some of the most challenging issues of our time, her pieces remind us there is still beauty in the world—and that it is worth fighting for.”

—Kory Rogers, Francie and John Downing Senior Curator of American Art, Shelburne Museum



Mara Superior, *Evergreens*, 1985, high-fired English porcelain, ceramic oxides, underglazes, Cornwall Stone glaze, Pot: 16 x 18 x 3.5" Base: 14.25 x 9 x 1.5"

\$ 20000.00

Purchased from Mara Superior to the Neumark Collection to a Private Collection (2024)



Mara Superior, *A Home Comfort - A Retreat*, 1988, high-fired English porcelain, ceramic oxides, underglazes, Cornwall Stone glaze, wood, faux marble paint, brass pins, Pot: 19 x 25 x 6", Base: 24 x 9 x 4"

\$ 25000.00

Purchased from Mara Superior to the Neumark Collection to a Private Collection (2024)



Mara Superior, *A Cocoa-Pot*, 1988, high-fired English porcelain, ceramic oxides, underglazes, Cornwall Stone glaze, Pot: 19 x 14.5 x 5.5" Base: 16 x 9 x 1.5"

\$ 25000.00

Purchased from Mara Superior to the Neumark Collection to a Private Collection (2024)



Mara Superior, *Trout - Duck - Swan Cylinder*, 1982

\$ 2500.00

Private Collection



Mara Superior, *A Trout Pool*, 1990, high-fired English porcelain, ceramic oxides, underglazes, Cornwall Stone glaze, 13 x 18.5 x 1"

\$ 5500.00

Private Collection

TOSHIKO TAKAEZU

b. 1922, Pepekeo, HI

d. 2011, Honolulu, HI

“Toshiko Takaezu (1922–2011) was one of the twentieth century’s greatest abstract artists. Gifted with prodigious drive and vision, she combined inspirations from her own cultural background with currents from contemporary painting and sculpture, arriving at a unique expressionist idiom.

Born in Hawaii to a Japanese émigré family, Takaezu received her early training in ceramics in Honolulu, and then attended Cranbrook Academy in Michigan, when it was an epicenter for adventurous modernism. Already in this early phase in her career, she was able to see correspondences between Abstract Expressionism and the spiritually infused traditions of East Asia, such as calligraphy and tea ceremony. She combined these cross-cultural influences into a powerfully resolved synthesis.

Though made using traditional pottery techniques of wheel-throwing and glazing, the works for which she is best known – the closed forms – are best understood as sculptures, or perhaps as paintings-in-the-round. They are as individual as people are, varying greatly in scale and shape, color and texture, and in their internal tectonic rhythms. Some are vigorously painterly, with splashes and rivulets of color coursing down their sides.

Others are more meditative, sheathed in overlapping veils of hue. They have a close affinity with the work of other postwar expressionist artists, such as Franz Kline, Joan Mitchell, and Mark Rothko.

Takaezu was also a great experimenter. In her early career she expanded the possibilities of the vessel, exploring multiple spouts and lobed forms, and made plates that were essentially canvases for freeform composition. Later innovations included upright cylindrical vessels she called “trees,” anthropomorphic forms with strong shouldered profiles, bronze castings, and slitted-open sculptures (also known as “Momos”) that afford a glimpse into their dark interiors. Throughout her career, Takaezu also pursued media apart from ceramics, including large-scale textiles and paintings, which extended her vocabulary of vivid chromatic abstraction.

Last but by no means least, Takaezu was a profoundly influential teacher and mentor, who trained generations of younger artists at the Cleveland Institute of Art, Princeton University and other institutions. Her legacy lives on in these students and apprentices, and above all in her own work, which both exemplifies and transcends the ideals of modernist ceramic art.”

—Glenn Adamson, Independent Scholar and Curator, Toshiko Takaezu Foundation



Toshiko Takaezu, *Untitled (648)*, 1998, porcelain, 6.5 x 4"

\$ 14000.00

Made in the Artist's Studio (Toshiko Takaezu) (1998) to Perimeter Gallery to The Victoria Schonfeld Collection (2000). Includes unseen ceramic "rattle".



Toshiko Takaezu, *Untitled*, 1999, porcelain, 16.75 x 8.25 x 8.5"

Price on Request

Artist's Studio, Toshiko Takaezu, to Frank Lloyd Gallery to The Victoria Schonfeld Collection (2000).



AKIO TAKAMORI

b. 1950, Nobeoka, Miyazaki, Japan

d. 2017, Seattle, WA

Takamori was a seminal figure in ceramic art, whose work over the past thirty years has left an enduring impact on the Pacific Northwest arts and the medium itself. His work is often autobiographical, drawing on his life in Japan, his family, and mythological themes. He is known for his coil-built figurative sculptures in which the narrative painting defines the form. Takamori explored themes of cultural identity by engaging the history of Eastern and Western aesthetics. Bold form and color defines his body of work, which is highly expressive of human emotion and sensuality.

Akio Takamori was born and raised in Japan. He has been exhibiting in the United States, Europe and Asia since the mid 1980s. Takamori received his BFA from the Kansas City Art Institute in 1976 and his MFA from the New York State College of Ceramics, Alfred University in 1978.

Takamori's work is included in numerous collections including the Nelson-Atkins Museum of Art in Kansas City, Los Angeles County Museum of Art, Victoria & Albert Museum in London, Ariana Museum in Geneva, the Seattle Art Museum, and the Museum of Arts and Design in New York City. He is the recipient of numerous awards, including three National Endowment for the Arts Visual Artists Fellowship Grants (1986, 1988, 1992), the Joan Mitchell Foundation Painters and Sculptors Grant (2006), and the USA Ford Fellowship (2011). Takamori was a professor of art at the University of Washington. He lived and worked in Seattle.

-James Harris Gallery



Akio Takamori, *Man & Woman Teapot*, circa 1991, porcelain, 9 x 9"

\$ 3500.00

Made in the Artists' Studio (Akio Takamori) to the Marc & Diane Grainer Collection.



Akio Takamori, *Lovers Teapot*, circa 1980, porcelain, 11 x 8.5 x 8"

\$ 3500.00

Made in the Artists' Studio (Akio Takamori) to the Marc & Diane Grainer Collection.



Akio Takamori, *Lovers Teapot*, 1989, porcelain, 9 x 7.5 x 6"

\$ 4500.00

Made in the Artists' Studio (Akio Takamori) to Garth Clark Gallery to the Collection of Victoria Schonfeld (1989)

KURT WEISER

b. 1950

lives and works in Tempe, AZ

Kurt Weiser's ceramic work draws inspiration from rich evocations of plant life to narratives derived from myth and history, placed into highly detailed tropical landscapes. These images are meticulously painted onto porcelain teapots, globes and other vessels. As Weiser notes "the painting is the three-dimensional reality".

His most recent body of work includes linoleum-cut prints, inspired by decades of drawings from his sketchbooks. He has paired these prints with black and white vessels, relying on his graphic and fantastical style as the means for relating these rich narratives.

Weiser has shown internationally and throughout the United States, including solo exhibitions at the Montgomery Museum of Art (Montgomery, AL) the Museum of Contemporary Craft (Portland, OR) and the Holter Museum of Art (Helena, MT). His work can be found in numerous public collections, including Smithsonian Institution, Alfred University School of Ceramics, and the Los Angeles Museum of Art among many others. Weiser received his M.F.A. from the University of Michigan and recently retired from the position of Regents Professor of Art at Arizona State University in Tempe, Arizona.



Kurt Weiser, *Confidential*, 1997, porcelain, 18 x 12 x 12"

\$ 10000.00

Made in the Artist's Studio (1997), to Frank Lloyd Gallery, to a Private Collection (1998)



Kurt Weiser, *Wildfall*, 2012, China painted porcelain, 9.5 x 8 x 4"

\$ 8500.00

Private Collection

BEATRICE WOOD

b. 1893, San Francisco, CA

d. 1998, Ojai, CA

Born in San Francisco, Beatrice Wood was raised in New York City. At the age of nineteen she abandoned her privileged background and went to Paris, where she studied acting at the Comedie Francaise and drawing at the Académie Julian. Returning to New York, she acted with a French repertory company from 1914 to 1916. During these years she made friends with members of the Dada group of artists, including Marcel Duchamp.

In 1928 Wood moved to California. Her first exposure to ceramics was an adult education course at Hollywood High School, which she had taken to learn how to make a teapot to match some luster-glaze plates she had bought in Holland. A deepening interest in ceramics led her to study with renowned potters Otto and Gertrud Natzler.

In 1948 Wood moved to Ojai, California, where she has continued to live ever since, and began to produce the iridescent luster surfaces that have made her famous. Before Wood, luster had generally been a surface decoration on a previously glazed form, but she used in-glaze luster produced during a single glaze firing. Although Wood did not invent this technique, she imparted to it and the ceramic medium a new expressiveness and theatricality.

-Read more on the Smithsonian (SAAM) website

"One of the most fascinating American artists of the last century, Beatrice Wood's influence and celebration extends far beyond the ceramics world. Often called the "Mama of Dada," she was involved in the avant-garde Dada art movement in the early 20th century. In the 1930s, she studied ceramics with the well-known artist duo Otto and Gertrud Natzler. Throughout her career, Wood created works in both sculptural and functional forms, some infused with social commentary. Many of her fantastic vessels are recognizable for their rich, lustrous glaze. Another work by Beatrice Wood, as well as work by Otto and Gertrud Natzler, is on view in Ceramics from the Vault."

- Donald Clark

Beatrice Wood
Teapot
circa 1990
earthenware with luster glaze
6 x 5.5 x 3.5

\$ 10000.00

Made in the artist studio, Ojai, CA, Donald Clark Collection



BETTY WOODMAN

b. 1930, Norwalk, CT

d. 2018, New York, NY

Betty Woodman (b. 1930, d. 2018) is recognized as one of the most important voices in postwar American art, having synthesized sculpture, painting, and ceramics in a highly original and immediately recognizable formal vocabulary. Her embodied readings of a diversity of ancient and modern art historical traditions, as well as her fearless pursuits of visual pleasure, posited her as a boldly contemporary figure whose work proves revelatory in discussions about gender, modernism, craft, architecture, and domesticity. She began as a precocious studio potter in the 1950s; over the subsequent decades, she created a radical new vision of how ceramics could function in a contemporary art context. Beginning in the early 2000s, she took on the legacies of Modernist masters like Matisse and Picasso in increasingly direct fashion, incorporating canvas in multimedia works and rendering interior scenes with the breadth and drama of epic history painting.

Woodman was born in Norwalk, Connecticut, raised in Newton, Massachusetts, and studied ceramics at the School for American Craftsmen in Alfred, New York from 1948–1950. Woodman was the subject of numerous solo exhibitions worldwide during her lifetime, including a 2006 retrospective at The Metropolitan Museum of Art, New York—the first time

the museum dedicated a survey to a living female artist. Other solo exhibitions have been presented at K11 Art Foundation, Hong Kong (2018); Institute of Contemporary Arts, London, England (2016); Museo Marino Marini, Florence, Italy (2015); Gardiner Museum, Toronto, Canada (2011); American Academy in Rome, Italy (2010); Palazzo Pitti, Giardino di Boboli, Florence, Italy (2009); Denver Art Museum, CO (2006); and Stedelijk Museum, Amsterdam, Netherlands (1996). Recent group exhibitions include Sevres Extraordinaire! Sculpture from 1740–Today, Bard Graduate Center, New York (2024); Tender Loving Care: Contemporary Art from the Collection, Museum of Fine Arts Boston (2023); The Flames: The Art of Ceramics, Musée d'Art Moderne de Paris (2021); Less Is a Bore: Maximalist Art & Design, Institute of Contemporary Art, Boston (2019); and Liverpool Biennial, England (2016). Woodman's work is in numerous permanent collections worldwide, including The Metropolitan Museum of Art, New York, NY; Museum of Fine Arts, Boston, MA; Museu Nacional do Azulejo, Lisbon, Portugal; Los Angeles County Museum of Art, CA; Museum of Modern Art, New York, NY; National Gallery of Art, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, AR; National Museum of Modern Art, Kyoto, Japan; Philadelphia Museum of Art, PA; Stedelijk Museum, Amsterdam, Netherlands; Victoria and Albert Museum, London, England; Whitney Museum of American Art, New York, NY; and World Ceramic Center, Incheon, Korea. Woodman lived and worked in Boulder, Colorado; Antella, Italy; and New York.

–David Kordansky Gallery



Betty Woodman
Minoan Pillow Pitcher B
 1980
 earthenware, terra sigillata stain
 16.25 x 22.5 x 13"

\$ 20000.00

Sotheby's to The Victoria Schonfeld Collection (2000)



Betty Woodman, *Centerpiece #1 (Triptych)*, 1999, glazed earthenware, epoxy resin, lacquer, paint, Platter 2.5 x 22.75 x 23"; Green Cup 10.5 x 16 x 5.25"; Blue Cup 14 x 14.75 x 5.25"

Price on Request

Max Protech Gallery to The Victoria Schonfeld Collection (1999)

ADDITIONAL SELECTIONS FROM PRIVATE COLLECTIONS

SUBCONSCIOUS SURFACED

May 1, 2026 – August 29, 2026

MODERNE GALLERY

1705 N American St. STE 3
Philadelphia, PA

Moderne Gallery presents Subconscious Surfaced, a group exhibition featuring works from the 1960s through the early 2000s. The exhibition explores a shared thread of surreal, otherworldly sculptural form across a range of expressions, techniques, and contexts.

A number of works in the exhibition derive from the esteemed collection of Marc and Diane Grainer, renowned patrons, collectors, and champions of the arts, who assembled a singular collection over the course of more than forty-five years. We are proud to present these works and to serve as stewards as they find their way into new collections.

On view are works featuring figures, narratives, and compositions drawn from deep within the subconscious, emerging from a realm beyond the threshold of immediate awareness.

Through incongruous forms and psychologically charged imagery, the artists give material presence to subconscious visions, bringing into view what ordinarily remains beyond immediate perception. Situated between the imagined and the tangible, these works offer insight into psychological dimensions that exceed the limits of ordinary experience.

-Moderne Gallery

FEATURED ARTISTS:

Ralph Bacerra

Mark Burns

Nancy Carman

Michele Oka Doner

Jack Earl

Sergei Isupov

Michael Lucero

Louis Marak

Beverly Mayeri

Norma Minkowitz

Sunkoo Yuh



Photography courtesy Moderne Gallery and Christian Giannelli Photography

Back cover photo:

Toshiko Takaezu, Untitled, 1999, porcelain, 16.75 x 8.25 x 8.5"

OBJECT STORIES II

CERAMIC COLLECTIONS 1975–2015

Ferrin Contemporary

54 Main Street

Cummington, MA 01026

info@ferrincontemporary.com

FERRIN
CONTEMPORARY

ABOUT

For more than 40 years, Ferrin Contemporary has been a leading source for contemporary and modern ceramic art. Ferrin Contemporary serves as both a project incubator and traditional commercial gallery program. Curated exhibitions are presented by the gallery and in partnership with galleries, museums, and educational institutions throughout the country.

