
“I want to see Linda Sikora wherever I go”
The Linda Sikora Collection of Rebecca Sive

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Published by:
The Sive Group, Inc.
1235 North Astor Street
Chicago, IL 60610

ISBN 978-0-9997865-0-5

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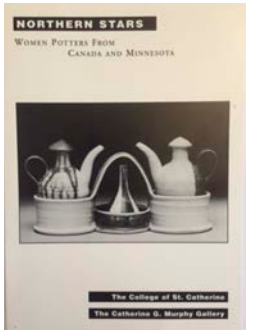
Catalog concept: Rebecca Sive
Curatorial research, catalog preparation, and catalog design: Sophie Jenkins
Photography credits: Anne Currier, Sophie Jenkins, Denise Kang, Matthew Metz, Linda Sikora, Mary Sive, Rebecca Sive, Sydney Ziemke
See last page for image captions and details.

"A pot positions itself within the order and function of a living space through imagination and use. There, it does not come to rest, but continuously stirs." - Linda Sikora

In March 1995, I attended the National Conference on Education in the Ceramic Arts annual convention in St. Paul and Minneapolis, Minnesota, where I saw an exhibition at the College of St. Catherine, titled *Northern Stars: Women Potters from Canada and Minnesota*. Among the seven artists featured was Linda Sikora, whose "cruet set with funnel" was the image on the promotional postcard. That fall, my ceramics diary recorded that I corresponded with Sikora and the Northern Clay Center, ultimately purchasing a "ewer," from Sikora for $100. A few months later, in January 1996, I spent another $100 on a coffe pot from a show at Lillstreet Art Center titled *Side by Side* (in Sikora's case, that was side by side with her husband, potter Matthew Metz).







In the Northern Stars exhibition, one Sikora piece particularly struck me. As I recall, it had an elegant bright yellow glaze on the body of the piece and a turquoise glaze handle. I believe it was a pitcher. I was sorely disappointed it had already been spoken for by the time I saw it. The piece embodied my interest in ceramics: my passion for work that creates what Sikora calls "living space," and that "continuously stirs."[1] (The yellow glaze has stuck with me.)



So, began a twenty-five-years and-counting journey with Sikora, building a collection of her work representative of her artistic gifts and deserved place alongside other great ceramic artists. To build the collection, I have kept my eyes peeled for shows of Sikora's work and viewed hundreds of images. Thankfully, as I have gotten to know her gallery dealers, they have shared my enthusiasm and helped me build this collection.

Close to fift (always functional) pots later, I have created an homage to Linda Sikora in my homes in Chicago and rural Michigan.





Thinking about this project a decade into it, I had confessed to Donald Clark, author of *Making a Living in Crafts: Everything You Need to Know to Build Your Business*, in an interview with me in the book: "I want to see Linda Sikora wherever I go... The impetus to purchase is because the piece speaks to me, because it tells me a story that I want to read every day in my life, in my house."[2]

Describing her work in the *Northern Stars* catalog, Sikora said something similar about her reason for making pots: "The functional pots I make are intended

to exist in personal spaces…I enjoy how a pot can become a part of the order and function of a living space by its aesthetics and utility."[3] Exactly.

In the chapter titled, "Beyond Utility" in his book, *Contemporary Ceramics*, Emmanuel Cooper wrote: "Successful tableware made by studio potters does far more than serve as containers for keeping food off the table. Not only is it likely to be a thing of beauty, but also, more importantly, it carries the personality of the maker… As any maker of tableware will assert, the potential to produce beautifully conceived, well-made and thoughtful ware is just as possible with their work as it is for decorative or sculptural pieces; functional pots, they argue, can be quietly or loudly expressive and as meaningful as other art is."[4]



Sikora made the same point in the *Ceramics Monthly* article, titled "Aesthetics and Agency," which reviewed her career and work in depth: "We tend to think about household matter or things including functional pottery as props in our human-willed dramas, but I'm suggesting that effective pots have affec and agency. This vitality brings into the room a capacity to script what occurs."[5]

These "effectiv pots" take many forms when made by Sikora. Though most of my collection's pieces are teapots, the collection also includes jars, bowls, coffe pots, two casserole dishes (a mundane descriptor for two of the most beautiful pieces), two cruet sets, a cake stand, a sugar and creamer set, a so-called "kettle," several small lidded pouring vessels, and several pitchers. If I were to summarize my selection criteria, I would say the main one has been the imagination expressed in the form, in combination with the glaze. Each piece creates "a capacity to script what occurs," in the space around it as well as in it.



My collection includes several exceptionally imaginative forms: one is what I would call a "cookie jar" placed inside a "salad bowl." But the piece is unlike any other cookie jar or salad bowl you have ever seen. (The piece is categorized as a "Counter Pot" in the *Ceramics Monthly* piece, which includes a timetable of Sikora's career.) The edging of the two parts looks like sewn leather — the only glaze colors are brown and cream — yet, together, they become a spectacular sculpture that "continuously stirs."



Another is also a two-part piece: a lidded jar, which evokes an old-fashioned Mason jar, inside a container shaped like a common terracotta earthenware garden pot, both covered in an exquisite yet earthy glaze of muted browns. (This piece is shown in the *Craft in America* program, "Teachers," which features Sikora building a teapot.)[6]



There are many other gifted women potters of Sikora's generation, and the generations that have followed. I have been privileged to be able to collect their work. Their work has been the focal point of my ceramics collecting. My purpose has been to celebrate their talent and make it more widely known and appreciated. These potters include the other Northern stars: Linda Christiansen, Joan Bruneau, Victoria Christen, and Sarah Coote. But, it is Sikora's work that has lasted most of all for me.



As potter George Ohr's work stands above, as potter Beatrice Wood's work stands above: Sikora's does, too.

My case statement follows.

The greatest accomplishment of the self-proclaimed *potter* (George Ohr

called himself the "mad *potter* of Biloxi") is not what you might imagine a potter would say: the perfection of the functional form. Instead, it is – as it is for any other artist – the perfection of the artistic idea, as the mad potter himself demonstrated so brilliantly.

However, in the potter's case, this is an incredibly complex task: the perfection of the artistic idea entails decisions about glazing and drawing, the shaping of each pot's components so that they look good together and function properly, choosing the right clay, type of kiln, and firin temperature. And, all these tasks are reliant on a very high level of technical knowledge and skill, if it is to all work out.

Only the greatest of potters can do all this – year after year, pot after pot. Sikora, like Ohr and Wood, is one. And, like them, her constantly evolving imagination about what functional pottery can be is a wonder to behold.

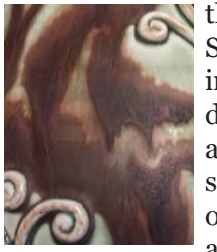
In the *Northern Stars* catalog essay, Sikora describes how this all comes together for her: "Along with function, a specifi solution to a form and surface may arise in response to an artifact from a culture or tradition past...or it may arise because of a process that has unfolded while handling the clay, glaze and fire...i may arise because of a utilitarian need I discover or an aesthetic question I have in my life. Within the solutions to function, form and surface there always seems to exist a play between the elemental, the pragmatic and the ideal."[7]

George Ohr and Beatrice Wood have been justly celebrated for this accomplishment. In part through this collection, I hope Linda Sikora will be, too.

Unlike the terracotta garden pot Sikora emulated in the piece I have described above (and much of the work I own by other women potters), Sikora's preferred clay is not earthenware, but porcelain. Perhaps this explains why it is so sturdy. (Only the tip of one spout of one Sikora teapot in my collection has ever broken.) You can see construction edges on some of her earlier work, but most of it looks seamless. This expertise, shared with her students in the ceramics program at Alfred University, where she now holds the Robert Chapman Turner Professorship in Ceramic Art, may be why she is featured in the *Craft in America* segment highlighting great teachers. Certainly, when I have heard Sikora discuss her technique and then demonstrate it, I have felt as though I were in a master's class.

Part of Sikora's mastery is due to her glazing technique. Though her glazing approach evokes Iznik imagery, her technique is generally more fluid and her choice of colors softer than what you fin in classic Iznik work. This fluidity which seems to me like a form of dripping, is not something I have seen so variously, beautifully - much less, frequently - in the work of other potters. To me,





the imagery created by Sikora's "dripping" is as inspiring as any Pollock dripping might be to an abstract painting enthusiast. And the color field of glaze on her pots are as inspiring as any of Rothko's on his canvases.

In "Aesthetics and Agency," Sikora shares her thoughts about glazing: "The expanse of the unaltered field left room for pattern making and polychrome glazing. I see that it has always been necessary for there to be a certain level of complexity in the work. When it retreated from the forms, it appeared on the surface."[8] Indeed.

Sikora is a thinker and writer, as well as a teacher, in myriad settings. Yet, and valuably so, her inquiry is unchanging. She always asks: what does functional pottery mean in this era of the manufactured, the computerized, the virtual, and the fleeting How can I promote functional potters, so they can be honored for the aesthetics of their work – its capacity to engage and enlighten – in an era that seems a never-ending and ever-deepening morass of flas and trash and then crash?

Then, having asked these questions at every opportunity, Sikora returns to her making, to prove her point.

It is noteworthy that Sikora is among the first generation of women potters to hold a significan teaching position in a university-based ceramics program,

doing so while continuously making great work. In *Utopic Impulses: Contemporary Ceramics Practice*, the authors note that Sikora and other "spunky" women potters, such as Julia Galloway, Joan Bruneau, and Sarah Coote "come from a program (Nova Scotia School for the Arts) where the majority of full-time faculty and department heads have been male…".[9] But that experience didn't deter them: off they have gone, proving that the only great teacher isn't a guy, and the only great pot isn't a big brown one thrown by a guy. (The recently deceased Betty Woodman characterized that pot-making era and coming of age as an artist within it: "'It was macho. It was a man's world. Being a woman [it] was not easy to achieve some kind of recognition.' [She also] recalled the prevalence of male professors in her university's ceramics department, solidifying a male-to-female artist ratio that followed the graduating class into the outside world.")[10]



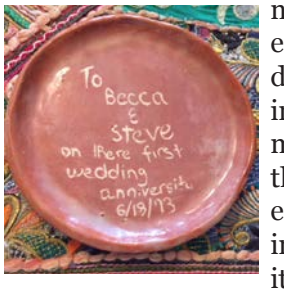
I do not write this essay to make the case for women potters being as gifted as the male potters who have received the art world recognition that women have not, though they are. They give the lie to the conventional wisdom they challenged as young students. Still: ask an engaged art collector, or artist, or art student about studio pottery and sculpture, in the post-Voulkos/Autio/Ferguson/Shaner generation, and what names roll off the tongue? Myers, Anderson, Weiser, Simon, Takamori, Pharis, Shapiro. Yet, along with Sikora, there are Jaeger, Quackenbush, Lo, Galloway, Christen, Bruneau, Agee, Gallaspy, and Hirondelle.

Like artists, collectors of art do not just happen. Collectors also educate themselves, and their life experience informs their collecting. In my case, I came to my love of ceramics because of my mother's appreciation for both studio pottery *and* fin china. She bought, and then gave to me, Karen Karnes-type pots, (one by an Alfred-trained artist, Roberta Lieber), at the nearby Nyack, New York, Rockland Center for the Arts, (founded as the Rockland Foundation for the Arts by artists, including Aaron Copland, Kurt Weill, Lotte Lenya, Maxwell Anderson, and Helen Hayes). I also took at least one pottery class there (perhaps, while Karen Karnes worked there!). Later, I took another pottery class in my public school's summer school program.





Around the time I took the summer school class, my parents built a new home. A few months after my youngest brother was born (he also took that summer school class), and we were now a family of seven, we moved into our new house. Apparently, sometime during the building and move, my mother concluded the house needed furniture more in keeping with its modern style (it was a Techbuilt kit home) than the 50's-era blonde pieces of my parents' earlier suburban tract home.





I did not think about my mother as a consumer. I still do not. She lives modestly and at 93, though she still lives on her own, has deaccessioned the furniture, few books (she was a librarian and remains an avid library-user), paintings, drawings, and silver she inherited from her parents, as well as the two Rockland Center pots she gave me.

Nevertheless, and for the only time I can remember, off she went shopping – with a capital "S" – off to The Door Store – land of inexpensive Scandinavian-style furniture for intrepid New Yorkers – to buy this new furniture. But the shopping did not end there! She also bought a set – she thinks for twelve – of Rosenthal china. She does not remember where she



bought it, though likely it was at B. Altman, the gracious old New York department store she favored, which would have had a fin china department at that time.

My mother recalls dinner plates, lunch plates, bread-and-butter plates, coffe cups and saucers, and demitasse cups and saucers. She says there may have also been soup bowls and some serving dishes. She says she chose the Rosenthal Maria pattern in orange because it matched a set of antique stemware she and my father inherited from my father's dearly-loved great aunt. (My mother's name is also "Mary," born in Berlin as "Maria.")



Dinner parties and the occasional political event ensued, at which the Rosenthal would appear. And there it was on those Door Store's laminate-topped tables for Thanksgiving, Christmas, birthdays, and for my and my sister's weddings. Fifty-fiv years later, at Thanksgiving 2017, it appeared when my husband and I breakfasted with my mother. Our breakfast toast, yogurt, jelly, and peanut butter were served on three of the remaining dessert plates. The splurge had been amortized!

Reflectin back on this singular chapter in my family's life, it occurs to me that my mother may have seen Rosenthal as a child growing up in Austria. Certainly, she would not have learned about it in the very conventional, middle class suburban town in which we lived. There, the "good china" splurge was Wedgwood. Notwithstanding, whatever prompted her china-buying spending spree, I knew after this shopping expedition just how important ceramics were to my mother. Indeed, besides the now-deaccessioned to her children painting of her grandparents' hotel in Trieste, German Expressionist prints, a Wiener-Werkstätte-style silver coffe set, and some jewelry of her mother's, no other household objects in my childhood home seemed to mean much to my mother.

Entering junior high school shortly after my mother bought the Rosenthal, and after I took those pottery classes, I enjoyed the required art classes of seventh and eighth grades. I also loved going to the Metropolitan Museum of Art, though my most vivid memory of those visits is standing outside the museum – on line for hours – to see the *Mona Lisa*. We also visited the Museum of Modern Art, where I remember being particularly taken with Picasso's *Guernica*. In fact, the firs art book I bought was of Picasso images.

However, my creative impulses and artistic expression quickly turned to sewing clothes. It had become clear to me that this was a more practical choice than painting or drawing (or even ceramics-making of a sort - tiling a coffe table with my own design!). That is because my mother had informed my sister and me that we would each receive a clothing allowance at the start of each school year, and that would be that until the next September. We realized quickly that sewing would stretch that allowance a lot further! So I sewed with a fury.



Through sewing, I developed my aesthetic sense, including my preferences for color, texture, and form. Through sewing, I learned to appreciate "women's crafts" and the homemaking they beautify. My sewing was my art, often in the form of A-line skirts that, requiring little material, enabled me to buy artistic fabric remnants.) And, it was in that sewing that I learned how the functional could be "art," too. Say, in Linda Sikora pots.

So, were you to visit my clothes closets today (okay, I admit it; there is more than one), you would sense a uniform artistic vision, like the one expressed in the art in the next room, in my collection of Linda Sikora pottery. In both, there are common themes of color, texture, form, spirit, and a rootedness in traditional, functional forms.

The political events featuring the Rosenthal china took place because my

parents were passionate about politics. Following in their footsteps, I studied political science in college. One off-campu semester was in San Juan, Puerto Rico. There, I bought my firs piece of pottery. Closer to Karnes than Rosenthal in look and feel, it was a small earthenware vase, in a classic amphora shape albeit without handles, no more than three or four inches high, with a yellow and green glaze dripping down its sides but not covering the whole piece. Apparently, I had to have it. I remember spending $15 for it, at



a time when I was making $2/hour! I still love its style. Today, my ceramics collection includes dozens of pieces that are made of terracotta clay and only partially glazed. Unlike my Sikora collection, most of these pieces have distinctive imagery: frequently, it is floral or birds; occasionally, it is animals. These pieces are cheerful and functional: just right for every morning's coffee and every night's hot water and lemon.

William Morris has inspired generations of artists and art collectors with his dictum: "Have nothing in your house that you do not know to be useful, or believe to be beautiful."[11] To me, that has always been the wonderfulness of great functional pottery. It is, when made by a great potter – say, Linda Sikora – both a thing of beauty and useful, likely in more



ways than any other medium. It "positions itself through imagination and use" in a "living space."[12] What more could you ask for in the art that surrounds you!

And, when that great pottery "continuously stirs" – like the Rosenthal china of my childhood and the Linda Sikora pots of my adulthood - it deserves homage. Like the Rosenthal my mother revered, I would (and do) revere Sikora. Viewing this catalog, I hope you will, too.

Rebecca Sive
Chicago, Illinois
January 2018

Endnotes

1 Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015, pp. 30-35.
2 Clark, Donald. *Making a Living in Crafts: Everything You Need to Know to Grow Your Business*, Lark Books, 2006. pp. 56-59.
3 Catherine G. Murphy Gallery, The College of St. Catherine. *Northern Stars: Women Potters from Canada and Minnesota* exh. cat., 1995. p. 16.
4 Cooper, Emmanuel. *Contemporary Ceramics*, Thames and Hudson, 2009. p. 13.
5 Brown, Glen R. "Aesthetics and Agency."
6 Sauvion, Carol, exec. producer. "Teachers: Linda Sikora," *Craft in America*, 2016.
7 *Northern Stars*.
8 Brown, Glen R. "Aesthetics and Agency."
9 Chambers, Ruth, Amy Gogarty and Mireille Perron, eds. *Utopic Impulses: Contemporary Ceramics Practice*, Ronsdale Press, 2006, p. 6.
10 Frank, Priscilla. "How Betty Woodman Became The Queen Of Ceramics," *Huffingto Post*, September 2, 2016.
11 Hluch, Kevin, A. *The Art of Contemporary American Pottery*. Krause Publications, 2001. p. 56.
12 Brown, Glen R. "Aesthetics and Agency."

The Linda Sikora Collection of Rebecca Sive: 1993-2017

The collection is shown in chronological order.



Coffee po , (Minnesota studio, 1993-94)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 8 ¼ x 5 ½ x 3 3/8 inches
Signed underside: “Sikora”
Provenance: The artist



Ewer, (Minnesota studio, 1993-95)
Glazed porcelain, wood fire
Overall: 8 ¾ x 8 x 5 1/8 inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL
Bibliography: Hansen, Steve. “Women Who Fire with Wood,” *Ceramics Monthly*, October 1998, repr. in color, p. 48 (for similar example).



Tea set, (Minnesota studio, 1993-95)
Porcelain, polychrome glaze, wood/oil/salt fire
Teapot, overall: 5 3/4 x 8 1/2 x 4 1/2 inches
Sugar pot: 5 1/4 x 5 1/4 x 3 5/8 inches
Creamer: 5 3/4 x 5 1/4 x 3 3/8 inches
Sugar pot and creamer each signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Coffee po , (Minnesota studio, 1993-95)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 12 x 7 3/8 x 4 5/8 inches
Provenance: Lillstreet Art Center, Chicago, IL



Tea set, (Minnesota studio, 1993-95)
Porcelain, polychrome glaze, wood/oil/salt fire
Coffe pot, overall: 7 5/8 x 8 ¾ x 5 ¼ inches
Coffe cups, each: 3 x 4 ¾ x 3 7/8 inches
Saucers, each: 7/8 x 6 3/8 inches, diameter
Coffe pot and cups each signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Ewer in tray with jar, (Minnesota studio, 1993-95)
Stoneware, polychrome glaze, wood/oil/salt fire
Overall: 6 5/8 x 7 ¾ x 4 3/8 inches
Ewer signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Coffee po , (Minnesota studio, 1993-95)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 9 3/8 x 8 ¼ x 5 ¼ inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Covered jar, (1995)
Stoneware, polychrome glaze, wood/oil/salt fire
Overall: 11 1/8 x 8 5/8 x 7 ¾ inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Ewer, (1998)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 7 x 5 ½ x 4 ½ inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL
Exhibitions: Chicago, IL, Lillstreet Art Center, Group exhibition, November 20 - December 31, 1999, repr. in color on exhibition announcement postcard (for similar example).



Teapot, (1998)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 6 x 9 ½ x 6 inches
Provenance: Artworks Gallery, Bozeman, MT



Ewer and stand, (2000)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 9 ¼ x 6 ½ x 6 ¼ inches
Provenance: Lillstreet Art Center, Chicago, IL



Covered server, (2001)
Stoneware, wood/oil/salt fire
Overall: 7 ¼ x 11 3/8 x 10 7/8 inches
Provenance: Acquired directly from the artist's gallery, 2001-02



Teapot, (2002)
Porcelainous stoneware
Overall: 6 ½ x 10 ¾ x 7 inches
Signed underside: “Sikora”
Provenance: Ferrin Contemporary & Independent Art Projects,
North Adams, MA



Teapot, (Minnesota studio, 2002)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 5 ½ x 9 ¾ x 6 ¼ inches
Signed underside: “Sikora”
Provenance: Acquired directly from the artist’s gallery, 2002-03



Ewer and stand, (Minnesota studio, 2002)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 8 5/8 x 7 1/8 inches, diameter
Provenance: Acquired directly from the artist's gallery, 2002-03



Teapot, (2002)
Porcelain, polychrome glaze, wood/oil/salt firin
Overall: 5 5/8 x 6 3/8 x 4 5/8 inches
Provenance: Lillstreet Art Center, Chicago, IL



Tureen and stand, (2004)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 7 ¼ x 8 ½ inches, diameter
Provenance: Lillstreet Art Center, Chicago, IL



Covered jar, (2004)
Porcelain, wood and oil fueled salt kiln
Overall: 9 ½ x 7 ¾ x 7 ¾ inches
Provenance: Ferrin Contemporary & Independent Art Projects,
North Adams, MA



Tea for One, (2005)
Stoneware, polychrome glaze, wood/oil/salt fire
Teapot, overall: 4 ¾ x 8 7/8 x 5 ¾ inches
Cup: 2 3/8 x 4 1/8 x 3 3/8 inches
Saucer: 1 1/8 x 6 1/8 inches, diameter
Provenance: Lillstreet Art Center, Chicago, IL
Exhibitions: Baltimore, MD, Baltimore Clayworks, *Summer Work*, October 9 - November 13, 2004
Bibliography: *Ceramics Monthly*, October 2004, repr. in color, p. 16.
See p. 56 for images of kiln and Sikora at work in kiln where this set was fired



Teapot, (2005)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 5 ½ x 7 ¼ x 6 inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Pitcher, (2005)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 8 3/8 x 6 5/8 x 6 ½ inches
Signed underside: “Sikora”
Provenance: Lillstreet Art Center, Chicago, IL



Teapot, (Minnesota studio, 2005)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 5 ½ x 8 ¾ x 5 ¾ inches
Provenance: Lillstreet Art Center, Chicago, IL



(Flower) Vase (Fruit) Bowl, (2005)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 15 x 12 ¾ x 12 ¾ inches
Provenance: Ferrin Contemporary & Independent Art Projects, North Adams, MA
Exhibitions: Chicago, IL, Lillstreet Art Center, *Linda Sikora*, October 22 - November 20, 2005, repr. on exhibition postcard.



Pitcher, (2006)
Porcelainous stoneware, polychrome glaze,
wood/oil/salt fire
Overall: 9 ¼ x 7 ¼ x 7 inches
Signed underside: “Sikora”
Provenance: AKAR, Iowa City, IA
Exhibitions: Iowa City, IA, AKAR, *Recent Ceramics: Matt Metz & Linda Sikora*,
April 25 – May 23, 2008



Teapot, (Minnesota studio, 2006)
Porcelainous stoneware, polychrome glaze,
wood/oil/salt fire
Overall: 5 ¾ x 9 5/8 x 6 inches
Signed underside: “Sikora”
Provenance: Acquired directly from the artist’s gallery, 2006-07



Covered Jar Form, (2006)
Porcelain
Overall: 7 ¾ x 8 ¾ x 8 ¾ inches
Provenance: Ferrin Contemporary & Independent Art Projects,
North Adams, MA



Serving Pots: Open and Closed, (2007)
Porcelain, wood/oil/salt fire
Overall: 8 ¾ x 13 x 13 inches
Provenance: The Clay Studio, Philadelphia, PA
Exhibitions: Philadelphia, PA, The Clay Studio, *Linda Sikora: New Work*, November 2 - December 2, 2007



Counter Pots, (2009)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 10 x 13 ¾ x 13 ¾ inches
Provenance: Clay Art Center, Port Chester, NY
Bibliography: Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015, repr. in color, p. 35.



Tiger Teapot, (2010)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 9 x 7 3/4 x 5 7/8 inches
Signed underside: “SIKORA”
Provenance: Dubhe Carreño Gallery, Chicago, IL



Teapot, (2010)
Porcelain
Overall: 5 5/8 x 10 1/2 x 6 3/4 inches
Signed underside: “SIKORA”
Provenance: Trax Gallery, Berkeley, CA
Exhibitions: Berkeley, CA, Trax Gallery, *Linda Sikora & Matt Metz, Separate and Shared: Two Practices from a Common Studio*, November 17 - December 20, 2012, repr. in color on exhibition announcement postcard.
Bibliography: *Ceramics*, August 2013, repr. in color, p. 15.



Teapot with oval handle, (Alfred studio, 2010)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 5 1/8 x 8 7/8 x 6 1/8 inches
Signed underside: “SIKORA”
Provenance: AKAR, Iowa City, IA



Teapot with bail handle, (2011)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 7 1/4 x 7 3/4 x 6 inches
Signed underside: “SIKORA”
Provenance: AKAR, Iowa City, IA
Exhibitions: Iowa City, IA, AKAR, *30 (Potters) x 5 (Pots) Invitational: Salt/Soda Fire*, November 11 - December 2, 2011



Teapot, (Minnesota studio, 2012)
Wood, oil, salt fir
Overall: 7 ¼ x 10 x 6 ½ inches
Signed underside: “SIKORA”
Provenance: AKAR, Iowa City, IA



Teapot (from *Faux-wood* series), (2012)
Stoneware, polychrome glaze, wood/oil/salt fire
Overall: 5 5/8 x 10 x 6 1/4 inches
Provenance: Trax Gallery, Berkeley, CA
Exhibitions: Berkeley, CA, Trax Gallery, *Linda Sikora & Matt Metz, Separate and Shared: Two Practices from a Common Studio*, November 17 - December 20, 2012.
Bibliography: Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015, repr. in color, p. 32, fig 6, p. 35 (for other pieces from the *Faux-wood* series).



Round Jar, (2012)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 10 3/4 x 11 inches, diameter
Signed underside: “SIKORA”
Provenance: Trax Gallery, Berkeley, CA
Exhibitions: Berkeley, CA, Trax Gallery, *Linda Sikora & Matt Metz, Separate and Shared: Two Practices from a Common Studio*, November 17 - December 20, 2012, repr. in color on exhibition announcement postcard.
Port Chester, NY, Clay Art Center, *Lineage: The Art of Mentorship*, September 27 - November 15, 2014 (similar jar exhibited).
Bibliography: *Ceramics*, August 2013, repr. in color, p. 15.
Brown, Glen R. “Linda Sikora: Aesthetics and Agency,” *Ceramics Monthly*, February 2015, repr. in color, p. 32, fig 5.



Pitcher, (2012)
Porcelain
10 1/4 x 7 inches, diameter
Signed underside: “SIKORA”
Provenance: Trax Gallery, Berkeley, CA
Exhibitions: Berkeley, CA, Trax Gallery, *Linda Sikora & Matt Metz, Separate and Shared: Two Practices from a Common Studio*, November 17 - December 20, 2012



Large Jar, (2012)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 13 3/4 x 13 x 13 inches
Provenance: Woman Made Gallery, Chicago, IL



Teapot (from *Yellow tortoise* group), (2014)
Porcelain, polychrome glaze, wood/oil/salt fire
Overall: 6 1/8 x 10 1/4 x 6 1/2 inches
Signed along bottom edge: "SIKORA"
Provenance: The Clay Studio, Philadelphia, PA
Bibliography: Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015, repr. in color, p. 34, fig 14.



Water Pot and Basin (from *Faux-wood* series), (2014)
Stoneware, porcelain, polychrome glaze, wood/oil/salt fire
Overall: 11 3/4 x 9 inches, diameter
Pot signed underside: “SIKORA”
Bowl signed twice underside: “SIKORA”
Provenance: The Clay Studio, Philadelphia, PA
Bibliography: Brown, Glen R. “Linda Sikora: Aesthetics and Agency,” *Ceramics Monthly*, February 2015, repr. in color, p. 32, fig 6 (for other pieces from the *Faux-wood* series).



Teapot (from *Yellow ware* group), (2014)
Porcelain, monochrome glaze, oxidation firin
Overall: 5 3/4 x 8 1/2 x 6 inches
Signed underside: “SIKORA”
Provenance: The Clay Studio, Philadelphia, PA
Exhibitions: Minneapolis, MN, Northern Clay Center Galleries, *Influenced and Evolve* , March 2016 (for similar examples).
Bibliography: Brown, Glen R. “Linda Sikora: Aesthetics and Agency,” *Ceramics Monthly*, February 2015, repr. in color, pp. 30-31, fig 1.
Northern Clay Center, Exhibitions brochure, repr. in color, p. 4.



Pitcher (from *Yellow ware* group), (2014)
Porcelain, monochrome glaze, oxidation firin
11 7/8 x 7 1/4 x 6 1/4 inches
Provenance: The Clay Studio, Philadelphia, PA
Exhibitions: Minneapolis, MN, Northern Clay Center Galleries, *Influenced and Evolve* , March 2016 (for similar examples).
Bibliography: Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015,
repr. in color, pp. 30-31, fig 1.
Northern Clay Center, Exhibitions brochure, repr. in color, p. 4.



Cake Tea Cake (from *Yellow ware* group), (Alfred studio, 2016)
Porcelain, monochrome glaze, oxidation fir
Overall: 8 x 10 ¼ x 10 inches
Signed underside: "SIKORA"
Provenance: Northern Clay Center, Minneapolis, MN
Exhibitions: Ann Arbor, MI, The Dinnerware Museum, *Cake*, April - September 2016, repr. in director's publication (for similar example).
Bibliography: *American Craft Magazine*, June/July 2016, repr. in color, p. 17 (for similar example)
Brown, Glen R. "Linda Sikora: Aesthetics and Agency," *Ceramics Monthly*, February 2015, repr. in color, pp. 30-31, fig 1 (for other pieces from the *Yellow ware* group).
Northern Clay Center, Exhibitions brochure, repr. in color, p. 4 (for other pieces from the *Yellow ware* group).



Teapot (from *Black Salt* series), (2017)
Stained porcelain, salt fire
Overall: 6 3/4 x 6 1/4 x 4 3/8 inches
Signed underside: “SIKORA”
Provenance: Schaller Gallery, Saint Joseph, MI





Kettle, (2017)
Clay, glaze (resist pattern)
Overall: 11 x 8 1/2 x 11 inches
Provenance: Trax Gallery, Berkeley, CA
Exhibitions: Berkeley, CA, Trax Gallery, *Matthew Metz, Mark Pharis, Linda Sikora*, November 16 - December 16, 2017
Photo, left: Sikora working on this piece in studio, 2017.
Image courtesy the artist.

Linda Sikora
Professor, currently holds the Robert Chapman Turner Professorship in Ceramic Art, Alfred University

EDUCATIONAL HISTORY

1989 - 1992 University of Minnesota, Minneapolis - Master of Fine Arts
1988 - 1989 Nova Scotia College of Art and Design, Halifax, NS, Canada - Bachelor of Fine Arts
1983 University of Calgary, Alberta, Canada - Glaze Technology
1980 - 1983 David Thompson University Center, Nelson, British Columbia, Canada - Diploma of Fine Arts

ACADEMIC EMPLOYMENT

1997 - present Alfred University, Alfred, NY
Division of Ceramic Art
2015 -18 Division Head
2008 Full Professor;
2005-08 Division Head,
2002 Associate Professor
1996 - 1997 University of Colorado, Boulder, CO (Assistant Professor)
1996 summer Emily Carr Institute of Art & Design, Vancouver, BC, Canada
1995 winter Winona State University, Winona, MN
1994 fall Winona State University, Winona, MN
1994 spring University of Colorado, Boulder, CO
1993 fall Ohio State University, Columbus, OH
1992 summer Nova Scotia College of Art and Design, Halifax, NS, Canada
1991 fall University of Minnesota, Minneapolis, MN

SELECTED EXHIBITIONS

2018 *One Person Exhibition, Anthony Schaller Gallery, St. Joseph, MI (Winter 2018)
Invitational, Florida heat Conference Presenters Exhibition, Florida Heat, St. Petersburg, FL (February 2018)
2017 *Three Person Show (Metz, Pharis, Sikora), Trax, Berkely, CA (Fall 2017)
*Two Person Show (Metz, Sikora), AKAR Gallery, Iowa City, Iowa (Fall 2017)
2016 Invitational, Haystack Summer Gala Exhibit/Auction, Haystack Mountain School of Crafts, ME (July 2016)
Curated, *Core Sample: Selections From the Permanent Collection*, Alfred Ceramic Art Museum, Alfred, NY (October 2016)
Invitational, *Influenced and Evolved*, Northern Clay Center Galleries, Northern Clay Center, Minneapolis, MN (March 2016) (publication)
Curated, *Archie Bray Live Auction*, Archie Bray Foundation, Helena MT (June 2016)
Invitational, *Utilitarian Clay VII Past Presenters Exhibition*, Sandra J. Blain Gallery, Arrowmont School, Gatlinburg, TN (September 2016
*Three Person Exhibition (Emami, Terrell, Sikora), *Perennial Influences*, Anthony Schaller Gallery, St. Joseph, MI (October 2016)
Invitational, *Teachers: Highlights PBS Episode*, Craft in America Center Gallery, Los Angeles, CA (November 2016)
Invitational, La Mesa, National Council on Education in Ceramic Art (NCECA), Annual Conference (March 2016)
Invitational, *2016 Hangzhou International Contemporary Ceramic Art Biennale*, China Academy of Art, Art Gallery of CAA, Hangzhou, Zhejiang, P.R.China (November/December 2016)
Invitational, *Influenced and Evolved*, Northern Clay Center Galleries, Northern Clay Center, Minneapolis MN (March 2016) (publication)
Curated, *Contemporary Ceramics*, Fort Collins Lincoln Center Gallery, Fort Collins, CO (September 2016)
Invitational, *Utilitarian Clay VII Presenters Exhibition*, Sandra J. Blain Gallery, Arrowmont School, Gatlinburg, TN (September 2016)
Invitational, *Cake*, The Dinnerware Museum, Ann Arbor, MI (April – September 2016) (*Director's Publication, text/image; American Craft Magazine June/July, image*)
invitational, *50 Women: A Celebration of Women's Contribution to Ceramics*, The American Jazz Museum, Kansas City, MO (March 2016)
Invitational, *Clay National X - Ceramic Color*, Carbondale Clay Center, Carbondale, CO (July 2015)
Curated, *Ceramic Art at Alfred*, Cohen Gallery, Alfred, NY (July 2015)
2015 Invitational, *Clay National X - Ceramic Color*, Carbondale Clay Center, Carbondale, CO (July 2015)
Curated, '*Continuum of Innovation: Haystack Selects*', Fuller Craft Museum, Brockton, MA (March 2015)
Invitational, *Pouring Arts Invitational 2015*, Narrows Arts Center, Fall River MA (March 2015)
Invitational, *Potter's For Peace*, NCECA Providence, RI (March 2015)
2014 *Three Person Show*, The Clay Studio, Philadelphia, PA (September 2014)
Invitational, "The Art of High Chair Fine Dining", The Dinnerware Museum, Ann Arbor MI (September 2014)
Invitational, "*FORMS I*", Anthony Schaller Gallery, St. Joseph, MI (Fall 2014)
Invitational, "Lineage: The Art of Mentorship", Clay Art Center, Port Chester, NY (November 2014) Catalogue: Published Article
2013 *Two Person Show, AKAR Gallery, Iowa City, IO (Fall 2013)
Invitational, "Virginia Commonwealth University, Richmond National Ceramic Invitational", Richmond, Virginia (September 2013)
2012 Invitational, "Past Presenters", Jerry Drown Wood Gallery – Arrowmont School of Crafts, (in conjunction with the Utilitarian Clay Conference), Gatlinburg, TN (September 2012)
Invitational, "Mentors Exhibition", Jerry Drown Wood Gallery – Arrowmont School of Crafts, (in conjunction with the Utilitarian Clay Conference), Gatlinburg, TN (September 2012)
*Two Person Show, "Two Practices From a Common Studio", Trax Gallery, Berkeley, CA (November 2012)
Curated, "20 Years Strong: Women Working in Clay", Woman Made Gallery, Chicago, IL (November 2012)
Invitational, "External Views", Red Star Studios Gallery, Kansas City, MO (August)
Invitational, 'Enlightened Earth', Art Center Gallery, Nazareth Gallery, Rochester, NY (March 2012)
Invitational, "Sources and Influences", NCECA Exhibition, Seattle, WA (March 2012) and, Huntington Museum of Art (May 2012), Huntington, WV
Invitational, "Artist Plate", Penland Gallery, Penland School of Crafts, Penland, NC (March 2012)
Invitational, 'The Cup: 50 Artists, 250 Interpretations', Robert T Wright Gallery, College of Lake County, Grayslake, IL (February 2012
2011 Invitational, 'For Tea', Dubhe Carreno Gallery, Chicago, IL (December 2011)
Invitational, 'Salt/Soda Ceramics – 30 x 5', AKAR Gallery, Iowa City, IA (November 2011)
Invitational, 'Cups and Coffee', The Clay Studio, Philladelphia, PA (September 2011)
Invitational, 'Then and Now (working title) – Archie Bray Past Residents', Holter Museum of Art, Helena, MT (June 2011)
Curated, "Islamic Influence", (NCECA Exhibition) Crossroads Gallery, St. Petersburg College, Clearwater, FL (March 2011)
Curated, ' Twenty', Schein Joseph International Museum of Ceramic Art, Alfred, NY (May 2011)
Invitational, '36th Annual Invitational Pottery Show', The Art School at Old Church, Demarest, NJ (December 2010)
Invitational, 'Contemporary Teapots – Ancient Ancestors', Pewabic Pottery Gallery, Detroit, MI (January 2011)
Platters/Plates – Guess Who Is Coming to Dinner, Clay Art Center, Port Chester, NJ (February 2011)
Encore, Baltimore Clayworks, Baltimore MD (August 2010)
Invitational, 'La Mesa at NCECA Tampa', sponsored by Santa Fe Clay, Tampa, FL (March 2011)
Acquisition Presentation, Everson Museum of Art, Syracuse, NY (April 2011)
Invitational, '35 Artists – 35 Years', Lill Street Gallery, Chicago, IL (April 2011)
Invitational, 'La Mesa', Santa Fe Clay Gallery, Santa Fe, NM (December 2011)
2010 Invitational, '1895 Years of Pottery' – Functional Ceramics at NCECA, B Square Gallery, E, Philadelphia, PA (March 2010)
Invitational, "La Mesa", NCECA Exhibition by Santa Fe Clay Gallery at NCECA, Philadelphia, PA (March 2010)
Invitational, 'Summer of Love', Dow Studio, Deer Isle, ME (July, August 2009)
Invitational, '36th Annual Invitational Pottery Show', The Art School at Old

Church, Demarest, NJ (December 2010)
Platters/Plates – Guess Who Is Coming to Dinner, Clay Art Center, Port Chester, NJ (February 2011)
Encore, Baltimore Clayworks, Baltimore MD (August 2010)

2009 *Two Person Exhibition, Recent Work, Clay Art Center, Port Chester, NY
Invitational, 'The Art of Tea', Metropolitan Center for Visual Arts, Rockville, MD (June 2009)
Invitational, 'Teapots', Ferrin Gallery, Lenox, MA (July 2009)
Invitational "Pitchers', The Clay Studio, Philadelphia, PA (August 2009)
Curated, 'Teapots-Subject to Object', Mid-America Arts Alliance traveling exhibition: Art League Bonita Springs, FL (August 2009); Neville Public Museum, Green Bay, WI (October 2009); William D. Cannon Art Gallery, Carlsbad, CA (January 2010)

2008 Curated, East/West, Southwestern University Sarofim School of fine Arts Gallery, Georgetown, TX
Invitational, Southern Exposure: Atmospheric Pots and the Penland Connection, Rye Arts Center, Rye, NY
Curated, Utilitarian Clay Conference Exhibition of Presenters, Sandra J Blain Gallery, Arrowmont School, Gatlinburg, TN
Invitational, All Fired Up – A Celebration of Clay in Westchester New York, Lyndhurst Museum, Tarrytown, NY
*Two Person Exhibition, AKAR Gallery, Iowa City, IA
Invitational, 'Teapots From Subject to Object', Craft Alliance, St. Louis, MO- traveling

2007 *Two Person Exhibition, The Clay Studio, Philadelphia, PA
Curated, 90 Teapots, Xen Gallery, St. Louis, MO
Curated, New Alfred, Lacoste Gallery, Concord, MA
Invitational, "Hand Held", Main Street Art Gallery, Edwardsville, IL
Invitational, "Pots That Pour", Clay Art Center, Port Chester, NY
Invitational, Cudgegong Gallery, Gulgong, Australia, NSW
Invitational, "Contrast: Ceramic Explorations In Black and White", Atrium Gallery, Ball State University, Muncie ,IN
Invitational, 'Teapots From Subject to Object', Craft Alliance, St. Louis, MO (traveling)
Invitational, "SOFA NCECA", Leslie Ferrin Gallery, Louisville, KY
Curated, "Earth and Fire: A Celebration of Clay and Ceramics - Containing History", Albany Institute of History and Art, Albany, NY

2006 *Two Person Exhibition, Huntington Museum of Art, Huntington, WV
Invitational, 'Teapots From Subject to Object', Craft Alliance, St. Louis, MO (traveling)
Invitational, 'Yumomis', AKAR Gallery, Iowa City, IA
Invitational, 'Tea Time – The Art of the Teapot', Kalamazoo Institute of Arts, Kalamazoo, MI
Curated, The Works Gallery, Philadelphia, PA
Curated, 'Contemporary Teapots', The Lux Center for the Arts, Lincoln, NE
Curated, "Inspired Utility: Exceptional Ceramic Vessels", Main Line Art Center Galleries, Haverford, PA
Invitational, 'Tea Time: The Art of the Teapot', Kalamazoo Institute of Arts, Kalamazoo, MI
Invitational, "La Mesa", NCECA Exhibition by Santa Fe Clay Gallery, Portland, OR
Invitational, 'Tea: Engaging the Senses' (NCECA), White Lotus Gallery, Eugene, OR
Invitational, '30/30', Lillstreet Art Center, Chicago, IL
Invitational, 'Kissed by Ash – Wood Fired Ceramics', Paul Watkins Gallery, Winona State University, Winona, MN

2005 Invitational, "American Masters 2000-2005", Santa Fe Clay, Santa Fe, NM
Invitational, "Karen Karnes and Brown, Shapiro, Sikora, Metz", Ferrin Gallery, Lenox, MA
Invitational, "The Visceral Vessel", Russel Hill Roger Gallery, Southwest School of Art and Craft, San Antonio, TX
Invitational, "Cups, Cups, Cups", Santa Fe Clay, Santa Fe, NM
Invitational, "Ferrin Gallery at SOFA Chicago", Chicago, IL
Invitational, "Eight Women: Eight Perspectives", The Gallery at Red Star Studios Ceramics Center, Kansas City, MO
Invitational, "Freehand 25: Clay", Freehand Gallery, Los Angeles,
Two Person Exhibition, "Recent Work", Lill Street Gallery, Chicago, IL
Invitational, "Table Manners – Contemporary International Ceramics", Crafts Council, Islington, London, UK
Invitational, "31st Annual Invitational Pottery Show and Sale", The Art School at Old Church, Demarest, NJ
Invitational, "The Cup In The Hand", Architecture Resource Center Gallery, Andrews University, Berrien Springs, MI
Invitational, "Poetry of Pottery", NCECA Exhibition", Maryland Federation of Art City Gallery, Baltimore ,MD
Invitational, "Gender Vessel Show", NCECA Exhibition, Craig Flinner Gallery, Baltimore, MD
Invitational, "La Mesa", NCECA Exhibition by Santa Fe Clay Gallery, Baltimore, MD

2004 *Two-person Exhibition, 'Summer Work", Baltimore Clayworks Gallery, Baltimore, MD
Invitational, " Studio Potter Invitational", Ferrin Gallery, Lenox, MA
Invitational, "Our Cups Runneth Over – Functional and Sculptural Ceramic Cup Exhibition",The Society of Art and Crafts, Boston ,MA
Invitational, 'Teapot Show", Pewabic Pottery Gallery, Detroit, MI
Invitational, "Cup", University of Miami Gallery - Wesley Foundation, Miami, FL (catalogue)
Invitational, 'Pitcher This', Artworks Gallery, Bozeman, MT
Invitational, '2004 Summer of Ceramics", Archie Bray Foundation, Helena, MT
Invitational, "Tea", Santa Fe Clay Gallery, Santa Fe, NM
Invitational, "Pots in the Kitchen Exhibition", Rufford Craft Center, Nottinghamshire, UK will travel the exhibition to France, Germany, Denmark, The Netherlands
*Two-person Exhibition, AKAR Gallery, Iowa City, IA
Curated, "Old World, New World", La Coste Gallery, Concord, MA
*Two-person Exhibition, Trax Gallery, Berkeley, CA
Curated, "Contemporary Teapots: Object as Subject", Craft Alliance Gallery, St. Louis, MO
Invitational, "OCCC 30th Year Exhibition/Sale", Old Church Cultural Center, Demarest, NJ

2003 Curated, "21st Century Ceramics", Canzani Center Gallery, Columbus College of Art and Design, Columbus, OH (catalogue)
Invitational, "Mingei Legacy", Mingei International Museum, San Deigo, CA (monograph)
Invitational, "Pots In The Kitchen", Rufford Craft Center, Nottinghanshire, UK (book)

2002 *One-person exhibition, "Linda Sikora", Ferrin Gallery, Lenox, MA
Invitational, "Ceramic Exhibition - Curator: Jeff Oestrich", Freehand Gallery, Los Angeles, CA
Invitational, "Yankee Clay: Ceramic Artists of the Northeast", The Slater Memorial Museum, Norwich, CT
Invitational, "North Carolina Potter's Conference 2002 – Exhibition of Presenters (Val Cushing, Linda Sikora, Andrea Gill, Matthew Metz) and Alfred Alumni, North Carolina Pottery Center, Asheboro, NC

2001 *One-person exhibition, "Linda Sikora - Recent Work", Lill Street Gallery, Chicago, IL
Invitational, "Objects for Use - Handmade by Design" , American Craft Museum, New York, NY (publication)
Invitational, "Teapots Transformed: Exploration of an Object" (artists from publication: Teapots Transformed-Exploration Of An Object. Leslie Ferrin, author), Clay Art Center, Port Chester, NY
Invitational, Feature – Alfred Faculty, SOFA Chicago – Helen Drutt Gallery, Chicago, IL
Invitational, "Visiting Artists Exhibition–2001:Clay Odyssey", Archie Bray Foundation, Helena, MT
Invitational, "Taking Measure: American Ceramic Art at the New Millennium", World Ceramics Exposition 2001 Korea, Yoju, Korea (organized by NCECA Exhibitions Director)
Invitational, "Teapots Transformed", Ferrin Gallery, SOFA Chicago, IL (Traveled: International 20th Century Arts Fair, New York, NY; New York Ceramics Fair, NY)
Invitational, "National Teapot Exhibition", Lancaster Museum of Art, Lancaster, PA

2000 Invitational, "Conversations", Chester Springs-Schoolhouse, Chester Springs, PA
Invitational, "Small Works", John Elder Gallery, New York, NY
Invitational, "Tureen Invitational", Materia Gallery, Scottsdale, AZ
Invitational, "Mashiko Group Show 2000 - 19 American Potters Exhibition", Moegi Gallery, Japan
Invitational, "Ten Years in Retrospect - Exhibition and Collection", Northern Clay Center, Minneapolis, MN
Invitational, "Defining Moments of Contemporary Ceramics", Los Angeles County Museum of Art, Los Angeles, CA (Traveling: Kemper Museum of Art, Kansas City, MO; Tucson Museum of Art, Tuscon, AZ; The Memorial Art Gallery, Rochester, NY; Anchorage Museum of History and Art, AK)
*Two-person exhibition, "Functional Ceramics", The Clay Place Gallery, Pittsburgh, PA
Juried, "Strictly Functional Pottery National", Lancaster Museum of Art, Lancaster, PA (award)

1999 Invitational, "International Ceramics Exhibition", 13th Ichon Festival, Ichon, Kyunggi Province, Korea
Invitational, "1999 China International Ceramic Invitational Exhibition" China Yaoware Ceramic Museum, Tongchuang, Xain, People's Republic of China
Invitational, "Artists Collect", The Minneapolis Institute of Arts, Minneapolis, MN
Invitational, "Fall Exhibition", Nancy Margolis Gallery, Portland, ME
Invitational, "Domestic Pottery", Material: Hand & Spirit, Scottsdale, AZ
Invitational, "Karnes/Stannard Exhibition, The Clay Place, Pittsburgh, PA

1998 Invitational, "Functional Ceramics", John Elder Gallery, New York, NY
Invitational, "14 American Potters", Moegi Gallery, Mashiko, Japan

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SELECTED VISITING ARTIST LECTURES PANELS RESIDENCIES WORKSHIOPS JUROR

2017 Presenter, Lecture, Demonstration, Conference: Florida Heat, St. Petersburg FL
2016 Juror, Strictly Functional Pottery National(select awards, presentation at opening)
Presenter, *Conference: 2016 International TIAWAN Ceramics Biennale – CONCEPT*, New Taipei City Yingee Ceramics Museum, Taiwan (July)
Presenter/Exhibitor/Panelist, *Arrowmont Utilitarian Clay VII Symposium*, Arrowmont School Gatlinburg TN (September) Studio Demonstrations
Panelist, Topic: Paths of Pedagogy, Arrowmont Utilitation Clay VII Symposium Arrowmont School Gatlinburg TN (September)
Presenter/Exhibitor/Panelist, *Contemporary Ceramics*, Lincoln Center, Fort Collins, CO September 2016

2015 Juror, *Conference: 2016 International TIAWAN Ceramics Biennale – CONCEPT*, New Taipei City Yingee Ceramics Museum, Taiwan (November)
Facilitator/Participant, *Crisis and Creativity*, multi-disciplinary forum: visual Art/Writing/Science: University of Colorado, Fort Collins, (September)
Workshop, Summer Ceramic Art at Alfred: "Timeless/Timely" Metz/Sikora Alfred Ceramic Art Museum – *Our Pioneers: A Conversation with Andrea Gill and Linda Sikora moderated by Mary McGee*, Alfred University (October)

2014 Lecture, Virginia Commonwealth University, Richmond, VA (November)
Lecture, University of California, Long Beach, Long Beach, CA (April)
Lecture, Arizona State University, ASU Ceramic Research Center, Tempe AZ (April)

2013 Workshop (Two Weeks) Anderson Ranch Arts Center, Aspen, CO (August 2013)
2012 Lecture/Demonstration, Walnut Creek Art Center, Berkeley, CA (November 2012)
2011 Visiting Artist, Workshop, Beijing Central Academy of Fine Arts, City Design School
Lecture, Everson Museum of Art
Visiting Artist, Syracuse University
2013 Workshop, Anderson Ranch Arts Center
2011 Workshop ,(Two Weeks), Haystack Mountain School of Crafts, Deer Isle, ME
2010 Panelist, University of Rochester and Memorial Art Gallery, in conjunction with publication of 'Breaking Ground: A Century of Craft Art in Western New York"
Lecture/Workshop, Truro Center for the Arts, Truro, MA (June 2010)
2009 Panel, College Art Association (CAA), Title: A Question of Depth: Collaboration and Interdisciplinary in Ceramics, Los Angeles, CA
2008 Panel/Demonstration, Utilitarian Clay Conference, Arrowmont School of Arts and Crafts Gatlinburg, TN
Juror, History in the Making – Exhibition, Genesee Center for the Arts and Education, Rochester, NY
Visiting Artist Lecture/Demonstration/Critiques, University of Lincoln, Nebraska, Lincoln, NE
2007 Lecture/Demonstration, (in conjunction with exhibition) The Clay Studio, Philadelphia, PA
Lecture/Demonstrations, Archie Bray Foundation, Helena, MT
Panelist, "Teaching Prototypes", NCECA Conference, Louisville, KY
Lecture/Demonstrations, The Clay Edge, Gulgong, Australia, NSW
2006 Visiting Artist, Visiting Ceramic Arts Lecture Series Meadows School of the Arts, SMU Dallas, TX
Lecture/Workshop, Huntington Museum of Art, Huntington, WV
Master Class, Arrowmont School of Craft, Gatlinburg, TN
2005 Lecture/Critiques, Kansas City Art Institute, Kansas City, MO
Lecture/ Workshop, BC Potter's Guild, Vancouver, BC, Canada
2004 Residency/Workshop/Lecture, Tainan National College of The Arts, Tainan, Taiwan
2003 Workshop, Trax Gallery, Berkeley, CA
2002 Demonstration / Lecture, Genesee Pottery, Rochester, NY
Workshop / Lecture, Haystack Mountain School of Crafts - Summer Session
Workshop / Lecture, Santa Fe Clay, Santa Fe, NM
Demonstrator / Lecture, 15th North Carolina Potter's Conference, Asheboro, NC
2001 Demonstrator, 2001: Clay Odyssey, Archie Bray Foundation, Helena, MT
Panel, Rochester Memorial Art Gallery, "Color and Fire" Exhibition
Panel, SOFA Chicago (Helen Drutt Gallery)
2000 Participant, Organizer, "Conversations" Residency at Chester Springs Schoolhouse, Chester Springs, PA
Panelist, "Content of Function", NCECA Conference, Denver, CO
Workshop/Lecture, Arrowmont School of Arts and Crafts, Gatlinburg, TN
2000 Demonstrator, Utilitarian Clay III National Symposium, Gatlinburg, TN
Visiting Artist / Lecture, University of Fairbanks, AK
1999 Visiting Artist / Lecture, Chunkang College of Cultural Industry, Inchun-Si, Korea
Visiting Artist, Santa Barbara City College, Santa Barbara, CA
Workshop / Lecture, Southwest School of Art & Craft, San Antonio, TX
1998 Workshop / Lecture, Peter's Valley Craft Education Center, Layton, NJ
Visiting Artist, Sheridan College, Oakville, ON, Canada
Visiting Artist, Washington University, St. Louis, MO
Visiting Artist, Southern Illinois University, Edwardsville, IL
Visiting Artist, Louisiana State University, Baton Rouge, LO
1997 Workshop / Lecture, 92nd Street Y, New York, NY
Visiting Artist, Alberta College of Art, Calgary, AB, Canada
1991 Residency, Archie Bray Foundation, Helena, MT

SELECTED CATALOGUES BOOKS ARTICLES REVIEWS

2016 *2016 Taiwan Ceramics Biennale: Contemporary Currents of Ceramics. Concepts: Beyond Objects* (Lecture Abstracts), New Taipei City Yingge Ceramics Museum, New Taipei City, Taiwan (July 2016)
2016 Taiwan Ceramics Biennale: Contemporary Currents of Ceramics. (Juror Statements, Exhibition Catalogue), New Taipei City Yingge Ceramics Museum ,New Taipei City, Taiwan (July 2016)
NPR – Radio Interview re: PBS Teachers, (air date Feburuay 3, 2016)
Exhibition Catalogue, *2016 Hangzhou International Contemporary Ceramic Art Biennale*,
China Academy of Art, Art Gallery of CAA, Hangzhou, Zhejiang, P.R. China (November/December 2016
The American Ceramic Society, *Clay: A Studio Handbook*. author: Vince Pitelka, (2016/2017)
PBS 'Craft in America' features AU alum, prof. The Alfred Sun, Moonlighter (August 18, 2016)
PBS 'Craft in America' to screen 'Teachers'. The Alfred Sun, Moonlighter (September 8, 2016)

Anniversary Auction at the Bray. Auction Catalogue. Archie Bray Foundation (July 23, 2016)

2016 PBS Craft in America –" Teachers" episode, Featured Artist, Filmed February 2016, screened on PBS September 2016

Mastering the Potter's Wheel, book, author: Ben Carter, Quarto Publishing Group USA Inc., ISBN 978-0-7603-4975-5, May 2016 (page 119,127, 178 (images/text)

Invitational Exhibition: Cake, Director's Publication, The Dinnerware Museum, Ann Arbor, Winter/Spring 2016 (page 3,4 *text/image)*

ZOOM, Exhibition Review of Dinnerware Museum Exhibition: "Cake", American Craft Magazine, Exhibition, June/July 2016 *(page17 text, image)*

Pots In Action by Ayumi Horie ,Invitational Instagram Post, Curator of Post: Sarah Archer, Theme: *Immigrant Professional Ceramic Artists Working in the United States*, May

Influenced and Evolved, Exhibition catelogue Artist Writing, editor: Mark Pharis, Northern Clay Center, March

Ceramic Art at Alfred, The Alfred Sun, article on Cohen Gallery Opening, July 2015 (text, photo)

2015 Anderson Ranch Arts Center 35th Annual Art Auction 2015, auction catalogue, Anderson Ranch Arts Center, Snowmass, CO, August 2015 (photo)

"*Linda Sikora: Aesthetics and Agency*", author: Glen R. Brown, Ceramics Monthly, February 2015, volume 63, number 2, (Feature Article, page 30 – 35)

"*Lineage: The Art of Mentorship*", Gail Kendal, The Studio Potter, Winter/Spring 2014/2015, volume 43, number 1 (image and text page 44)

"*Art of High Chair Fine Dining Exhibit In Michigan*, Alfred Sun – Moonlighte

Lineage: The Art of Mentorship, The Studio Potter, author: Gail Kendall, contributions by Michael Strand, Mark Pharis, Sam Chung, Richard Notkin, Tip Toland, Linda Sikora, Sanam Emami, Volume 43, No 1, Winter/Spring 2015

2014 Ceramics Monthly, Volume 62, Numver 2 February 2014, "Out of Necessity-Contemporary Ceramic Interventions", author:Owen Duffy

American Pottery, ibook publication, author: Kevin Hulch

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2013 Robert T. Wright Gallery, Exhibition Catalogue: The Cup II – 300 Interpretations, on-line

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2012 Linda Sikora (author), "Necessity Presses", The Studio Potter, Volume 40, Number 1, Winter/Spring 2011/2012, pg. 70 – 71

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2010 Levenheim, Barbara (ed), Breaking Ground, A Century of Craft Art in Western New York, University of Rochester and Hudson Hills Press, 2010 (page 138.139 photograph)

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2005 The Studio Potter, vol 33, no 2(June 2005), Contemporary Functional Pottery: A Sampling of Views, Linda Sikora, guest editor, 18 – 43

Ceramics Monthly, (November 2005), "The Visceral Vessel", Diana Lyn Roberts, 17-18 (review, photograph)

2004 The Studio Potter, vol 32, no 2(June 2004), "Linda Sikora: Beneath the Surface", Mark Shapiro, interviewer/author, 7 – 14

Making Marks: Discovering the Ceramic Surface. Robin Hopper, author. Krause Publications Inc., U.S.A., 2004 (photograph, page 196)

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Ceramics Art and Perception, Issue 51(2003), "Handmade by Design", Paul J. Smith, author; 83(photograph)

Tea Anyone? The Donna Moog Teapot Collection, Racine Art Museum, Glenn Adamson and Divira S. Taragin, authors; 77(photograph)

2001 American Ceramics, Volume 14, Number 1, "Exhibition Review - Leopod Foulem",
2002 Linda Sikora, author; 50 ('Singular Abstraction - Leopold Foulem', exhibited at
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Exhibition Preview, "'on_m" Hoon Lee', Linda Sikora, author: Bemis Center For Contemporary Arts, Omaha, NE

Working With Clay - 2nd Edition. Susan Peterson, author. Laurence King Publishing, UK (photograph)

2000 Objects For Use – Handmade by Design. Paul Smith, General Editor. Harry N. Abrams,Inc., Publishers, in association with the American Craft Museum, U.S.A., 2001 109 – 111 (photographs)

SOFA CHICAGO – SCULPTURAL OBJECTS & FUNCTIONAL ART. exh. cat., Chicago, IL, 2001 181(photograph)

The Art of Contemporary American Pottery. Kevin A. Hluch, author. Krause Publications, U.S.A., 2001 21,80,123,132 (photographs, statements

Women Designers in the USA 1900-2000, Diversity and Difference, ed. Pat Kirkham, The Barde Center for graduate Studies in the decorative Arts, Design and Culture, NY 2000 (page 358)

The Ceramic Spectrum. Robin Hopper, author. Krause Publications, U.S.A., 200(photographs)

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Functional Pottery: Form and Aesthetic in Pots of Purpose. Robin Hopper, author. Krause Publications, 114 (photograph)

STRICTLY FUNCTIONAL POTTERY NATIONAL. exh. cat., Lancaster, PA: The Lancaster Museum of Art, 2000, (photograph)

The NCECA Journal 2000 - Higher Ground, vol 21(2000), "The Content of Function", Linda Sikora, author, 145-147

Teapots Transformed- Exploration of an Object. Leslie Ferrin, author. Guild

		Publishing, U.S.A., 2000 22(photograph)
		THE UNIVERSITY OF MINNESOTA NATIONAL CERAMICS BIENNIAL 2000: FOCUS ON FUNCTION. exh. cat., Minneapolis, MN: Katherine E. Nash Gallery, The University of Minnesota, 2000 (Juror Statement)
	1999	THE 1ST INTERNATIONAL CERAMIC ARTIST WORKSHOP & EXHIBITION. exh. cat., Ichon, Korea: Chungkang College of Cultural Industries, 23 - 24
		Tableware In Clay: From Studio & Workshop. Karen Ann Wood, author. The Crowood Press, UK. 150(Photograph)
	1996	WALTER OSTROM: THE ADVOCACY OF POTTERY. exh. cat., Halifax, Nova Scotia, Canada: The Art Gallery of Nova Scotia, 1996; 45,24 & 34
		The Studio Potter, vol 24, no 2 (June),"Living Pots", Linda Sikora, author; 24
	1994	American Ceramics, vol 11, no 2 (Spring), "Ceramics and Americanness", Peter Schjeldahl, author; 40-43

LEADERSHIP	2016	Professional Development Award: School of Art and Design
	2016	Allfred University Teaching Award: Faculty Rearch Mentor Award
SERVICE	2014	Haystack Executive Board – Chair Program Committee
AWARDS	2012	to present: Haystack Mountain School of Crafts – Board Member
	2011	Curator and Project Director: TableSpace, Fosdick Nelson Gallery, Alfred University
		Board Member: Haystack Mountain School of Crafts (Fall 2011)
		Planning Committee Member: International Academy of Ceramics
	2002	Award: The Ruth Berger Rubenstein Memorial Award For Excellence in Teaching, Alfred
	2000	Award: Strictly Functional Pottery National - Exhibition Award
	1999	Award: CLAY Award For Lifetime Achievement - The Friends of Contemporary
		Ceramics-Award: Presented to NYSCC Division of Ceramic Art Faculty Past & Present
	1998	Award: Arts Leadership Award - Minnesota State Arts Board
	1997	Award: Council on Research and Creative Work, University of Colorado – Boulder

SELECTED PUBLIC COLLECTIONS	Art Gallery of Nova Scotia - Halifax, Nova Scotia, Canada College of St. Catherine - St. Paul, MN University of Colorado - Boulder, CO Charles A. Wustum Museum of Fine Arts - Racine, WI Los Angeles County Museum of Art - Los Angeles, CA Minneapolis Institute of Arts - Minneapolis, MN Northern Clay Center - Minneapolis, MN Everson Museum of Art – Syracuse, NY Fuller Craft Museum – Brockton, MA Ruth Chandler Williamson Gallery at Scripps College, CA (2016) Mesa Contemporary Arts Center, Mesa, AZ (2016)

SELECTED	2016	Taiwan - New Taipei City Yinggee Ceramics Museum
PROFESSIONAL	2015	Taiwan - New Taipei City Yinggee Ceramics Museum
ENRICHMENT	2012	Yixing/Xian, Peoples Republic of China
INTERNATIONAL	2010	External Review Committee, Rhode Island School of Design (Ceramics & Glass)
TRAVEL	2009	College Art Association, Los Angeles, CA
	2008	Symposium: Utilitarian Clay, Arrowmont School, Gatlinburg, TN
		CAFA City Design School, Beijing, Peoples Republic of China
	2007	Symposium: The Object and Making: Function and Meaning, Haystack Mountain School of Crafts, Haystack, ME
		Symposium: The Clay Edge, Gulgong, Australia, NSW
		NCECA Louisville, Kentucky
	2004	London, UK (Research: including interview and visit studio: Allen Caiger-Smith)
		Islamic Republic of Iran (Research: Tehran, Esphahan, Shiraz, Kashan)
		Taiwan (Research: including residency: Tainan National College of The Arts)
	2000	Millennium Conference, Amsterdam, Holland
	1999	Korea (Research)including residency: Chunkang College of Cultural Industry, Inchun-Si)

SELECTED	2016	Archie Bray Foundation
AUCTION		Haystack Mountain School of Crafts
EXHIBITION		Anderson Ranch Arts Center
		Alfred Clay Collective
		Asians in America – Alfred, NY
DONATIONS	2015	Artstream Silent Auction for Haystack Mountain School of Crafts
		Alfred Clay Collective
	2014	Alfred Clay Collective
	2011	Haystack Mountain School of Crafts
		Invitational, 'From the Center to the Edge: 60 Years of Innovation at the Archie Bray Foundation', exhibition and auction, Helena, MT
		Invitational, "Potters for Peace", NCECA Exhibition, Tampa, FL
		Invitational, "The Clay Ball Gala and Auction', Exhibition and Auction, Baltimore Clayworks, Baltimore, MD
		Alfred Clay Collective
	2010	Archie Bray Foundation
	2009	Archie Bray Foundation
	2008	Archie Bray Foundation
	2006	Archie Bray Foundation
		Arizona State University





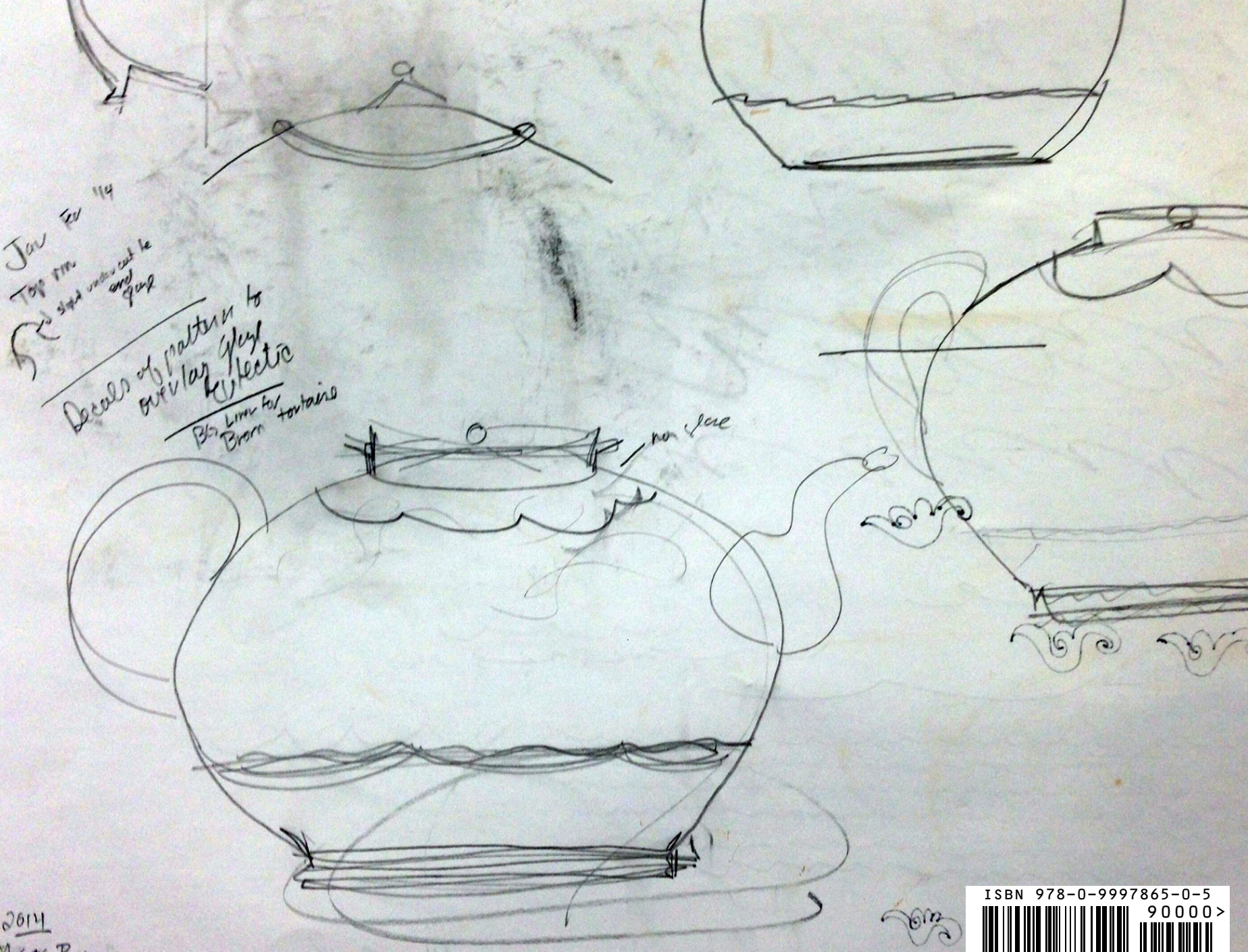
Photo, left: Minnesota wood- and oil-fueled kiln where *Tea for One* set was fire (see p. 26).
Photo, right: Sikora raking coals from the wood in this kiln, 2005.
Images courtesy the artist.



Image details

Front cover: Sikora, *Pitcher*, (2006) (detail)
Inside front cover: Sikora in glazing studio, Alfred University, 2007 (photo credit Anne Currier)
Inside back cover: Sikora working in studio, still from *Craft in America*,"Teachers," 2016 (photo credit Denise Kang)
Back cover: Snapshot of Sikora sketchbook, 2013 (Image courtesy the artist)

Images in introduction essay, in order of appearance:
1. *Northern Stars* exhibition catalog, 1995
2. Sikora, *Coffee po* ("ewer"), (1993-94)
3. Pitchers by Matthew Metz (left) and Sikora (right)
4. Sikora, *Pitcher*, *Cake Tea Cake* ("cake stand"), and *Teapot*, all from *Yellow ware* group, (2014-16)
5. Array of Sikora pieces in Rebecca Sive/Steve Tomashefsky home, Chicago, IL, 2017
6. Array of Sikora pieces in Rebecca Sive/Steve Tomashefsky home, Michigan, 2017
7. Emmanuel Cooper pitcher in Sive collection
8. Sikora, *Pitcher*, (2006)
9. Sikora, *Counter Pots*, (2009)
10. Sikora, *Water Pot and Basin* (from *Faux-wood* series), (2014)
11. Joan Bruneau vase in Sive collection
12-13. Details of glazing on Sikora pieces
14. Julia Galloway piece in Sive collection
15. Roberta Lieber pot, gift from Mary Sive to Rebecca Sive
16. Anonymous pot, gift from Mary Sive to Rebecca Sive
17. Plate made by Ted Sive, 1973
18. Sive childhood home, Pearl River, NY, 1960s
19. B. Altman department store, New York City (photo credit *The Department Store Museum* online, http://www.thedepartment-storemuseum.org/2010/05/b-altman-co-new-york-city.html)
20. Rosenthal china set, collection of Mary Sive
21. Coffe table top tiled by Rebecca Sive
22. Dish rack with array of functional pottery in Rebecca Sive/ Steve Tomashefsky home, Michigan, 2017
23. Sikora, *Kettle*, (2017)



ISBN 978-0-9997865-0-5
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