

Made in China



New Ceramic Works by Keiko Fukazawa

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This catalogue accompanies the exhibition *Made in China: New Ceramic Works by Keiko Fukazawa*, organized and presented by the Craft & Folk Art Museum, January 24 – May 8, 2016.

This catalogue was made possible in part by The Japan Foundation, Los Angeles. The exhibition was made possible by The Antonia and Vladimer Kulaev Cultural Heritage Fund Inc. and Asian Cultural Council, New York.



The artist would also like to convey a special thank you to Dennis O. Callwood.

We would like to thank the Board of Trustees of the Craft & Folk Art Museum: Lorraine Bonanni, Joseph Coriaty, Corinna Cotsen, Richard Erickson, Michael D. Johnson, Fred Kuperberg, Rajit Malhotra, Wally Marks III, Jordana Martin, Tim Mullin, Janice Pober, Stan Savage, Joseph Robillard, Peter Wendel, Frank Wyle, and Noah Wyle.

Cover image:
Let a Hundred Flowers Bloom II (detail), 2015
Porcelain, glaze
21" x 18" x 13"

All artworks are courtesy of the artist.
All photographs by Susan Einstein.



Craft & Folk Art Museum
5814 Wilshire Boulevard
Los Angeles, California 90036
www.cafam.org

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Mao's Mangoes #2 (detail), 2015
Porcelain, glaze, decal, gold luster
7" x 55" x 2.5"

Foreword

The Craft & Folk Art Museum is thrilled to showcase the newest work of Los Angeles-based ceramic artist Keiko Fukazawa. As an institution devoted to challenging established ideas about craft and folk art and inspiring creativity in all people, *Made in China: New Ceramic Works by Keiko Fukazawa* is a perfect springboard. Clay is an everyday material with an ancient history. Mainstream as well as elitist, its inclusive nature stems from its versatility, which ranges from the formal to the functional. Working with clay allows the artist to recall a history of the medium, as well as to record her contemporary vision.

For the Craft & Folk Art Museum, the words "Made in China" usually connote an American-designed object made elsewhere, inexpensively and with little care. The label "Made in China" stands in opposition to hand-made, well-crafted, and locally-produced. Artist Keiko Fukazawa has taken the label "Made in China" and turned it on its head. Fukazawa unearths the inherent contradictions of craft traditions in China. She travels to a city with a centuries-old ceramic history to create modern sculpture from the objects of mass production that fuel the economy of the city. Both a center for contemporary artists and a production center for everyday functional pottery and tourist kitsch, Jingdezhen serves as Fukazawa's inspiration and provides her with a means of production for her original works.

This exhibition was made possible by The Antonia and Vladimer Kulaev Cultural Heritage Fund Inc. with special thanks to Karen Ringen. This publication was funded in part by the Japan Foundation, Los Angeles. Fukazawa's residencies in China were made possible by the Asian Cultural Council, New York. I am extremely grateful to be working with Exhibitions Curator Holly Jerger, Exhibitions Manager Sasha Ali, and Designer Michelle Cho on this project. Kudos to the CAFAM team of Marisela Norte, Adrienne Parker, Andres Payan, Sonia Mak-Shahbazi, Meg Madison, and Maggie Marion for their work and commitment to the museum. I am also pleased to acknowledge our Board of Trustees for their continued support: Richard Erickson, Lorraine Bonanni, Corinna Cotsen, Joe Coriaty, Michael Johnson, Fred Kuperberg, Wally Marks, Tim Mullin, Janice Pober, Joseph Robillard, Peter Wendel, Stan Savage, Noah Wyle, Jordana Martin, Rajit Malhotra, and Frank Wyle. Finally, it is with enormous gratitude that I recognize Keiko Fukazawa for sharing her work with all of us.

Suzanne Isken
Executive Director

Introduction

Keiko Fukazawa's first solo museum exhibition features recent work from her three residencies in Jingdezhen, which explores capitalism and consumerism in contemporary China. Jingdezhen, known as “the porcelain capital of the world,” has been a global center of ceramic production and innovation for 2000 years, and its ceramic wares were one of the world's first globalized products. The enormous scale of Jingdezhen's production serves as an appropriate anchor point for Fukazawa to question the impact of the rapid spread of industrialization and capitalist strategies in China since the death of Chairman Mao Zedong in 1976. With 19% of the world's population and its second largest economy, China is the epicenter for the worldwide challenges of globalization: loss of cultural practices, income inequality, and environmental degradation.

Fukazawa first went to Jingdezhen while on sabbatical in 2013 to work with porcelain (she had previously worked in earthenware), bringing along a prior fascination with China and its unique version of capitalism. In the late 2000s, Fukazawa created a series of ceramic sculptures after reading an article about girls working in deplorable factory conditions in China. For the series, Fukazawa transformed slumped and disfigured Beanie Babies into Chinese characters symbolizing prosperity to examine the rise of Chinese capitalism—powered by American consumer demand—and its effects on the lives of average Chinese workers. In Jingdezhen, Fukazawa saw these effects in person, as well as American-style consumer habits within segments of the Chinese population, sparking her current body of work.

For *Made in China*, Fukazawa utilized the traditional finishes and locally-sourced clay of Jingdezhen to create works comprised of multiples. These multiples merge appropriated emblems of contemporary Chinese culture and consumerism—images of Chairman Mao and luxury brand logos—with mass-produced cast forms, glazes, and rejected parts from Jingdezhen ceramic factories. In Jingdezhen, roughly 85% of the local economy is based in ceramic production, and the city is populated with thousands of skilled artisans open to experimentation and eager to work with foreign artists. Fukazawa collaborated with a number of these artisans, incorporating their specialized skills into her own pieces: mold makers, glaze experts, and flower makers. Fukazawa found so many different types of ceramics being made in Jingdezhen that she did not feel the need to invent her own forms. She used existing ceramic products in new ways, combinations, and installations to further the conceptual and political interests she first formed in the Beanie Babies series.

Born and raised in Japan, Fukazawa has been living and working in the United States since the 1980s. With this in mind, it is important to state that Fukazawa is an outsider peering into Chinese society, which brings a certain freedom and perspective to these new works. She is able to pursue her ideas with little fear of government scrutiny, while looking at the similar impacts of consumerism on both Chinese and American societies. The intensified growth and consumer demand in China is a ripe and complex subject for Fukazawa to pursue. Her innate enthusiasm and humor allows for a playful irony to permeate the works as she tackles the contradictions of contemporary China, which are reflected throughout our globalized world. As Fukazawa brings awareness to the follies of China's unregulated state capitalism, she challenges us to realize our own complicity as consumers of things “Made in China.”

Holly Jerger
Exhibitions Curator



Jingdezhen Flower No.1, 2015
Porcelain, glaze, gold luster
12" x 12" x 2"



Keiko Fukazawa: The Art of Remaking

By Scarlet Cheng

Making is the soul of craft, yet remaking is the soul of postmodern aesthetics. *Made in China* is a deliberately wry title for this exhibition by ceramic artist Keiko Fukazawa. Yes, the ceramic objects on display were made in China during Fukazawa's three residencies in the fabled "ceramics capital" of Jingdezhen, but they were also made—conceived and finished by hand—by Fukazawa, who was born and raised in Japan. Over the centuries, Japan has admired and liberally borrowed from Chinese culture, but those things borrowed eventually took on a Japanese patina or refinement. In this exhibition, there is the overlay of contemporary art sensibilities, as the artist has spent the last three decades living and working in the United States.

Fukazawa studied at Musashino Art University in Tokyo but was frustrated by the notion that women could not be taken seriously as contemporary artists. She had become interested in ceramics from making custom dishware for her mother. "My mother was very untraditional, she wanted to be a painter herself," Fukazawa recalls. However, in those traditional days her mother was not allowed to achieve that goal. "So she became the mother of three children, so she became a good cook, and was very artistic." Fukazawa apprenticed at a studio in the famous ceramics town of Shigaraki, but she found the system very rigid there, as well.

Then she heard about the Clay Revolution in California led by Peter Voulkos, a movement that pushed clay into the realm of abstract sculpture and of fine art. So she made her way to Los Angeles. In 1984, she enrolled at the Otis Art Institute (now the Otis College of Art and Design) and studied under the noted artist Ralph Bacerra, who had a mania for surface decoration. After getting her degree, she began to teach and is now the head of ceramics at Pasadena City College.

Three years ago, Fukazawa took a residency in Jingdezhen, a town long famous for its ceramics, and especially for its delicate white porcelain. A Song dynasty (960 – 1279 CE) text praised its vessels for being "white as jade, as thin as

paper, and as bright as a mirror." Today it is a place where dishes, vases, and statues are mass-produced in dizzying quantity, much of it emulating treasured objects of the past. The postmodern perspective is to question the art that has come before, and here Fukazawa had a field day with what she found and what she knew of recent Chinese history. Jingdezhen became her laboratory for exploring China's past and the history of chinaware.

There are several bodies of work she produced that are included in *Made in China*, and here I highlight three of them. One riffs on the image of Mao Zedong, paramount leader of the People's Republic of China in its first decades; another deconstructs the venerable tradition of landscape painting; and a third re-assembles familiar fragments of things we know as "chinaware" and makes the familiar unfamiliar in an uncanny way. In most of the work, she has used "readymades"—factory-made ceramic forms and decals—then added to or modified them. In a few cases, she had the forms custom-made or made them herself, such as the oversized ceramic spoons in the piece *Red to Gold #2*.

For the *Hundred Flowers* series, she obtained standard busts and sculptures of Mao and transformed them by adding small ceramic blossoms in unexpected places—covering his face in *Let a Hundred Flowers Bloom II* or dotting his face and shoulders in *Hundred Flowers to None*. In the latter, Fukazawa imagined someone "hitting Mao in the head with a bouquet." These pieces refer to the Hundred Flowers Movement of 1956, which was a treacherous one. The government encouraged people to speak up with their opinions and criticisms of the Communist regime, of how things were being run. Many did. However, this was quickly followed by the Anti-Rightist Campaign which targeted the outspoken ones—they were censured and imprisoned. The smiling, avuncular portrayals of Mao throughout his life, from youth to old age, belie the ruthlessness of the man, and the contradiction is embodied in Fukazawa's work.

Opposite:
Commander M (detail), 2014
Porcelain, glaze, thread
21" x 18" x 13"

Indeed, the very proliferation of Mao's image in Jingdezhen factories seems puzzling, considering that he is reviled in some circles for the havoc he wreaked on Chinese society. However, it seems that he is also venerated by the masses as the founder of the nation, a strong leader, and some have a sentimental attachment to his image. Meanwhile, a number of contemporary Chinese artists such as Li Shan and the Gao Brothers also incorporate Mao's image in their work, but they play with the iconic, as Fukazawa does, and shift old meanings by recontextualizing.

Fukazawa plays with an even older visual tradition in her series *Chinese Landscapes* where oblong blocks have been painted with classical Chinese landscapes, with their stately, vertical mountains and meandering rivers. In Chinese art, landscape painting topped the art hierarchy. Along with calligraphy, it was prized and valued above more “common” art forms such as bird-and-flower painting or portraiture, higher than ceramics and other artistic expressions. That is because landscape and calligraphy were the reserve of the literati, the Confucian-educated elite. “Landscape has been the dominant subject in Chinese painting ever since it emerged as the pre-eminent art form of the Northern Sung period,” Wen Fong, former professor of Chinese art at Princeton University, has written. He has also observed that landscapes were an idealized depiction of moral order.

The artist turns this order on its head. While the mountains look familiar and serene, closer examination reveals the encroachment of contemporary life—speedboats, factories, consumer brand logos. In *Chinese Landscape VIII*, the mountains and lakes have been covered with the overlapping “LV” letters—symbols for Louis Vuitton, a highly prized brand in China often copied in knockoff products. On the back and sides are yet more logos battling for attention, including Google, Coca-Cola, and Visa. In *Chinese Landscape VII*, the artist covered the landscape on one side with red dots and the other side with gold dots—playing on the perception of China and Communism as “red” and the consumer culture as “gold.”

Finally, the artist has a bit of formalist fun in the series *Jingdezhen Flower*. During one factory visit, she saw piles of discarded spouts and handles from teapots. She took some of them to her studio and noticed how she could arrange them on a platter to make them look like flowers—particularly chrysanthemums, a flower popular in Chinese art (of the lesser bird-and-flower genre). She carefully attached them to the plate by applying a solution of vinegar to the ends, then applying glaze and firing them. It's a bit of Duchampian humor that refers to Fukazawa's own training, since making a good teapot is considered one of the benchmark goals of every ceramic artist.

Fukazawa did not know what to expect when she first went to Jingdezhen. To her dismay and delight, she found that “anything goes in a way, it's very funky.” There, she found she could explore and experiment with the old and the new, with Asian and Western elements, and the hybrid culture that is modern life. “I always wanted to do these things,” she says, “but Jingdezhen made it possible to do them.”

SCARLET CHENG is an arts writer who has published in the *Los Angeles Times*, *The Art Newspaper*, *Wall Street Journal*, and *Artillery Magazine*. She also teaches art and film history at Art Center College of Design in Pasadena and Otis College of Art & Design in Los Angeles, including courses on contemporary Chinese and Japanese art.

Opposite:
Let a Hundred Flowers Bloom II (detail), 2015
Porcelain, glaze
21" x 18" x 13"



Hello Mao

During her first visit to Jingdezhen, Fukazawa was surprised to find images of Chairman Mao Zedong everywhere, still present nearly 40 years after his death. As an outsider, Fukazawa could not understand why people would still want to display Mao's likeness given that she understood his history to be one of repression and disputed contributions to modern-day China. She set forth to investigate the complexity of Mao's legacy and the popularity of his image in several bodies of work.

In a series of busts and statues, Fukazawa recalls Mao's 1956 Hundred Flowers Campaign. The campaign initially encouraged citizens to openly express their opinions about the Communist Party of China; but Mao abruptly changed course and punished his critics. Fukazawa worked with local craftspeople to create press molds from Mao statues that are still in production. Fukazawa deconstructed Mao's body in various ways and then added flowers which were produced by local artisans. Sometimes the flowers crumple and fall from Mao's hands, other times they grow and engulf his figure.

In her *Red to Gold* series, Fukazawa applies a sequence of Mao decals to everyday household items. The images, found as a set in any Jingdezhen decal shop, depict the life of Mao at various historical places. As Mao ages, the forms progress from red to black to gold, symbolizing China's evolution from communism to state capitalism and the changing relevancy of Mao's icon to contemporary Chinese culture.

Fukazawa also applies these decals to another form—the mango. The series *Mao's Mangoes* is based on the symbolism and fervor around the fruit in China from 1968-69. Reputedly,

after receiving a crate of mangoes from the Foreign Minister of Pakistan, Mao passed along the gift to a group of workers at Tsinghua University in Beijing. To these workers, the mangoes became somewhat sacred—a benevolent acknowledgement from their supreme leader. They kept one mango for themselves then distributed the remainder to factories around the country. The mango transformed from a mere fruit into a symbol of Mao's love for the working class. This event set off a short-lived trend where an array of memorabilia and wax replicas of “Mao's Golden Mangoes” were produced in staggering numbers.

Finally, in the piece *Hello Mao*, a textile portrait of Mao is overlaid with an image of the popular character Hello Kitty. Fukazawa drew Hello Kitty onto Mao's face with ceramic mooncakes which she cast from a baking mold and finished with gold luster. Mooncakes are pastries usually filled with red bean or lotus paste and egg, typically given as gifts to relatives and business clients during China's Mid-Autumn Festival. In recent years, high-end mooncakes made with ingredients such as gold leaf or shark fin have been packaged in fashionable boxes often containing bribes of jewelry, liquor, or cash. In 2013, China's president Xi Jinping banned state officials from using public funds to purchase mooncakes in one of many attempts to curb corruption and excess. While in China, Fukazawa found that many Chinese youth were unfamiliar with the history of Mao. Like the tradition of giving mooncakes has morphed due to commercialization and corruption, Fukazawa feels so has the meaning of Mao for many people who now use his image for market purposes as freely as that of Hello Kitty.



Artist's photos of various mass-produced Mao statues. Left: Greenware (unfired) busts taken by cart to be glazed, 2015. Right: Glazed and fired figures await distribution, 2014.

Opposite: *Hello Mao*, 2014
Earthenware, glaze, gold luster, fabric, magnets, velcro, wood panel
84"x 48" x 3"



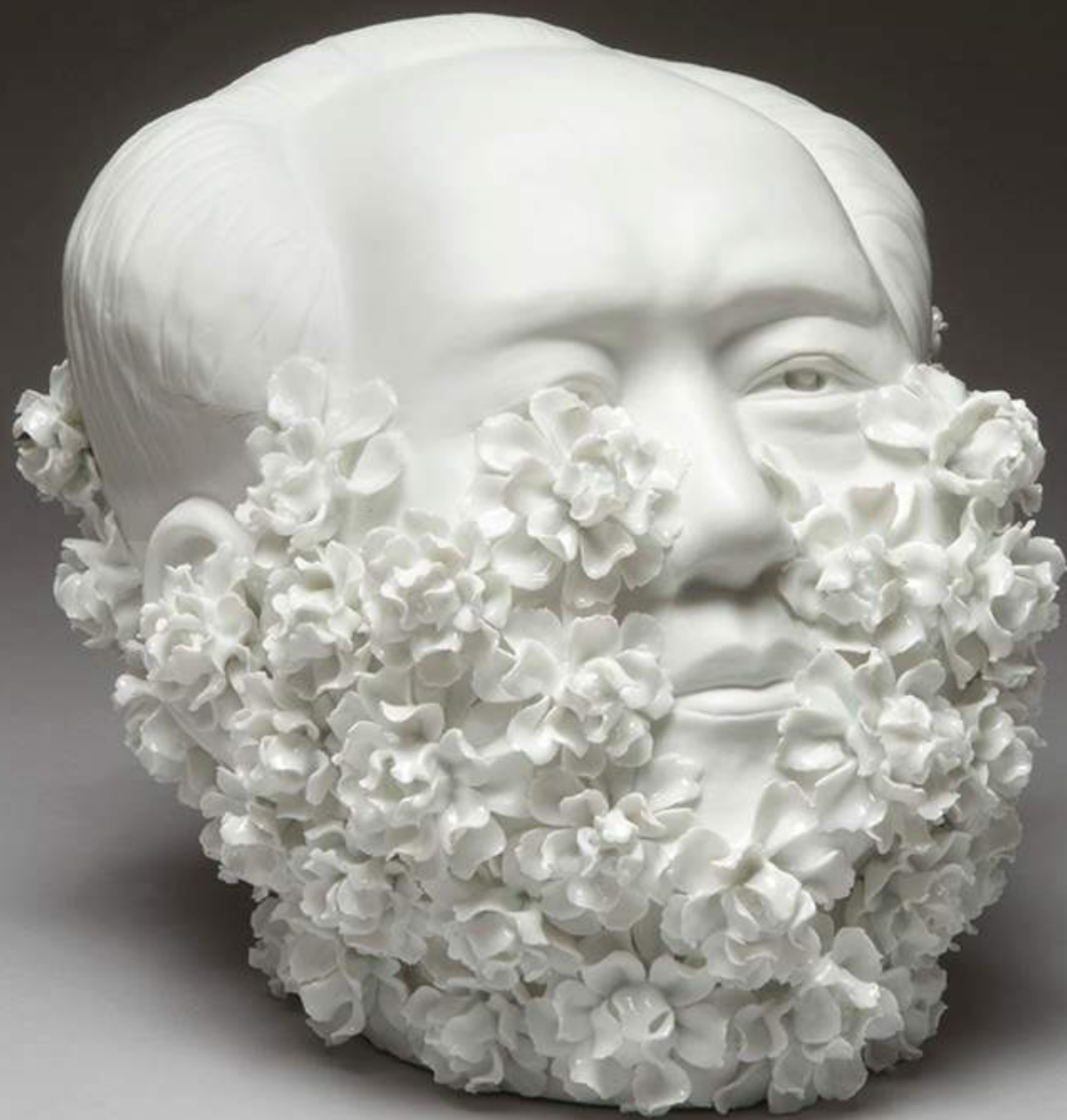


Left to right:
Let a Hundred Flowers Bloom II (back), 2015
 Porcelain, glaze
 21" x 18" x 13"

Let a Hundred Flowers Bloom II (front), 2015
 Porcelain, glaze
 21" x 18" x 13"

Opposite:
Hundred Flowers to None, 2014
 Porcelain, glaze
 21" x 18" x 13"





Top to bottom:
Mao's Hand, 2015
 Porcelain, glaze, gold luster
 12" x 30" x 4"

Dreaming of Flowers, 2015
 Porcelain, glaze
 10" x 18" x 18"

Opposite:
Bearded Mao, 2015
 Porcelain, glaze
 9" x 10" x 12"



Gone With the Wind, 2014
Porcelain, glaze
19" x 16" x 12"

Opposite:
Wrong Scent, 2014
Porcelain, glaze
16.5" x 16" x 12"





Artist's photo taken in a family home in the village of Yaoli, which is an ancient glaze making center. The family's thermos bottles sit below a poster of Chairman Mao, 2013.

Above:
Red to Gold #3, 2014
Porcelain, glaze, PVC, decal
14" x 72" x 6"



Red to Gold #2, 2013
 Earthenware, glaze, decal, gold luster
 7" x 60" x 3"



Mao's Mangoes #2, 2015
 Porcelain, glaze, decal, gold luster
 7" x 55" x 2.5"

Chinese Landscapes

Fukazawa has appreciated Song dynasty (960–1279 CE) landscape painting since she was a student. During the Song period, Chinese landscape painting evolved into one of the highest forms of artistic expression, with painters seeing in nature the moral order lacking in the human world. Fukazawa's *Chinese Landscapes* are contaminated with obnoxious skyscrapers, billboards, and logos of multi-national corporations, offering no hope of the enlightened state of the original Song paintings.

To realize this series, Fukazawa purchased hollow slab boxes in Jingdezhen, which would normally be drilled to create umbrella stands and lamp bases. Instead, she turned the boxes into three-dimensional painting surfaces. Fukazawa enlisted a painting apprentice to paint the landscapes on the boxes, altering the traditional cobalt blue oxide to a black stain reminiscent of ink. She then added corporate logos, which were made for her at a decal shop. As the series progressed, Fukazawa altered the dimensions of the boxes, making custom shapes that began to function as buildings in a cityscape. These new structures also took on characteristics of Japanese hanging scrolls with luxury brand logos creating the borders.

Opposite:
Chinese Landscape VIII, 2015
Porcelain, oxide, glaze, decal
24" x 24" x 6"





Chinese Landscape VII, 2015
Porcelain, oxide, glaze, decal, gold luster
16" x 24" x 6.5"

Opposite:
Chinese Landscape I, 2013
Porcelain, glaze, china paint, decal,
gold luster
20" x 12" x 5"





Left to right:
Chinese Landscape V (back), 2014
 Porcelain, glaze, decal, gold luster
 18" x 17" x 5.5"

Chinese Landscape V (front), 2014
 Porcelain, glaze, decal, gold luster
 18" x 17" x 5.5"

Opposite:
Chinese Landscape III, 2014
 Porcelain, glaze, decal
 24" x 12" x 6"

Jingdezhen Parts & Production

Certain aspects of Jingdezhen's ceramic production were particularly intriguing to Fukazawa and are directly referenced in a number of her works. Two series, *Chinese Still Life* and *Carryman's Handle*, reference how local glaze makers recycle plastic bottles for the transport and sale of their products. Fukazawa made molds and slip cast forms from numerous water and soda bottles, finishing them with traditional glazes or Jingdezhen's famous blue cobalt paintings. Now, as plastic containers continue to replace the use of ceramic wares around the world, these series also question which material is more precious.

In the *Spout Monsters* and *Jingdezhen Flowers* series, Fukazawa builds mutated ceramic creatures and floral designs from the enormous amounts of rejected parts found on greenware factory floors. Since these unfired pieces are bone dry and difficult to successfully join together, Fukazawa reconstituted the clay by applying vinegar where she wanted to attach the pieces together. With this method, the once useless spouts and handles become new forms, no longer functional but their own unique version of a ceramic product.



Left: Artist's photo inside a Jingdezhen factory where blue and white bowls are produced, 2015. Right: A very typical scene the artist would see around Jingdezhen—abandoned ceramics left on the street. 2013.

Opposite:
Spout Monster No. 3, 2015
Porcelain, glaze
7.5" x 8" x 5.5"





Top to bottom, left to right:
Spout Monster No. 1, 2015
Porcelain, glaze
4" x 7.5" x 7"

Spout Monster No. 2, 2015
Porcelain, glaze
7.5" x 8" x 8.5"

Spout Monster (Down), 2013
Porcelain, glaze
5" x 5" x 8"



Top to bottom, left to right:
Jingdezhen Flower No.3, 2015
Porcelain, glaze
12" x 12.5" x 3"

Jingdezhen Flower No.2, 2015
Porcelain, glaze
11.5" x 11.5" x 1.5"

Jingdezhen Flower No.1, 2015
Porcelain, glaze, gold luster
12" x 12" x 2"



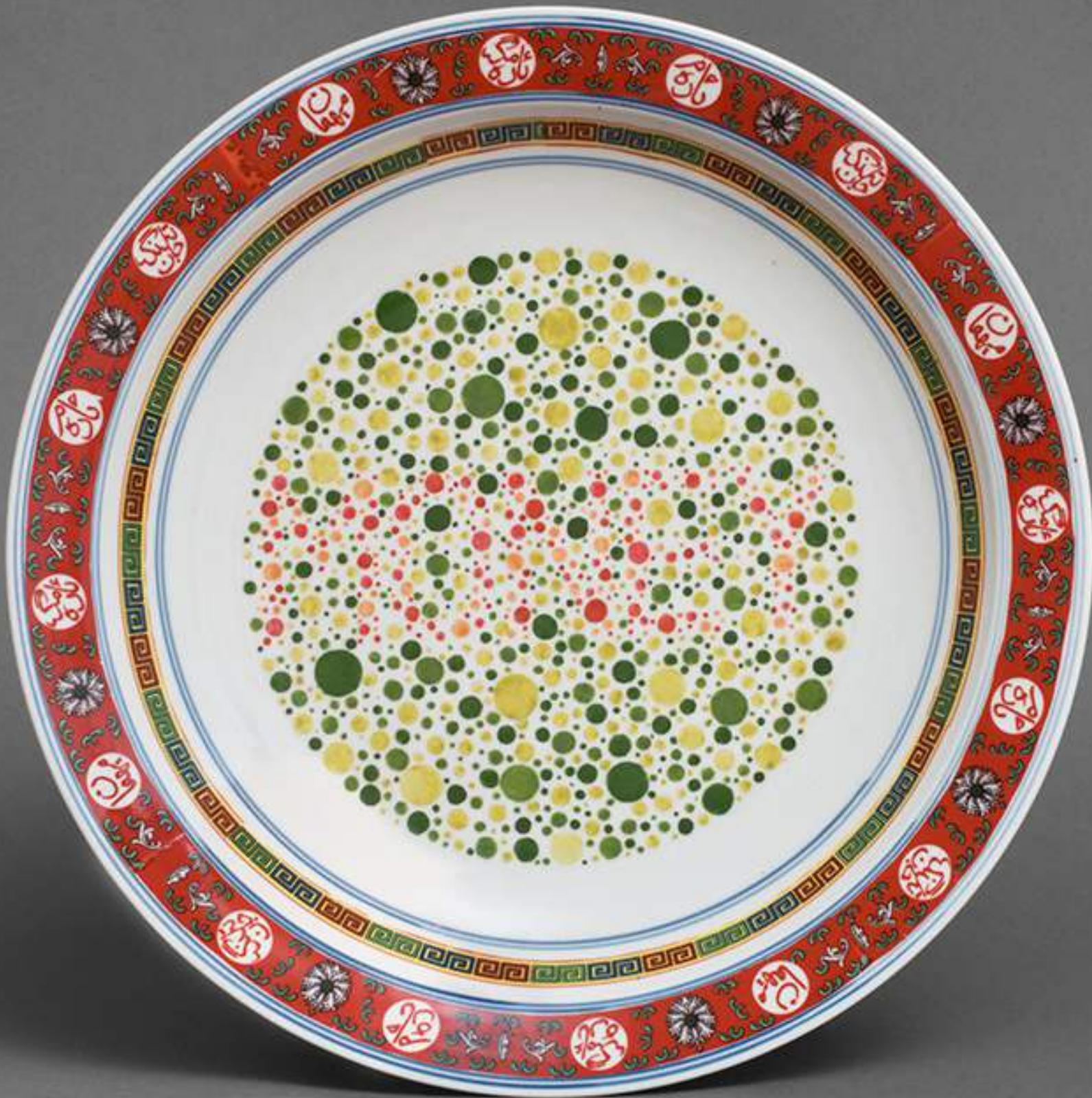


Chinese Still Life #1, 2013
Earthenware, glaze, transfer, gold luster
Variable dimensions



Artist's photo of glaze bottles as sold in Jingdezhen, 2015.

Above:
Carryman's Handle, 2014-15
Porcelain, glaze, thread, wood
Variable dimensions



Top to bottom:
Perception Plates (Oil), 2013
 Porcelain, glaze, china paint, decal
 17" x 17" x 2.5"

Perception Plates (God), 2013
 Porcelain, glaze, china paint, decal
 17" x 17" x 2.5"

Opposite:
Perception Plates (Money), 2013
 Porcelain, glaze, china paint, decal
 17" x 17" x 2.5"

Biography

Born 1955 in Niigata, Japan
Lives and works in Pasadena, California

Education

1986 MFA (Ceramics), Otis College of Art and Design, Los Angeles, CA
1982-83 Sotoen, Studio of Shigaraki Ware, Shiga, Japan
1977 BFA (Painting), Musashino Art University, Tokyo, Japan

Selected Grants and Awards

2016 City of Los Angeles COLA Fellowship Grant, Los Angeles, CA
2015 The Asian Cultural Council Artist-in-Residency Grant, New York, NY
2005 The Peter S. Reed Foundation, New York, NY
1990-96 California Arts Council's Artist-in-Residence Program, California Institution for Men, Chino, CA and California Rehabilitation Center, Norco, CA
1990 City of Pasadena Arts Commission Grants-in-Aid Program, Pasadena, CA
1992 Merit Award, International Invitational Ceramic Competition, Taipei, Taiwan

Selected Collections

National Museum of History, Taipei, Taiwan
Los Angeles County Museum of Art, Los Angeles, CA
The Racine Art Museum, Racine, WI
California Arts Council, Sacramento, CA
California Confederation of the Arts, Sacramento, CA
Arizona State University Art Museum, Ceramic Research Center, Tempe, AZ
Toyota Motor Sales, USA Inc., Los Angeles, CA
Hallmark Card Collection, Kansas City, MO

Selected Solo and Two Persons Exhibitions

2016 *Keiko Fukazawa/Culture Clash: A Mid-Career Retrospective*, El Camino College Art Gallery, Torrance, CA
2009 *Parallel Universes: Keiko Fukazawa and Edward Lightner*, L2Kontemporary Gallery, Los Angeles, CA
2007 *Centripetal Force: Keiko Fukazawa and Dennis Callwood*, El Camino College Art Gallery, Torrance, CA
2002 *Art and Deviation: Keiko Fukazawa and Dennis Callwood*, Institute for Genetic Medicine, Los Angeles, CA; The Advocate Gallery, Gay & Lesbian Center, Los Angeles, CA; Todd Madigan Gallery of California State University, Bakersfield, CA
2001 *Juxtaposition*, The Armory at One Colorado, Pasadena, CA
1992 *Keiko Fukazawa*, Garth Clark Gallery, Los Angeles, CA
1989 *Keiko Fukazawa*, Garth Clark Gallery, Kansas City, MO
1988 *Keiko Fukazawa*, Garth Clark Gallery, New York, NY
1987 *Keiko Fukazawa*, Garth Clark Gallery, Los Angeles, CA

Selected Group Exhibitions

2016 COLA Exhibition: Cola Grant Fellow Artist 2015-2016, Los Angeles Municipal Art Gallery, Los Angeles, CA; *Lineage: Mentorship & Learning*, American Museum of Ceramic Art, Pomona, CA
2015 *Crossroads in Clay at Chouinard and Otis: The Ralph Bacerra Years*, Vincent Price Art Museum, East Los Angeles College, Monterey Park, CA; Petraphilia, Curators Lab Gallery, The Fellows of Contemporary Art, Los Angeles, CA

2014 *White Gold: The Appeal of Lustre*, Racine Art Museum, Racine, WI
2013 *ELEMENTAL: Of the Earth*, Sturt Haaga Gallery at Descanso Gardens, La Cañada Flintridge, CA
2011 *The Eighties*, Craft in America Center, Los Angeles, CA
2010 *Clay Nation*, L2Kontemporary Gallery, Los Angeles, CA
2008 *RED*, Santa Fe Clay, Santa Fe, NM
2006 *The Beatrice Wood Ceramic Annual*, Beatrice Wood Center for The Arts, Ojai, CA
2004 *Standing Room Only: Scripps 60th Ceramic Annual*, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
2002-3 *The Artful Teapot: 20th Century Expressions from the Kamm Collection*, Chicago Cultural Center, Chicago, IL; Long Beach Museum of Art, Long Beach, CA; The George R. Gardiner Museum of Ceramic Art, Toronto, Canada; Montgomery Museum of Fine Arts, Montgomery, AL
2000-1 *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000*, Kemper Museum of Contemporary Art, Kansas City, MO; The Tucson Museum of Art and Historic Block, Tucson, AZ; Memorial Art Gallery of University of Rochester, Rochester, NY; Los Angeles County Museum of Art, Los Angeles, CA
1999-2000 *From the Earth/Dalla Terra*, Gio, Perugia, Italy; Palazzo dei Consoli, Gubbio, Perugia, Italy; LA Artcore Brewery Gallery, Los Angeles, CA
1996 *Japanese American Claymakers*, Arlington Museum of Art, Arlington, TX
1992 *Breaking Barriers*, Santa Monica Museum of Art, Santa Monica, CA
1991 *The Tea Party*, Museum of Arts and Design, New York, NY

Teaching

2004-present Assistant Professor in Ceramics, Pasadena City College, Pasadena, CA
2002-2005 Adjunct Faculty, University of Southern California, Los Angeles, CA
2000-2005 Adjunct Faculty, Cerritos College, Norwalk, CA
1996-2001 Adjunct Faculty, East Los Angeles College, Monterey Park, CA
1992-1996 Adjunct Faculty, Otis College of Art and Design

Selected Bibliography

2015 Johnson, Christy, "Crossroads in Clay at Chouinard and Otis," *Ralph Bacerra: Exquisite Beauty*, edited by Jo Lauria, Otis College of Art and Design, Los Angeles, CA
2011 Peterson, Jan, & Peterson, Susan, *The Craft and Art of Clay*, 5th edition, Laurence King Publishing Ltd, UK
2006 Ostermann, Matthias, *The Ceramic Narrative*, A&C Black Publisher Ltd., London, England
2003 Mathieu, Paul, *Sex Pots: Eroticism in Ceramics*, Rutgers University Press, New Brunswick, NJ
2001 Del Vecchio, Mark, *Postmodern Ceramics*, Thames & Hudson, New York, NY
2000 Peterson, Susan, *Contemporary Ceramics*, Watson-Guptill Publications
2000 Lauria, Jo, *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000*, Rizzoli, I.P.I.
1998 Davis, Don, *Wheel-Thrown Ceramics*, Lark Books, Asheville, NC
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1994 Levin, Elaine, "Keiko Fukazawa and Joan Takayama-Ogawa," *Ceramics Monthly* (December)

