

The Ambit of Embraces

**Seventeen
Works in
Contemporary
Ceramics by:**

**Richard DeVore
Wayne Higby
Satoru Hoshino
Gustavo Pérez
Goro Suzuki**

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The Frank Lloyd Gallery presents a group exhibition that demonstrates the tactility and intimacy of the ceramic vessel, from hand-held Japanese tea bowls to large-scale vases. All 17 of the works in the show are intimate aesthetic objects, made by hand. The show is inspired by a quote from New Yorker art critic Peter Schjeldahl:

“Painting exercises the eye; sculpture echoes the body. Ceramics express and are addressed to the hand. They acquire their full meaning within arm’s reach—the ambit of embraces—where the sovereignty of sight blurs into that of touch.”

Bounded by this human scale, and formed by direct eye-hand coordination, the work of these artists reveals both the nature of the material and individual vision. **Richard DeVore**, a well-known American master, is represented by three works in the exhibit. One is a shallow open bowl form with a central opening that reveals multiple layers. Another is a tall, dark vessel that simultaneously alludes to the botanical and corporeal. In each of the works, DeVore’s multiple firings produce a subtle veining on the skin of the work. **Wayne Higby**,

another recognized American master, is represented by a large bowl form that reflects his interest in landscape.

Satoru Hoshino, in a muscular and direct way, imprints the thumb and forefingers in the walls of his towering coils of clay. His works, from a series called “Spring Snow”, are made by the oldest process of forming clay vessels: coiling and pinching rolls of clay, into a spiraling form of rugged and primitive nature. In contrast, the tradition of Japanese tea ceremony objects is represented by the work of **Goro Suzuki**. His tea bowl, made in the tradition of the Shino style, is from the highest Japanese aesthetic ritual of Cha-no-yu.

From the world of Mexican ceramics, another richly civilized tradition of ceramic art and pottery, the work of **Gustavo Pérez** shows the delicacy of incised line, a well-planned geometry that circumnavigates the vessel. His inventive patterns and punctures on the surface of the vessel demonstrate the hand of the maker in a more calculated use of the circumference of the pot, yet clearly make use of the plasticity of the material.



Richard DeVore
Untitled, c.1979
stoneware
15 x 12 ¼ x 9 ½ inches



Richard DeVore
Untitled (#772), 1995
stoneware
14 ½ x 10 x 7 ½ inches



Richard DeVore
Untitled, c. 1999
stoneware
5 ½ x 14 ¼ x 14 inches



Wayne Higby
Untitled Bowl
glazed raku-fired ceramic
10 ¼ x 19 ¼ x 13 inches



Gustavo Pérez
Sin título (Vaso 2010-58), 2010
stoneware
9 x 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ inches



Gustavo Pérez
Sin título (Vaso 2010-101), 2010
stoneware
12 ⁵/₈ x 9 ⁷/₈ x 9 ⁷/₈ inches



Gustavo Pérez
Sin título (Vaso 2010-04), 2010
stoneware
11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches



Gustavo Pérez
Sin título (Vaso 09-392), 2009
stoneware
8 5/8 x 8 5/8 x 9 inches



Gustavo Pérez
Sin título (Vaso 09-385), 2009
stoneware
7 ⁷/₈ x 6 ³/₄ x 6 ³/₄ inches



Gustavo Pérez
Sin título (Vaso 51-11), 2011
stoneware
6 ¼ x 10 ¼ x 9 ½ inches



Goro Suzuki
Shino Bowl, 2010
ceramic
4 ¼ x 11 ¼ x 10 ¼ inches



Goro Suzuki
Black Shino Bowl, 2010
ceramic
4 ¼ x 12 ½ x 12 ½ inches



Goro Suzuki
Shino Tea Bowl, 2010
ceramic
3 ¼ x 5 x 5 inches



Goro Suzuki
Shino Bowl, 2010
ceramic
6 ½ x 8 ¾ x 8 ½ inches



Satoru Hoshino
Spring Snow No. 6, 2007
stoneware clay with glazes
15 x 14 x 14 inches



Satoru Hoshino
Spring Snow No. 7, 2007
stoneware clay with glazes
15 ¾ x 14 x 14 inches



Satoru Hoshino
Spring Snow 08-33, 2008
stoneware clay with glazes
18 ½ x 12 ½ x 12 inches