

# "Views from the Rim"

Featuring

Josh DeWeese and Jason Walker

Monday-Tuesday, March 26-27, 2012

Whatcom Community College (WCC), Bellingham, WA, is pleased to announce an incredible learning opportunity from two talented, nationally-known NW ceramic artists. Participant numbers are limited to allow for a more comfortable and intimate studio setting. Come experience detailed demonstrations, break-out sessions, and hands-on opportunities. A bonus evening lecture will present their work and pictures and stories of recent travels. Two gifted artists. Two days. Too great!



- Located 90 miles north of Seattle or 45 miles south of Vancouver, BC, Canada
- Easy and direct access through air, train, bus or car
- Local ceramic artists willing to provide a more personal touch with possible transportation and lodging possibilities
- Other lodging available within 3 blocks of the campus (See additional information.)
- WCC to provide free transportation (limited numbers) to downtown Seattle NCECA meeting

**Registration:** [www.whatcomcommunityed.com](http://www.whatcomcommunityed.com) or 360-383-3200

**Fee:** Before February 1<sup>st</sup> — \$275, After February 1<sup>st</sup> — \$300

Questions to: Rob Beishline, Instructor WCC, [rbeishli@whatcom.ctc.edu](mailto:rbeishli@whatcom.ctc.edu)



Josh DeWeese- <http://deweeseart.com/Josh>



Jason Walker- <http://www.jasonwalkerceramics.com>



## "Views from the Rim"—

Monday-Tuesday, March 26-27, 2012

Workshop is a pre-conference event to the National Council on Education for the Ceramic Arts (NCECA) National Conference in Seattle, WA scheduled March 28-31, 2012.

Whatcom Community College—Roe Studio  
237 West Kellogg Road  
Bellingham, WA 98226

**Whatcom Community College (WCC) Offers Free Ride to NCECA:** Interested in a free ride from Bellingham to the downtown Seattle NCECA meeting? The WCC van will leave from campus on Wednesday morning (time to TBA), March 28<sup>th</sup>. Only those who have paid their Bellingham workshop registration can be added to the list of riders. Space is limited. Requests to: Lynn Peterson: [Lynncpeterson@comcast.net](mailto:Lynncpeterson@comcast.net)

### Workshop Schedule

Sunday Evening (3/25) at 6 pm - Join us for a potluck at Baker Creek Studio to meet and visit with other ceramic artists. Participants from the *Posey Bacopoulos* workshop (3/24 & 3/25) are invited to join participants from *The Views from the Rim* workshop for an evening of home cooking and visiting. <http://www.bakercreekceramics.com>

#### Monday (3/26) 8:30am - 4:30 pm

Josh will share his throwing expertise by giving demos on several pottery forms using a variety of wheel techniques, with emphasis on throwing, altering and assembling. Josh's demo will include assembling large two piece forms.

Jason will demonstrate how he develops his unique relationship between form and surface through brushwork on sculptural porcelain pieces. Jason's demo will include hand-building techniques with porcelain, as well as painting techniques with underglaze and china paints.

Monday Evening, 7 pm - Public Program: Josh and Jason share their travel experiences and discuss the influence their travels have had on their work.

#### Tuesday (3/27) 8 am to 4 pm

The workshop will split into two small groups so that participants spend half of the day with each artist in a smaller group setting. Jason will instruct participants in a hands-on session experimenting with underglaze painting. Learn tips for shading and value control as well as fine brush stroke technique. Josh will present a more detailed and complicated throwing demo in this small group session.

## Transportation to Bellingham

### Airlines (Direct flights to/from Bellingham):

#### **Allegiant Airlines**

Las Vegas, NV  
Long Beach, CA  
Los Angeles, CA  
Oakland / Bay Area, CA  
Palm Springs, CA  
Phoenix-Mesa, A  
San Diego, CA

#### **Alaska/Horizon**

Seattle  
Honolulu, HI  
Las Vegas, NV

### Airport Shuttle:

**Bellaire Airporter Shuttle**— from SEA/TAC airport or Seattle downtown  
Rates (as of Nov 2011): \$34 one-way, \$57 round-trip. Slight discount for Seniors.  
<http://www.airporter.com/>  
1-866-235-5247

### Bus:

#### **Greyhound**

Rates to/from downtown Seattle to Bellingham: ~\$15-22.50 one-way. Some discounts available.  
<https://www.greyhound.com/en/ticketsandtravel/default.aspx>  
1-800-231-2222

### Train:

#### **Amtrak**

Rates to/from downtown Seattle to Bellingham: ~\$22-\$36 one-way. Some discounts available.  
<http://www.amtrak.com/servlet/ContentServer?pagename=Amtrak/HomePage>

### Rental Cars and Taxis:

Several rental car companies and taxi services are available at both SEA-TAC and Bellingham airports.

## Lodging

Several hotels are within a short walking distance of Whatcom Community College.  
(Use link directly under this line and type in "Hotels near Whatcom Community College).

[http://maps.google.com/maps?rls=com.microsoft:en-us:IE-Address&oe=UTF-8&rlz=117DEL\\_A\\_enUS309&um=1&ie=UTF-8&q=whatcom+Community+College&fb=1&gl=us&hq=whatcom+Community+College&near=0x5485962ef2458717:0xd7a9ca9cd39e0f0,Bellingham,+WA&](http://maps.google.com/maps?rls=com.microsoft:en-us:IE-Address&oe=UTF-8&rlz=117DEL_A_enUS309&um=1&ie=UTF-8&q=whatcom+Community+College&fb=1&gl=us&hq=whatcom+Community+College&near=0x5485962ef2458717:0xd7a9ca9cd39e0f0,Bellingham,+WA&)

## Bellingham Hospitality

If you wish to have a more personal experience during your workshop, please consider the possibility of staying in one of our local artist's homes for a nominal fee. Some volunteers are willing to provide limited transportation to assist you in getting to/from the college. Please contact Lynn Peterson with requests.

[Lynncpeterson@comcast.net](mailto:Lynncpeterson@comcast.net) 360-676-5150 Pacific Time Zone

## Artist Statement

### Jason Walker

In my ceramic sculpture, I have been exploring American ideas of nature and how technology has changed our perceptions of nature. Besides the obvious advantages technology may bring to our lives, there lie unintended consequences and underlying messages behind every creation that forever change our perceptions, our social interactions and our relationship to nature. The word nature itself has become an overused term in our present ideology to the degree it has altogether lost its meaning. What is nature exactly? How do we perceive and define it, and why? In Webster's dictionary nature is defined as, "something in its essential form untouched and untainted by human hand". Here lies the crux of my narrative. At the very heart of our own description of nature we exclude ourselves from it and place human beings outside of nature. In America we hold tightly to this dualistic view. A view that has created two separate worlds - the human made world and the non-human made world - or in other words the dichotomy between culture and nature. The way we perceive nature speaks volumes about the way we perceive ourselves and becomes a major component in defining what it means to be human at this precise moment in history. A place that embodies our most ideal perception of nature is wilderness. Speaking of wilderness William Cronon wrote, "For Americans wilderness stands as the last remaining place where civilization, that all too human disease, has not fully infected the earth. It is an island in the polluted sea of urban-industrial modernity, the one place we can turn for escape from our own too-muchness."

Paradoxically, from our 'own too-muchness' our ideas of wilderness are conceived. I have come to realize my own appreciation for nature has come from the culture of which I belong. Ultimately, ideas of nature and/or wilderness are human constructs ever changing through human cultures at different moments in history. Presently, it is time to rethink our perceptions of nature, culture, wilderness and civilization, and perhaps we may once again reinstate our own naturalness and, one day, find balance between the planet and ourselves.

Ultimately, in doing so we may come to a better realization of what it means to be human at this present time.



## Artist Statement

### Josh DeWeese

I am interested in how pots can be used every day to bring art into our lives, enhancing our experience with food, adorning our homes, and providing a necessary ritual to nourish our soul and mind as well as our bodies. I try to make pottery that is successful in several ways: comfortable to use, enjoyable to look at, and interesting to think about.

I'm drawn to the beauty and mystery of high temperature ceramics and the element of chance that occurs in atmospheric firings. Wood firing and salt/soda firing are processes where extreme surfaces can be achieved, in the subtle qualities of raw clays and the vibrant depths of a running glaze. I strive to embrace these qualities in a thoughtful way for making pottery and in bringing the wonder of the natural environment to objects used in our daily lives.

I have developed a passion for painting with ceramic materials. I enjoy the phenomenon of the melt and the element of gravity that enters the image through running glaze. The loss of control is important, blurring the lines made with the hand, and introducing a sense of alchemy. The viscosity and movement of the glaze becomes an important element in the final image. I am interested in translating what I see in front of me, whatever it may be. Many of the drawings are sketches of my studio or the view out the window. Images of pottery in my studio often dance across the forms I am glazing. Virtually any view may serve as a still life to respond to. The drawings often disappear among the layers of information that become the final surface, creating a sense of depth and curiosity.



Perhaps pottery's greatest power lies in its association with the human body. The language of pottery is the language of the body, with necks and feet, bellies and shoulders, and lips to touch our lips. The intimate relationship that develops with use strengthens this association. A personality develops, and the pots become our friends. In this friendship they become reflections of our humanness, and help give meaning to our lives.

