

FRANS WILDENHAIN

Photo: Nicholas Dean

FRANS WILDENHAIN RETROSPECTIVE

December 1, 1974 - January 5, 1975

University Art Gallery State University of New York at Binghamton

Lenders to the Exhibition

Dr. Henry Buxbaum, Candaigua, New York

Mr. & Mrs. Wendell Castle, Scottsville, New York

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Mr. & Mrs. Alex Hazlett, Livonia, New York

Mr. Robert Johnson, Scottsville, New York

Mr. Michael Milkovich, Endicott, New York

Mr. & Mrs. Dan Schuman, Rochester, New York

Ms. Elizabeth Tinlot, Belmont, Massachusetts

Dr. & Mrs. Robert Wadsworth, Rochester, New York

Dr. & Mrs. Michael Watson, Pittsford, New York

Baltimore Museum of Art, Baltimore, Maryland Ben & Abby Grey Foundation, St. Paul, Minnesota

Mr. & Mrs. Frans Wildenhain, Pittsford, New York

Everson Museum of Art, Syracuse, New York
Henry Gallery, University of Washington, Seattle
The Johnson Collection of Contemporary Crafts,
Racine, Wisconsin
Memorial Art Gallery, University of Rochester, New York
Museum Boymans van Beuningen, Rotterdam, Holland
Smithsonian Institution, Washington, D.C.
Stedelijk Museum, Amsterdam, Holland
University of Michigan Museum of Art, Ann Arbor

Foreword

After our successful exhibition of *Master Craftsmen* in 1971, we decided that the University Art Gallery would be a proper place to present in a retrospective exhibition, the creative achievements of the dean of contemporary American ceramic artists, Frans Wildenhain. From the earliest work in this exhibition, *Bowl with Self Portrait*, 1933, to the *Sculptured Pot*, 1974 (cat. No. 129), the bursting, creative power and the uncompromising belief of function and form, characterizes Frans Wildenhain's *oeuvre*. This basic philosophy was strengthened in his earliest training at the Bauhaus in Weimar with the teaching of Gerhard Marcks, Walter Gropius, Josef Albers, Paul Klee, Vasily Kandinsky, Moholy-Nagy and, particularly, master potter, Max Krehan.

We are grateful to Frans Wildenhain's friends, associates and students who contributed in many ways to the success of this exhibition; we especially extend our gratitude to Harold J. Brennan, Robert H. Johnson, Harris K. Prior, Mary C. Richards and Paul J. Smith, whose contributions in this catalogue helped us to penetrate into Frans Wildenhain as an artist and a generous, passionate human being.

The generous lenders, particularly Mr. Robert Johnson, enabled us to present the wide scope of Frans Wildenhain as an artist and we owe them our thanks. D. U. Kuyken-Schneider from Museum Boymans-van Beuningen in Rotterdam, and W. Bertheux from Stedelijk Museum in Amsterdam deserve special mentioning for securing for us the loan from their museums. My thanks go also to my colleagues of the lending institutions whose assistance made this exhibition possible.

Our students, Linda Smith and Allan Hopson, contributed in many ways to the exhibition and the catalogue; generous assistance of my Museum Technique class should also be mentioned. The valuable assistance of the gallery staff, particularly Walter Luckert and Kathy Gleason, contributed to the success of this project.

This exhibition would have never been a reality without the generous and unselfish assistance of Frans and Lilly Wildenhain to whom I express my personal gratitude and appreciation. My visits to their home and their constant advice on every aspect were essential in assembling and presenting this exhibition.

Michael Milkovich Director "I am delighted that the University Art Gallery of the State University of New York at Binghamton is at last staging a large-scale retrospective of the work of Frans Wildenhain, whom I consider to be the "dean" of ceramic artists in the United States today.

"From the time he arrived in this country, right after World War II, he has ranked among the top creative artists in his medium, and from him has emanated a great deal of noteworthy work by pupils of his who now are spread widely throughout this country.

"Wildenhain's work is always basically functional, emphasizing form above decoration. He has no patience with bric-a-brac or frivolous ornament. And yet, because he has also been a painter and sculptor, his use of color and surface ornament bears a subtle and unique relationship to the form rarely found in the work of others. His large ceramic murals have allowed him to exploit the several facets of his great talent and, I feel sure, will rank high among the major art works of our time."

Harris K. Prior Director Memorial Art Gallery of the University of Rochester

"Of all that was done in the past, you eat the fruit, rotten or ripe." T.S. Eliot, from "Choruses from the Rock."

"There is, we are told, a time to sow, and a time to reap; a time to regret, and a time to exult; a time to forget, and a time to remember. In the long day of a life the evening is a suitable time for recollection; at such a moment it is good to see as well as remember a life well spent. Not only in the fullness of personal quests satisfied, but in pleasures and understandings passed to others. So the fruits of the harvest of the creative and generous life of Frans Wildenhain are found to be rich, ripe, abundant, and widely shared.

"It is appropriate that a portion of the harvest of that life be presented in this retrospective exhibition of diverse labors among the arts, and the measures of his achievement be laid open to witness. This is the best monument to a man; not those of stone, or bronze, or phrases, but in admiring eyes, and heightened feelings and joys. Frans' life has been his art, and here you see a part of the man in the ways that bespeak his heart and his hopes—the essence, the aura. And perhaps one may catch the word, if listening.

"The word he heard from others; it was his good fortune as a young man to have attended the Bauhaus and walked with the giants—Marcks, Klee, Kandinsky, Gropius, Moholy-Nagy. Stimulation and aspiration came early to Wildenhain, as did a set of standards that were at the same time elevating and demanding, and were to condition

his every effort. He has never followed fads, or taken the convenient or materially rewarding roads that lead to the spurious success of the artistic marketplace.

"Though having known the greats he has never played the disciple; he has traveled his own paths and discovered his own purposes and goals, and in the process of doing so his own metier and masteries. And he has passed the word to a new generation of believers who will live by it, and in due course communicate it to others.

"It might be useful to remember, in seeing this show of Frans Wildenhain's work, that it be recognized as only a part of his very considerable production; while a prodigious effort has been made to assemble a representative exhibition of what he has done as a creative artist it can, at best, tell only a part of the story, and might well omit, for one reason or another, some monumental and revealing pieces. As a matter of fact it is sure to have done so in view of the sheer volume of Wildenhain's production over a period of nearly fifty active years, and the limitations faced in collecting, organizing, and presenting the work of a man whose work is found in museums, galleries and collections spread over two continents. And one must not forget the mighty ceramic murals in Bethesda, Summit, and Rochester that are triumphs of accomplishment, but cannot be moved. Nor can they really be encompassed and appreciated in photographs, however skillfully done. This exhibition is a fragment-albeit a selective one-of an overwhelming vastness of a vital, articulate art by a man of rare abilities whose craft is invariably equal to the demands posed by his expressive urges. But the consummate command of craft is supportive only; Frans' primary desire is to exercise a varied, restless, involved imagination intent on turning the common into the uncommon.

"But the searching spirit remains unsatisfied, expert though Wildenhain be at turning hapless clay into visual treasure; the 'divine discontent' described by Dante still possesses him. But it is good to rest a while, and look back over the years and the work that has filled them so magnificently."

Harold J. Brennan, Dean Emeritus College of Fine and Applied Arts Rochester Institute of Technology

"Frans Wildenhain is an outstanding ceramic artist who has been a major part of the dynamic American craft movement during the last thirty years. He is important not only because of his original work in clay and architectural commissions, but as an influential teacher.

"What is most impressive is that his work has consistently maintained a strength and personal quality which is obvious when one views this significant retrospective exhibition."

Paul J. Smith, Director Museum of Contemporary Crafts of the American Crafts Council "Frans Wildenhain is fundamentally practical, flavored with zest—"wood makes the best sawdust"—and his vigor is typified by the uncontrollable growth urge of a pussywillow tree which he brought to plant by my studio years ago. These qualities are ingredients in the authority and energy of his art.

"Since joining the faculty of School for American Craftsmen in Rochester nearly a generation ago when I first met him, he has continually exemplified the complete professional.

"To whatever degree oriented by early exposure to Bauhaus, his life in ceramics is that of "artist penetrating the utilitarian world," and it assumes monumentality when one considers the variety of masterful work—coffee pot, sculptural vessels, architectural murals—made available to clients and public over this period of time. Frans Wildenhain joined with other professionals—Tage Frid, John Prip and Ron Pearson to establish Shop One in Rochester as one way to earn money and clients, a venture in marketing which quickly proved its soundness.

"Of central importance is the innate respect Wildenhain has for the useful. The sense of use, of where and how it is to perform, is a main thrust in much of his work. Pitcher, incised bowl or casserole—each has its own identity, the particular function welcomed and integral (rather than diminished as a hindrance) to aesthetic strength. It is gratifying to see reaffirmed that functional ceramics, in the hands of one who is craftsman no less than artist in combining art and utility as one, have a unique power and message.

"Yet, still mostly within the generalized function of vessels, his larger pieces release his full potential and ranging interest. Sculptural strength, scale, and vigor are affecting characteristics of such containers as the volumned Etruscan-like casserole surmounted by spread alligator, or a tureen lidded by thrusting geometric shapes.

"The caliber of Frans Wildenhain's art is the crucial point. By treatment and ample volume, essentially simple vertical walled vessels can reach often poetic form. Superb bowls among the group of works derived from his trip to Puerto Rico are examples, where the upward growth of taut internal walls finally breaks into ribbed wave or curling shells and blue, black and purple wash up to these white breakers. He has the power to transport others to an evident depth of experience. And in his more rare almost purely sculptural forms from that same series, his perception and ability is revealed in several imposing clay works, incorporating incanthus and shell, where positive and negative volumes, space and clay, push and shape one another.

"A retrospective of Frans Wildenhain is a welcome and important event, an opportunity to view the full development of this American artist with European roots."

Robert Turner, Head Division of Art & Design Alfred University Vitality,

richness of gesture,

prodigious strength of image,

technical choreography -

poetry, mystery, the hand within the hand, innovation and mastery — the wall: a cascade of pools,

a horizontal ladder to round the square.

Oh Frans,

your alchemy of substance, transforming clay into waves, grails, and golden eyes; measuring the pitcher at the well, the cup and tureen,

the vase and occult snail, its house upon its head,

breathing flame out its horns;

what size you have, and the subtlest minimal touch!

I ran all the way to Rochester to see your mythic tomes of earth and sea, your fragile imperishable drawings and evocations of LIGHT. You fell out of a tree in a splendid stumble toward ecstasy.

The first time I saw you was at Black Mountain College a long time ago when you first came to this country from Europe. I see you still walking on the road by Lake Eden, dark and bony and gigantic and tender. It is evening and everything is in shadow. You are speaking in a foreign language. I hear love all around you in that arrival.

Rough surfaces, exquisitely selected.

A calligraphy of emblems you gathered in your big arms to mark the journey of man in medicine and healing, the mural in Bethesda, an unfolding script, steadying the volatile surface of our minds, our search.

Oh Frans,

I visited Rochester School of American Craftsmen once when you were teaching there and I was interviewing you for *Craft Horizons*. You were a proud teacher. I'll never forget the resonance of your concern, the joyful stunt man, your broad support of earnestness and inquiry — a hard man not to be moved by.

I saw a piece of yours the other day in a collection at Penn State Museum: a black gander of a pitcher, silken and stout — throat raised in so much crazy simple awe-inspiring dignity. Not really a gander of course, really a game bird with russet back, calling voicelessing to the rain.

You shrug it off, you drink it down, you run rueful and trusting into the chambers of power — you are downy, and purple with wine. I think the Greeks who made physical beauty powerful and who called out the splendid celebration of noble form must be in your soul's stars. Must be touched by you, wherever they are.

For a man to have lived so passionately his art, so able to make a difference to human lives and human society, to architecture, to the imagination of all of us — to deepen our devotion to illuminations of nature — the inner eye, the heart beat, the rugged spiritual warfare on behalf of revelation and its holocaust. Frans, you have always wondered how I see so much truth in your work. I do. I see it. I see you, making a difference, pressing on.

Mary C. Richards

"Frans Wildenhain has been a legend to potters in the United States for a generation. Coming from the Bauhaus and his studies under Gernard Marcks and master potter Max Krehan Frans' approach to clay has always been that of a painter approaching a canvas. Frans has never been limited by the techniques and skills of the practicing potter but has achieved his notoriety as an artist in clay.

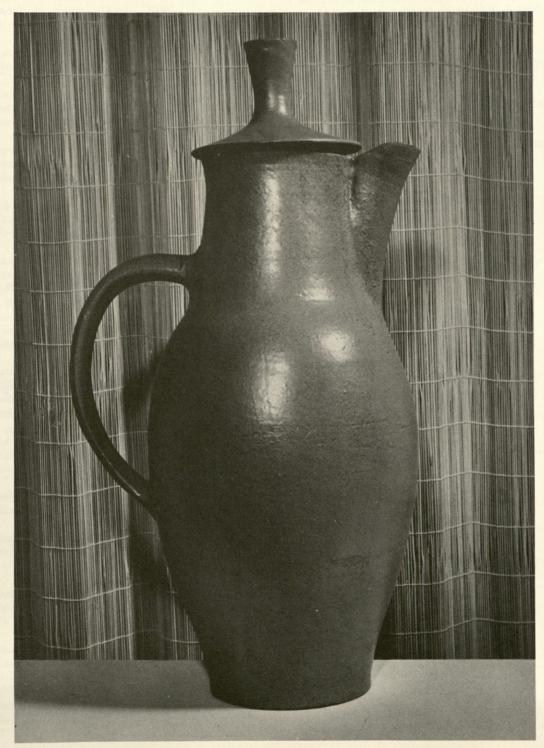
"During his many years in the School for American Craftsmen as a Professor of Ceramics Frans was able to give his students a love and zest for clay that is truly rare in the world. His murals in the National Library of Medicine in Bethesda, Maryland; Strasenburgh Laboratories in Rochester, New York and the entrance mural to the Ingle Auditorium at the Rochester Institute of Technology portray the vigorous, creative, and disciplined approach that he brings to all his work.

"During my years as a practicing potter I always looked up to Frans Wildenhain as my ideal of what a true potter should be. Everyone who comes in touch with Professor Wildenhain comes away with a new dimension in thinking about what clay is and what can be accomplished with the medium. All of us have greatly benefited by the association with him and I as one am proud to have worked with him."

Dr. Robert H. Johnson, Dean College of Fine and Applied Arts Director, School for American Craftsmen

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- 4. Dick Wolters, Holland: 4
- 5. Georgette McClean: 96, 117
- 6. Veston Kemp: 18
- 7. Photo Martin: 23



Hommage a Max Krehan

Catalogue

What is important

Pottery is abstract art — clay plus form. My aim is to combine the abstract with the realization of things going on in my mind.

"and breathed into his nostrils the breath of life"

I use technical and professional skills, inventing my own technique — the one which I consider meaningful to me. What counts is vision. There are things which one may know for fifty years, but it takes time to comprehend.

A pot should be a pot, just a pot, and nothing more. To be tempted by color, glaze, and surface-treatment, and to be carried away, gets one into trouble.

My affinity with the life-blood quality of clay gives my work meaning and direction.

Frans Wildenhain

- Bowl with Self Portrait
 Glazed, 7" diam., 17.5 cm., 1933
 Mr. & Mrs. Frans Wildenhain*
- Vase with Dutch motif Glazed, 6 1/8" ht., 15.5 cm., 1935
- Vase
 Glazed and decorated, 8 1/4" ht., 15.5 cm., 1935
 Museum Boymans van Beuningen
- Vase
 Glazed, 4" ht., 10 cm., 1930s
 Museum Boymans van Beuningen
- Vase
 Glazed with incised decoration
 1/4" ht., 13 cm., 1930s, Signed W
- Vase
 Glazed and decorated with Dutch motif
 6 1/4" x 6 1/2" at opening, 15.5 x 16 cm., 1938
- Footed Bowl Glazed and decorated 5 1/2" diam., 14 cm., 1938 Stedelijk Museum
- Bowl
 Glazed and decorated 7 3/4" diam., 19.5 cm.,
 1945
 Stedelijk Museum
- Goblet Unglazed & decorated, 6 3/8" ht., 16 cm., Signed Pond Farm
- Bowl Glazed and decorated, 11" diam., 28 cm., 1947-50
- 11. Vase Unglazed and carved with floral ornament, 6 3/4", 17 cm., 1947-50, Signed W
- 12. Vase Glazed and decorated with poem by Baudelaire, 7 1/4", 18.5 cm., 1948
- 13. Bowl Glazed and coffed decoration, 11" diam., 28 cm., 1947-50, Signed W
- 14. Cookie Jar Glazed and decorated, 6 3/4" ht., 15.5 cm., 1947-50

- Cookie Jar with Cover Unglazed with black decoration, 6 3/4" ht., 17 cm., 1950, Signed W
- Vase
 Unglazed and carved, 10 1/2" ht., 26.5 cm., 1950
- Vase
 Unglazed and carved, 12 3/4" ht., 32 cm., 1950
- Vase
 Glazed craffito, 18 1/2" ht., 47 cm., 1950s
 Memorial Art Gallery
- 19. Vase Partially glazed and decorated, 6 6/8" ht., 18 cm., 1950s, Signed W Mr. Robert Johnson
- 20. Teapot Unglazed, 6" ht., 15.5 cm., 1950s
- Teapot Unglazed, 5 3/4" ht., 14.5 cm., 1950s
- 22. Tall Vase Glaze, 17 1/2" ht., 43.5 cm., 1950s
- Teapot, Two Cups, Saucers, and Small Pitcher Teapot unglazed, Cups, Saucers, and Pitcher glazed white, 1950s, Signed W
- 24. Tete-a-Tete Coffee pot, Two Cups, Two Saucers, glazed black, 1950s, Signed W
- 25. Rooster Candlestick14" ht., 35.5. cm., 1950sDr. & Mrs. Robert Wadsworth
- 26. Breakfast Set Glazed and decorated, Platter, 13" diam., 33 cm. with 6 Smaller Plates, 7 7/8" diam., 20 cm., 1950s
- 27. Tall Jug with Lid Unglazed, 20", 50.5 cm., 1960
- Open Vase with Sculpted Handles 16" ht., 40.5 cm., 1960
- 29. Mushroom
 Sculpted pot, 1960s
 Everson Museum of Art

^{*}If not otherwise marked, the objects are from Mr. & Mrs. Frans Wildenhain's collection.

- 30. Vase Glazed and decorated, 9 1/2" ht., 24 cm., 1960s, Signed W
- Spherical Vase
 Glazed and decorated with texture, 7 6/7" ht., 20
 cm., 1960s, Signed W
- 32. Chalice Glazed, 8 5/8" ht., 22 cm., 1960s, Signed W
- 33. Vase Form: FW glaze: Chez Bill Sax, 12 1/2" ht., 32 cm., 1960s
- 34. Vase Partially glazed and decorated, 9 1/2" ht., 24 cm., Signed, 1960s
- 35. Tall Bamboo Vase Glazed, 29 1/8" ht., 74 cm., Signed W, 1960s
- 36. Teapot Unglazed, 6 1/2" ht., 16.5 cm., 1960s
- 37. Footed Bowl Decorated, 6 1/2" diam., 16 cm., 1960s Mr. Robert Johnson
- 38. Footed Bowl Glazed and decorated, 7 7/8" diam., 20 cm., Signed, 1960s Mr. Robert Johnson
- Vase
 Raku glazed, 6 5/8" ht., 17 cm., Signed, 1960s
- Vase with handles Raku glazed, 5 5/8" ht., 15 cm., Signed, 1960s
- 41. Shell Sculpture
 Glazed, 9 1/8" x 22 7/8" x 11 5/8", 23 x 53 x 27
 cm., 1960s
 Mr. Robert Johnson
- 42. Bowl
 Glazed with black and white decoration, 14 1/8"
 diam., 36 cm., 1960s
 Mr. Robert Johnson
- 43. Bowl
 Glazed with white decoration, 8 1/2" diam., 21.5
 cm., 1960s
 Mr. Robert Johnson

- 44. Cookie Jar
 White glazed with decoration, 9 1/2" ht., 24 cm., 1960s
 Mr. Robert Johnson
- Tea Caddy with Two Lids
 Decorated, 6 3/4" ht., 17 cm., 1960s
 Mr. Robert Johnson
- 46. Plate
 Glazed with blue decoration, 15" diam., 38 cm., 1960s
 Mr. Robert Johnson
- 47. Plate Glazed, 13 3/4" diam., 35 cm., Signed FW
- 48. Cylindrical Vase Decorated, 10 1/4" ht., 26 cm., 1960s Mr. Robert Johnson
- Vase with narrow neck
 Glazed blue, 11 1/4" ht., 28.5 cm., 1960s
- 50. Big Bowl
 Decorated with blue, 11 1/4" diam., 28.5 cm., 1960s
 Mr. Robert Johnson
- 51. Bud Vase
 Decorated, 4" ht., 10 cm., 1960s
 Mr. Robert Johnson
- 52. Vase Glazed blue, 13" ht., 33 cm., 1960s Mr. Robert Johnson
- 53. Vase Unglazed, 19" ht., 48 cm., 1960s
- 54. Vase Glazed with perforated rim, 12 1/4" ht., 31 cm., 1960s, Signed W
- 55. Plate
 Decorated, 14 1/2" diam., 37 cm., 1965
 Dr. & Mrs. H. Buxbaum
- 56. Winged Vase
 Unglazed, 18 5/8'' ht., 47.5 cm., 1960s
 Mr. Robert Johnson
- 57. Vase on Square Box
 Narrow neck, black, 18" ht., 45.5 cm., 1969
 Mr. & Mrs. Alec Hozlett

- 58. Vase with Sculpted Handles Glazed inside, 8 1/4" ht., 21 cm., 1960s Mr. Robert Johnson
- 59. Vase Glazed blue and decorated, 10 1/4" ht., 26 cm., 1960s Mr. Robert Johnson
- 60. Vase Decorated, 10 1/4" ht., 27 cm., 1960s Mr. Robert Johnson
- 61. Vase Black glaze, 13" ht., 33 cm., 1960s Mr. Robert Johnson
- 62. Vase with flange neck White glaze, 13" ht., 33 cm., 1960s Mr. Robert Johnson
- 63. Plate Glazed, 14 1/2" diam., 37 cm., 1960s Mr. Robert Johnson
- 64. Plate Glazed, black and white decoration, 13 1/2" diam., 34 cm., 1960s Mr. Robert Johnson
- 65. Tea Caddy with Two Lids Decorated, 6 3/4" ht., 17 cm., 1960s Mr. Robert Johnson
- 66. "Looking at You"
 Sculptured pot, 9" ht., 23 cm., 1960s
 Smithsonian Institution
- 67. Candlestick
 Glazed, black and white, 1960s
 Mr. Michael Milkovich
- 68. Blue Bottle 7 3/4" ht., 20 cm. Mr. Robert Johnson
- Sperical Vase
 Black glaze, 6 3/4" ht., 17 cm., 1960s
 Mr. Robert Johnson
- Large Plate
 Glazed, 15 1/2" diam., 39 cm., 1960s, Signed
- Combination Vase
 Partially glazed black, 15 3/4" x 40 cm., 1960s
 Mr. Robert Johnson

- Urn with lid Glazed inside, 11 1/4" ht., 28 cm., 1960s, Signed Mr. Robert Johnson
- Vase
 Multicolored glaze, 13 3/4" ht., 33.5 cm., 1960s
- 74. Vase Unglazed, 11 1/2" ht., 29 cm., 1960s, Signed Frans Wildenhain
- 75. Combination Vase Glazed black and unglazed, 15 3/4" ht., 40 cm., 1960s Mr. Robert Johnson
- 76. Round Vase Unglazed, 19" ht., 48.5 cm., 1965
- 77. Round Vase with leaf opening Unglazed, 16" ht., 40.5 cm., 1965
- 78. Sculpture Head Unglazed, 17" ht., 43 cm., 1966
- Plate
 Glazed black and white, 16" diam., 40.5 cm., 1965
- 80. Eggshaped Vase Unglazed, 8 1/2" ht., 21 cm., 1965
- 81.Round Vase
 Green and blue decoration, 6 1/2" ht., 16.5 cm.,
 1965
- 82. Tall Vase with Ten Buds 29" ht., 73.4 cm., late 1960s
- Vase with Narrow Neck
 Blue and orange slip, 13 1/2" ht., 34.5 cm., 1969
 Dr. & Mrs. Michael Watson
- 84. Square Tureen with Lid Glazed, 11" ht., 28 cm., 1969
- 85. Seated Figure Unglazed, 13 1/2" ht., 34.5 cm., 1960s
- 86. Toilet Unglazed, 16 1/2" ht., 41 cm., 1960s, Signed
- 87. Woman Combing Her Hair 31 7'8" ht., 1960s University of Michigan Museum of Art

- 88. Seated Figure
 Unglazed, 17 1/2" ht., 44.5 cm., 1960s
- Reclining Figure
 Unglazed, 12 1/2" ht., 32 cm., 1960s
 Ms. Elizabeth Tinlot
- Woman Holding Her Hair
 Unglazed, 13 1/2" ht., 34.5 cm., 1960s
 Memorial Art Gallery
- 91. Sculpture 1960s Johnson Wax
- 92. Large Jar with Lid Glazed, 16" ht., 41 cm., 1970 Mr. Robert Johnson
- 93. Sauerkraut Pot with Lid Glazed, 22" ht., 56 cm., 1970
- 94. Rooster Candlestick Glazed and decorated, 7 1/2" ht., 19 cm., 1970, Signed Mr. Robert Johnson
- 95. Square Box Unglazed with decoration, 12 1/4", 31 cm. Mr. Robert Johnson
- 96. Tall Flowery Vase
 Unglazed, 21" ht., 53.5 cm., 1970
- 97. Sculptured Vase Unglazed, 18" ht., 45.5 cm., 1970 Mr. & Mrs. Wendell Castle
- 98. Storage Box Unglazed with black and white decoration, 12 1/4', 31 cm., 1970, Signed
- 99. Growth Unglazed, 14" ht., 35.5 cm., 1970
- 100. Jar with Lid Glazed with unglazed, 8" ht., 20.5 cm., 1970
- 101. Vase Glazed with floral decoration, 14" ht., 35.5 cm., 1970
- 102. Conque Shell Glazed and unglazed, 16 1/4" ht., 41.4 cm., 1970s

- 103. Shell Shape Glazed, 15" ht., 38 cm., 1970s
- 104. Conque Shell Glazed white, 13 1/2" ht., 34.5 cm., 1970s
- 105. Cylindrical Vase with 9 Bumps Unglazed, 10" ht., 25.5 cm., 1970s
- 106. Hand Built Bowl 7" diam., 17.5 cm., 1970s
- 107. Bowl Glazed blue, 10" diam., 25.5 cm., 1970s
- 108. Sculptured Pot "Bat" Unglazed, 9 1/4" ht., 23 cm., 1970s
- 109. Vase White acrylic, 19 1/2" ht., 49.5 cm., 1972
- 110. Tall Vase with Lid Unglazed, 22" ht., 56 cm., 1972
- 111. Shell Glazed inside, 4" x 18 1/4" x 7 3/8", 10 cm., 1972, Signed Mr. Robert Johnson
- 112. Shell
 Glazed outside, 4 1/4" x 21" x 5/8" x 9 5/8",
 24.5 cm., 1972
- 113. Shell
 Glazed on inside, 6 1/4' x 22 3/4" x 13 1/4', 16 cm., 1972
- 114. Flower Container Partially glazed, 9 3/4" x 12 1/2" x 9, 26 cm., 1972-73, Signed
- 115. Hand Built Bowl Glazed white, 11" diam., 28 cm., 1973
- 116. Sculptured Bird Vase Partially glazed, 17 3/8" ht., 44 cm., 1974 Mr. Robert Johnson
- 117. Two-part Tall Vase Glazed black, 33" ht., 84 cm., 1974
- 118. Tri-part Tall Vase Glazed white, 29" ht., 73.5 cm., 1974

- 119. Tall, Leg-shaped Vase Glazed and decorated with black and white, 27 1/4' ht., 69 cm., 1974
- 120. Tall Vase Partially glazed black, 28 1/2" ht., 72.5 cm., 1974 Mr. Robert Johnson
- 121. Large Vase Glazed white, 27 7/8" ht., 71 cm., 1974 Mr. Robert Johnson
- 122. Large Vase Partially glazed black, 29" ht., 73.5 cm., 1974 Mr. Robert Johnson
- 123. SwimmerUnglazed, 29 1/2' ht., 75 cm., 1974Mr. Robert Johnson
- 124. Round Jar with Lid Glazed, 14 1/2" ht., 37 cm., 1974
- 125. Tall Vase
 Partially glazed, 30" ht., 76.5 cm., 1974
- 126. Bird Form 19" ht., 48.5 cm., 1974
- 127. Big Apple
 Glazed and unglazed, 18' ht., 46 cm., 1974
- 128. Colored Bird Form 13 1/2" ht., 34.5 cm., 1974
- 129. Sculptured Pot with Wooden Pedestal Glazed, 19" ht., 48 cm., 1974 Mr. Robert Johnson
- 130. Plate Glazed and unglazed, 10 1/2" diam., 26.5 cm., 1974
- 131. Marching Bulb
 Glazed white and unglazed, 21" ht., 53.5 cm.,
 1974
- 132. "Viking" tile Mishima, 12 1/2" x 37", 32 x 94 cm., 1950s Memorial Art Gallery
- 133. "Magical Scene" Unglazed, 36" x 23", 91.5 x 58.5 cm., 1955

- 134. "Life in the Woods" 26" x 26", 66 x 66 cm., 1955 Dr. Henry Buxbaum
- 135. "Life Near the Pond"
 42" x 19", 106.5 x 48 cm., 1956
 Dr. & Mrs. Michael Watson
- 136. "Birds"
 Ceramic drawing, 21" x 14", 53.4 x 35.5 cm., 1958
- 137.Four Figures
 Unglazed, 14 1/2" x 12", 1960
 Mr. & Mrs. Robert Wadsworth
- 138. Detail Unglazed, 10 1/2' x 11", 26.5 x 28 cm., 1970
- 139. Ceramic Wall Painting "Blue Sky" Glazed, 34" x 18 7/8", 86.5 x 48 cm., 1970s
- 140. Ceramic Wall Painting "Landscape" Glazed, 15 1/4" x 35 1/2", 49 x 90 cm., 1970s
- 141. Design for Wall Unglazed, 20" x 7 1/2", 50.5 x 19 cm., 1970
- 142. Design for Wall Unglazed, 20" x 7 1/2", 50.5 x 19 cm., 1970
- 142. Design for Wall Unglazed, 23" x 9", 58.5 x 23 cm., 1970s
- 143. Ornament Unglazed, 16 1/2" x 13", 42 x 33 cm., 1970s
- 144. "Tornado" Unglazed, 17" x 15", 43 x 38 cm., 1970s
- 145. Relief Unglazed, 14 1/2" x 40", 37 x 101 cm., 1970s
- 146. Composition on White Back Unglazed, 33 1/2" x 52", 80.5 x 140.5 cm., 1970s
- 147. "Cloud" Glazed, 11" x 57", 28 x 144.5 cm., 1972
- 148. "Departure"
 Glazed black and unglazed, 21" x 31", 53.5 x 78.5 cm., 1973

- 149. In the Woods, 1960
 Mixed media, 16 1/4 x 22 1/4"
 Ben and Abbey Grey Foundation
- 150. Composition
 Water color, 13 x 19"
- 151. Composition
 Water color, 14 x 20"
- 152. Composition
 Mixed Media, 14 x 20 1/2"

- 153. Composition Water color, 20 x 13 1/2"
- 154. Composition
 Water color, 15 x 20"
- 155. Composition Water color, 15 x 20"

Addenda

Pitcher with Cover, 1940s Glazed, 18", 46.7 cm. Henry Gallery, University of Washington

Seated Figure, 1960s Unglazed, 13", 33 cm. Mr. & Mrs. Dan Schuman

Wave Vase Glazed, ht. 11", 28 cm. Mr. & Mrs. Peter Gerbic Standing Figure, 1960s Unglazed, 16" high, 40.5 cm.

Three Finished Drawings for Murals National Library of Medicine, Bethesda, Md Oil on paper, 6' x 55'

Cracker Jar with Cover Glazed, ht. 8 3/4", 22.3 cm. Signed Pond Farm, late 1940s. Baltimore Museum of Art

Page 5: in the second paragraph, after word Smith should read: Robert Turner Page 14: nos. 30, 31, 32, 35, 47 and 49 are from Mr. Robert Johnson Collection

Page 16: no. 91, line 3 should read: The Johnson Collection of Contemporary Crafts Nos. 98, 111, 114 and 115 are from Mr. Robert Johnson Collection

Page 17: no. 119 is from Mr. Robert Johnson Collection Page 18: no. 153, line 3 should read: Dr. Henry Buxbaum

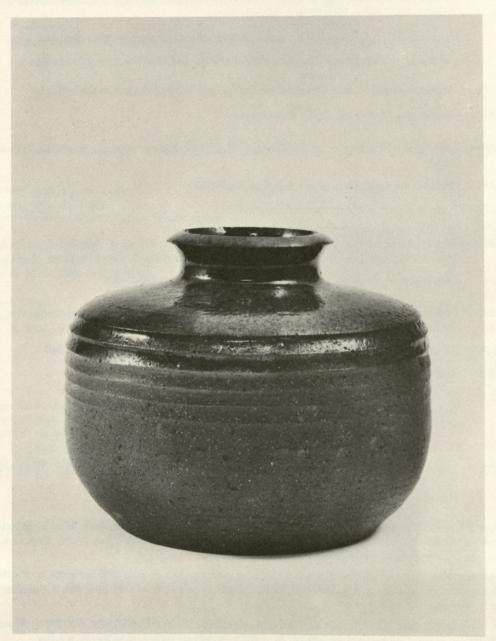
Biographical Information

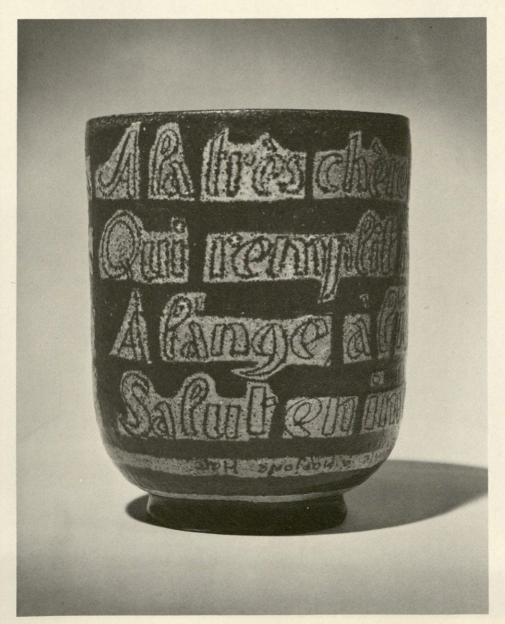
- 1905 Born in Leipzig, Germany
- 1919 Graphic draftsman and lithographer
- 1925 Student at the Bauhaus, Weimar. Teachers—Gerhard Marcks, Walter Gropius, Josef Albers, Paul Klee, Kandinsky, Moholy-Nagy.
 - Specialized in pottery at the Bauhaus Pottery. Master Potter Max Krehan Continued work in pottery in State School of Fine and Applied Arts at Halle-Saale.
- 1926 Passed the Craftsman's Examination before the Guild of Potters at Halle-Saale.
- 1929 Passed the Master of Craft Examination
- 1930 Instructor of Pottery at the Folkwang School Workshop "Margarethenhohe," Essen-Ruhr
- 1930 On teaching staff of the State School at Halle-Saale
- 1933 Had own workshop in Putten, Holland
- 1940
- 1941 Workshop in Amsterdam, Holland and taught at the School of Applied Arts in Amsterdam and briefly at St. Lioba, The Benedictine Convent in Noord-Holland
- 1947 Workshop Pond Farm Workshops at Guerneville, California 1950
- 1950 Instruction of Pottery and Sculpture, School for American Craftsmen, Rochester Into stitute of Technology, Rochester, New York
- 1956 Strasenburgh Laboratories, Rochester, New York. Mural 80 feet by 12 feet
- 1958 Guggenheim Fellow
- 1960 National Library of Medicine Bethesda, Maryland Mural — 200 feet by 6 feet
- 1961 Overlook Hospital, Summit, New Jersey
- 1972 Ingle Auditorium Student Union, Rochester Institute of Technology, Rochester, New York
 Mural — 24 feet x 9 feet

After his exhibition at the Metropolitan Museum of Art in 1929, and in Paris, Berlin, Munich, Dresden, and Stuttgart in 1933, Frans Wildenhain exhibited in Stoke-Upon-Trent, England, in 1935 and Amsterdam, Holland in 1940.

After his arrival in the United States in 1947, he participated in over 200 one-man and group exhibitions. He won many national and international prizes and awards and was a member of many juries.

He is represented in many public and private collections: Stoke-Upon-Trent, England; Faenza and Milan, Italy; Chicago Art Institute; St. Paul's Gallery of Art; just to mention a few.





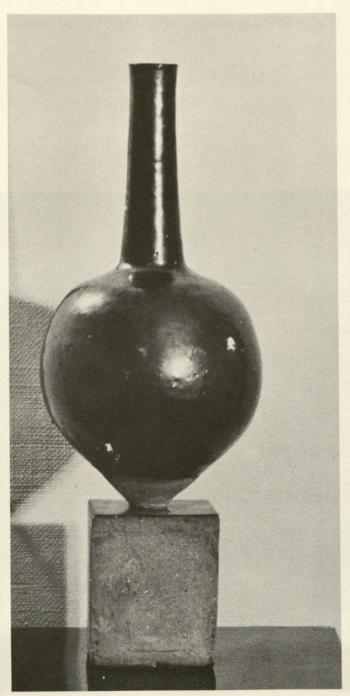






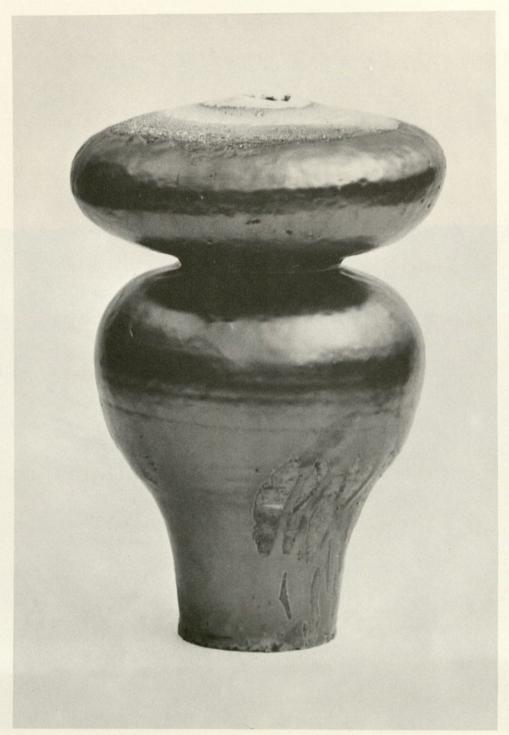


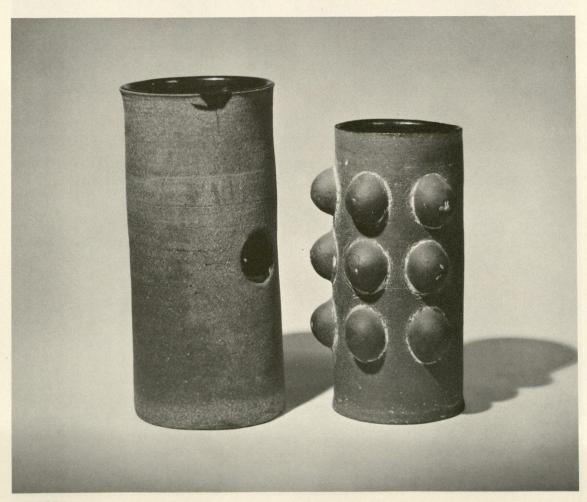






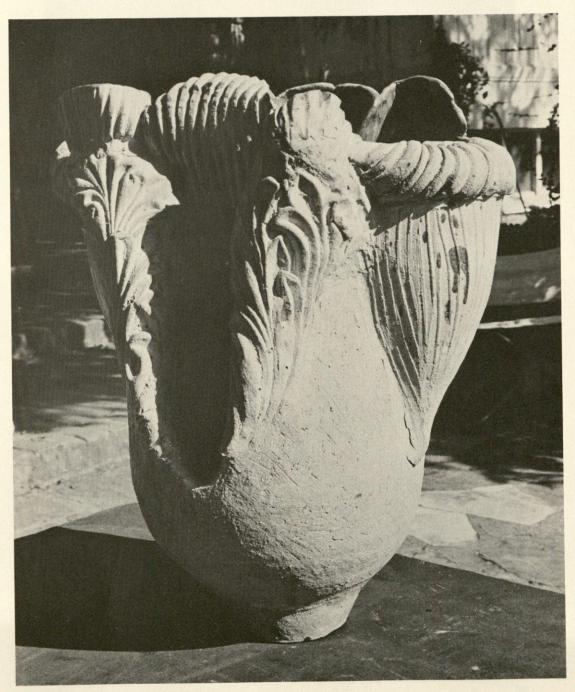




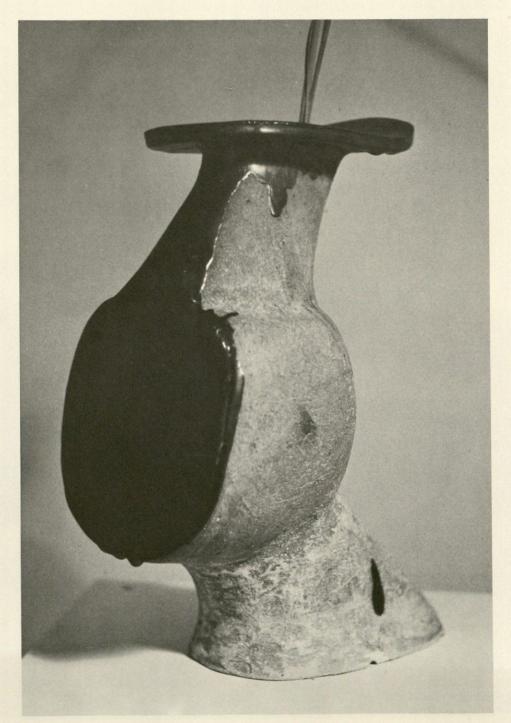


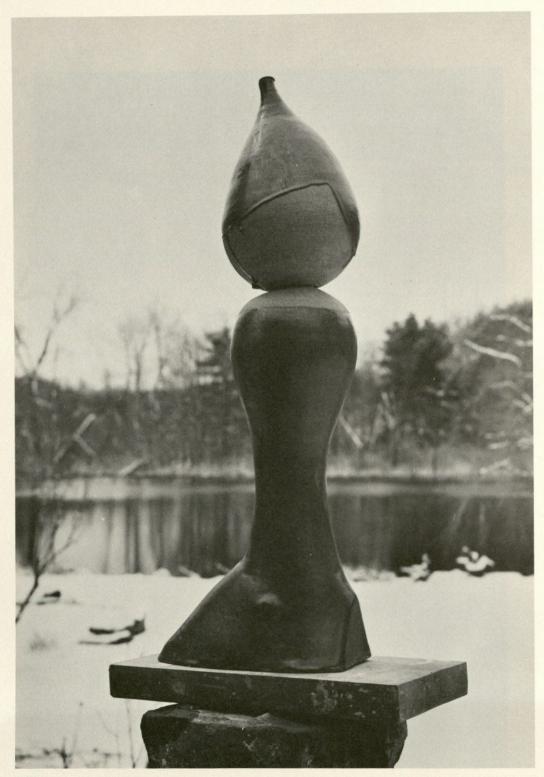
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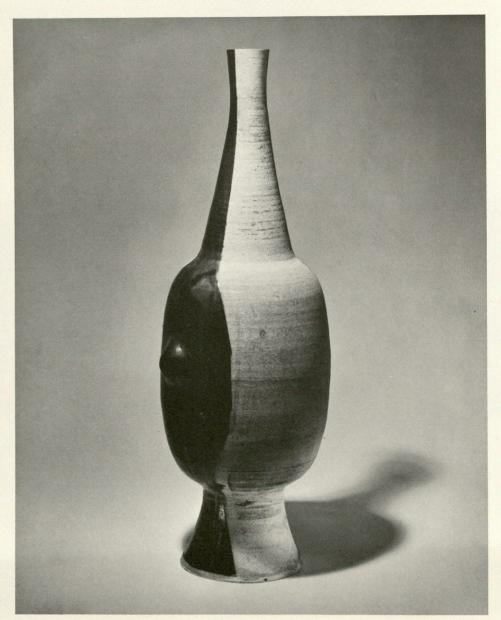


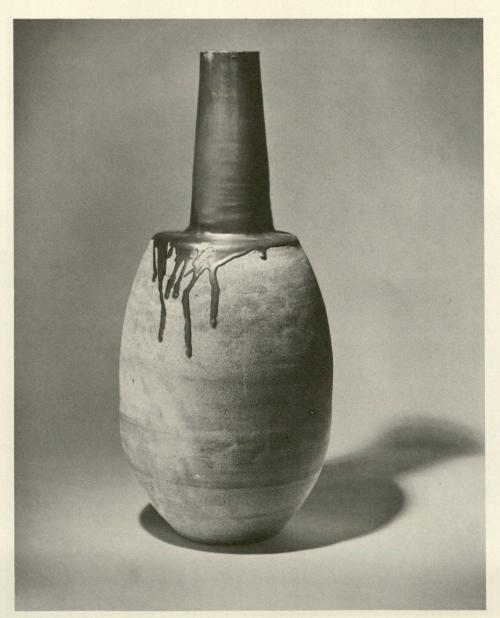


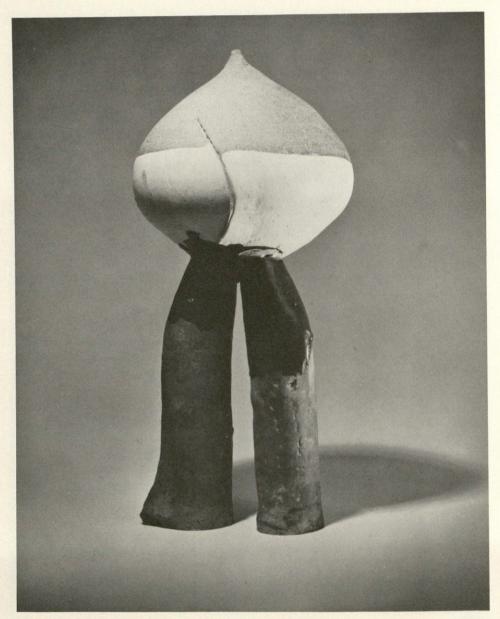
















DETAIL OF WALL, National Library of Medicine, Bethesda, Md.



CERAMIC WALL, Students' Union, Rochester Institute of Technology

