roger corsaw recent ceramics

Born: Ithaca, New York, 1913

Education: B.S. 1935 Alfred University, N.Y.
M.F.A. 1947 Institute of Design, Chicago

Position: School of Art, University of Oklahoma, Professor of Art
1936 to present

Travel: France, Italy, Belgium, Switzerland, Spain

Major Awards:
1st prize, 6th National Ceramic Exhibition, Syracuse, N.Y.
Purchase Award, 22nd Annual Exhibition, Springfield, Mo.
Award of Merit, 29th Annual Exhibition, Springfield, Mo.
Purchase prize, 33rd Annual Exhibition, Springfield, Mo.
1st prizes, Oklahoma Artists Annual Exhibition, Tulsa, Okla.
Purchase prize, 57th Annual Exhibition of Western Art, Denver, Colo.
Purchase award, National Academy of Arts, Smithsonian Institution,
Washington, D.C.

Major Exhibitions:
2nd International Exposition of Ceramics, Ostend, Belgium
International Cultural Exchange Exhibition, Geneva, Switzerland
Designer-Craftsman, USA, New York City
National Decorative Arts and Ceramics Exhibitions, Wichita, Kansas
Scripps College Invitational Exhibition, Claremont, Calif.
9th International Exhibition of Ceramic Art, Smithsonian Institution,
Forms from the Earth: 1000 years of Pottery in America, Museum of
Contemporary Crafts, New York City
Clay Today Invitational Exhibition, University of Iowa
Craftsmen From the Central States, Ft. Worth Art Center
Ceramic National Exhibitions, Everson Museum of Art, Syracuse, N.Y.
Fiber-Clay-Metal National Exhibition, St. Paul, Minn.
Oklahoma Annual Exhibitions, Philbrook Art Center, Tulsa
Springfield, Missouri Museum of Art Annual Exhibitions
Regional Craft Guild Exhibition, San Antonio, Texas
Tri-College Exhibitions, Museum of Art, University of Oklahoma,
University of Tulsa, and Oklahoma State University, Stillwater
Dallas Museum of Fine Arts; Baltimore Museum of Art; Portland Art
Museum; Flint Institute of Art; William Rockhill Nelson Gallery;
Kansas City; Cranbrook Academy of Art, Bloomfield Hills, Michigan
Roberson Memorial Center, Binghamton, New York; Museum of Art,
University of Oklahoma, Norman; Denver Art Museum; 5207 Gallery,
Oklahoma City

Major Collections:
Springfield Museum of Art, Springfield, Mo.
Denver Art Museum, Denver, Colorado
Wichita Art Association Gallery, Wichita, Kansas
Everson Museum of Art, Syracuse, N.Y.
National Academy of Arts, Smithsonian Institution, Washington, D.C.

Vol. 7 No. 4 Museum of Art University of Oklahoma Norman 1964
In recent years, the ceramic medium, in spite of the fact that it has been practiced continuously in every culture down to the present time, has been found to have unsuspected and as yet unrealized potential. Even though it is an ancient medium and belongs to the past in many ways, it also fits the temper of our time in its mobility and its way of taking the print of a man's intention almost without his willing it. The very uncertainties and waywardness of the ceramic process seem to fill, at the moment at least, a need for that which is spontaneous, unforced, natural, and expressive. The lines, never more than fictional, between art and craft, between functional and non-functional, are melting and blurring, and now a pot may turn out to be a kind of painting or a sculpture existing according to its own law; or it may flatten out to become a kind of wall or partition. Or, still, it may be a treasured article of daily use.

A statement by Daniel Rhodes, Associate Professor of Art, Alfred University, from the exhibition catalog FORMS FROM THE EARTH: 1000 YEARS OF POTTERY IN AMERICA, Museum of Contemporary Crafts of the American Craftsmen's Council, New York.

Ceramics is the medium in which I find my best means of expression. It offers, I believe, all the possibilities of form, color, surface variation, experimentation in the technical aspects of bodies, clays and glazes that unceasingly present themselves to qualify it as an art form worthy of all the time and energy at my command.

I find the reality of three-dimensional form preferable to the illusionary two. I follow in the directions experiment, accident, or desire leads, and feel free from the influence of the movements or the compulsion to join them.

ROGER CORSAW
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