

1930-1962

Syracuse University Art Galleries

# RUTH RANDALL RETROSPECTIVE

JOE AND EMILY LOWE ART CENTER



SYRACUSE UNIVERSITY.  
MARCH 11-31, 1962

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PORTRAIT OF A DANCER

## Syracuse University

The history of modern ceramics in the United States has not yet been written, but when one begins to collect the material on the great artists like Adelaide Robineau, Charles Binns, Arthur Baggs, Gay Cowan, Wayland Gregory and the host of their successors of the present generation, the career of Ruth Randall of Syracuse has a very special significance.

For it is one thing to discover new ideas and develop new forms for their artistic expression. It is often quite another to convince a frequently reluctant and resistive society to accept that expression, regardless of its truth or authenticity. Throughout her thirty-two years as an artist and educator Mrs. Randall has accepted both responsibilities, and while the works of art may speak for themselves, this retrospective exhibition would not be complete without at least a reminder of her rich and vital career as teacher and cultural influence.

Born in Dayton, Ohio, September 30, 1896, Ruth Randall attended Lakewood High School and the Cleveland Institute of Art where she received the diploma in Design in 1919 and the certificate in Art Education in 1921. She continued her studies in the School of Art of Syracuse University, receiving her B.F.A. degree in 1930, and began teaching at Syracuse that same year. Subsequently she studied at the Vienna Kunstgewerbeschule, Alfred University, the Rochester School for American Craftsmen and completed her graduate program at Syracuse University in 1936 when she received her M.F.A. Aside from her regular position as Professor

in the School of Art at Syracuse, she has taught at the Rochester Institute of Technology, the Rhode Island School of Design in Providence and at the Art Center in Lima, Peru.

She has participated in nearly all the Syracuse National Ceramic exhibitions since their beginning in 1932 and was represented in group shows of the Butler Institute of American Art (Youngstown, Ohio), the Cleveland Museum of Art, the regional shows of the Syracuse, Rochester and Utica museums, the Wichita Associated Artists, the Syracuse Ceramic Guild, the annual faculty shows of the School of Art at Syracuse University, the Philadelphia Art Alliance, the New York and San Francisco World Fairs, the 1936 Exhibition of Decorative Arts in Paris, and the various European travelling shows of the National Ceramic Exhibitions. She has had one man shows at the Argent Gallery (New York), the Oneonta Art Museum, the New York State College of Education in Cortland, the 1958 State Fair and the Everson Museum of Syracuse (1960).

Honors and awards include 2nd prize (1940) and honorable mention (1935) in the National Ceramic shows, first prizes for sculpture in the Associated Artists Annual (1936, 1938) and the 1954 Syracuse Museum regional show, and the 1953 purchase prize by the Butler Museum of American Art. She has published numerous articles on ceramics in Design Magazine, the Everson Museum Bulletin, Craft Horizons and the Journal of the American Ceramic Society. Her book "Ceramic Sculpture" was published by Watson-Guptill in 1947. Her work appears in the permanent collections of the Everson Museum of Art in Syracuse, in the Butler Museum of American Art in Youngstown, Ohio, the I.B.M. Museum in Endicott, New York, the El Paso Museum, Texas and Syracuse University.

"An interest in sculpture and a love of color seem ideally combined in the medium of ceramic sculpture," wrote Mrs. Randall recently. "This ceramic form should remain essentially ceramic; it should never look like plaster, stone, wood, metal, or any other material.

"The method of construction—hollow building—gives it a distinctive character unlike the usual sculpture which we see in the modelled, carved or welded forms. Its peculiar pneumatic character should be preserved. It is difficult to control the surface decoration so as to preserve the total effect—the volume design—as the decorative opportunities are limitless in texture and color. The plastic quality of the basic material, soft clay, is evident in this type of production as well as the softening influence of the intense heat when the piece is fired in the kiln. Not all potters believe this.

"Looking back over my career as I see it now, I suppose I owe my 'lack of success'—judged from the professional artists' viewpoint—to too much curiosity. I loved to try all methods instead of perfecting one. There are too many fascinating facets to life in this world and too few hours available to investigate them."

But the success of an artist's career may be judged from many viewpoints. She has travelled three times to Europe through every country

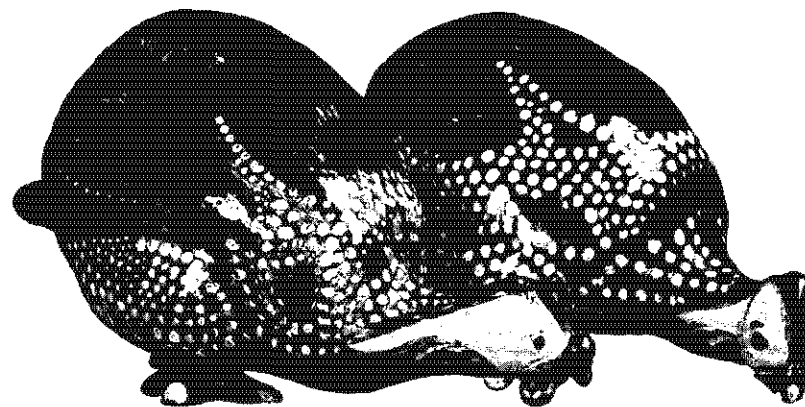
except Russia, three times through South America, twice through Mexico and Guatemala. She visited Tahiti, Samoa and Hawaii, and in 1958 travelled around the world after spending four months in Japan studying contemporary ceramics. She has visited every state in the Union studying people, places, their artistic productions, art galleries and zoos. People and the zoos have always been continuous sources of pleasure and inspiration.

Such a career is indeed an achievement in the variety of its accomplishments and the breadth of its influence. It is evident in the significant collections of Peruvian and Japanese ceramics which she has assembled for Syracuse University. It is evident in the years of ceaseless effort which she has contributed with her artist colleagues to such genuinely cooperative enterprises as the Museum, the University, and the various artists' groups of the Syracuse area. It is evident finally in the generations of students to whom she has given not only the skill and creative zeal of the artist, but also something of the "many fascinating facets" which contribute to the good life.

*Laurence Schmeckebier*

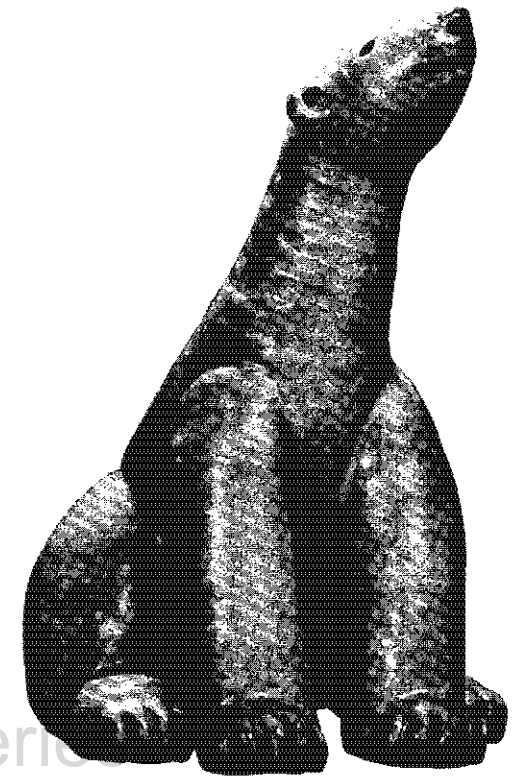
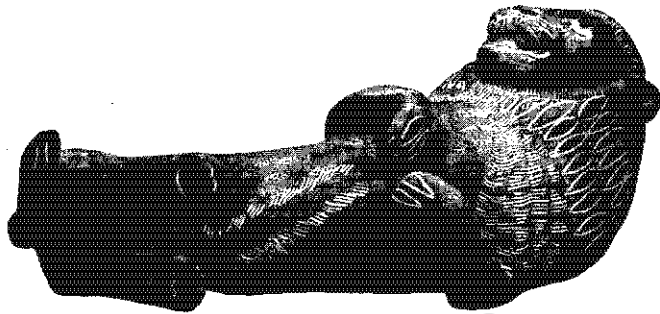
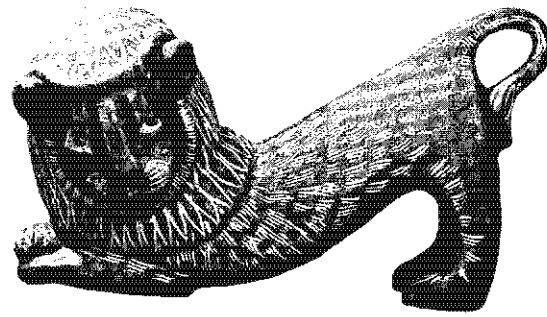
LAURENCE SCHMECKEBIER | *Director*

THE SCHOOL OF ART, SYRACUSE UNIVERSITY



GUINEA HENS

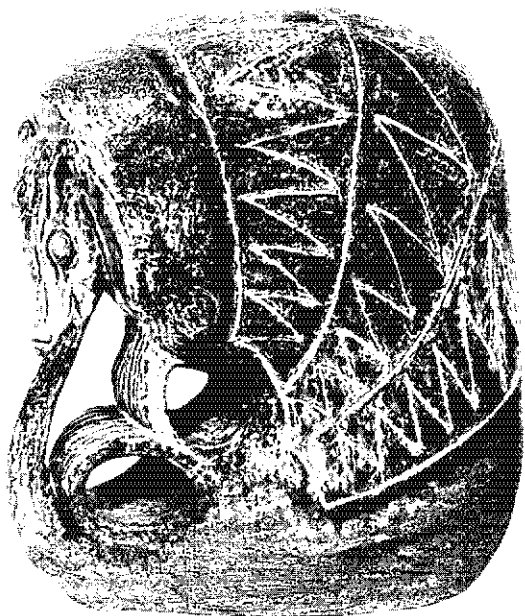
1. HORSE (1930) | coll. Prof. and Mrs. M. Charman
2. CHRISTMAS CARDS (1931-62) | coll. Miss Helen Williams
3. CORMORANTS (1931) | glazed, underglaze decoration | coll. of artist
4. BIRD ON A NEST (1931) | glazed stoneware | coll. of artist
5. CANADA GOOSE (1931) | slip decoration | coll. of artist
6. SHEEP AND GOATS (1932) | glazed earthenware | coll. of artist
7. PEASANT WOMAN (1933) | poured glazed | coll. of artist
8. BEAR THROWN (1933) | glazed | coll. Miss Helen Williams
9. MADAME QUEEN (1934) | coll. Everson Museum
10. PROFESSOR KIRK RIDGE (1935) | coll. Professor Kirk Ridge
11. PROFESSOR MONTAGUE CHARMAN (1935) | coll. Prof. M. Charman
12. WORLD'S FAIR FEET (1938) | glazed earthenware | coll. of artist
13. BISON (1939) | blue glazed earthenware | coll. of artist
14. WALRUS (1940) | glazed terra cotta | coll. Mrs. J. K. Gustafson
15. BISON (1942) | white glazed earthenware | coll. of artist



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16. GUINEA HENS (1942) | slip decoration | coll. of Mr. and Mrs. William Hull
17. NOAH AND THE ARK WITH ANIMALS (1942-58) | 15 year series of Christmas Cards  
Animals are comments on world affairs of each year | coll. of Miss Helen Williams
18. DOVES (PAIR) (1944) | glazed earthenware | coll. of Prof. Kirk Ridge
19. MRS. RICHARD SMITH (1945) | coll. of Mr. Richard Smith
20. LLAMAS (1945) | glazed earthenware | coll. of Mrs. J. K. Gustafson
21. MRS. MILO WINTER (1947) | coll. of artist
22. GRAND CHAMPION (1948) | glazed | coll. of Mr. and Mrs. R. V. Smith
23. PANGOLIN (1950) | soda glaze | coll. of artist
24. MUSK OX (1950) | glazed earthenware | coll. of artist
25. PORTRAIT OF A DANCER (1952) | terra cotta | coll. of artist
26. ARMADILLO (1952) | inlaid slip and glaze decoration | coll. Syracuse University
27. BIRD BOTTLE (1952) | terra cotta | coll. of Mrs. Mark N. Russell
28. RAKU FISH (1952) | coll. of artist
29. ISABEL (1953) | coll. of artist
30. MADONNA (1953) | terra cotta | coll. of artist
31. TAN VASE (1959) | Jomon Influence | coll. of artist
32. BIRD TREE (1960) | coll. of artist
33. LIONS AT PLAY (PAIR) (1960) | coll. Mr. James Achuff
34. FAT CAT (1960) | slip on terra cotta | coll. Mrs. Jesse Burkhead
35. BULL (1961) | slip on terra cotta | coll. of artist
36. RED VASE (1961) | chrome red | coll. of artist
37. GREEN VASE (1961) | combined pots | coll. of artist
38. FOOTED BOWL (1962) | stoneware | coll. of artist
39. WALL DECORATION (1962) | terra cotta, slip decoration | coll. of artist
40. PATIO POTS (PAIR) (1962) | unglazed terra cotta | coll. of artist
41. BIRDS OF A FEATHER (GROUP) (1962) | slip and glaze, stoneware | coll. of artist
42. BUG HAVEN (1962) | coll. of artist
43. LION (1962) | slip on terra cotta | coll. of artist
44. FABULOUS FOWL (1962) | glazed earthenware | coll. of artist
45. KIDS (1958) | coll. Dr. and Mrs. Charles R. Dibble

ARMADILLO (1952)



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BISON (1939)

