

Thomas A. Hoadley

EDUCATION

- 1970 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
1971 Amherst College, Amherst, Massachusetts B.A. cum laude
1974 Apprentice to Malcolm Wright, Marlboro, Vermont
1977 Illinois State University, Normal, Illinois M.S. in Ceramics

NATIONAL EXHIBITIONS

- 1978 "Young Americans: Clay/Glass" Tuscon Museum of Art, Tuscon, Arizona. Museum of Contemporary Crafts, New York, New York.
1980 "Westwood Clay National" Otis Art Institute, Los Angeles, California
1980 "American Porcelain" Renwick Gallery, Washington, D.C.
1982 "Scripps College 38th Ceramic Annual" Scripps College, Claremont, California
1982 "Westwood Clay National 1982" Downey Museum of Art, Downey, California
1983 "Masterworks - Glass, Wood, Clay, Fiber" Jesse Besser Museum, Alpena, Michigan
1985 "Ceramic Invitational" The Lawrence Gallery, Portland, Oregon
1986 "Designed and Made for Use" American Craft Museum, New York, New York
1986 "International Ceramics Festival Mino" Tajimi City, Japan
1990 "Art That Works: Decorative Arts of the Eighties, Crafted in America" Mint Museum of Art, Charlotte, North Carolina and 13 other cities
1992 "American Crafts: The Nation's Collection" Renwick Gallery of the National Museum of American Art, Washington, D.C.
1995, 96 "The White House Collection of American Crafts" National Museum of American Art, Washington, D.C., also Rochester, NY; New York; Springfield, MA; Los Angeles, CA; other cities
1995 "International Ceramics Festival Mino" Tajimi City, Japan
1998 The Fletcher Challenge, Auckland, New Zealand
1998 "Re:FORM," Fuller Museum of Art, Brockton, MA
2000, 04 "Armory National Ceramics Invitational" Armory Art Center, West Palm Beach, FL
2003 "Vessels, Boxes and Baskets" Function + Art, Chicago
2003 "21st Century Ceramics in the United States and Canada" Columbus College of Art and Design, Columbus, Ohio
2003 "The Power of Design and Art" The Museum of Modern Ceramic Art, Gifu, Japan
2004 "San Angelo National Ceramic Competition" San Angelo Museum of Fine Arts, San Angelo, TX
2004 "Creations in Clay: Contemporary New England Ceramics" Currier Museum of Art, Manchester, NH
2005 "Ceramics Invitational 2005," Texas A&M University, Commerce, Texas
2011 "International Ceramics Festival '11, Mino" Tajimi City, Japan

SOLO AND GROUP SHOWS (selected list)

- 1981, 83 The Jackie Chalkley Gallery, Washington, D.C. solo show
1981 Holstein Galleries, Palm Beach, Florida "Porcelain Invitational"
1982 DBR Gallery, Cleveland, Ohio "Clay Invitational 1982"
1982, 83, 84 The Clay Pot, Brooklyn, New York solo show
1983, 85 Venture Gallery, Lathrup Village, Michigan solo show
1984 Elaine Potter Gallery, San Francisco, California solo show
1984 Swan Gallery, Philadelphia, Pennsylvania solo show
1985 Benchmarks Gallery, Washington, D.C. "Malcolm Wright and Apprentices"
1987 Lawrence Gallery, Portland, Oregon solo show
1988, 91, 93 Mendelson Gallery, Washington Depot, Connecticut solo show, group clay show
1995 Joanne Rapp Gallery, Scottsdale, AZ feature
1999 Gallery W.D.O., Charlotte, NC three person show
1999 Zazen Gallery, Belleville, WI group show
2001 Running Ridge Gallery, Santa Fe, NM solo show
2003 Gallery W.D.O., Charlotte, NC solo show
2004 Guadalupe Arts Center, Austin, TX "The Fine Art of Ceramics"
2004,05 Haddad Lascano Gallery, Great Barrington, MA group show, paintings
2004 St. Joseph Galerie, Leeuwarden, The Netherlands, "Coloured Porcelain" group show
2005 St. Joseph Galerie, Leeuwarden, The Netherlands, "100 X 2, 10 Years St. Joseph Galerie"
2005 Rufford Craft Centre, Newark, Nottinghamshire, U.K. "Naked Clay"
2005 Sherrie Gallerie, Columbus, OH solo show
2006 Lascano Gallery, Great Barrington, MA group show, paintings
2007 Kasten Fine Art, Great Barrington, MA group show, paintings
2007 Carrie Haddad Gallery, Hudson, NY group show, paintings
2009 "Patchwork", Armstrong's Gallery, Pomona, CA group show
2009 "Out of America", The Gallery at Bevere, Worcester, UK three person show
2009,10,11 Hoadley Gallery, Lenox, MA two person show, paintings

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- 2011 "New England Collective II", Galatea Fine Art, Boston, MA
2012 "PSA National Ceramics Invitational", Paducah School of Art, Paducah, Kentucky

COLLECTIONS

National Museum of American Art, Renwick Gallery, Washington, D.C.
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Museum of Fine Arts, Boston, Massachusetts
Los Angeles County Museum of Art, Los Angeles, California
Mint Museum, Charlotte, North Carolina
The White House, Washington, D.C.
Museum of Modern Ceramic Art, Gifu, Japan
American Museum of Ceramic Art, Pomona, California
Yale University, New Haven, Connecticut
University of Iowa Museum of Art, Iowa City, Iowa
Henry Ford Community College, Michigan
MCI Collection, Washington, D.C.
Delaware Art Museum, Wilmington, Delaware
Crocker Art Museum, Sacramento, California
Mobile Museum of Art, Mobile, Alabama
San Angelo Museum of Fine Arts, San Angelo, Texas

AWARDS AND HONORS

- 1981 Massachusetts Artists Fellowship Finalist
1981 Philadelphia Craft Show - Judges' Award, Craftsmen's Award
1982 Philadelphia Craft Show - Judges' Award
1985 Massachusetts Artists Fellowship, The Artists Foundation, Boston, Massachusetts
1985 American Craft Museum Design Award, "Designed and Made for Use" competition
1986 International Ceramics Festival '86, Mino, Japan - Honorable Mention
1988 Philadelphia Craft Show - Franklin Mint Ceramics Award
1989 The Washington Craft Show - Award of Excellence
1989 Massachusetts Artists Fellowship Finalist
1990,92 National Endowment for the Arts. Visual Artists Fellowship
1993 Porcelain Bowl chosen by Joan Mondale to be shown in the U.S. Ambassador's residence in Tokyo
1993 Large Porcelain Bowl chosen to be part of the first permanent White House Craft Collection
1995 International Ceramics Festival '95, Mino, Tajima City, Japan Bronze Award
2011 International Ceramics Festival '11, Mino, Tajima City, Japan Special Judge's Award

PUBLICATIONS

- 1981 American Porcelain, New Expressions in an Ancient Art. Lloyd E. Herman, Timber Press
1981 Porcelain, Traditions and New Visions. Axel and McCready, Watson Gupatil
1982 "American Ceramics" Harry Dennis, pub. issue 1/4
1983 American Crafts: A Sourcebook for the Home. Katherine Pearson, Stewart, Tabori & Chang
1983 "Ceramics Monthly" Spencer Davis, pub. cover photo 9/83
1984 "American Craft" A.C.C. pub. portfolio Aug./Sept.
1985 Moldmaking for Ceramics. Donald E. Frith, Chilton Book Co.
1986 "The New York Times Magazine - Home Design" April 13, 1986 "American Pottery," Paula Deitz
1988 Ceramic Form, Design and Decoration. Peter Lane, Rizzoli, New York
1990 Clay Today. Martha Drexler Lynn, Los Angeles County Museum of Art and Chronicle Books, San Francisco

PUBLICATIONS Cont'd

- 1990 Art That Works. Lloyd E. Herman, University of Washington Press, Seattle
- 1993 The Complete Potter's Companion. Tony Birkes, Conran Octopus Ltd. London
- 1994 The Complete Potter: Porcelain. Caroline Whyman, University of Pennsylvania Press, Philadelphia
- 1994 "The Studio Potter". Gerry Williams, pub. Colored Clay section. "Pattern and Color" by Thomas Hoadley. 12/94.
- 1995 Contemporary Porcelain. Peter Lane, Chilton Book Company, Radnor, PA
- 1995 The White House Collection of American Crafts. Michael Monroe, Abrams, New York
- 1998 Colour in Clay. Jane Waller, Crowood Press Ltd., Ramsbury, GB
- 2001 Ceramics, Mastering the Craft, 2nd Edition. Richard Zakin, Krause Publications, Iola, WI
- 2002 The Ceramic Surface. Matthias Ostermann, A&C Black, London
- 2002 The Power of Design and Art. Edited and published by Museum of Modern Ceramic Art, Gifu, Japan
- 2003 21st Century Ceramics. Bill Hunt, The American Ceramic Society, Westerville, Ohio
- 2003 Contemporary Studio Porcelain 2nd ed. Peter Lane, University of Pennsylvania Press, Philadelphia
- 2004 Making Marks, Discovering The Ceramic Surface. Robin Hopper, Kraus Publications, Iola, WI
- 2004 Naked Clay, Ceramics Without Glaze. Jane Perryman, University of Pennsylvania Press, Philadelphia, PA
- 2004 Electric Kiln Ceramics, 3rd Ed. Richard Zakin, Kraus Publications, Iola, WI
- 2010 "Berkshires Week". August 5, "Abstractions recall earth and archeology". Keith Show.
- 2011 The Vase and Beyond, The Sidney Swidler Collection of the Contemporary Vessel. Diana Daniels, Martha Drexler Lynn, Crocker Art Museum, Sacramento, California

My current ceramic work reflects an investigation into several areas of interest and an attempt to unify solutions to various visual problems. One interest is in the vessel as an abstract sculptural form and its many associations, both literal and metaphoric. Another is pattern and color and how a collection of abstract elements can create various feelings or impressions. A third is an interest in the investigation of surface pattern and three dimensional form. The technique that I use, which results in a penetration of the pattern through the thickness of the wall so as to be visible on both the outside and the inside, is a partial solution to the problem; but from a strictly two dimensional standpoint I am also concerned with how the pattern relates to the form as seen in the profile.

A certain degree of illusionism of depth is created by some color/pattern combinations and I enjoy the play of this implied visual depth vs. the “flat” modulating surface of the pot vs. the real depth that is present in the interior space. My aim is not, however, to create strong illusions nor representational or abstracted pictures on the pots.

My initial attraction to the nerikomi technique came from its organic union of pattern and structure. Rather than the former being applied to the latter, as in most decorative pottery traditions, the two are one and the same. The natural world abounds with this sort of union and as a result, offers endless inspiration for pattern making. The other aspect that was particularly attractive to me was the translation of the physical properties of clay into a visual format. By this I mean that the very plasticity of the clay is made visible in the way that an imposed pattern is altered. Straight parallel lines are created by stacking up slices of various colored clays but in the manipulation of the resulting soft block of clay, the lines become undulating or are perhaps made to taper down to hair's breadth. Porcelain, of course, shows off this quality to its greatest extent but the principle is the same with any clay. I think of my patterns as being a collaboration between my imposed structure and the clay's wise alteration of that structure.

In addition to the natural sources, I have found inspiration for patterns in a number of other areas. Fabric design has recently been of great interest to me as well as a variety of non-ceramic craft traditions. Graphic Design of all sorts serves as visual stimulation and color ideas can come as easily from a magazine ad as from a rock, shell, or flower.

Care & Handling: This piece may be cleaned with soap and water or more thoroughly with scouring power (do not scour gold leaf).

Gold Leaf: Some pieces have the addition of gold leaf which is applied after the last firing. Since it is not fired on, it is somewhat fragile and care should be taken while handling. Water will not harm it if the piece is washed, however, scouring power, as mentioned above, certainly will damage the gold. Dusting with a soft cloth is probably all that will be needed. If the gold leaf becomes scratched or damaged it can be easily repaired.