AMOCA & Executive Director Beth Ann Gerstein included in Kosuke Ide’s “Vivika and Otto: A Ceramic Journey through Twentieth-Century California,” Subsequence, Volume 06 (October 2023). pp 110-125. See selections on the following pages. For more, visit Subsequence online at https://subsequence.tv/magazine/
Subsequence.

volume 06 2023-1st

The Harmonious Issue

Contents

4 Editor's Note
16 No. 136
22 Personal Essays
26 Tips & Topics
28 Garden Thoughts
47 Interview
51 站地
63 ニセの地
84 My Favorite Places

103 Subsequence
104 はまみずひでき
My Little Habit
vol 5 漫を読む / Underlining
105 Continen Scoukervles
Photography by Samuel Bradley
Styling by Stephen Munn
写真 出雲・スコウケレス
スタイル シャム・ブランドリー
110 My Experience
Kari Nakamura
単論HARMONIZED
vol 4 インする鍋物 / Harmonized
119 Travel Journal
グアム・シーサイド・トピー
2012年カリフォルニアの陶磁器文化巡りの旅
Vodka & Omelett
126 今ottsお茶葉
Featured Sweet
vol 6 こだわりの茶葉を愉しむ / In Pursuit of Eternal Youth
130 Short Story
ぜんひハーフー 第4回 先と後 ジンギス旗
Zen Theft Part Four Words and Illustrations by Jerri Uda
130 Photo Essay
プラット・ユリカ州立公園 カリフォルニア
Platt Tomato Garden
Sumo Tomato Garden
Photo & Text by Gantori印
148 Eclipse Arts & Crafts
日本手芸品
150 Temple & Village
Architecture & folkart
155 Magazine Information for Readers
156 My Favorite Places
Hiro Nakamura
中村和宏
vol 4 チャーミングな町 カーマル・バリア・シー
A charming town, Carmel-by-the-Sea
Vivika and Otto
A Ceramic Journey through Twentieth-Century California

20世紀カリフォルニアの陶芸文化を辿る旅

Jennie Kwan
Kazuko Fukami

Special Thanks: Jo Fellers, LaVerne L. Merrill, Sheel & Keita, Wilke, Margaret Cook

Ken Kusao, Yoko Ikeda

Art Research Library of MLA
Vivika and Otto Heino were a ceramics duo who made their home for years in California. Influenced by the aesthetic concepts advanced by Bernard Leach and Shoji Hamada, they followed their own vision and, together with their artist friends, helped bring about a golden age of California ceramics, the rich legacy of which is worth revisiting.

Objects Born from the Spirit of the Land

It was 1948. The setting: a small village outside of Concord, New Hampshire. Otto Heino, back for good from World War II in Europe, was living on the dairy farm where he was raised. Then one day, a woman passed by. “Where you headed?” Otto asked, to which she replied that she was on her way to teach a ceramics class. “I’d like to come along and learn the ropes,” he said. In fact, Otto had visited the studio of Bernard Leach during one of his leave periods in England. Moved by the sight of Leach’s concentration at the potter’s wheel, he decided he would try ceramics once he was back home. “After class, he asked if he could help me at the studio,” recalls Vivika, the teacher, reminiscing about how they met. Two years later, they were married, embarking on a creative partnership that would span forty-five years.

Vivika, thirty years old, Vivika had made a career for herself in ceramics by the time Otto began taking classes with her at the League of New Hampshire Arts and Crafts. Day after day, she instructed Otto in the methods of ceramics, sharing her rich knowledge of clay, throwing, glazing, and firing, which Otto rapidly absorbed as he developed as an artist. In 1952, the pair relocated to Los Angeles so that Vivika could take a visiting lecturer position at the University of Southern California. From the East Coast to the West Coast. This was a big move, and one which vastly influenced their life and art, while...
大学という学びの場が、しばしばセミナーや学習会を展開することを志向する。それらに参加することで、大学で教科書や教材を読む以外の学びの場を提供する。MOCAでは、次のような学びの場を提供している。

1. セミナーや学習会
2. デモンストレーション
3. イベントやワークショップ

これらの学びの場を通じて、大学の学びの場を広げ、多様な学びの機会を提供している。
"Back when Vivika was studying under Glen Lukens, the California ceramics world was in its infancy," explains Beth Ann Gervasio, executive director of the American Museum of Ceramic Art (AMOCA) in Pomona, east of Los Angeles. Dedicated to researching and cataloging ceramic culture in the US, and boasting a collection of more than 13,000 items, the museum has staged a variety of shows that shed light on the history of ceramics in California, an important region in the development of ceramic art.

"It's of great symbolic importance that UCLA, USC, and Scripps College in Claremont all established ceramics departments in the 1930s, almost at the same time. Lukens brought ceramics into the architecture department, a branch of design, while at Scripps College a young Millard Sheets began a ceramics department outside, hiring his friend William Maulor to teach. These figures made major contributions to the development of the studio pottery movement in Southern California, which emphasized small-scale production and high quality."

Since early in the twentieth century, California has been home to ceramic manufacturers like J.A. Basa Pottery, with several hundred outposts in the state by the 1940s. Against this back-