



Lee Middleman Ceramic Art

16 Coalmine View
Portola Valley, CA 94028
Lee@LeeMiddleman.com

650.851.0295
fax: 650.851.6032
www.LeeMiddleman.com

HISTORY:

When I took my first class in ceramics, I immediately fell in love with the medium; its hands-on, three-dimensional qualities captured me. Since my college years working as a commercial artist, I have been pulled to art as an alternate career path. I decided to leave my successful career in high technology to devote full time to ceramic art. I am particularly interested in the organic interplay between order and randomness. While attending a workshop in Mashiko, I had the privilege to meet Tatsuzo Shimaoka and his students. His work inspired me to explore textures in clay. I have developed a personal technique for deeply impressing textures into thrown cylinders with minimal distortion. When I shape the piece, the pattern evolves as the clay twists and expands.

CAREER SUMMARY:

- Over twenty-five years experience creating and directing product development leading to innovative and attractive products for the high technology industry and medicine
- Thirty-one US patents granted; four additional US patent applications and many foreign patents. Fifteen publications
- Currently, full-time ceramic artist participating in juried shows and exhibitions in the San Francisco Bay Area, open studios and several local galleries.

EDUCATION:

- Ceramics workshops in the US, Mashiko and Shigaraki, Japan and Ireland
- Ceramics courses at Palo Alto Art Center and Foothill College
- PhD Physics, Stanford University, Stanford, California
- BA Physics, Johns Hopkins University, Baltimore, Maryland

PERMANENT COLLECTIONS:

- 2010 American Museum of Ceramic Art, Pomona, California
- 2010 Museum Collection, Qingdao Technical College, Qingdao, China
- 2009 Taishan Ceramics Co. Collection, Zibo, China
- 2009 American Museum of Ceramic Art, Pomona, California
- 2008 The Ceramics Collection of the Olympic City of Maroussi. Athens, Greece
- 2005 & 2007 Zibo Ceramic Center Museum, Shandong, China
- 2005 Li Ziyaun Art Center Collection, Zibo, China
- 2005 JayLim Collection, Heyri Art Valley, Gyeonggi-do, Korea
- 2003 World Ceramic Exposition Foundation Museum, Icheon, Korea
- 2002 Goshogawara Ceramics Museum, Aomori, Japan.

COMPETITIONS & EXHIBITIONS:

National & Regional Competitions

- 2011 "The Art of Clay," American Museum of Ceramic Art, Pomona, California
- 2011 "California Clay Competition," The Artery, Davis, California
- 2010 "Strictly Functional Pottery National," Market House Craft Center, Lancaster, PA
- 2010 "Contemporary Clay Biennial 2010," The Art Center, Grand Junction, CO
- 2010 "Feats of Clay XXIII" Lincoln Arts & Cultural Foundation, Lincoln, CA
- 2010 "Clay & Ink 36" Kellogg Art Gallery, California State University, Pomona, CA
- 2010 "FILL-adelphia" Potters Council Show, A Show of Hands Gallery, Philadelphia, PA
- 2008 "Feats of Clay XXI" Lincoln Arts & Cultural Foundation, Lincoln, CA
- 2008 "Clay & Ink 34" Kellogg Art Gallery, California State University, Pomona, CA
- 2006 "Strictly Functional Pottery National," Market House Craft Center, Lancaster, PA
- 2004 "California Clay Competition," Davis, California
- 2003 "California Clay Competition," Davis, California



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COMPETITIONS & EXHIBITIONS (continued):

National & Regional Competitions (continued)

- 2003 "Functional Ceramics 2003," Wayne Center for the Arts, Wooster, OH

International Competitions

- 2003 "International Competition," World Ceramic Biennale, Icheon, Korea

Solo Exhibitions

- 2008 "Lee Middleman - USA" Tsugaru Kanayama Gallery, Aomori, Japan
- 2005 "Lee Middleman" Tong-In Gallery, Seoul, Korea

Juried Group Exhibitions (USA):

- 2011 Saratoga Fine Arts Show, West Valley College, Saratoga, California
- 2010 "ACGA Exhibition," Beatrice Wood Center for the Arts, Ojai, CA
- 2010 "ACGA @ Museum of Art & History," Santa Cruz, CA
- 2010 "Strictly Functional National: Then & Now" NCECA, Philadelphia, PA
- 2010 "Eight from ACGA" Davis Art Center, Davis, CA
- 2009 "ACGA at PARC" Palo Alto Research Center, Palo Alto, CA
- 2003 to 2010 Palo Alto Clay & Glass Festival, California
- 2008 "Exploring the Surface" Pence Gallery, Davis, CA
- 2007 "Follow the Line: Traditions Revealed by ACGA Artists" Pence Galley, Davis, CA
- 2005 60 Years of Fire, Form & Function, Fallkirk Cultural Center, San Rafael, CA
- 2004 to 2005 San Francisco Clay & Glass Festival, Fort Mason, California
- 2002 "Opaque/Transparent:Clay/Glass," College of Marin Art Gallery, CA
- 2002 Triton Museum of Art, AMD Exhibition, Santa Clara, California

International Group Exhibitions

- 2011 China (Shenzhen) International Cultural Industries Fair, Shenzhen, China
- 2010 "Selections of Ceramic Art from International Masters" Qingdao Art Museum, China
- 2010 19th Sosabeol International Art Expo 2010, Pyeongtaek, Korea
- 2004 to 2010 The International Macsabal Woodfire Festival, Osan, Korea
- 2003 to 2009 Goshogawara Artist-in-Residence Program, Aomori, Japan
- 2008 International Ceramic Forum, Zibo, China
- 2007 "Contemporary International Exhibitiion" Jingdezhen, China
- 2007 The 10th International Macsabal Woodfire Festival, Zibo, China
- 2005 Winter Macsabal Festival, Yangpyeong, Korea
- 2005 The 8th International Macsabal Woodfire Festival, Zibo, China
- 2002 Aomori International Wood Fire Festival, Aomori, Japan

PUBLICATIONS AND MEDIA:

- 2010 "Korean Journal," KTSF TV, San Francisco, USA, ½ hour TV interview, Channel 26, April 17
- 2010 *American Potter - Lee Middleman*, The Korea Times, San Francisco, USA, March 10
- 2008 *Ceramics Science & Art*, Zhuzhou, China, ISSN 1671-7643, November, pages 46-51
- 2008 *Selections of Ceramic Art From International Masters*, Li Ziyuan Ceramic Art Center, Zibo, China, ISBN (88-97358-3593-1, pp. 11-15 and 127
- 2008 *American Art Collector Juried Competition of New Work*, Alcove Books, Berkeley, CA, USA, p. 223
- 2007 *Best of American Pottery & Woodworking Artists*, Volume 1, USA: Kennedy Publishing, Renee Kennedy, editor, page 35
- 2006 "Hai Kaburi Kiln...", *Ceramics Monthly*, Vol.54, No. 6, June/July



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PUBLICATIONS AND MEDIA (continued):

- 2006 "Ask Doctor Business," Media Center, Palo Alto, 1/2 hour TV interview Channels 27 & 29, April 20
- 2005 "The 8th International Macsabal Festival," *Chinese Potters Newsletter Quarterly* (Beijing, China), Vol. 28
- 2005 "International Woodfire Festival in Zibo, China," *Ceramics Monthly Online*, Vol 53,#8
- 2005 "Lee Middleman," *Ceramics Monthly*, Volume 53, Number 2, February, pp. 42-44
- 2004 *Making Marks*, Canada: Krause Publications, Canada, page 90
- 2004 "Insight into International Ceramic Art - Lee Middleman," *Ceramic Art Monthly* (Korea), Volume 9, January, pp. 56-58
- 2003 "California Clay & Glass," *Clay Times*, Volume 9, Number 2, March/April
- 2003 "Close-up Cafe," Media Center, Palo Alto, 1/2 hour TV interview, Channels 27 & 29, February 19 & 26
- 2003 *500 Bowls*, Asheville, NC, USA: Lark Books

ORGANIZATIONS:

- Association of Clay and Glass Artists of California, Exhibiting Member, President 2003, 2004, & 2005
- Orchard Valley Ceramic Arts Guild
- National Council on Education for Ceramic Arts
- International Ceramic Artists Association - founding member & North American Chair
- Shangdon University of Art & Design, Jinan, China - Honorary Professor 2010



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Ceramic Art

Artist's Statement

I throw classic forms and use surface textures to give them energy and vitality, resulting in art that is both pleasing and alive. I seek to create patterns and textures that emphasize the organic interplay between order and randomness as found in Nature.

The tactile feel and visual look of surface textures are essential to my pieces. I create textures by deeply impressing patterns into thrown cylinders. Then, working from the inside only, I expand the cylinder to create the final form. This technique allows the pattern to evolve as the clay twists and expands. As the pattern adjusts to the shape and function of the vessel, it becomes reflective of Nature's adaptation to form.

My glazing process enhances the natural aesthetic of the order and randomness. Thinly glazed surfaces highlight the macropatterns and reveal the stoneware clay's micro-texture created during the expansion process. I often use multiple glazes to intensify the dynamic tension of the surface.

My goal is to pursue the interplay of shape, surface texture, ordered patterns, and random effects so that work is created that intrigues the eye and demands to be touched. Although my work is functional, it is often prized as decorative.