

# *desire*

LIGHTON INTERNATIONAL  
ARTISTS EXCHANGE PROGRAM

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## Introduction

*“Desire is the variable wind which blows zephyr-like, now shrill, filling our sails  
for some far off port, flapping them idly upon the high seas in sunny weather, scudding us  
now here, now there, before it’s terrific breadth, speeding us anon to accomplishment;  
as often tending our sails and leaving us battered and dismantled, a picturesque wreck  
in some forgotten harbor.”*  
*Theodore Dreiser, Sister Carrie*

I have wanted to curate a show about desire for ten years. No two people have the same desire. I am curious to see the color, smell, taste, look and feel of desire. I want to know if it is physical, cultural, political, sexual or psychological.

*Desire* brings together 37 artists from 22 countries on 6 continents. Many are recipients of Lighton International Artists Exchange Program (LIAEP) grants. All of the artists were asked to interpret their idea of desire.

*Desire* celebrates 15 years of friendships and communities built on artists learning about themselves and the world through generative studio practice and organic networking. I believe peace and understanding is achieved through art and communication. These situations are made possible with the assistance of LIAEP. We have brought together an amazing body of work from all over the world, with a theme that touches everyone.

I want to thank Christopher Leitch and Michael Schonhoff for their assistance in putting this show together. Thank you to Evelyn Craft Belger and Dick Belger at the Belger Arts Center for partnering with LIAEP and the *Desire* exhibition. Thanks to Michael Baxley, gallery manager of Belger Crane Yard Gallery, for helping us make this happen. Thank you to Rose Dergan for her help advising and editing. Finally, I want to thank Lynn Adkins, for his graceful moral support.

We hope you enjoy *Desire*.

Linda Lighton

# There Is Only One Big Thing: Thoughts on Desire

by Tanya Hartman

*“The world is little, people are little, human life is little. There is only one big thing—desire.”*

*Willa Cather – The Song of the Lark*

When I was a child, my father had no consistent income, as he was a freelance writer, and his earnings came in bursts: feast or famine. However, he pulled off a magician’s trick, sending his children to the fanciest private schools in Manhattan, renting a three-bedroom apartment on the Upper East Side; lavishing us with trips to Europe and to Central America. Later, I discovered that it was all smoke and mirrors, credit card debt and rent control supporting a lifestyle that I intuited we could not sustain. Thus, I was always anxious about spending, and even more anxious about coveting, and yet, I regularly yearned for items beyond our budget.

One Halloween in particular, when I was five, and we were walking along the leaf-strewn streets of our swanky neighborhood, I saw a tiger costume in the window of the French toy store. It was magnificent, a bodysuit made from lush, striped orange and black flannel constructed with a long, weighted tail and a separate hood with pointed ears. I wanted it frantically, desperately, and begged my mother to buy it. In 1970, it cost \$40.00, a fortune, and I knew I should not cajole, obsess, and wheedle. And yet, I was bursting with desire, and could not keep my excitement a secret. And so, a few days later, my mother brought it home, wrapped in a white box with exciting pink tissue paper. But owning the ensemble turned out to be emotionally fraught, as I was always scared that something would damage it. I wished that the costume were still in the store window, where I could fixate over its unattainable beauty. Wearing it made me nervous, because it mattered so much to me. When a classmate stepped on my tail and ripped the costume, I cried unceasingly, shamed that what I found beautiful could so easily be torn apart, its power blunted. When I was older, I read a quotation from Nietzsche: “ultimately it is the desire, not the desired, that we love.” But is this true?

The artists in this exhibition come from across cultures. Mostly women, their work, in aggregate, questions Nietzsche’s supposition by asking, in visual form, “do we love the state of desire more than the object of desire?” Certainly, most artists are spurred to creativity by the discrepancy between the reality of their creations and the image that originally inspired them. Ideas live in magnificent certitude in the imagination. Thus, it takes courage to create, because the translation from ideal to object is fraught and filled with potential disappointment, just as the translation of attraction and desire into relationship and interchange is anxious and can lead to loss.

There is an element of chance to desire, just as there is an element of chance to working with clay. The ceramic artist uses earth to express spirit, just as the lover uses flesh to express love. The ceramic artist has no certitude that her creation will survive the temperature of the kiln, just as the lover has no assurance that a relationship will survive the heat of the affair. In the words of Ester Beck, “I approach clay with desire, as there is an intimate, bodily, even erotic contact.”

There are so many permutations of desire, and the artists in the exhibition evoke many such states, even in work created prior to the show. For instance, desire can vibrate inside of us like the droning of bees. (In fact, bees are used as a symbol of desire in Indian erotic literature.) The intense embellishment on the surfaces of ceramics made at Ardmore Ceramic Art in South Africa vibrate with a sensual hum. Desire is a process that sometimes leads from the abstract to the concrete. The anatomic evocative cup that resembles a nipple holds the form of Suzanne Wolfe’s ritualistic piece. In just one form, she moves us from longing to consummation.

The gorgeous, broken pots of Israeli artist Shlomit Bauman represent how desire can take the painful form of fervent yearning for elusive solutions such as peace on earth and respect for the planet’s limited, natural resources. Antonella Cimatti and Andrea Kotliarsky’s attractive, evocative crocheted forms are like clitoral sock monkeys; small red and white forms turgid with anatomical humor, pathos and originality. They are childish, masturbatory and daring, just as the roots of eroticism grow in our youth and blossom in time. Another way to speak of erotic roots is in Toronto-based artist Susan Collett’s root-like Gordian knot sculpture titled *Racine*. An agglomeration of forms meshed together, the piece seems to speak about how impenetrably complex desire can be, and how it brings in disparate elements from across our conscious and unconscious lives. Desire, and eroticism can also be the one vibrant element in an otherwise mundane or colorless routine. Janet Deboos’ beautiful black and white vase conjures this idea, by paring down color to one slim sliver, and leaving the rest of the visual activity in graphic black and white. Similarly, Hungarian artist Maria Geszler-Garzuly creates bone-like forms shrouded in sgraffito covered cloths. The message seems to be that desire has left the body, leaving only an imprint of memory and sadness.

So, do we love the state of desire more than the object of desire? I don’t know. For ultimately, the variety and innovation of the work in this show undermines the idea that desire, and the questions that its presence in our lives poses, can have one true answer. Here, artists simply supply us with visual experiences, spun from the imagination, just as desire supplies us with life experiences infused with psyche. Artist Betül Aytepe writes in her artist statement that, “art is the emotional trace of the human.” Her words are wise, as we are both animals and angels, and the “traces” we leave behind allow others to participate in our shared humanity, which, in my opinion, is what we all desire most.

# DESIRE

by Elisabeth Kirsch

*“The dragon is a beast that will burn and eat all things – a thunder, a storm –  
maybe getting close to what desire is.”  
Harumi Klossowska de Rola, 2015*

In 2013, TV Guide listed Wile E. Coyote as one of the 60 worst villains of all time. Chuck Jones created the first Wile E. Coyote cartoon in 1949 as a parody, basing his anti-hero on Mark Twain’s 1867 memoir *Roughing It*, in which he described a coyote he encountered as “a living, breathing allegory of Want.”

Wile E. has only one desire: to catch (and presumably eat) an adorable Roadrunner that consistently outruns and outsmarts him. He employs everything from earthquake pills, ACME dehydrated boulders and jet-propelled pogo sticks in his elusive quest, only to create one disaster after another for himself. Wile E. never catches the Roadrunner. But he never gives up. He is the perfect prototype for a poem by the Sufi mystic Rumi:

*Who makes these changes? I shoot an arrow right. It lands left.  
I ride after a deer and find myself chased by a hog.  
I plot to get what I want and end up in prison.  
I dig pits to trap others and fall in.  
I should be suspicious of what I want.*

Rumi wrote this 800 years ago but it’s just as applicable now. In the 21st century Wile E. remains an indelible cultural symbol for the topic of Desire. He is oblivious to his folly, yet we root for him to succeed, knowing he never will. And who’s to say if he’s wrong or right?

Some philosophies would dictate that Wile E. lacks enlightenment and could use a few lessons in Mindfulness. Over 2,500 years ago, Siddhartha Gautama, who became the Buddha, experimented with different spiritual pathways, ranging from extreme asceticism to over-indulgence, before he eventually attained enlightenment. The path to Nirvana occurs, according to the Buddha, when we realize that the main obstacle to happiness and the release from *samsara* (the endless cycle of birth and rebirth) is earthly desire. Subsequently he developed the four foundational teachings of Buddhism:

1. All life is suffering
2. Suffering arises from desire
3. To eliminate suffering, one must eliminate desire
4. To eliminate desire, one must follow the Eight-fold Path<sup>1</sup>

In the Buddhist wheel of life there are two semicircles, one light and the other dark, representing positive and negative action. The realm of the Hungry Ghosts is very black, filled with beings with big heads and very skinny throats. They suffer from unrelieved hunger and thirst, which can never be satisfied, just as their desires on earth were so vast they could not be fulfilled.

In the centuries following Siddhartha's revelations, a myriad of Buddhist sects arose around the world. But in all of them, the subject of desire must be confronted.

Buddhism first gained a foothold in the United States in the late 19th century, along with beliefs in Transcendentalism, Rosicrucianism, and Nature Religions such as Christian Science. These metaphysical philosophies were too esoteric for most Americans, who by a large majority preferred combining their spirituality with capitalism. Napoleon Hill, one of the most prominent and prosperous thinkers in America, claimed he had been advised by spiritual beings who helped him develop a "Philosophy of Success." He was guided to provide home study courses and the 17 volume series *Mental Dynamite* to help his followers achieve their desires. Hill wrote many books, but *Think and Grow Rich*, a perennial bestseller since 1937, is his most popular and has sold tens of millions of copies over the decades.

Within the first 20 pages of the book, Hill bluntly lays out his achievement philosophy: "You may as well know, right here, that you can never have riches in great quantities unless you work yourself into a white heat of desire for money..."

Hill's equation of "Desire = Prosperity = God's Plan for You" has been embraced by countless best-selling writers since, and the 'Learning to Manifest Your Desires' syndrome is more alive and well in America than ever before.

Commercial advertising, which was basically invented in America, has convinced many throughout the world that happiness is impossible without looking like a prominent celebrity or acquiring the latest whatever. After the 9/11 attacks, in order to return to a semblance of normalcy President George Bush urged all Americans to "Go shopping."

René Girard, the influential French theorist and social studies professor, scoured literature and mythology and came to believe that the prime motivation of human beings is desire.

In *Deceit, Desire, and the Novel*, Girard attempted to prove that centuries of literature reveal that people want what other people want. The imitation of those desires, which he termed *mimesis*, creates an escalating situation where others want what everyone else desires which leads, ultimately, to competition that can turn deadly. When competition becomes that fierce, Girard maintained, scapegoating occurs as an effective way to relieve the pressure on competing individuals and cultures.

Girard's theories have also gained credence as one way to explain financial bubbles, exposing how people compete against one another in order to acquire things of little intrinsic value. While teaching at Stanford, his lectures influenced a whole generation of future Silicon Valley investors, who realized that *mimesis* is paramount to the growth of social media.

In this exhibition, Ting-Ju Shao's work beautifully illustrates Girard's concerns about competition. Shao writes that "our egos cannot be satisfied and always urge us towards more desires, more need." *About the Egos of* depicts two boys in uniform squaring off against one another, representing, in Shao's words, "the collective anxiety of this generation." This anxiety is caused, Shao believes, by the "endless commands" of ego longing and a blind chase for "insatiable desires."

Susan Collett writes that "desire... symbolizes the accumulation of a universal wanting that builds an impetus of forward movement." She notes that "No desire is meaningless or inconsequential, if it pulls you, even a little bit... We are often nurtured to 'want' as a pretext to consuming..."

"Shame about our own fears and desires drives us to deny, suppress, repress," Lee Puffer writes. "Conflict arises when we deny parts of ourselves... Could it be that our dark secrets denied make us an instrument in a world that is able to ignore slavery and exploitation?"

Many of the artists in *Desire* expand on notions of sexuality and nature as progenitors for desires ranging from the erotic to the sublime. The art of Mieke Everaet, Jessica Harrison, Linda Lighton, Ella Marie Ray, Jindra Vikova, Vilma Villaverde, and Suzanne Wolfe deals explicitly with references to the body. Given that ceramics are made from the earth itself, it's not surprising that these artists are attracted to the organic. As Suzanne Wolfe states: "What is more sensuous, more desirable than the female breast? Pliable, smooth, inviting to touch. So too is porcelain – smooth and silky, with a soft sheen... What else to do then but transform the breast into a cup?"

Janet DeBoos, Maria Geszler-Garzuly and Graciela Olio evoke nature as their muse. As Olio notes: "my work is a materialized desire, through clay, water, glass, and fire."

Until recently, ceramic art has been marginalized in Western culture as “lesser than” the traditional arts of painting and sculpture. In no small part, this is due to the sensuousness of the medium, as Wolfe and Olio so lyrically observe. For more than a millennium, attention to the intellect – identified with the masculine – was prized above interest in the body – denigrated as being feminine and weak. Christians were urged to follow the example of St. Augustine, whose highly influential memoir “Confessions” documented his well-known conversion from paganism to Christianity. Augustine led a highly salacious life until his conversion, but in his dotage wrote that the only path to true happiness was for the mind to control the body, which meant subjugating all passions and desires.

By the time of the Enlightenment, St. Augustine’s admonitions about salvation had become increasingly less popular. Skeptics such as Michel de Montaigne, whose famous essays were published in the 16th century, wrote: “I rarely repent... my conscience is content with itself; not as the conscience of an angel or a horse, but as the conscience of a man.”<sup>2</sup> This bluntness caused Montaigne’s work to be on the Vatican’s Index of Prohibited Books until 1854.

Even devout Buddhists can tire of the austere morality of their belief system. Once a year in Myanmar, a largely Buddhist country, the national Taungbyon Festival is held in August. The backstory to this festival involves the historical antics of mythical, troublesome “nats,” or spirits connected to Buddhism. The nats celebrated in this eight day festival symbolize opposition to Buddhist values, and the festival sanctions such anti-Buddhist acts as sexual caressing, drunkenness, profanity, and other kinds of indiscriminate behavior. By the same token, Hindus celebrate the festival of Holi in which the caste system is temporarily abolished; Catholics have Mardi Gras; and Carnival existed in Latin countries as a necessary release valve between the upper and lower classes.

Clearly, Wile E. Coyote would have preferred the *Essays of Montaigne* to Augustine’s “Confessions.” It would not be surprising to find him at Mardi Gras or the Taungbyon Festival. The Roadrunner might be there, too; delightful, but somewhat boring. We all know that wherever Wile E. goes, all eyes are on him. He’s the real story.

END NOTES

1. The eight-fold path consists of right action, right concentration, right effort, right intention, right livelihood, right mindfulness, right speech, and right view.
2. Manuel Bermudez Vazques, “The Skepticism of Michel de Montaigne,”p. 87, from the *International Archives of the History of Ideas* published by Springer press, 2015

Exhibiting Artists



# Ardmore Ceramic Art

## Sfiso Mwelase & Roux Gwala / South Africa



We sculpted and painted *Snake Bird Vase* from a desire to investigate the underworld, hence the snake form. Movement, form, rhythm and design are essential to our process. We paint with attention to detail and have collaborated on many pieces in the past due to our inherent shared vision.

The Ardmore community operates from a desire to mentor and empower individuals. Training programs have included life skills, financial planning, health and HIV-Aids awareness. Ardmore artists are considered by their community to be the *isigweli* - the fortunate ones - and have been encouraged to share their earnings to benefit others.

*Snake Bird Vase*, 2014  
Earthenware and glaze  
21 x 20½ x 7 in. (54 x 52 x 18 cm)





# Betül Aytepe

## Turkey



Art is the emotional trace of the human phenomenon. Each and every emotion and trait of humankind, such as producing, learning, creativity, intelligence, freedom and memories gain value when they integrate with experience.

*My Village: My Chair, My Tree, and My Memories* is the reflection of my origin, which stems from my village, my memories and my past. The form of this art work has been designed through the inspiration of the unique and mystic topographic formations of Cappadocia. The concept of the tree narrates my origin and ancestors as well as immortality. The concept of the chair expresses my self-construal, my memories, my burden, my loneliness, my happiness, and my experiences.

*My Village: My Chair, My Tree, and My Memories*, 2015  
Stoneware, salt fired with wood  
18 x 21 x 8 in. (45 x 53 x 20 cm)



# Shlomit Bauman

## Israel



*Ran Out* invites a dialog concerning the extinction of natural resources, and the concept of objects that are running out. The project brings together local rough Israeli clay, called S5, which ran out in Israel and abroad, and porcelain, the international, fashionable and noblest ceramic material.

The different associations these materials convey within cultural, technological and formal contexts are analogous to the visual contrast, cracking and distortion within the objects. This creates a tension between the desire for likeness and connection, and the experience of differences and distortions. These works respond to the charged topics surrounding the extinction of natural, cultural and personal resources.

*Ran Out 1*, 2013  
Local Israeli clay and porcelain  
10 x 13 x 9 in. (25 x 33 x 23 cm)





# Ester Beck

## Israel



I approach clay with desire, as there is an intimate, bodily, even erotic contact with the malleable, flesh-like piece of damp earth. To shape it, I throw, beat, stretch, coax, and smooth the clay in a dance-like manner. We are in dialog, testing the limits of each other, until a form struggling to appear is released.

My process is an intuitive, direct engagement with a block of clay. Resembling 'action-painting,' I am 'action-forming' with a free-style technique. Since I come from the tradition of vessel making, my abstract forms still echo the container and feel like mini-geological occurrences caught in a moment of transformation and erosion. I strive for a sense of exuberance, movement and upsurge, as I want the object to maintain the freshness, flow, sensuality and energy that I felt while forming it. It is my hope that, after I have stepped away, the object will carry those qualities for the viewer to experience.



*White Streams*, 2015

Black clay with porcelain and colored stoneware

21 x 31 x 30 in. (53 x 78 x 76 cm)

# Anna Calluori Holcombe

## USA



As an artist I see the world in a distinctive way. When I travel and explore the world, I cannot help but make connections. Nature is one place that I look for these connections. Interestingly, the word nature has multiple definitions, ranging from a person's inherent character to an organ's function and to the flora and fauna found in the landscape. The ambiguities I find in nature give me much inspiration to draw from. There are unlimited variations of what can seem to be rather mundane objects. They become objects arranged in a still life to be appreciated away from their original setting.

Taking natural objects and using them in a digital form creates a juxtaposition that I find interesting. In creating a 3D model of a heart I added a personal twist – applying the veins typically found on leaves on to the heart. Computer software allowed me to combine two of my iconic shapes to further my concept of ambiguity and juxtaposition.

For this exhibition I thought about the symbolism of the heart throughout history and that gold represents the height of luxury. By combining these two potent symbols, the phrase “heart of gold” suggests someone with a kind, generous and honorable personality. One might desire to have a heart of gold, or in turn, want to have a bond with someone in possession of such a heart.

*Heart's Desire*, 2015

PC substrate, laser decal, 3D printed model, slip cast porcelain, gold luster, wood frame and LED lights  
9 x 9 x 5 in. (23 x 23 x 13 cm)





## Antonella Cimatti & Andrea Kotliarsky Italy & Argentina



We created these delicate, fragile sculptures combining dripped porcelain work (Antonella Cimatti) with woolen, hand-woven (Andrea Kotliarsky) shapes.

Together we journeyed into the secret world of flowers to discover their seduction practices, and penetrated our way into a mystical and mysterious realm. We combined our two distinctive materials, delicate porcelain, white and pure, with the bold colorful shapes of the soft wool, using them to further explore our desire for passion, beauty, and sensuality. Our joined practices produced this collaborative, flower-like arrangement.

Flowers are rich in symbolic meaning including femininity, delicateness, and purity. They also symbolize sensuality and prosperity when considering their reproduction methods, which include the use of fragrances, shapes and colors. Flowers hold conflicting and opposing meanings at times, but are nevertheless effective in facilitating the expression of emotions and feelings on many occasions.

*Pistillo*, 2011-2015  
Porcelain and wool  
23 x 10½ x 10½ in. (59 x 27 x 27 cm)





# Zehra Cobanli

## Turkey



Recently, I have seen pictures in the news of a small boy lying face down in the sand on a Turkish beach as a government official stood over him. The child, who was thought to be Syrian, had tragically drowned in an apparent attempt to flee the war ravaging his country. The sadness I felt moved me to create these children's shoes. Unfortunately, we keep encountering such heartbreaking news every day.

All I desire is a world in peace; a world where children are not killed or forced to become refugees. Also, I desire healthy and happy children, friendly neighborhoods and a green environment.



*Aylan and Others*, 2015  
Earthenware, glaze, lustres, china paint and tile  
4 x 47 x 23½ in. (10 x 120 x 60 cm)



# Susan Collett

## Canada



My interpretation of desire takes its sculptural form within *Racine*. In applying the construct of desire to this work, I feel it most appropriately symbolizes the accumulation of a universal wanting that builds an impetus of forward movement. I created the filigree waves combining in strength and force of direction to allude to the ever changing, ever growing desires of life.

No desire is meaningless or inconsequential for if it pulls you, even a little bit, it commands a hold on you. We are often nurtured to 'want' as a pretext to consuming. Within this subtle and subversive equation, there are layers of thinking and psychology relating to how we become not only lifetime creators, but lifetime consumers.

The depth of *Racine*, with its folds and crevices, mimics this concept. The viewer may experience it with a single glance, or search the details for the nuances of depth it holds. The whitened glazing on the ceramic crests conceals the darkened base of deeper forms with crackled and bursting surfaces. These forms make visible our passing of time, the inertia and aging of desires, and perhaps the ultimate nadir of our happiness.

*Racine*, 2015

Paper clay, slips, oxides and glaze, multi fired

15 x 16 x 18 in. (38 x 40.5 x 46 cm)



# Daphne Corregan

## France



Clouds are beautiful, delicate, fluffy, impalpable entities conveying lightness, fascination, tranquility or even threat. With our minds so cluttered with everyday concerns, to simply take the time to contemplate a cloud brings serenity and a certain peace of mind. If we look long enough, they take on the appearance of some of our innermost fantasies and desires. I imagine our own breath would look like a turbulent cloud if we could materialize it, giving image to life itself.

I have realized my own cloud-like form in porcelain and suspended it for our eyes to ponder, as if caught for a time, resting, before passing on, mutating into some new configuration. I'm hoping the strangeness of this piece will impel intimate and vital desires, specific to each one of us.

*Paréidolie/Pareidolia*, 2015  
Porcelain and cotton  
20½ x 27½ x 20 in. (52 x 70 x 50 cm) height variable





# Will Cotton

## USA



At the moment I'm most interested in the unquenchable aspect of desire, in insatiability. Since desire exists primarily in our own minds as fantasy, it can never be fully satisfied in reality. So, it is driven by its own impossibility. This ensures the continuation of the cycle through our inability to ever achieve total satisfaction. I find this thought comforting, as feeling desire makes me feel alive.

The *Cotton Candy Dress* embodies this concept through its concurrent beauty and un-sustainability. If brought into reality, the cotton candy would melt and the dress would cease to exist.

*Cotton Candy Dress*, 2012  
Stone lithograph  
12 x 9½ in. (30.5 x 24 cm)  
Edition 69 of 70 (70 of 70 illustrated)





# Vinod Daroz

## India



I am interested in elements from temple architecture that reflect an aesthetic steeped in symbolism and decorative elements. I create floral patterns and phallic forms as symbolic interpretations of male and female sexualities.

Within classical Indian art, decoration and pattern-making have been associated with evoking the Sringara Rasa, an expansive classification that relates to expressions of beauty, love and erotica. In the context of this exhibition, I present the notion of desire in relation to an ideal of a universal oneness that embraces both male and female energies.

*Desire*, 2015

Terracotta, porcelain, glaze and gold lustre

38 x 45 x 2 in. (96 x 115 x 5 cm)



# Janet DeBoos

## Australia



Heaven—Haven

*A nun takes the veil*

I HAVE desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail  
And a few lilies blow.  
And I have asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.

Gerard Manley Hopkins, 1844-89

*Beyond reach, it was golden...(from Fading series), 2015*

Porcelaneous stoneware, central Australian terra sigillata, underglaze stains, sgraffito, hand drawn  
overglaze laser decals and 24 carat gold luster  
13 x 9 x 9 in. (34 x 15 x 15 cm)





# Mieke Everaet

## Belgium



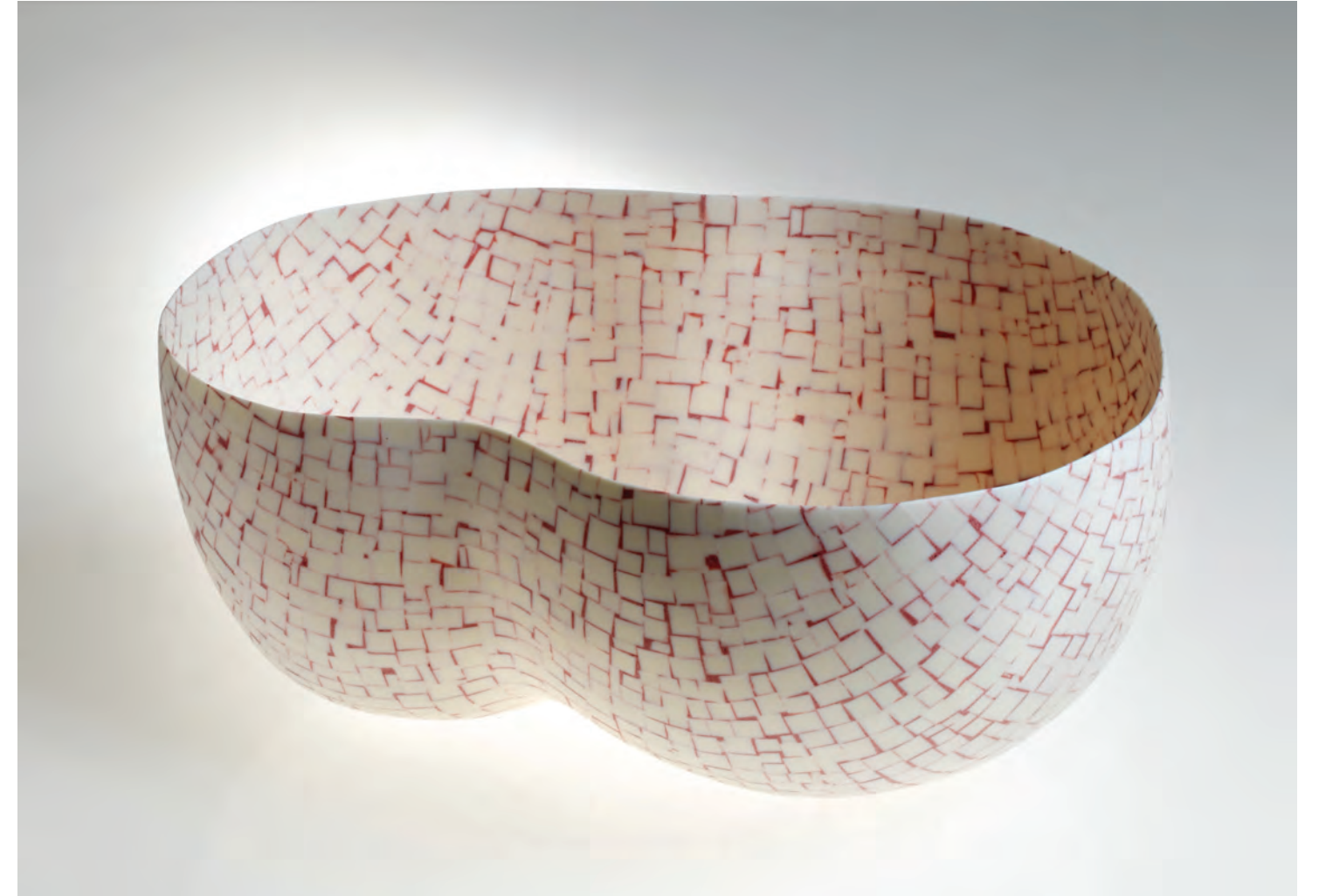
What I do, what I create, what I question, what I choose, are all deeply rooted in Desire. Desire that satisfies holds the seed for the next desire. This propels my life.

My current desire is porcelain, the purest of all earths. I discovered it when I was 16, amidst the crickets in Provence and it has captivated me ever since.

This earth is not easily mastered and therein lays the challenge. The addition of kaolin lends it its parchment color and transparency, satisfying my urge for pureness and aversion for noise and ballast.

The primal circular form, my other desire, is the carrier of my clay of choice. The circular form of a bowl embodies, contains, protects, and always starts over. Both desires meet. They cross each other, germinate, and continue. This germination becomes tangible when earth and form join through repetitive building blocks and strips of subtle tints produced by kaolin. The inside longs for the outside and becomes that. Rhythmic repetitions and growth patterns are clearly recognizable in the light permeable designs. It is a challenge to make the material etheric... which is a force desire.

*One in Another*, 2015  
Pigmented porcelain  
5 x 11 x 9 in. (13 x 28 x 22 cm)





# Maria Geszler-Garzuly

## Hungary



We are part of the wonderful or dreadful nature that surrounds us. For decades this philosophy of Rousseau has inspired the creation of many of my artworks.

This is how I looked at the landscape when I photographed it; this is the way I touched the clay, porcelain, when I took it in my hands.

This is how I felt along with my wet clay and silk-screened images, as I organically curved my pictures or built my sculptures.

This desire leads to the hills, endless meadows and waters and seashores; it allows me to dissolve and get lost in nothingness and infinity.



*BETWEEN the TREES*, 2015  
Wood-fired porcelain and silkscreen  
22½ x 4 x 3 in. (57 x 11 x 8 cm)

*The MAP*, 2015  
Wood-fired porcelain and silkscreen  
23 x 5 x 3½ in. (58 x 13 x 9 cm)



# Norma Grinberg

## Brazil



After visiting the Brazilian Pantanal some years ago, I felt a passion to share, in ceramics, the instances of nature I witnessed. I was working on a series of small animals of the Pantanal, inspired by alligators, birds, and elements of their habitat. I began imagining these small animals as playful sculptures. They were further transformed by the inspiration I got from my grandchildren, whose arrival I considered miraculous.

I am creating installations or displays, where these small animals are presented on walls, tables, shelves, and floors, interacting with drawings, scrollwork, organic lines or unusual objects from my creative repertoire.

Today, it is my desire to continue to create and turn these images, which make me smile and bring me great joy, into reality.

The process of creating my animals starts with one module that resembles a flute. I then produce many copies, using slip, by casting. I manipulate the multiples, as a play, by cutting, shaping and adding different elements, to make from my imagination, a variety of different shapes of animals. This gives me the creative freedom to arrange the figures into many different possibilities.

For this exhibition, it was my desire to create an environment symbolizing vegetation and water for all these animals.

*Brazilian Pantanal, 2015*  
Stoneware and porcelain  
41 x 23 x 11 in. (104 x 59 x 28 cm)





# Antonieta Hambleton

## Puerto Rico



Desire is the feeling of want that has been a constant in my life. It is achieving a particular goal and a want for something. My work has always been inspired by walls, spaces and boxes that hide something for which I constantly search. Secrets hidden within that hold, a hope for a magic past or a magic future.

This work is composed of 5 pieces, boxes with an open space like a window to peek in and hopefully find the secret within. My work reflects my desire of finding the hidden stories within old walls, a desire that in my now eighth decade, is shaded by the blues of the sea and the sky that surround me and bring me serenity and wonder. So Blue, the color of my desire, is the color of eternity, of life and death, of the beginning and the ending always surrounded by the deep blues of the Caribbean Sea.

*Take a Peek, 'tis blue, 2015*  
Clay, glaze and steel  
12 x 12 x 14 in. (30.5 x 30.5 x 35.5 cm)



# Jessica Harrison

## Scotland



The acquisition of knowledge in the West, particularly our knowledge about the body, has traditionally been about breaking through a shell to an inner core to reveal hidden, inner truths (Anzieu, 1989). The *Broken* sculptures question this formula, as through their rupture, an unexpected and impossible interior is exposed. This particular interior is overtly female, a space still found to be laced with taboo in a way that the male interior is not. The gender bias of an interior, invisible space is one of the themes addressed in this body of work. The *Broken* sculptures flaunt their specifically female interior unapologetically, for all to see.

As once fashionable ornaments that people desired to own and as fragile but also doll-like figurines that children often desperately desire to handle, my tactile exploration of these ready-made, mass-produced ceramics works in parallel with the theme of this exhibition. I have chosen to rework a figurine so that she holds her heart out to the viewer to open up the subject of desire. Be it an offer of devotion or a longing by the lady to reveal a more realistic interior underneath the idealized bone china shell, the *Broken* figurines describe a turning inside out of middle-class Englishness; a self-destructive ornamentation where object becomes organ, private becomes public, inside becomes outside.

*Adeline (from Broken series), 2015*  
Found ceramic, epoxy resin and enamel paint  
9 x 5½ x 6 in. (23 x 14 x 15 cm)





# Sophie Honegger

## Switzerland



Desire is a liquid, bloody tyrant, a vertical force that makes me stand upright.

Desire is expansive, connecting the head to the body and to the earth.

I refer to water, because water allows desire and life to reproduce, just like the fungus that grows out of the damp earth.

Desire is tied to the part of appetite that is unconscious. It is also that which can evaporate and parch one's inspiration.

I love giving form to the formless, the exchange that takes place between the visible and invisible. Desire is the fire from the furnace that creates this movement.

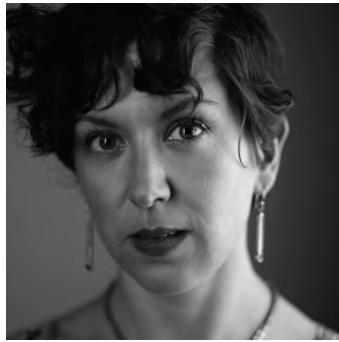
I am a ceramist, a chef of desire.

*Tongue*, 2015  
Paperclay and porcelain  
24 x 6 x 6 in. (60 x 16 x 16 cm)



# Peregrine Honig

## USA



I want my work to be delicate and disturbing – deceptively simple executions of complicated subjects.

I depict early sexual awakenings, the visual manifestation of disease, and the social anxieties of realized and fictional characters. By illustrating stifled habits, residual adolescent vulnerability and issues of beauty and popularity, my imagery documents trends in fear, private and public, commercial and independent.

By rendering the progress of innocence into awareness, my work chronicles the beauty of awkward moments. We are captivated by the resilience of our own virgin selves and beguiled by the lure of shameless sensuality.

My art is an ongoing dictionary of intimate scenarios, inviting viewers to observe without the fear of trespassing or offending.

Suites, 2015  
Handwritten poem

the fox kept a rabbit  
the cat found their nest  
of milk stained fresh linen  
and all of the rest  
the snake had a bird  
he could not bear her flight  
and he caught her  
fast heart  
slipping into the night  
mirrors in pain  
reflect no sun  
we hunt for flesh fresh flesh  
when our hunger is young  
break me  
like bread  
still warm at the seam  
raise me to rise to your fingers  
like cream  
the crease of my hips  
erects the curve of your thigh  
fists gather bright sheets  
eyes swallow dark sky

a landscape of language  
where words are lonesome  
an embrace unseen  
by all and no one  
reflection of sudden  
and trembling grief  
spreads ink like  
stains colorless  
emits relief  
cat strikes the rabbit  
snake bites the bird  
hotel door closes  
now what have we heard  
the sound of unclasping  
unfastens  
unbatches  
we bolt for more time but  
it has already passed us

Peregrine Honig 2015



# Linda Lighton

## USA



We live for desire. It is our life force. It is the future. Desire pushes us forward. It is brightly pigmented and bound by the earth.

Desire is the energy of evolution; urging, wanting, striving and competing. It dazzles us.

The hormonal body desires physical exchange and procreation. We want to survive and are genetically inclined towards legacy, no matter how mundane. We are seduced by fame, power, money and sex.

Desire is full of the craving for color; purple, apricot, the gold of money, the slippery crimson of guts and ripped flesh, pulsing inside your aching body.

Desire smells of amber, iron, musk, warm flesh and cold steel and money.

Desire tastes of pomegranate; tart and juicy, or honeydew melon, soft and ripe.

Desire is cold gold, or soft and warm thighs with liquid kisses sliding over throbbing and sweating bodies. Desire is cashmere blankets and soft whispers on your neck.

Desire sounds like a hot convertible on a summer night. It sounds like combustion, the flooring of a car engine, and slow music, jazz or classical, and sighs, cries and lies.

Desire is an effort to know life fully, to roll in the dirt, slide in the mud and lie on your pillow dabbed with tea rose. It is a portal to passion that can feel like a sin or a prayer.

*Desire*, 2015

Clay, glaze, china paint, lustres and gold leaf

10 x 20 x 10 in. (25 x 51 x 25 cm)



# LuBin

## China



The “Great Dharani” teaches us that the world is uncertain, everything will be destroyed someday. Today’s success will be tomorrow’s passing smoke. I believe that Time is fair to all life. I use a new art form to express the progress of the modern Chinese society and people’s believing and its relation with their spiritual life. I use the kindness of Buddhist scriptures to express the emptiness of material life and the origin of our hard lives. The ruins and breakups are the pagoda and scriptures and the realized spiritual life. After the collapse of the noise of the construction and the settling down of the dust, there is silence. “Dust to Dust, Earth to Earth.” After all the glory and indulgence, everything will turn into ending and silence.

*Great Dharani*, 2012  
Video  
(5:30 minutes)





# Paul Mathieu USA



*Is Desire the same everywhere?*

Odette Lacasse, 1975

*Narcissus*, 2015  
Porcelain and steel  
22 x 22 x 22 in. (56 x 56 x 56 cm)



# Yael Novak

## Israel



*Cornucopia of Desire* addresses issues of excess in our modern life and engages in a humorous critique of mankind's endless cravings for more. Through the adoption of a visual cultural symbol, the cornucopia, an icon which from the dawn of history came to represent abundance, affluence, profusion, wealth, good fortune, luck, prosperity, growth and at times also decadence that led to corruption and decay. The cornucopia shaped objects comment on the contemporary culture of mass consumerism.

In an era devoid of limitations and uncontrolled consumption, measures of sifting, screening, filtering and auditing are a reality as well as a necessity in all aspects of life. The tribulations of having too much, of a cornucopia of desire: longing, coveting and endless craving, in the context of consumerist infatuation, calls immediately for serious measures of restraint and control.

An assortment of recycled/repurposed kitchenware and readymade found objects: filters, sieves and funnels are combined with wheel thrown porcelain forms to create sculptural objects of humor and whimsy. Playfulness, in dialogue with sincerity, is used as a metaphor for the need for moderation and limitation. Excess is trouble. The necessity to filter and assess, in order to get to the essence of things, to be able to distinguish between the important and the mundane, will inevitably allow for the freedom of choice, options and opportunities.

*Cornucopia of Desire*, 2014

Porcelain and stainless steel found objects

Left: 12½ x 19 x 12½ in. (32 x 48 x 32 cm)

Right: 11 x 14½ x 11 in. (28 x 37 x 28 cm)





# Graciela Olio

## Argentina



My work titled, *Landscape-Block* is one component of a larger series called *After the Storm* that began three years ago, after the region of Argentina where I live suffered several big storms. The artistic exploration of nature became a metaphor to explore our human fragility.

This work operates as a poetic fragment of planet earth resisting the aggression of nature. Nature acts by producing transformations of matter by an external action, a natural force. *Landscape-Block* is an attempt to explore transformed territory, both internally and externally. It aims to make visible what happened.

The invitation to participate in the exhibition *Desire* made me view one of my most important passions. The action of human beings on our planet Earth is aggressive towards terrestrial ecosystems. I wish we were able to care for them, to understand their nature and respect them. Our landscapes are transformed both by the immense and ever changing power of natural forces but also by human's reckless behavior.

My work is a materialized desire, through clay, water, glass and fire. These various materials are fused and confused in the transformation processes. It is an attempt to exercise the possibility of thinking about other possible worlds.

*Landscape-Block*, 2015  
White stoneware, glaze and glass  
9 x 17 x 13 in. (22 x 43 x 33 cm)



# Heidi Preuss Grew USA



The placement of a seed in soil.  
The pounding of a stake in order to anchor something.  
From these points something is grown or is built.  
Desire is the precursor of all created things.



*The Muse*, 2013-2014  
Limoges porcelain and western Bigleaf Maple burl  
13 x 20 x 7 in. (33 x 51 x 18 cm)



# Lee Puffer

## USA



We are ultimately responsible for our thoughts, emotions and actions.

Knowing this, it is still almost impossible to change or control our deep longings and desires. It is so difficult to master the mind, to resolve the inner conflicts that keep us bound and captive. We are trapped by inner conflicts. Resisting them only strengthens their hold. This work presents a monochrome meditation of desire, complicity, and accountability.

There are both personal and political components of desire. The implications of desire are so broad. Much of how we behave politically is motivated or controlled by how we feel on a deep personal level. Shame about our own fears and desires drives us to deny, suppress, repress. Conflict arises when we deny the darker parts of ourselves, especially the part of us that is complicit with brutality and aggression. Could it be that denial makes us complicit; able to ignore both slavery and exploitation?

We all hold the rope that keeps us in bondage.

This piece is about the debased human desire to own, to dominate, and to control. How do we make these ideas thoughtful, beautiful, and compelling? How do we make them relevant? This is the job of the artist. Our role is to shine a light on challenging social issues with the deft use of arresting imagery. We are drawn in by beauty and provocation. Only then can we ponder the deeper meaning of works of art.

*Cat's Cradle*, 2015

Porcelain, wood frames, black cord and gold lustre

10 x 18½ x 3½ in. (25 x 47 x 9 cm)





# Ella Maria Ray

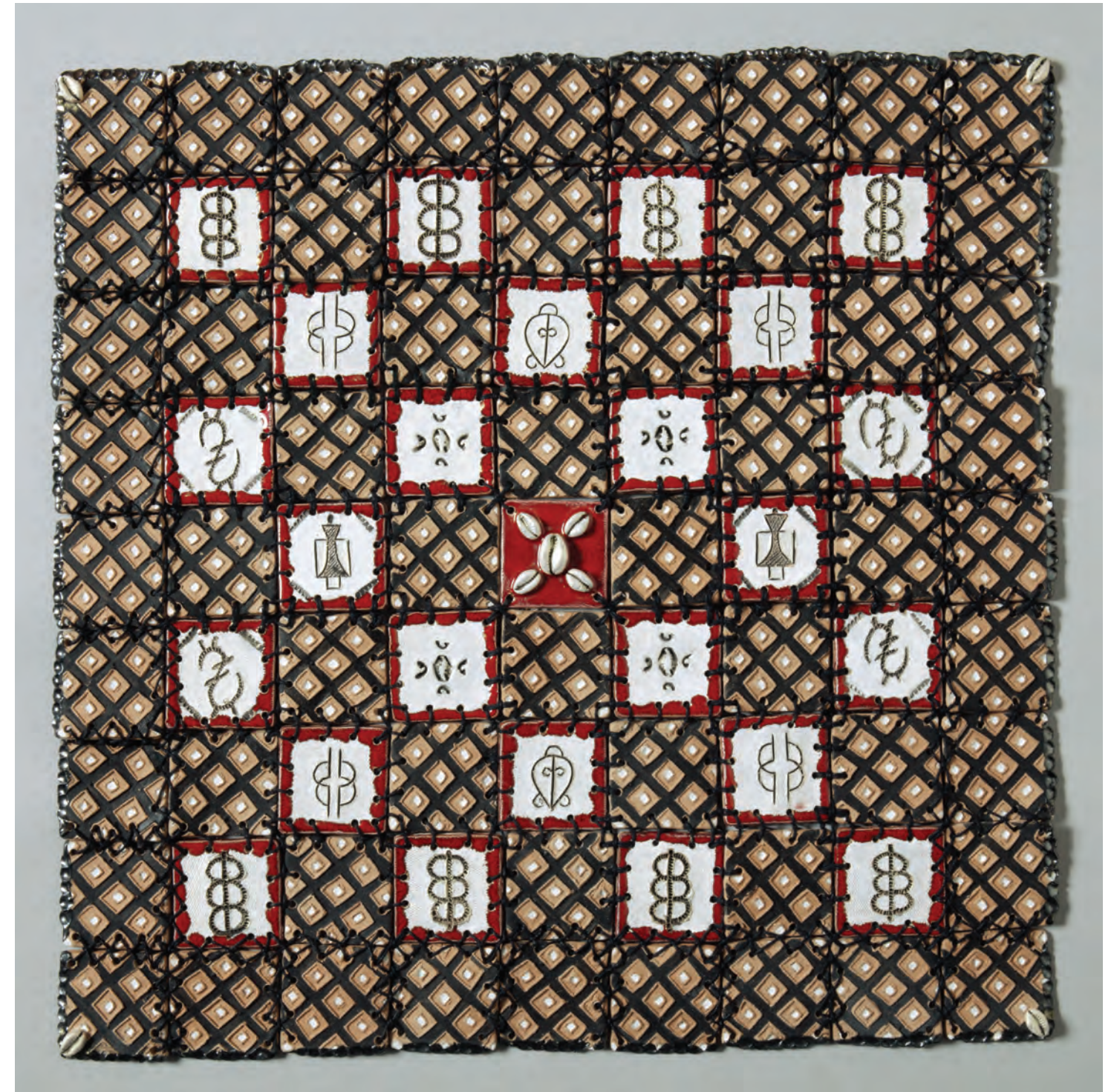
## USA



*Proverbial Quilt of Desire* documents my longing to experience optimum health, ancestral wisdom, deep happiness, enduring love, fearless courage, sustainable social justice, and to have enough wealth to offer substantial philanthropic contributions to humanitarian causes. All of these desires seem to require some level of patience on my part.

Beyond chasing them like carrots dangling from a stick just out of reach, I seek the deeper lessons my desires offer to teach, and have chosen West African adinkra symbols to express them aesthetically in a fired-clay quilt. These symbols are saturated with meaning and proverbs, which articulate the connective tissue between ancestors and their descendants, as well as the natural world and social/cultural mores. Each piece of clay “text-tile” is assembled into a quilt representing my longing to embrace and manifest my desires. Just like quilts lovingly sewn by the strong hands of a circle of family elders, *Proverbial Quilt of Desire* wraps the viewer within a narrative all its own.

*Proverbial Quilt of Desire*, 2015  
Clay, underglaze, glaze, waxed cotton and acrylic  
24 x 24 x ¾ in. (61 x 61 x 2 cm)





# Ilona Romule

## Latvia



All my artworks are figurative and the figural is at times close to Desire itself. The figure-matrix, like the unconscious, acts like a language of Desire.

Desire as a primary mode for communication expands the possibilities of figurative art with a bold, expressionistic style.

Love, lust, and desire – both spiritual and physical – are among the dominant themes in my female sculptures, male sculptures, and mythological creatures.

One provocative aspect of these works is not their imagery, per se, but the manner by which many of them take intimate experiences and translate them into public expression.

Desire is a complex human emotion...  
But Art is not a mirror...

*Night in July is Only Six Hours*, 2015

Slip cast, altered porcelain, china paints, black lustre and metallic paints  
12 x 8 x 7 in. (31 x 20 x 18 cm)



# Hendrik Schink

## Germany



Sometimes I remember the house of childhood. I remember playing on the street, or a familiar smell, or a visit to an old attic in the house belonging to my elderly aunt. What crazy treasures I found with my sister! Lying in dusty boxes: little horses, old Christmas stuff or a very ancient puppet from my aunt, as she was once a little girl...

Desire is a wish to remedy the past: to be eager for love, perhaps more open to sexuality. What really is the mysterious meaning of our desires? Past and present are mixed together daily, and also desires from different eras. I think of all our desires as siblings, sharing the house of childhood but maturing in present time.

*My Puppets in the Box, Soldat, 2015*  
Cast porcelain, glaze, decals, and china paint  
21½ x 13 x 4 in. (55 x 33 x 11 cm)





# Ting-Ju Shao

## Taiwan



We are constrained by our minds. Our egos cannot be satisfied and always urge us towards more desires, more need. Through contemplation of stillness in every present moment, I want to search for the original joy of being, as well as the link to inner peace, which has been lost for generations.

In my work *About the Egos of*, two boys in uniform become symbolic of constrained egos, and thus reveal the collective anxiety of this generation.

They, who follow the endless commands dictated by their ego's longing, chase blindly and anxiously after insatiable desires with increasing confusion. This work, together with my previous work, *About Children Meditating with Closed Eyes*, reminds us that contemplating the stillness in every present moment can alleviate the collective anxiety of those with constrained egos.

I applied the traditional Japanese glaze, Black Oribe, an uneven color of black and green, on the surface of the uniforms. It looks like they dressed in camouflage to symbolize the battles within their divided minds.

*About the Egos of - The Battle of Mind*, 2015  
Cast porcelain, glaze, lustre, wood and paint  
23 x 8 x 20 in. (58 x 20 x 50 cm)



# Hirotsune Tashima

## Japan



When I heard the word desire, I questioned myself: what do I desire as a man? To practice and try to win the race (life)? To take chances? To broaden my knowledge and expand my horizon? These are several things that came to my mind, which then became my work.



*Desire*, 2015  
Multiple fired stoneware, glaze and lustre  
13 x 12 x 9 in. (33 x 30.5 x 23 cm)



# Nobuko Tsutsumi

## Japan



In terms of desires, longing, sexual desire, the appetite, honor and power are common. However, these greedy drives do not fulfill the world's complex needs or my own soul's desires.

If desire means to fill voids in one's life, then for me it means that I want to be loved as much as to love and to create my work, subsequently filling some voids that I have at the moment.

My desire in the studio is to create accessible and deeply moving sculptures that appear to be frightening yet express the transience of living things.



*Red Giant Salamander*, 2015  
Porcelain, clay and glaze  
5½ x 19 x 13½ in. (14 x 48 x 34 cm)

# Jindra Vikova

## Czech Republic



Desire is one of the major mental forces affecting our lives from the very beginning. From early childhood, we always possess one desire or another and it sometimes remains contained inside us and we are afraid to reveal it.

One of the most powerful desires is the erotic desire of an early love relationship. My series of drawings and series of similarly painted plates are inspired by such memories.

Life carries us away and we are afloat in its stream. All the while, we absorb ever-new impulses, which become fixed in our memory. The faces of people I encounter, though many of them disappear never to return again, have always made the strongest impressions. All that remains is my curiosity of what lies hidden behind these faces. These perceptions gradually fade and I try to preserve at least that which is most essential in them for my ideas. They represent small fragments of a scattered whole, the fragments of past encounters.

*Couple*, 2015  
Porcelain and china paint  
10½ x 10½ x 1 in. (27 x 27 x 3 cm)





# Vilma Villaverde

## Argentina



In my work until now, desire was represented by erotic attitudes. Sometimes the image and the concept match. Future work will not change course. The desire in my life is different in form, because making art is an act of pure imagination.

*El Deseo*, 2015  
Clay, glazes, pigments and bathroom fitting  
29½ x 18½ x 19 in. (75 x 47 x 48 cm)



# Suzanne Wolfe

## USA



What is more sensuous, more desirable than the female breast? Pliable, smooth, inviting to touch. So too is porcelain, smooth and silky, with a soft sheen. And of course, a cup, made to be handled, even caressed and holding something delightful to consume. What else to do then but transform the breast into a cup?

Inspired by the 18th century Sévres Porcelain Manufactory pieces done for Marie Antoinette's rustic retreat at Rambouillet, the breast cup embodies luxury and sensuality. The interior is gilded, and swarms with fish – a gentle barb at the other great patroness of Sévres, Madame de Pompadour, whose last name was “Poisson.”

*Homage to Poisson, 2015*  
Ceramic, gold luster and overglaze decals  
3¼ x 4½ x 4½ in. (8 x 11 x 11 cm)





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## Acknowledgements

“Desire is a very powerful force in human life, and it is perhaps the most enigmatic issue that we encounter on the spiritual journey. Some teachers tell us that all desire is (ultimately) from God, and that the heart of every desire is the Divine seeking expression in this world. And yet other spiritual teachers tell us ‘Desire is the root of all suffering.’ It’s no wonder that so many of us feel confused or conflicted when dealing with desire. Desire is an essential part of life. Virtually every life form has the desire to survive and to reproduce. As human beings we are born with desire. Desire is at the core of our human identity; our sense of self is inseparable from our wants, needs and values. Desire motivates us to take action; for better or worse, desire shapes the course of our life.”

*Robert Brumet, 2014*

It is rather fitting I was presented with the opportunity to join this project midstream, for as desire goes, this exhibition has simultaneously de-puzzled a broad enigmatic condition, and connected the diverse but symbiotic parts that made it possible. Paradoxically, we acknowledge the ‘impermanence of desire’, yet the project has generated numerous, amazing ‘objects of desire’ created to exist in perpetuity. To declare it an incredible, learning journey sells it short. For the nuances within the flow of such a cooperative experience evade such naming.

As exhibition director for *Desire*, and on behalf of Lighton International Artists Exchange Program (LIAEP), I wish to first and foremost thank each participating artist. Their enthusiastic responses, openness with their practice, engaging dialog and steadfast replies to numerous requests created a wonderful environment for the project, and an evocative experience for exhibition patrons and catalogue readers. To the many artists’ studio assistants, we thank them for mediating the necessary minor and major details that were required.

We all sincerely thank Linda Lighton for her endless dedication to the creative spirit, courage and incredible generosity that make Lighton International Artists Exchange Program and the exhibition, *Desire*, possible. Years ago she sowed the seed for this project. After fifteen years of sending artists across the globe and traveling to residencies herself, Linda was so intrigued by her global awareness of human desire that she wanted to see it and share it. Linda initiated the project, inviting artists to give this complex and problematic condition of being, the shapes, colors, sizes, and textures we see in *Desire*.



Furthermore, we thank the following organizations and individuals for all their contributions, knowledge, efforts and other support in making this exhibition and catalogue possible:

This exhibition, *Desire*, would not have been possible without LIAEP's incredible partner and host, the John and Maxine Belger Family Foundation. Their passionate support for the arts is a critical thread in the fabric of Kansas City's local and regional cultural landscape.

This *Desire* catalogue would not have been possible without the very generous support of the Elizabeth Firestone Graham Foundation. We would like to express our gratitude to Ray A. Graham III, Kellie Green, and everyone at the Elizabeth Firestone Graham Foundation who made this support possible.

With dedicated professionalism, wit, and charm, Christopher Leitch held the director baton for the first leg of this exhibition project. His generosity, creativity, intelligence, and attention to detail made for a seamless and thoughtful hand-off.

We are grateful to have Maiko Kuzunishi at Decoylab to bring out the best design solutions for this catalogue.

Thank you to the writers, Tanya Hartman and Elisabeth Kirsch. Tanya teaches us something every time she writes. Her essay is personal, contemporaneous and wonderful for this catalogue. Elisabeth brought such thorough knowledge of the arts, broad experience in the field, and unique insights as a writer. Her essay balances aspects of popular culture and reaches into the history of desire inviting us to extrapolate how our own desires arise. We were thrilled to have them contribute.

I am honored to be on such an amazing team!

Michael Schonhoff

# Contributors

LINDA LIGHTON is an internationally recognized ceramic sculptor, fervent art activist and the founder of the Lighton International Artists Exchange Program. Throughout her career, she has had over 60 solo exhibitions and participated in over 150 group shows. She has worked and shown internationally in China, France, Hungary, Israel, Italy, Japan, South Korea, Latvia, Lithuania, Spain and Turkey. Lighton's work is also included in several private and public collections. Within the art community, Lighton has served on numerous arts boards and is a member of the International Academy of Ceramics. Lighton has received an Outstanding Achievement award from National Council on Education for the Ceramic Arts, the Missouri Arts Award as an individual artist, and the Award for Excellence in Visual Arts and Education from the Kansas City Art Institute.

TANYA HARTMAN is an artist, writer, and educator. She came of age in New York City, where she attended the Brearley School. Large portions of her childhood were also spent in Cuernavaca, Mexico and in London, England. After her education at the Rhode Island School of Design and Yale University, she was a Fulbright Scholar in Stockholm, Sweden. She now teaches painting and drawing at the University of Kansas where she is an Associate Professor in the Department of Visual Art. Her selected awards include the Ucross Foundation, Jentel Residency at the Archie Bray Foundation, an Andy Warhol Foundation for the Visual Arts/ Rocket Grant, two Puffin Foundation Grants, a Lighton International Artists Exchange Grant, a Keeler Family Intra-University Fellowship, three Hall Center Creative Work Fellowships, two Virginia Center For Creative Arts Fellowships, a Ragdale Foundation Fellowship, and a Fulbright Research Fellowship at the Konsthögskolan, in Stockholm, Sweden. Her critical writing on art appears regularly in the Kansas City Star, Ceramics Art and Perception Magazine.

ELISABETH KIRSCH is an art historian, curator and writer who has lived in San Francisco and New York and now resides in Kansas City. She has curated over 100 exhibitions of contemporary art, American Indian art and photography locally and across the country. She is presently curating three exhibitions and writes for national and local arts publications.

CHRISTOPHER LEITCH is an educator, artist and museum professional in Kansas City. He has served as the director of the Kansas City Museum at Corinthian Hall, and as Assistant Dean of Academic Affairs at the Kansas City Art Institute. Leitch has organized many exhibitions and publications, including “What We Did for Love: AIDS Walk T-Shirt Collection” and “Pueblo to Pueblo: The Legacy of Southwest Indian Pottery.” Leitch is co-founder of two Diversity Heritage initiatives: Nuestra Herencia, collecting material culture documenting Hispanic histories in Kansas City; and with Stuart Hinds and David Jackson, the Gay & Lesbian Archive of Mid-America, at the University of Missouri, Kansas City. He is also a founding member of the Johnson County Public Art Commission. Leitch is an accomplished visual artist. He was included in the 2015 presentation of “Loving after Lifetimes of All This,” curated by Danny Orendorff, at the Center for Craft, Creativity & Design. A large installation “you are what you hate” was exhibited at the Nerman Museum of Contemporary Art at Johnson County Community College.

MICHAEL SCHONHOFF is an artist, curator, musician, and arts professional. He serves as exhibition director for LIAEP and director of the Kansas City Art Institute Grand Arts Gallery. His artwork has been presented in solo and group exhibitions locally, nationally and internationally and his works appear in numerous public and private collections. Schonhoff completed a studio residency at takt kunstprojektraum in Berlin, Germany through LIAEP, and a residency at the Banff Centre in Alberta, Canada through the Kansas City Art Institute. As a musician and songwriter Schonhoff has written, toured, and recorded with bands across the Midwest. His experience as an arts professional extends nationally and internationally including projects involving exhibitions, collections, living artists, and publications. He is the co-founder of Kunstraum KC, an artist’s studio initiative located in Kansas City, Missouri.

# Project Partners

LIGHTON INTERNATIONAL ARTISTS EXCHANGE PROGRAM  
[www.liaep.org](http://www.liaep.org)

The Lighton International Artists Exchange Program (LIAEP) works to make the world a smaller place by giving artists of different cultures the opportunity to work together, in the hope that lasting friendship and understanding will develop.

The program provides support for visual artists and arts professionals to travel to international residencies and artist communities. The program also helps foreign visual artists travel to and work in the United States. LIAEP’s goal is to encourage and reward dedicated artists with the unique opportunities afforded by travel for the exchange of ideas and expertise between peers. We hope to enrich creative development, expand access to the art of other cultures and deepen mutual understanding across the globe.

LIAEP has funded over 125 artists for travel to and from 6 continents, 52 countries and the Arctic Circle.

THE JOHN AND MAXINE BELGER FAMILY FOUNDATION  
[www.belgerartscenter.org](http://www.belgerartscenter.org)

The John and Maxine Belger Family Foundation is dedicated to collecting, preserving and exhibiting the work of some of America’s finest 20th – 21st century artists. Built upon Richard Belger’s fascination with the creative process, the Foundation includes work that spans the entire careers of its core artists: Jasper Johns, Terry Winters, William Christenberry, Renee Stout, Terry Allen, Robert Stackhouse, and William T. Wiley. The comprehensive nature of this collection makes it invaluable to scholars, teachers, and students who want to study these artists in-depth. Through the Foundation’s touring exhibition programs, major works of art are made available to museums such as the Smithsonian American Art Museum, the Nelson-Atkins Museum of Art, university galleries, and other arts organizations for exhibition and research.

Drawing upon the Belger Family Foundation as well as a rich variety of local, national, and international artists, the Belger Arts Center has staged over 70 large-scale exhibitions since



2000. While presenting some of the best in contemporary art, Belger views the exhibition space as a teaching tool; an opportunity to encourage viewers to explore, question, and deepen their understanding of art and of the world around them.

In 2013, Dick and Evelyn Belger expanded the foundation's commitment to the creative process by opening the Belger Crane Yard Studios and Gallery, a facility dedicated to providing studio and exhibition space for contemporary artists working in a variety of media, including a recognized residency program in ceramics.

ELIZABETH FIRESTONE GRAHAM FOUNDATION

[www.efgfoundation.com](http://www.efgfoundation.com)

The Elizabeth Firestone Graham Foundation is dedicated to fostering awareness and appreciation of contemporary visual art, primarily through the support of catalogues and other publications that document exhibitions of work by emerging or under-recognized artists.

Of particular interest are projects that attempt to bring together artists and the community, support artists from marginalized populations and provide exposure to contemporary art where it may not otherwise be seen.

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# *desire*

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