

S N Y D E R M A N - W O R K S G A L L E R I E S

Ron Meyers has worked in clay for over 30 years. He is an internationally known artist whose work is collected in the US and abroad. Meyers, who recently retired from teaching ceramics at the University of Georgia, describes his pottery as "utilitarian." His pottery is functional and useful. His surface design is confrontational. He throws on the wheel, then alters the shape to a less perfect form. His line is loose and rough.

The pots seem on the verge of collapse, vessels that feel approachable, almost human, and always utilitarian. Drawing on the pots using slips, his images, with their wildly rendered and often humorous figures (both human and animal), feel spontaneous and whimsical. The images of fish, cats, goats, rabbits, and humans on the surface sometime seem frightened or agitated.

When he first became interested in clay, it was the utilitarian aspect that drew him:

I think you can stay within a utilitarian form and still have room to make plenty of statements. People always ask me whether I'm a potter or an artist. I just say that I make pots but try to make them in an artistic way. Working in clay and making functional pottery has never been a problem for me. I have never felt the need to dismiss or disregard the concept of function because it was something less than art. I have never found making useful pieces confining or restrictive. In fact, I find that the opposite seems true. The longer I stay involved the more alternatives and possibilities there are that seem to present themselves. Along with the functional aspects of the piece, I strive to have the end product reflect my own sensitivity and awareness to the material itself and its traditions. The pieces that I'm most pleased with are those that come closest to best integrating the form and surface, the spontaneity and fluidity of the clay along with the object's use.

Working with red earthenware clay, my functional pots are made in a casual and spontaneous manner hoping to reflect the juiciness of the material as well as the pleasure of the process. Both the narrative colored slip paintings and the drawings that are directly etched in the clay in a gestural, expressionistic manner are meant to be humorous, provocative and confrontational. For the past thirty some years I have tried to go to the studio every day and hope that something positive happens from my efforts there.