

TESSY PETTYJOHN

continuing growth



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--- continuing growth ---
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Tessy's exploration into nonfunctional clay forms began some years ago. Her first exhibitions were about architecturally inspired structures and were mostly simple geometric forms, which is no surprise given that she originally wanted to study architecture before she was convinced to take up painting at UP Fine Arts. Her interest in painting eventually evolved into a new direction: ceramics. For the past 40 years, she and her husband Jon have been pioneering the path for a whole generation of studio potters.

Beginning with her exhibit Cornucopia in 2001 she moved in a new direction. During a snorkeling experience in Palawan she was struck by the diversity and complexity of life underwater -- not just sheer beauty and color but also by the repetitive patterns and structure growing out of the corals, rocks, and seafloor. In the following years, she studied and absorbed natural form from other sources such as cacti, succulents, flowers, and grasses. This produced 3 consecutive solo exhibitions: Cornucopia, My Garden, and Aianthous. In all of these exhibitions, growth and pattern were her main concern.

Pettyjohn's choice materials are stoneware and porcelain. These clays, often favored by modern potters, require high-temperature firing and produce an amazing range of colors and textures, not unlike those found in nature. They can convey both the biological (such as cacti and coral), and geological (stones and landscape), as stoneware is coarse and earthy, and porcelain fine and colorful. They are opposites in a way.

The common thread in all these exhibits, apart from pattern and color, was the way the structures appeared or blossomed out of another simpler form like a stem or a vase or sometimes the cover of a jar. She was still interested in the vestiges of function; however, it was the contrast that seemed to appeal. Complex form and color appearing from plain lifeless surfaces and finding a sort of niche; porcelain appearing out of stoneware.

For Continuing Growth, she has stepped a little further beyond the progression and has moved away from the vases; the growths appear out of simpler forms that could be biological, geological, or even man-made, as though the vegetation begins to appear in the detritus of an abandoned world. "Life will find a way" as the mathematician Ian Malcolm said in Jurassic Park. The patterns are now moving up the wall. Although the artist says this might be the last show in the series it will be interesting to see if she moves even further away down the road to abstraction in coming shows.

- Jon Pettyjohn







Ancient Arches Revived 1, 2019
stoneware and porcelain
8h x 9w x 4d in
(20.32h x 22.86w x 10.16d cm)



Ancient Arches Revived 2, 2019
stoneware and porcelain
8h x 13w x 4d in
(20.32h x 33.02w x 10.16d cm)



Ancient Arches Revived 3, 2019
stoneware and porcelain
8h x 10w x 5d in
(20.32h x 25.40w x 12.70d cm)



Ancient Arches Revived 4, 2019
stoneware and porcelain
8h x 12w x 4d in
(20.32h x 30.48w x 10.16d cm)



Ancient Arches Revived 5, 2019
stoneware and porcelain
8h x 11w x 4d in
(20.32h x 27.94w x 10.16d cm)



Ancient Arches Revived 6, 2019
stoneware and porcelain
8h x 10w x 4d in
(20.32h x 25.40w x 10.16d cm)



Ancient Arches Revived 7, 2019
stoneware and porcelain
8h x 11w x 4d in
(20.32h x 27.94w x 10.16d cm)



Empty Shell Comes To Life, 2019
stoneware and porcelain
8h x 11w x 4d in
(20.32h x 27.94w x 10.16d cm)





And They Grow Everywhere. 2019
stoneware and porcelain
9.50h x 6w in • 24.13h x 15.24w cm (each)





From The Desert 1, 2019
stoneware and porcelain
40h x 9w in
(101.60h x 22.86w cm)

From The Desert 2, 2019
stoneware and porcelain
35h x 10w in
(88.90h x 25.40w cm)

From The Desert 3, 2019
stoneware and porcelain
38h x 9w in
(96.52h x 22.86w cm)

From The Desert 4, 2019
stoneware and porcelain
17.50h x 6w in
(44.43h x 15.24w cm)





From The Sea 2019
stoneware and porcelain
8h x 10w x 4d in
(20.32h x 25.40w x 10.16d cm)



Crystals Reforming 2019
stoneware and porcelain
10.50h x 10.50w in
(26.67h x 26.67w cm)



TESSY PETTYJOHN

Tessy Pettyjohn is a renowned pioneer of Philippine pottery, clay art, and sculpture. Starting her craft in the late 1970s, she has had many shows both here and abroad in her long career. Although she has retired from teaching, she now concentrates on doing her own work for exhibits at her Laguna workshop studio. She continues to explore the use of indigenous Philippine clays, pigments, and minerals for making high fire ceramics and glazes.

Tessy and her husband Jon are at the forefront of ceramic arts in the Philippines. They have developed over many years, masterpieces, which focus heavily on the use of uniquely Filipino materials.

AWARDS

1974 1st Prize Awardee Furniture Design Competition, Design Center of the Philippines

SOLO EXHIBITIONS

2019 Continuing Growth, Silverlens, Manila
2014 My Garden, Art Informal, Manila
2013 Aianthous, Art Informal, Manila
2010 Cornucopia, Izukan Gallery, Manila
2001 Solo exhibition, Izukan Gallery, Manila
1996 Solo exhibition, Hiraya Gallery, Manila

TWO PERSON EXHIBITIONS

2015 Touch Me, Touch Me Not, Silverlens, Manila
2011 Clay Life, with Jon Pettyjohn, Alliance Francaise, Manila
2010 Curved Space, Art Informal, with Jon Pettyjohn, Manila
2009 Juxtapots, with Jon Pettyjohn, Alliance Francaise, Manila
2002 Home is Where the Art Is, with Jon Pettyjohn, Glorietta Art Space, Manila
1991 With Jon Pettyjohn, Hiraya Gallery, Manila

SELECTED GROUP EXHIBITIONS

2019 Art Fair Philippines, Silverlens, Manila
Watchfire, Silverlens, Manila
2018 Art Fair Philippines, Manila
2016 Art Fair Philippines, Manila
2009 Ring of Fire: First Exhibition of Contemporary Southeast Asian Ceramics, Ayala Museum, Manila
2007 Mitsubitsuki, Japanese Images/Thematics in Philippine Art. Metropolitan Museum, Manila
2004 With Shozo Michikawa and Jon Pettyjohn, Isouain Gallery, Okazaki, Japan
2003 Putik, Pinto Gallery, Antipolo
2001 Philippine Anagama Project, Vargas Museum, University of the Philippines
1997 Potters of Pansol, Glorietta Art Space, Makati
1986 An Exhibition of Contemporary Philippine Pottery, Design Center of the Philippines
1983 Clay, Philippine Pottery Today, Design Center of the Philippines
1975 Potter's Guild, Design Center of the Philippines
1975 Enamelled Jewelry, Red Gallery

EDUCATION

1965 - 1969 BS Fine Arts, Painting Major, University of the Philippines
1968 - 1969 Ceramic art with Ramirez, University of the Philippines
1969 - 1970 Interior Design, Philippine School of Interior Design
1971 Interior Design, New York School of Interior Design
1971 - 1972 Ceramics, New School for Social Research, New York, USA





ABOUT SILVERLENS

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.