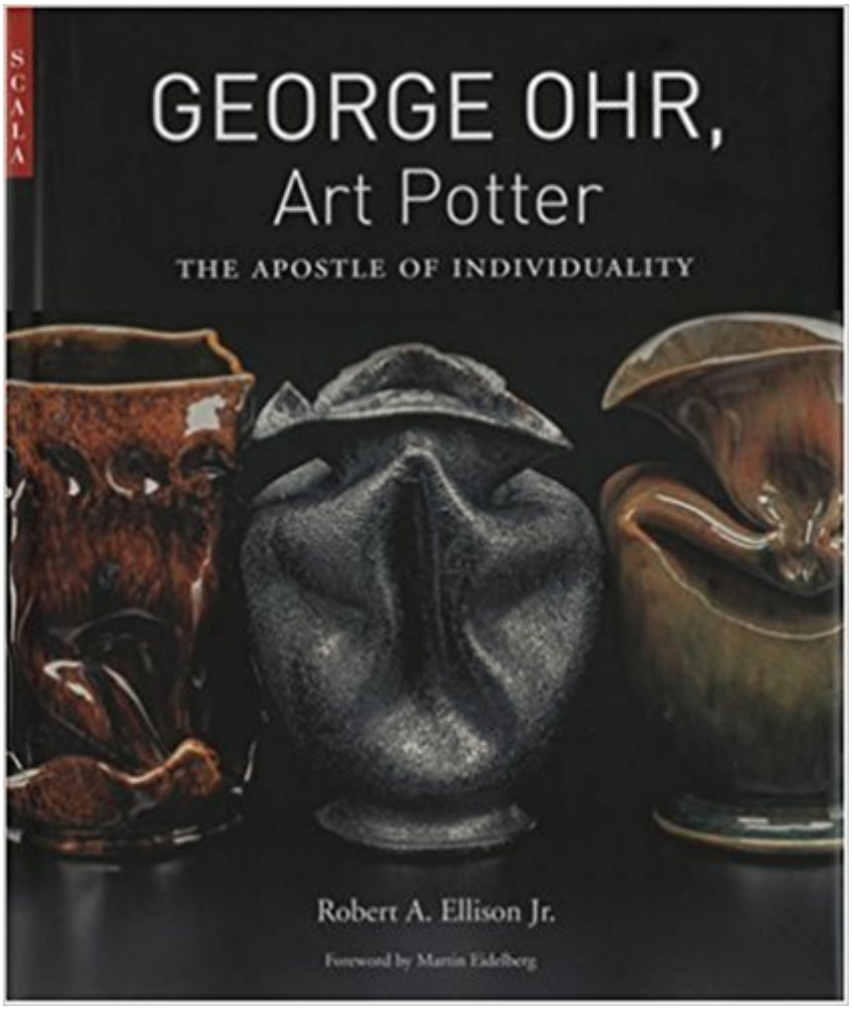
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George Ohr, Art Potter: The Apostle Of Individuality



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Synopsis

George Ohr (1857-1918) was the most revolutionary art potter of his time. Working in the relative isolation of Biloxi, Mississippi, around the turn of the century, he transformed symmetrical wheel-thrown pots into unprecedented abstract configurations, nearly half a century before the nonrepresentational ideas of the Abstract Expressionists took hold. As an artist, Ohr's goal was to make no two pieces alike. Furthermore, he fulfilled the ideal of the Arts & Crafts movement by doing all of his own work - from digging the clay to firing the kiln. Ohr's eccentric forms and flamboyant personality led to his being dubbed The Mad Potter of Biloxi, but in fact he was an American icon of creativity. Today, his unique works are highly regarded and sought out by collectors and museums all over the country. This exquisitely designed volume contains over 300 unpublished works by Ohr, and features all new photography accompanied by an accessible text. The clarity and number of illustrations will make this b

Book Information

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Customer Reviews

This is a real discovery for a European Lover of Ceramics. The book shows very well this wonderful work which is very - contempory.

The book is beautiful and the photos are superb, but I was somehow led to believe I'd find photos of early utilitarian pottery in this book and I did not. I will use the book. It does enhance my knowledge of George Ohr and his work, but I wanted to see the really old pieces from his work with his mentors

and beyond.

I’m a huge fan of George Ohr and love the book. For the price I got it, it was a steal.

Excellent photos of Ohr’s work, text good but oddly my copy did not have copyright/publishers info that is usually behind the title page of all books (?). I am considering returning book to but am not sure if this is a printing flaw or intentional.

Ellison’s book is the best of the books on George Ohr because of its excellent and insightful conceptual framework. Ellison, art pottery collector and critic, was among the first to see the 8,000 piece collection, famously purchased from the Ohr family after fifty years of sequestration. He sought, not just to appreciate, but to analyze the work of the great art potter. This book is the result.Among his contributions is placing Ohr in the American context of the arts and craft movement, which began in England. Ellison rightly understands that it was Ohr who was most faithful to its precepts of relinking one maker to all phases of the process of making pots. In America, prestige high art potteries who advertized themselves as "arts and crafts" were not being truthful. This is a point that Ellison understands, and that in fact Ohr understood quite clearly. The big reputation art potteries in fact divided the labor of preparation of materials, designing, throwing, glazing, decorating, and firing..as part of their small scale mass production processes. It was the holistic process of the single artist, which was ignored in the USA, which Ohr practiced.Ellison also spent much time in the hard and painstaking effort, to categorize the pots into Ohr’s creative periods. Intelligent insights are gained about Ohr’s beginnings, his pre-fire pieces, and various phases of his post-fire pieces. There are insightful chapters...well illustrated, with excellent notes...about symmetry, glazing, new techniques Ohr employed in his "distorted" pieces...as well as his careful chronology of markings, and final phases. Always central, is his careful plumbing of Ohr’s intentions, succinctly explained, not in the words of an art critic, but in Ohr’s own words. I feel I understand the artist much better for the effort in following Ellison’s construct.In my opinion, this book is superior in conception to his collaborative work with Clark and Hecht.Ã Â The Mad Potter of Biloxi: The Art and Life of George E. Ohr. It’s not that the second book doesn’t have it’s moments, especially in comparative art history, but that it’s less insightful and faithful to Ohr’s very particular artistic vision. If I had the choice between the two, this is the book I would choose.

Ohr does break the mold when it comes to art pottery. Whereas other potters, no matter how

innovative or imaginative they are, stay within certain classic forms for vases, bowls, goblets, etc., Ohr often departs radically from the forms. His art pottery is perhaps best considered as free-form sculpture inspired by, but not made according to, traditional pottery. Thus, a "pot" has "elaborate configuration: sharp bends, angles, blades, swirls, and quasi-cylinders [making for] complexity from every angle." Another "pot" has "crinkling result[ing] in dramatically deep three-dimensional spaces...[which] radiate highlights that contrast with the dark-brown glaze...[giving] this piece...a brooding, enigmatic presence." The foregoing quotes are from captions of two of the color photographs of individual pieces of Ohr's pottery on nearly every page. The work is a tour through Ohr's artistic career from "The Early Years" to "A Final Phase" noting and illustrating phases of development and points of his individuality. With their colors and polymorphous, though mostly rounded, shapes, Ohr's pottery/sculpture has a deep earthiness, as if plucked whole from the ground's depths, though they patently demonstrate a clear, singular vision and matching consummate skill.

If you like pottery and George Ohr this is an outstanding book. Amazing photo quality of some of George's coolest work..He was truly one of the worlds best at what he did..This has become one of our favorites, and we found it for less money on .COM!!! Thanks,TESSRS

A must have for any person that appreciated the work of George Ohr.Thank you Robert A. Ellison Jr. for this amazing book. If you can't seethe actual work this book is the next best thing.

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