

jon  
pettyjohn



stoneware  
terrain

**JON PETTYJOHN**

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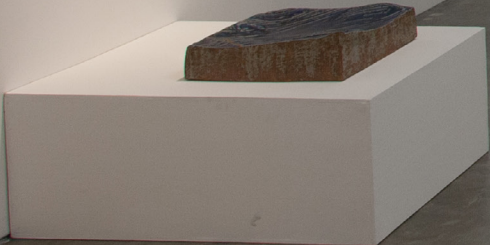
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Stoneware is the name they give the clay we use. It comes from the erosion and decomposition of certain kinds of rock. The temperatures that we use to “fire” our work is almost identical to lava as it flows out of the volcano, as witnessed recently in the spectacular eruption of Mt. Mayon. In essence we are duplicating the very same processes that form the surface of the planet. What better inspiration, how lucky are we, we get to use God’s own palette.

I like to drive -- commutes to the city, long drives, road trips, whatever -- because I get lost in the scenery, especially the horizon line of the distant hills and mountains. Often I’m looking across Laguna de Bay, Talim Island, and Jalajala towards the mysterious Sierra Madres. The Pacific Ocean is just behind the ridges of Caliraya. I like the way the sense of scale gets lost as I’m moving by; it is difficult to tell how large or small objects are. I like looking at satellite photos also. The International Space Station has a live feed app that I can watch on my phone anytime. Sunsets and rises are particularly interesting. Lately these are the images I think of while working.



Sometimes as I drive I'm looking for clay, feldspar or volcanic materials that we often see off to the side in the road cuts. I keep a rock hammer and plastic bags in the trunk, you never know what you might find. The Holy Grail would be a beautiful stoneware or porcelain that we could use straight from the ground; it's rare but it happens. I haven't found it yet, even after 40 years of looking, but I feel I'm getting closer.

Mt Makiling has been our home since 1980. That famous profile that Jose Rizal described as a reclined woman is etched in my mind. There's good clay on the mountain but I've avoided using it out of respect. Not cool digging holes in Maria Makiling's garden. Just recently I drove over to the other side and discovered an interesting deposit on a nearby foothill. It just might be the one.

*by Jon Pettyjohn*





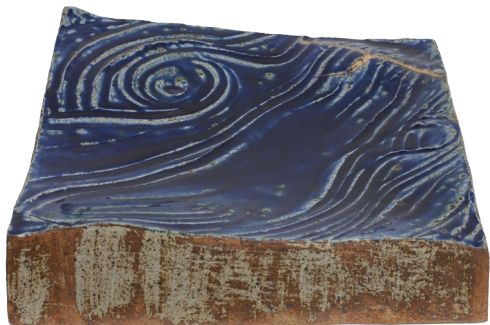


*Kintsugi*, 2016  
wood-fired stoneware  
13.39h x 6.69(dia) in  
(34h x 17(dia) cm)



*Shigaraki*, 2018  
Anagama-fired stoneware  
16.14h x 11.81(dia) in  
(41h x 30(dia) cm)

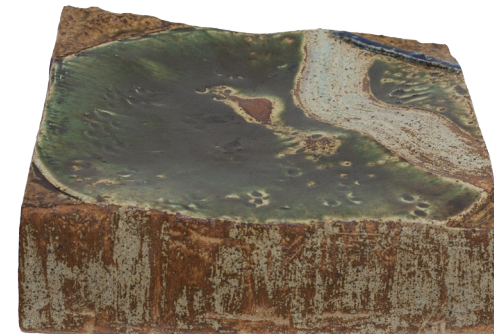




*Terrain 3*, 2017  
wood-fired stoneware  
15.55h x 15.55w x 4.92d in  
(39.50h x 39.50w x 12.50d cm)



*Terrain 4*, 2017  
wood-fired stoneware  
16.14h x 16.14w x 3.54d in  
(41h x 41w x 9d cm)



*Terrain 5*, 2017  
wood-fired stoneware  
15.55h x 15.75w x 4.92d in  
(39.50h x 40w x 12.50d cm)



*Anagama Vase 2*, 2018  
stoneware  
12.60h x 8.27w x 6.69d in  
(32h x 21w x 17d cm)



*Anagama Vase 3*, 2018  
stoneware  
19.09h x 4.33(dia) in  
(48.5h x 11(dia) cm)



*Terrain Jar*, 2018  
wood-fired stoneware  
22.05h x 14.96(dia) in  
(56h x 38(dia) cm)



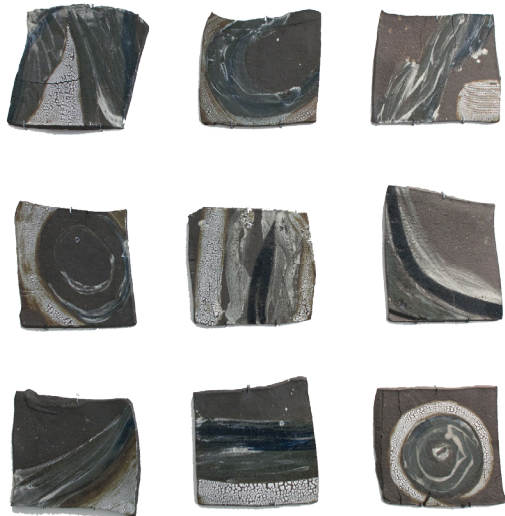
*Anagama Vase 1*, 2018  
stoneware  
15.75h x 6.69w x 4.33d in  
(40h x 17w x 11d cm)





*Horizon*, 2018  
stoneware

approx 8h (to 9h) x 40w (to 45w) x 4d (to 5d) cm, 15 pcs. straight bars  
approx 8h (to 9h) x 28w (to 33w) x 5d (to 5.5d) cm, 2 pcs. corner bars

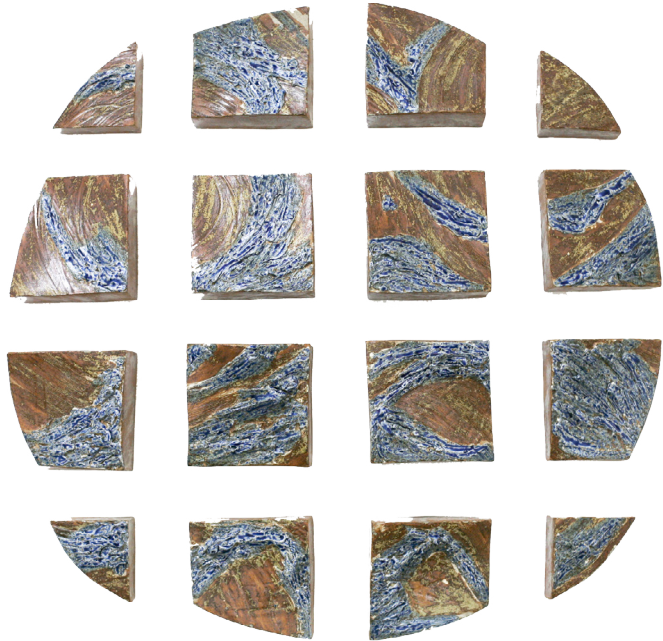


*JP 3 Black Landscape Tiles (Shigaraki, Japan), 2016*  
stoneware  
10h x 10w in  
(25.40h x 25.40w cm)



*Landscape Grid, 2017*  
stoneware  
10.83h x 7.68w x 7.68d in  
(27.50h x 19.50w x 19.50d cm)





*Terrain 1*, 2018  
stoneware  
36h x 36w x 8.27d in  
(91.44h x 91.44w x 21d cm)



*Terrain 2*, 2018  
stoneware  
approx. 3.35h x 6.89w x 5.91d in each  
(8.5h x 17.5w x 15d cm each)





*Terrain Circles*, 2015  
stoneware  
11.81h x 7.48w x 7.87d in  
(30h x 19w x 20d cm)



# JON PETTYJOHN

## Bio

**Jon Pettyjohn (b.1950, Okinawa, Japan) ,together with wife Tessy, is considered one of the pioneers of contemporary Philippine ceramics. For the past 38 years he has worked passionately in the realm of high fire Asian style ceramics. Although mostly functional he also sometimes explores the boundaries between the utilitarian and the sculptural, which he feels strongly, are of equal importance. The exploration for and use indigenous natural materials like clay, stones and ashes for ceramics are one of his major focus. Since 2000 he has concentrated on woodfiring using Anagamas (cave kilns) known for their rich natural glaze affects.**

**From a handful of contemporary potters in the 1970's the ceramic scene has grown exponentially in part from the Pettyjohn's influence on a new generation of clay artists many of whom have been their apprentices or students.**

### **RESIDENCIES**

- 2016 *Shigaraki Ceramic Cultural Park Residency*, Shigaraki, Japan
- 2012 *Southeast Asia Residency*, Fuping, Shaanxi, China

### **SOLO EXHIBITIONS**

- 2018 *Stoneware Terrain*, Silverlens, Manila
- 2013 *Off on a Tangent*, Art Informal, Manila
- 2010 *FLUX*, Silverlens, Manila
- 2007 *Recent Works*, Izukan Gallery, Manila
- 2001 *Porcelain and Stoneware*, Izukan Gallery, Manila
- 2000 *Old Pots, New Pots*, Glorietta Art Space, Manila
- 1999 *"Cha Cha Cha" Tea Wares*, Ayala Museum, Manila
- 1997 *Clay Goddesses*, Ayala Museum, Manila
- 1996 *New Works in Stoneware and Porcelain*, Hiraya Gallery, Manila
- 1995 *Quadroliths*, Hiraya Gallery, Manila
- 1994 *Stoneware Forms*, Ayala Museum, Manila
- 1993 *"Head Heart Hand"*, Sining Kamalig, Manila
- 1988 *New Work*, Luz Gallery, Manila
- 1987 *New Work*, Luz Gallery, Manila
- 1985 *Stoneware Pottery*, Hiraya Gallery, Manila
- 1985 *Works in Porcelain*, Pansol Pottery Showroom, Manila
- 1979 *Jon Pettyjohn*, Sining Kamalig, Manila
- 1978 *First One Man Show*, Sining Kamalig, Manila

### **TWO PERSON EXHIBITIONS**

- 2016 *Touch Me, Touch Me Not*, with Tessy Pettyjohn, Silverlens, Manila
- 2011 *Clay Life*, with Tessy Pettyjohn, Alliance Francaise, Manila
- 2010 *Curved Space*, with Tessy Pettyjohn, Art Informal, Manila
- 2009 *Juxtapots*, with Tessy Pettyjohn, Alliance Francaise, Manila

2002 *Home is Where the Art Is*, with Tessy Pettyjohn, Glorietta Art Space, Manila

1990 *With Tessy Pettyjohn*, Hiraya Gallery, Manila

### **SELECTED GROUP EXHIBITIONS**

2018 *Art Fair Philippines*, Silverlens, Manila

2017 *International Ceramics Conference and Exhibition*, College of Fine Arts, University of the Philippines Diliman, Quezon City, Manila

2016 *Shigaraki Cultural Park*, Shigaraki, Japan

*Art Fair Philippines*, Silverlens, Manila

2015 *DADDAD-AT*, College of Fine Arts, University of the Philippines Diliman, Quezon City, Manila

*Nanyang Clay Group Show*, Singapore

*3rd Bond Klay Ceramic Conference and Exhibition*, Bangkok, Thailand

2014 *South East Asian Conference and Exhibit*, Lorton, Virginia, USA

*Anak Ng Putik*, Orange Gallery, Bacolod

*Ceramicship: Five Masters from Southeast Asia*, One East Gallery, Singapore

2013 *Sasama International Ceramic Festival*, Sasama, Japan

*1st Bond Klay Ceramic Conference and Exhibition*, Bangkok, Thailand

2012 *Southeast Asia Residency*, Fuping, Shaanxi, China

2009 *Ring of Fire: First Exhibition of Contemporary Southeast Asian Ceramics*, Ayala Museum, Manila

*Substance*, Tin-aw Gallery, Manila

*The Ceramic Road of Southeast Asia*, Taipei County Yingge Ceramics Museum, Taiwan

*Language of Clay*, Tin-aw Gallery, Manila

2007 *Mitsubitsuki: Japanese Images/Thematics in Philippine Art*, Metropolitan Museum, Manila

Budji Gallery, Manila

2005 *First International Chawan Expo*, Belgium

2004 *With Shozo Michikawa and Tessy Pettyjohn*, Isouain Gallery, Japan

*With Hadrian Mendoza*, Glorietta Art Space, Manila

2003 *Putik*, Pinto Gallery, Antipolo

2002 *Clay Speaks*, Nanyang Clay Group First Asian Ceramics Exhibition, Singapore

*Aomori Wood Fire Festival*, Goshogawara, Japan

2001 *Philippine Anagama Project*, Vargas Museum, University of the Philippines

2000 *Macsabab International Wood Fire Festival*, Korea

1999 *With Impy Pilapil*, Glorietta Art Space, Manila

1998 *Philippine Centennial Art Exhibition*, Kansai Int'l Airport, Osaka

*Potters of Pansol*, Glorietta Art Space, Makati

1997 *First Annual Clayarters Exhibit (An exhibition of Internet clay artists)*, Maine, USA

*Philippine Representative (First Prize Winner) to the Third Asian Ceramic Festival*, Intex Osaka, Osaka, Japan

1995 *Second Asian Ceramic Festival*, Intex Osaka, Osaka, Japan

1990 *With Wig Tysman*, Luz Gallery, Manila

*Philippine Potters*, Cultural Center of the Philippines, Manila

*Luwad, Philippine Pottery*, Nayong Filipino, Manila

1986 *An Exhibition of Contemporary Philippine Pottery*, Design Center, Philippines

1983 *Clay, Philippine Pottery Today*, Design Center, Philippines

1982 *The Bowl Show (A traveling exhibit in Asia)*, Australian Crafts Council

1981 *Potter's Guild*, Design Center, Philippines

1980 *With Nelfa Querubim*, Sining Kamalig, Manila

### **EDUCATION**

1972 - 1976 Escuela Massana, Barcelona, Spain



## SILVERLENS

**SILVERLENS** (Manila), Through its artist representation, institutional collaborations, 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.