DAVID
KORDANSKY
GALLERY

DOYLE LANE

1923-2002
born 1923, New Orleans, LA
lived and worked in Los Angeles, CA

EDUCATION

1953 Los Angeles City College, Los Angeles, CA
East Los Angeles City College, Los Angeles, CA
University of Southern California, Los Angeles, CA

SELECTED SOLO / TWO PERSON EXHIBITIONS
(* indicates a publication)

2020 **Doyle Lane: Weed Pots*, curated by Ricky Swallow, David Kordansky Gallery, Los Angeles, CA

2015 *M.S. Properties/Pasadena Savings and Loan Mural*, on long-term view, Huntington Library, Art Museum, and Botanical Gardens, San Marino, CA

2014 **Doyle Lane: Clay Paintings*, The Landing at Reform Gallery, Los Angeles, CA

1977 *Clay Paintings*, Los Angeles City College, Los Angeles, CA

1968 Brockman Gallery, Los Angeles, CA

1967 Ankrum Gallery, Los Angeles, CA

1964 M.S. Properties/Pasadena Savings and Loan Mural, Pasadena, CA

SELECTED GROUP EXHIBITIONS
(* indicates a publication)

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2012 *California Design, 1930–1965: Living in A Modern Way,* Los Angeles County Museum of Art, Los Angeles, CA

1970 **California Black Craftsmen,* Mills College of Art Gallery, Oakland, CA

1969 **Objects USA*, Smithsonian American Art Museum, Washington, D.C.
California Design, Pasadena Art Museum, Pasadena, CA

1960 *California Design,* Pasadena Art Museum, Pasadena, CA

1958 *California Design,* Pasadena Art Museum, Pasadena, CA

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2015 Gilsson, James, "Three Artists, Three Visions," *Huntington Frontiers*, Spring/Summer, 2015, pp. 11-14
Durkin, Kevin, "Restoring a Doyle Lane Mural," *Huntington.org*, May 29, 2015

2014 *Swallow, Ricky and Gerard O'Brian, *Doyle Lane*, Los Angeles: The Landing, 2014
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Keeps, David, "Doyle Lane's Midcentury ceramics the star of Reform Gallery show," *LATimes.com*, June 6, 2014

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1970 **California Black Craftsmen*, Mills College of Art Gallery, Oakland, CA
*Nordness, Lee, *Objects: USA*, New York: The Viking Press, inc., 1970

1962 Independent Star News, August 26, 1962

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THE HUNTINGTON
Library, Art Museum, and Botanical Gardens

Three Artists, Three Visions

AFRICAN-AMERICAN ART AT THE HUNTINGTON

By James Glisson

The Huntington continues to fill in gaps in its collecting areas, most recently by homing in on works by African-American artists. Since the Art Collectors' Council acquired an organ screen by Sargent Claude Johnson in 2011, the collection of African-American art has continued to grow through gifts and purchases. Bram and Sandra Dijkstra donated Charles White's *Soldier* (1944) and Robert S. Duncanson's *Landscape with Ruin* (ca. 1853); a brilliant red-orange ceramic mural by Doyle Lane went on public display in the recently opened Steven S. Koblik Education and Visitor Center; and to celebrate the opening of an addition to the Lois and Robert F. Erburu Gallery, Faye and Robert Davidson loaned a powerful Charles White painting, *Preacher* (1940), as well as an exquisite hammered copper mask by Johnson. These artists demonstrate widely different approaches to making art—from Duncanson's oil paintings of European-inspired landscapes to Charles White's pained, expressive figures to Doyle Lane's luminously glazed ceramic tiles.

Robert S. Duncanson (1821–1872)
Duncanson was from a family of what were then called "free colored people." The family settled in the Finger Lakes region of New York sometime after 1790. His grandfather was born a slave in Virginia but was freed and eventually traveled north. Duncanson, who came from a family of skilled craftsmen, opened a house-painting business in Munroe, Mich., and then moved to Cincinnati, the "Athens of the West," as it was called, to seek better opportunities. With a community of black freedmen and abolitionists, not to mention a vibrant cultural life with art galleries and schools, Cincinnati offered

Although he had no formal fine art training, Robert S. Duncanson became the first African-American artist with an international reputation. His *Landscape with Ruin*, ca. 1853, likely dates to the period after his return from Italy to Cincinnati, Ohio, where he had launched his career as an artist.

Gilsson, James, “Three Artists, Three Visions,” *Huntington Frontiers*, Spring/Summer, 2015, pp. 11-14

him resources to launch his career as an artist. And so, although he had no formal fine art training, he became the first African-American artist to gain an international reputation. He visited Europe at least four times and exhibited in Montreal, Dublin, and London. While in Montreal during the early years of the Civil War, he was represented by a gallery and is thought to have influenced Canadian landscape painters with his meticulously rendered depictions of the Quebec countryside. And, he was lavishly praised in the British press.

Throughout his career, Duncanson took up subjects from poetry and literature—in particular, the novels of Sir Walter Scott. However, The Huntington's Duncanson painting, bathed in rosy crepuscular light, is a moody imagined landscape that does not appear to derive from any specific literary source. With its ruined castle balanced on a sheer cliff, it is an American's dream of Europe taken from Gothic novels and epic poems. Perhaps the foreground figures immersed in shadows relate to his experience of crossing the Alps on his way from France to Italy. The picture likely dates to the period after Duncanson's return from Italy to Cincinnati. Rather than referring to a Hudson River School artist like John Frederick Kensett, whose *Rocky Landscape* (1853) hangs at The Huntington, Duncanson's dark picture looks to Salvator Rosa, an Italian landscape painter. This indicates Duncanson's wish to demonstrate his cosmopolitan sophistication.

Charles White (1918–1979)

Created by an artist committed to using his talent to address racism and bring about social change, Charles White's *Soldier* depicts a black Army sergeant holding a gun with expressive and powerful hands. Growing up on Chicago's South Side, where African Americans from the South had journeyed during the Great Migration, White took an early interest in art and won not one but two art scholarships. However, in both cases, when he and his mother went to collect his prize and register for courses, the award committees falsely claimed to have made a mistake once they realized his race. Undaunted, he enrolled at the Art Institute of Chicago on a third scholarship and finished his two years of coursework in only one. Fresh out of art school, he painted the mural *Five Great American Negroes* for the Federal Art Project in Illinois, exhibited his work at the Library of Congress, and was commissioned to do another mural on the history of African-American publishing. Shortly after enlisting in the Army during World War II, he contracted tuberculosis, then nearly incurable, and was discharged. During his long convalescence, he stopped painting but read extensively. *Soldier*

Charles White addressed the terrible history of racial inequality in the United States through portraiture, painting historical figures and generalized types, such as his *Soldier*, 1944 (top), and *Preacher*, 1940 (bottom).

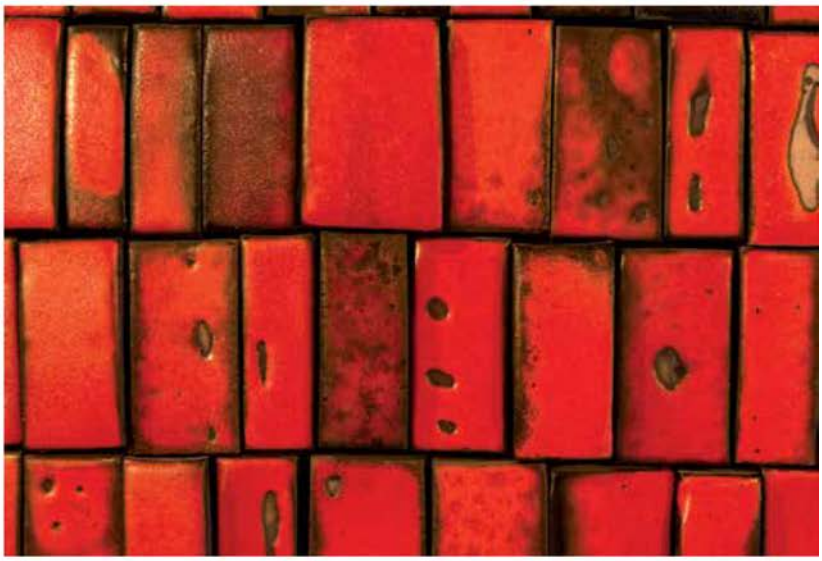
Gilsson, James, "Three Artists, Three Visions," *Huntington Frontiers*, Spring/Summer, 2015, pp. 11-14

likely comes from after this period and may reflect on the cruel paradox that black soldiers, while fighting racist and fascist regimes abroad, were subjected to racism at home and in the U.S. Armed Forces, which remained segregated until 1948.

Across many decades, White addressed the terrible history of racial inequality in the United States through portraiture, painting historical figures—such as Abraham Lincoln, Harriet Tubman, and Booker T. Washington—and generalized types, such as *Soldier* and *Preacher*. These "types" fight the hateful stereotypes that once filled Hollywood films, comic strips, and even cartoon movies. Both *Soldier* and *Preacher* present black men gazing heavenward, as if lost in thought or prayer. By putting their interiority on display, White forces the viewer to empathize with these men and shows our common humanity while acknowledging race.

Doyle Lane (1925–2002)
Active as a ceramic artist in Los Angeles, Doyle Lane started out making traditional functional objects—such as cups, bowls, pots, and vases—thrown on a wheel and fired in a kiln. However, like other ceramists in Southern California—such as Peter Voulkos, who took a cue from abstract sculpture and created shattered and fractured forms—Lane resisted the association of ceramics with functionality by transforming his work into what he called "clay paintings." Lane employed various colored glazes and glaze techniques to achieve textures that ranged from blistered to icy smooth. The Huntington's Lane mural was

Doyle Lane transformed his ceramic works into what he called "clay paintings," as seen in his *Mutual Savings and Loan Mural*, 1964 (details below). Photographs by Joshua White.



Gilsson, James, "Three Artists, Three Visions," *Huntington Frontiers*, Spring/Summer, 2015, pp. 11-14

commissioned by the 1960s architectural firm Welton Becket and Associates for the Pasadena branch of Mutual Savings and Loan. Lane took the mural's size (17 feet long and more than 8 feet high) and public location as an opportunity to make a statement. First, grids and patterns found in Lane's mural were widely incorporated into paintings during the 1960s by artists as diverse as Frederick Hammersley and Robert Rauschenberg. Second, while from a distance the mural has a pleasing regularity and seems to be a bright red-orange, on closer inspection, you notice that Lane injected an element of irregularity. A master of notoriously finicky red glazes, he worked with rather than against their unpredictable nature—the tiles' color shifts from red to orange with areas of green and black in between. Moreover, patches of unglazed brown clay peek through in some places, and bubbles from gases formed during firing vary the tiles' surfaces. Finally, the tiles are placed at various levels, making them not like bathroom and kitchen tiles that flatly cling to a wall but like loosely stacked blocks. Lane turned each small tile into an abstract painting that seems to radiate light and then stacked them into a wobbly, almost-animated wall. The mural reveals an artist pushing the ceramic medium to new levels of complexity and using an architectural commission to realize his own vision.

Unlike Charles White's portraits, Lane's work does not overtly engage in questions of race and civil rights. However, he did address racial prejudice in a thoughtful interview conducted for *Studio Potter* in the early 1980s. When the interviewer asked Lane about his relative lack of success compared to Peter Voulkos or Ken Price, who were widely renowned sculptors at the time, Lane said, "It was definitely a fact then [in the 1950s and 1960s] that the galleries weren't accepting and giving black artists a chance or the breaks they needed." (Indeed, beyond the Brockman Gallery and a handful of other black-owned galleries, there were few spaces in Los Angeles where black artists were invited to exhibit their work, although LACMA mounted the occasional show.) Lane was pessimistic about the future. He cited a recent exhibition of early California potters that did not include a single black artist as more evidence that museums "seem to be continuing the same trend, not necessarily discriminating but just ignoring black artists." In light of Lane's comments, the installation of his mural at The Huntington, where thousands of visitors are able to see and enjoy his artistry, takes on extra poignancy. Its public display helps spread the word about his tremendous technical skills and experiments in transforming the ceramic medium into something that is not quite painting and not quite sculpture, but something unique to Doyle Lane.

James Glisson is the Bradford and Christine Mishler Assistant Curator of American Art at The Huntington.

RESTORING TILES

Sculptor and freelance conservator Morgan MacLean spent four months at The Huntington—documenting, treating, and installing the Lane mural in the new Steven S. Koblik Education and Visitor Center. In this photograph, MacLean uses an artist knife to apply a thin coat of a treatment comprising acetone, Paraloid B-72 (a clear acrylic resin), marble powder, and dry pigment to a damaged section of a tile. Out of the 4,876 tiles that make up the mural, MacLean restored 256 tiles that showed some evidence of damage.

Durkin, Kevin, “Restoring a Doyle Lane Mural,” *Huntington.org*, May 29, 2015

THE HUNTINGTON
Library, Art Museum, and Botanical Gardens

Restoring a Doyle Lane Mural

By Kevin Durkin | May 29, 2015

Doyle Lane, *Mutual Savings and Loan Mural,* 1964, clay, 17 × 8 ft., as installed in the courtyard of the June and Merle Banta Education Center, part of the Steven S. Koblik Education and Visitor Center. The Huntington Library, Art Collections, and Botanical Gardens.

Los Angeles ceramist Doyle Lane (1923–2002) became known for his collectible “weed pots,” as he called his vases with small openings for holding a few stems, and for what he called “clay paintings”—geometric and boldly colored ceramic disks—that have been compared to the paintings of John McLaughlin and Frederick Hammersley. Lane also created monumental ceramic murals.

One of these, commissioned by architect Welton Becket in 1964 for Mutual Savings and Loan offices in Pasadena, Calif., has been installed in the courtyard of the June and Merle Banta Education Center at The Huntington. Measuring roughly 17 by 8 feet, the work consists of hand-formed tiles, each glazed a warm red and tinged with black edges.

“Lane painstakingly formed, fired, and glazed every component of the work, and each tile has a subtly distinctive character,” says Jessica Todd Smith, Virginia Steele Scott Chief Curator of American Art for The Huntington. “The individual parts make up a powerful whole. It surely will delight students and other visitors coming to the new education center, and it enhances our growing collections of works by African-American artists and by mid-20th century ceramists,” says Smith.

Sculptor and freelance conservator Morgan MacLean used an artist knife to apply treatment to damaged tiles.

Sculptor and freelance conservator Morgan MacLean spent four months at The Huntington—documenting, treating, and installing the Lane mural. Out of the 4,876 tiles that make up the mural, MacLean restored 256 tiles that showed some evidence of damage.

We asked MacLean to share with us his experiences during the restoration process.

Q: Could you give us an overview of the work you did to restore the Lane mural before you installed it?

A: We photographed each panel and then noted in our condition report where there was any damage, such as cracking or chips. The tiles are about three inches tall, but they vary in width and depth. The mural is so huge that Lane had to divide it into 22 panels.

Q: Why did he have to divide the mural into so many panels?

A: Pretty much for transportation. He made the mural in his studio and then had to get it moved to the Savings and Loan building to install it. Dividing the mural into panels also enabled him to organize the thousands of tiles into manageable sections. Each panel has roughly 260 tiles.

To repair tiles, MacLean prepared a treatment comprising acetone, Paraloid B-72 (a clear acrylic resin), marble powder, and dry pigment.

Q: How did you restore the damaged tiles?

A: Using an artist knife, I applied to each damaged section a thin coat of a treatment comprising acetone, Paraloid B-72 (a clear acrylic resin), marble powder, and dry pigment. Some tiles had as little as a 1/8-inch loss of glaze, but sometimes a tile was cracked in half and about two inches of glaze was lost. When a lot of glaze was lost, I had to build up layers of treatment slowly over several days, creating a surface that resembled the rest of the tile. That was a fun but tricky process because of the variation of colors. I would first apply a treatment with a light cadmium red pigment, and then the next day, I would apply another treatment with a little darker cadmium red so that you could see the light coming through the dark, producing a natural glaze appearance. After the treatment dried for a while, I would go over the tile with a dry brush to create little dimples in it so it looked like dried natural glaze.

Q: What did you learn about Doyle Lane’s artistry as you worked to restore his mural?

A: I was really taken by his process to make this piece; every tile is glazed red, yet each tile is individual in its composition. When trying to create cadmium or magnesium reds, Lane had a lot of burn off during the firing process—that’s what caused the blackness on the tiles. The red was really hard to achieve, and so he embraced that, and it became part of the artwork. It was a study of red but also a study of chance.

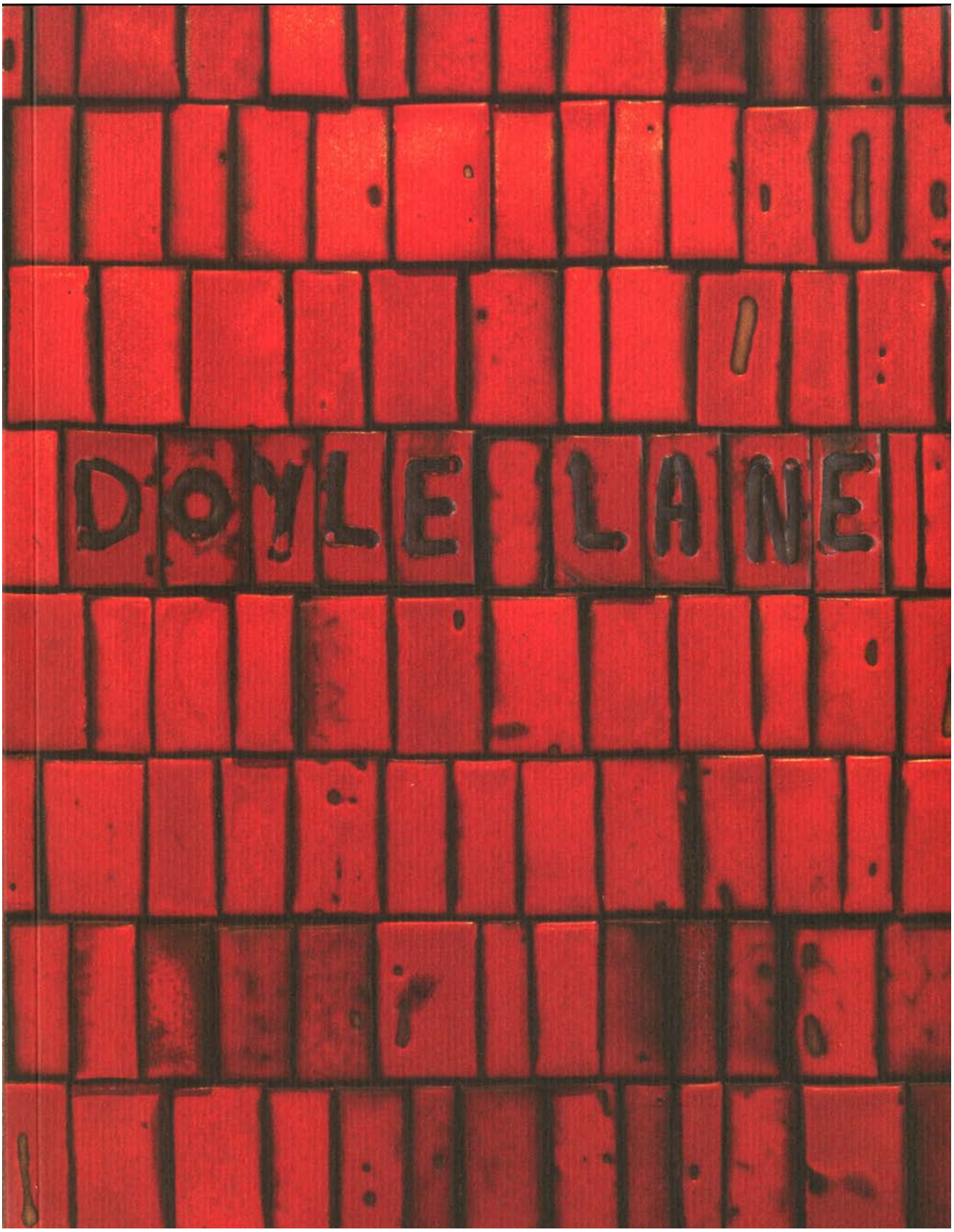
Doyle Lane’s signature on *Mutual Savings and Loan Mural*. The Huntington Library, Art Collections, and Botanical Gardens.

The other wonderful aspect of the piece was how he displayed the thousands of individual tiles. He chose a very modernistic, linear approach, lining up the tiles—roughly 32 tiles high and 150 tiles wide—to study this variation in red. He also varied the dimensions of the tiles to add texture.

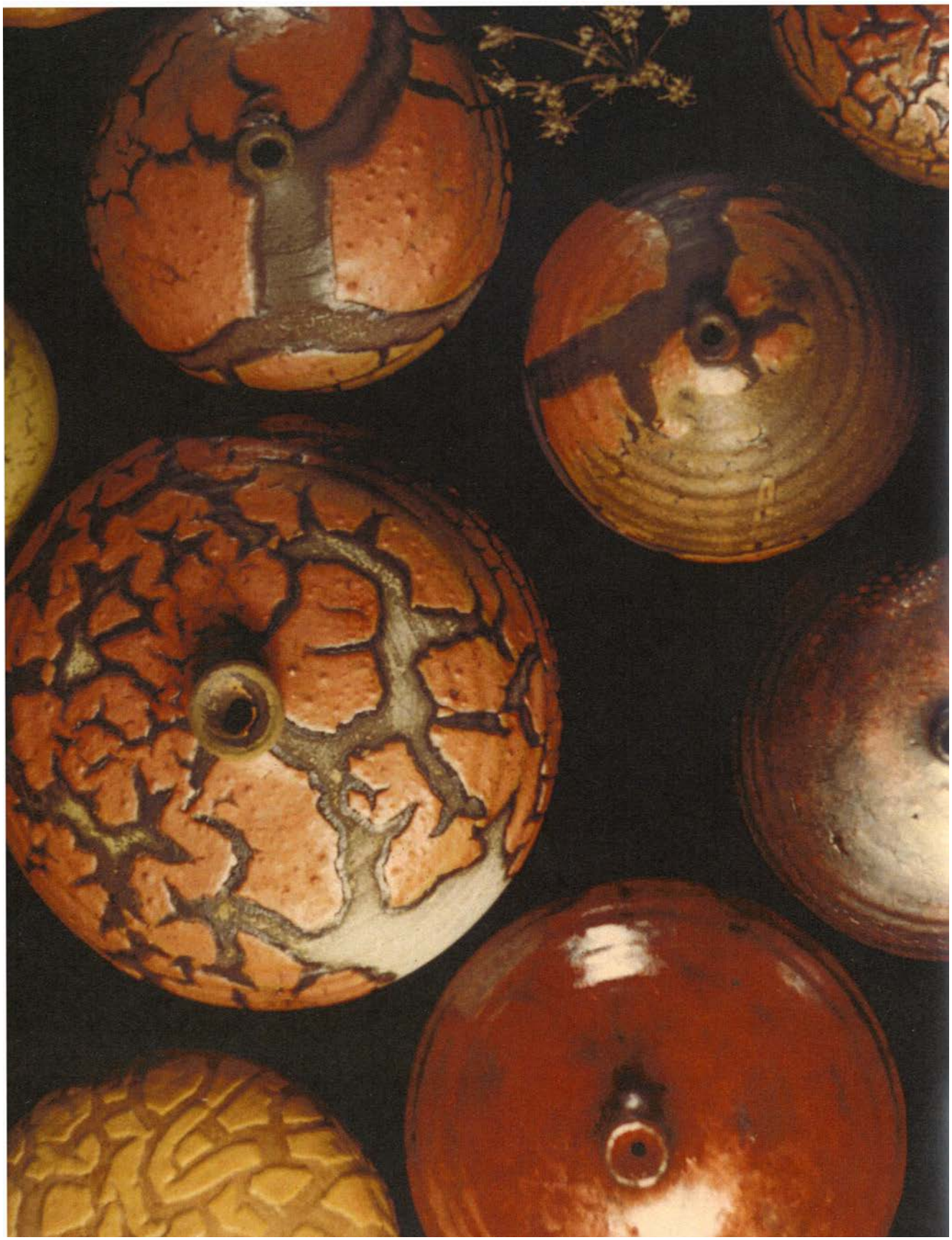
I have great appreciation for the ingenuity it took to construct the entire mural. He had to perfectly fit the tiles onto each panel, which must have been very challenging to do because of the variations in the tiles’ widths. I imagine that he laid the tiles out dry on each panel to see how they would fit, then removed them, inventoried them, and finally glued them in place. And he did that for not just one panel but for 22 of them. I understand the kind of obsessiveness that required.

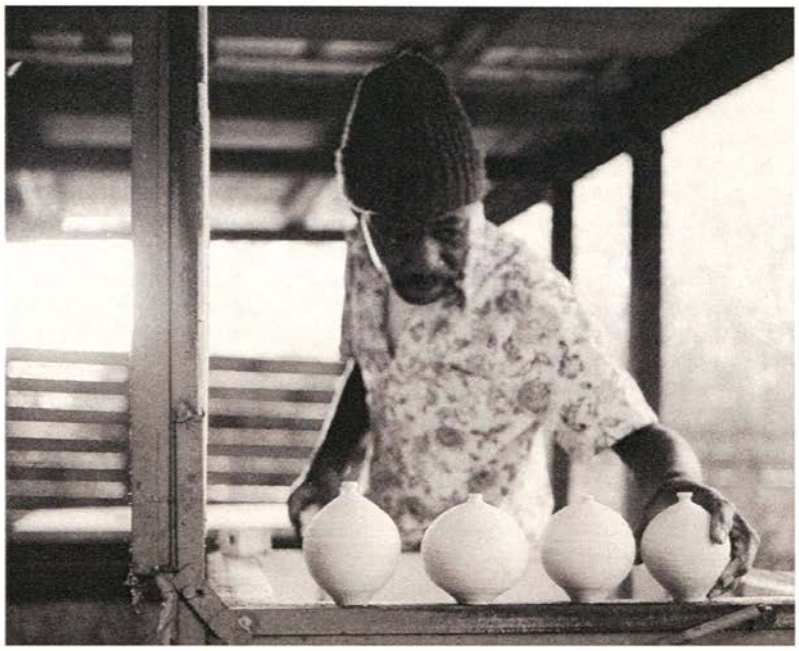
It makes you realize that sometimes the simplest thing to look at is the hardest thing to create.

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61



Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61





Doyle Lane was nothing if not systematic. His name—usually an all caps LANE incised into the dime-sized foot of his coveted weed pots, or written with marker on the reverse side of one of his clay paintings—is familiar to a growing number of hard-core followers and collectors who are all scrambling after the same thing: another Doyle Lane.

Lane's "weed pots" are diminutive in size yet perfectly proportioned and balanced. Their graspable scale is satisfying, and there's a covert energy about them. Rudimentary, beautiful, and bulb-like, they are as iconic and recognizable in ceramic circles as Rose Cabat's feelies or Harrison McIntosh's graphically decorated pieces. Like these two artists he was a glaze specialist, developing and enlisting his own specific family of glazes to define his pottery made from the early 1950s through the 1970s. The term "weed pots" alludes to Lane's practice of minimally arranging delicate sprigs and dried flowers in the pots.

Where the forms of the pots are staid, even classical, the glazes are anything but—they crawl, bubble, crack and thickly undulate to a thick edge preserved by gravity toward the foot of each piece. The glazes all carry nicknames, both affectionate and descriptive handles of categorization for collectors and potters alike: orange peel, gun metal, poppy seed, robin's egg, mustard, white crackle, and uranium red.

These jewels of California Modernism are most credibly understood and appreciated when viewed in groupings, which is how Doyle conceived and marketed them in both gallery presentations and architectural commissions. In this context one can see the subtle shifts in scale and form of the pots, some plump and spherical with tiny collared throats, some wider, more UFO-like (think Nelson lamp) with flattened openings just large enough to support a single twig. This combined with the matte-satin glazed surfaces, varying in color and activity, creates a real rhythm in the groupings and gives one an abridged glimpse into the working nature and diversity of Lane's talents.

This type of rhythm created across the scale and form of the pots can also be seen within the mosaic surfaces of Lane's largest murals—including the Orange Wall, an 18-foot mural commissioned for 301 E. Colorado Blvd., Pasadena, by Welton Becket & Associates in 1964. This phenomenal field of tiles is the largest realization of and endorsement for Lane's methodology—the medium is the message. The buzzing field of literally hundreds of rectangular clay tiles in burnt orange to red is overwhelming as a physical passage of information—a thing as solid in its intention as the building it was housed in. The prominent signature scribed

into the lower right side of the piece, one letter per tile, is an endearingly simple tag. It floats a little high rather than resigning itself to the bottom corner of the piece, as if to say DOYLE LANE was here.

Rarely will you find embellishment or extraneous detail in Lane's pieces. The format seems carefully planned—a honed and familiar weed pot, a circular disc or unit of simply cut tiles loaded up with glaze and allowed to do its thing—with both trialed results and more expressive reactions during firing. The few exceptions to this rule are Doyle's pots with applied sleeves of texture, and the surfaces of rudimentary shaped fish and bird tiles, which demonstrate a repeated impressed pattern. These treatments I would attribute to a kind of interchangeable Modern aesthetic looming at the time, one exploited by many ceramicists. The most identifiable and specific gift Lane offers us is his beautiful glaze work, placing him confidently in the company of Glen Lukens, Otto Natzler and Otto Heino—all dedicated glaze technicians working in the greater Los Angeles area at the time.

Unlike these esteemed potters, Lane's ambitions pushed him to utilize an aesthetic closer to abstract and formalist painting, and to locate a scale and immediacy outside of the traditional realm of pottery. Lane's entry in the *Objects: USA* catalog published in 1970 reveals a linear progression from his functional pottery to the large murals through to the slab-based clay paintings. While this makes developmental sense in terms of Lane's creative arc, it's impossible to say whether Lane was still working on commissioned murals and weed pots once he'd begun the clay paintings. Much of his works (and virtually all of the weed pots) are undated, but the resourcefulness in his approach would suggest the various bodies of work continued and overlapped.

One can find hand-typed labels on the reverse of many of the smaller framed square clay paintings and tile assemblages:

DOYLE LANE, Ceramic Murals—Clay Paintings
4470 KEWANEE ST. 225-4585 LOS ANGELES (EL SERENO) CAL. 90032.

It's almost as if the smaller, more marketable tiles were calling cards, samples to generate interest in larger projects and potentially larger income for the artist. Lane emerged in a modernist era in which a domestic appetite for ceramics complemented newly devised interior schemes, including furniture, textiles, and so on. He managed to be included in several of the early California Design shows organized by Eudorah Moore at the Pasadena Museum, but is noticeably absent from subsequent shows. His pots pictured in those early catalogs gel graciously with the overall aesthetic of that time, whereas the later clay paintings have a more authoritative presence both in physicality and expression.

With little information printed about Lane, friends and colleagues provide much of his story. Doyle was known to market his pots (and later in life his beaded jewelry) at craft shows as well as literally knocking on doors with a tray full of weed pots in wealthier neighborhoods such as the Pacific Palisades. A retired architect I purchased a pot from sold pieces on consignment out of his office on Larchmont Blvd. in L.A., noting Doyle would come and arrange them on their wooden block bases, bringing new pots to replace those sold. Photos of Doyle Lane taken in his El Sereno home studio by Ben Serar in 1976 reveal a focused, camera-shy man going about his craft. In one image we see Lane at the wheel, with neatly stacked boxes of glazing materials behind him; in another he is carefully arranging a lineup of freshly fired weed pots in their beautifully blank bisque state on the ledge of the kiln. The modest contents of his archive, gifted to the California African American Museum before his death in 2002, contains staged photographs of his weed pots (El Sereno Ikebana), various murals and a few grainy gallery installation shots, all housed in Doug-fir ply boxes constructed and labeled by Lane. A treasure to any follower of his work, there's something intriguingly private about this archive, with no literary information to accompany it—no user's guide. It fuels as many questions as it answers in relation to Lane's professional trajectory.

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

As Jenifer Munro Miller points out in *A Handbook of California Design*, "Doyle Lane succeeded in making a living from his craft—a notable achievement for any craftsperson, particularly an African American working at mid-century." Lane definitely had both loyal individual supporters and architects who commissioned his work. Rudy Estrada, a longtime friend and collector, recalls an incident in which Lane was arrested and restrained by police on his property when he arrived with his tool bag to install an outdoor mural. With very few galleries willing to show black artists at the time, Lane eventually connected with Dale Davis and Alonzo Davis who had opened the Brockman Gallery in Leimert Park in 1967, hoping to solve the problem of where to show their own work and the work of their peers and immediate community in Los Angeles. By participating in the exhibition program at Brockman and also Akrum Gallery on La Cienega Blvd. in the late 60s, Lane was able to show his work in a fine art context at a mid-career stage in his practice.

Lane's circular clay paintings, most recognizably shown at the Los Angeles City College Art Gallery in October 1977, all follow a similar format in which cut slab rolled circles are fired and mounted onto a white painted board. Some are solid discs of clay in which the glazes seem to literally react and create their own preserved weather systems—grounds over which malleable graphic compositions are applied in what appears to be iron oxide. Other groups of clay paintings are cut into geometrical compositions with the individual pieces glazed separately and then assembled back into their circular format on the panel. With much brighter and solidly blocked complementary colors, these perhaps later compositions further evidence the important role that painting played in the work. Where the more expressive examples show the influence of Clyfford Still, the patterned and assembled clay paintings echo the shaped canvases of Leon Polk Smith and the blocked geometry of Frederick Hamersley and John McLaughlin, West Coast pioneers of hard-edge abstraction whose work Lane most likely would have seen firsthand.

The influence of painting registers as a purely visual, linear and colorblocked atmosphere in Lane's clay paintings, which are quite sobering in the wake of the Abstract Expressionist ceramics movement in Southern California, rife with physical gesture and texture—"fast and bulbous," to quote Captain Beefheart. There is a formal parallel between Lane's clay paintings and John Mason's modular tile configurations and geometrical sculptures from the past two decades. A radical turn from his early work, these pieces replace expressive gesture and surface grit with glazed hard edges, shapes and lines as a means of visual circulation.

Lane's quiet compositions seem to direct all their energy inward; they are beautiful compact things to take in, and hard things to describe. Measured and methodical in their conception, the results are anything but. As objects of our focused looking (and Lane's focused making) the circles mounted onto the square boards operate like tactile mandalas, creating their own radial balance and approximating a type of spiritual space. There's a fluid fervor looming in everything Lane produced. Both his weed pots and his ceramic beaded necklaces seem like their own planetary constellations, and the clay paintings echo this in a pictorial format. The way glaze is fused and covers the surface of clay is very different to paint, and the way it receives light is also more complicated. Lane envisioned the clay paintings could be hung outdoors to provide an ever-changing compositional experience for the viewer.

Lane's unique means of putting things together provides a sophisticated simplicity, a confidence in form and color to carry the content of a work. The rest is up to us.

Ricky Swallow
Los Angeles, May 2014

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

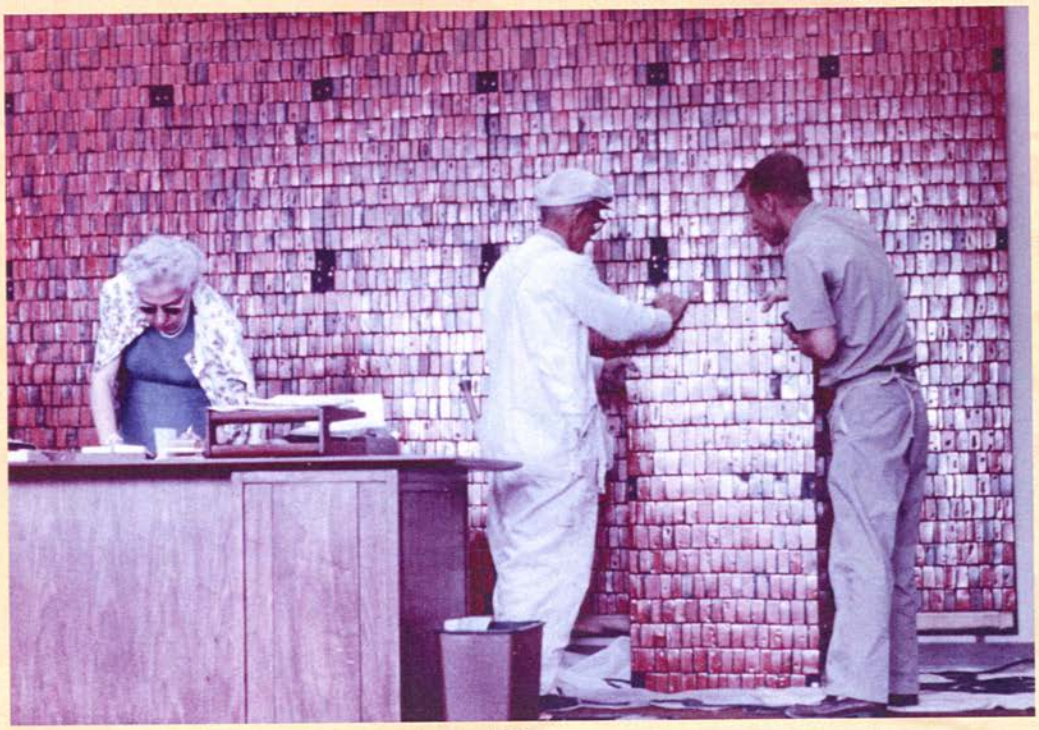
Mutual Savings and Loan mural, Pasadena, California, 1964

In 1964, architect Welton Becket commissioned Doyle Lane to create a mural for the new offices of Mutual Savings and Loan in Pasadena, California. A clay mural eight feet high and eighteen feet long and consisting of nearly three thousand individual tiles was completed and installed at 301 E. Colorado Blvd. in Pasadena that same year. The mural remained in the Mutual Savings offices for nearly fifty years. During renovations to the offices in January of 2014, the mural was disassembled, crated and placed into storage.

In late April of 2014 the mural was unpacked and reassembled at 6819 Melrose Ave. in Los Angeles for the exhibition *Doyle Lane: Clay Paintings* at the Landing at Reform Gallery.

Next, the mural will be permanently installed at a museum in Southern California.

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

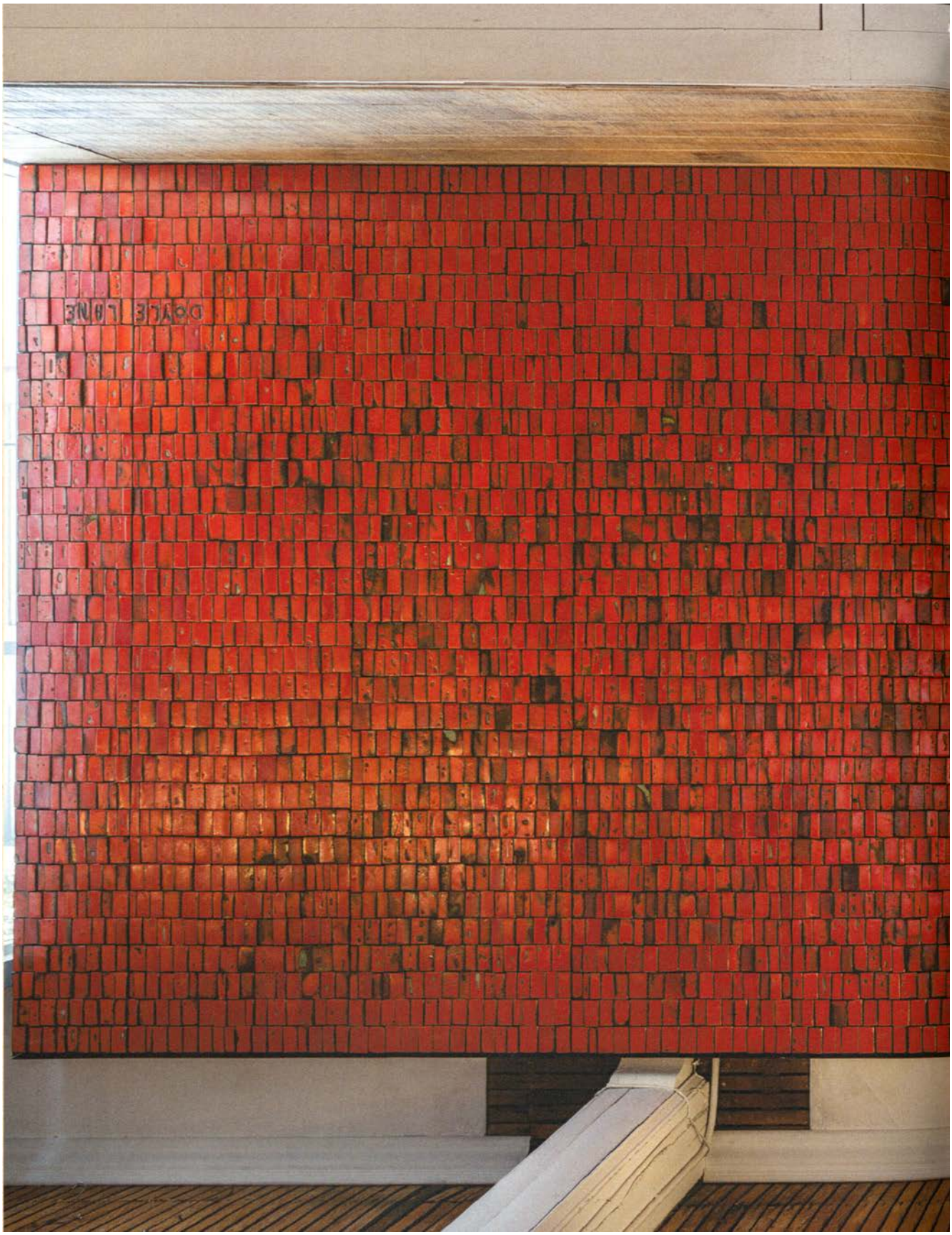


301 East Colorado Boulevard, Pasadena, 1964

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

6819 Melrose Avenue, Los Angeles, 2014

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61



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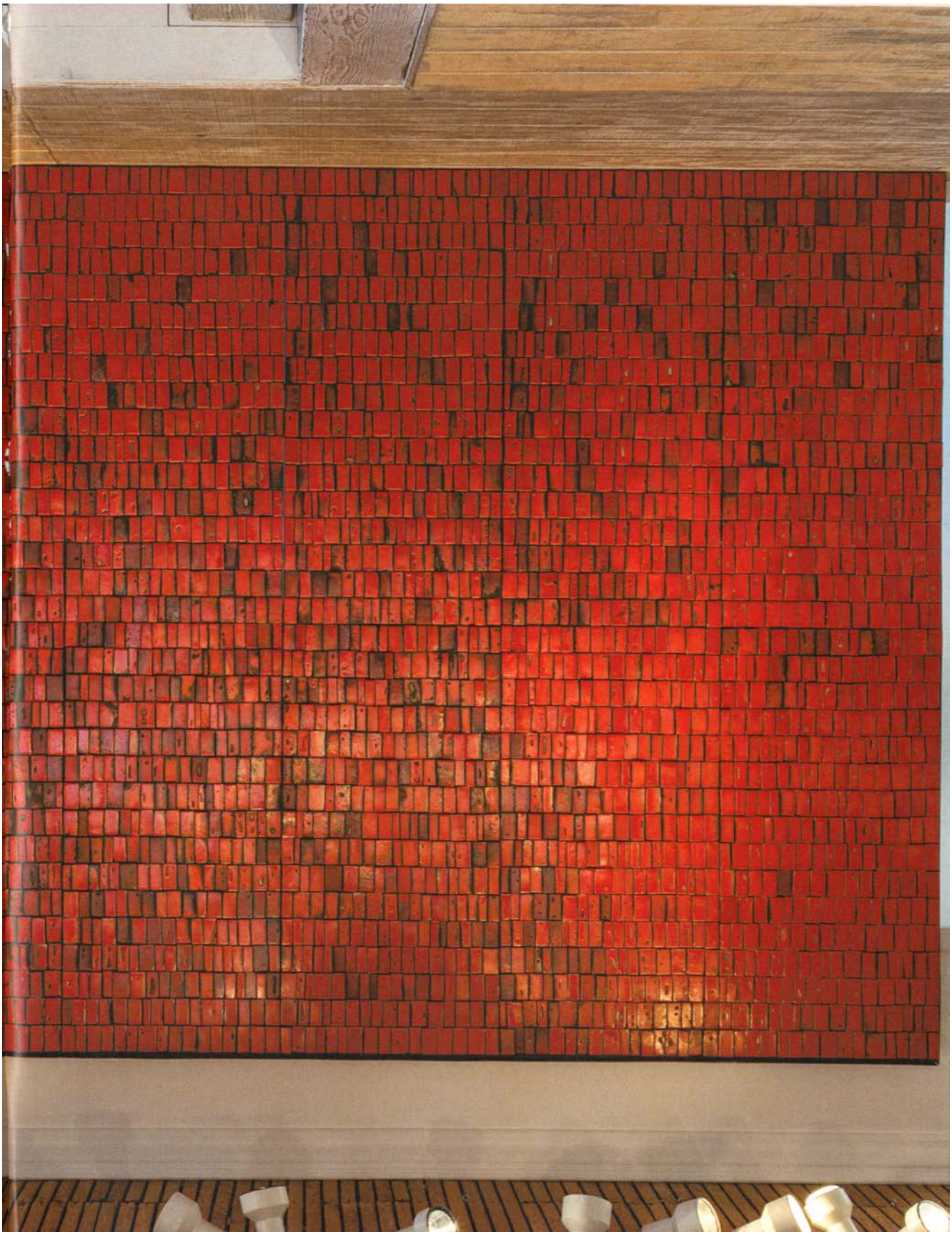

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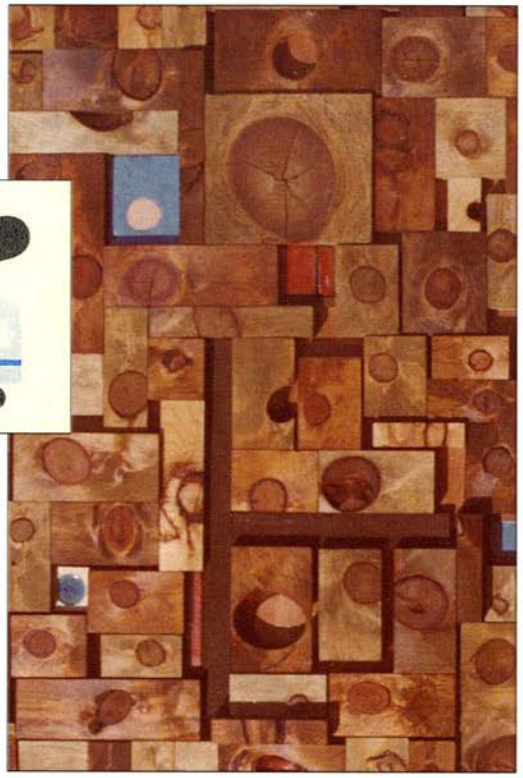

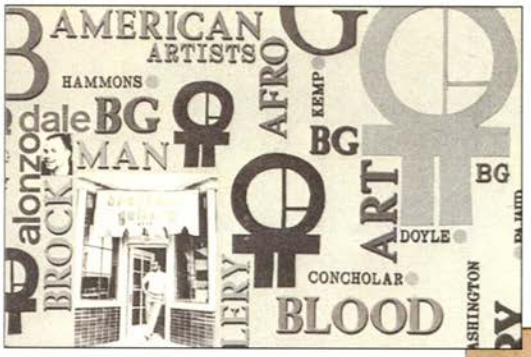

LE DAVIS	untitled assemblage	mi
RRY DUNNIGAN	* Revolt	
RION EPTING	Butterfly	
	Champ/The Winner	s
	Ying Yang	
RL EVANS	* Hang-Up	
VID HAMMONS	Self Portrait	b
YLE LANE	grey clay painting	ea
	yellow clay painting	ea
	green weed pot	ea
	red weed pot	ea
	yellow weed pot	ea
ODROW NASH	* Black Faces/White Masks	
HN OUTTERBRIDGE	Extremes in Copulation	
HN SCOTT	Jonah and the Whale	c
	Lenox Avenue	c
JIS RODGERS	* Montage	

St. James Guide to BLACK ARTISTS

Energized Clay

Objects possess an energy that draws people towards them. Certain types of people are drawn to certain types of energy. Throughout the past ten years I've had the privilege of handling hundreds of pieces created by Doyle Lane: weed pots, larger vessels, ashtrays, tiles, boxes, necklaces, beads, clay paintings, murals, wood knot assemblages.... Without fail, every one of these works has ended up in the hands of a hyper-creative, someone who's attuned to seeing the world with something other than the five senses, those who possess a unique type of appreciation.

More often than not, especially in the early years, these clients, when buying a piece by Lane, were buying an object by an artist they'd never heard of, and had no background on. These items were discovered by the buyer in the dense cacophony of Reform Gallery, and though generally small in stature and not easy to spot amongst the literally hundreds of items that were on the sales floor at that moment, the clients would frequently be drawn to the energy of Lane's works. Once caught in their force, these clients were unable to get away, feeling as if you couldn't have just one—you needed a group.

Language was no barrier here. Once, on La Cienega, a town car pulled up and a French fashion designer and his assistant entered the gallery. After about 20 minutes of wandering the premises and taking in the displays, he settled in on a group of five white crackle weed pots with black engobe slipped feet. "These have to be on my desk so that I can see them every day," he told me, not even asking a price, handing me his credit card. And then there was the fashion model who saw a massive panel of assembled wood blocks in the window, each one containing a natural knot along with a few clay tiles dispersed throughout. She came in the front door and proceeded directly to the desk, asking how we could get the piece in the window shipped to New York. I had just hung it there the day before.

Artists, gallerists, musicians, graphic designers, and the undefinables in between—all are drawn to the energy, with a compulsion to ask "Are there any new Doyles available?" every time they come in. The people I've met as result of being able to work with this material are the real gift that Doyle gave me. I've been very fortunate throughout the years to have had the opportunity to interact with the California artist craftsmen whose stories Reform has focused on over the past decade. Doyle Lane, sadly, passed before I even knew about his work. I have sought out his friends, colleagues and family members who without fail consistently tell me of the humble man who relentlessly gave of himself to those he knew.

I've watched in awe as weed pots, even with chipped lips or visible repairs, still fetched more than $1,000 through online auctions. Placing a pot in the permanent collection of LACMA and seeing his inclusion in their Pacific Standard Time show felt rewarding, but to solely contextualize Doyle Lane as a potter was not enough.

I knew that this man was a true artist, regarded by his peers as such. A show of his clay paintings had to happen. Securing the Mutual Savings mural and having the privilege of showing it in the Landing is really beyond my wildest dreams. Now, as always, the people it attracts—these hyper-creatives and devoted followers caught up in the work's humble nature—are the new curators, charged with building permanent collections of art that will help tell the unique story of what unfolded in post-war California. Doyle's place—so very deserved—in that epochal canon is now secured.

Gerard O'Brien
Los Angeles, May 2014

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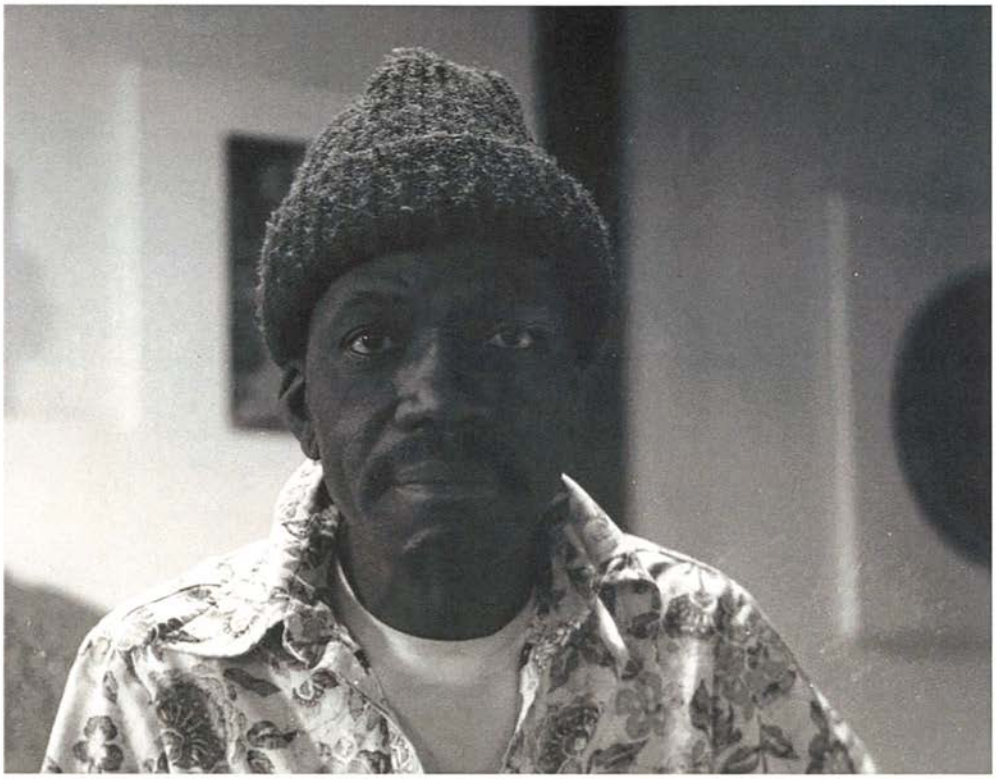
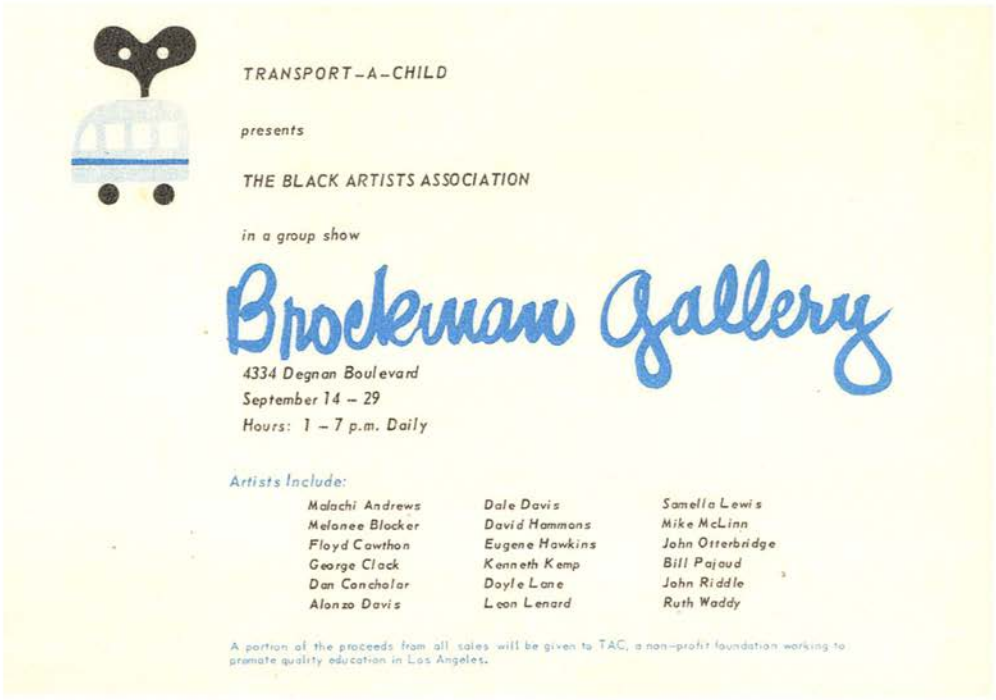


"The contacts that you need to springboard an artist are limited in terms of the black community."
– Dale Davis, co-founder, Brockman Gallery



TRANSPORT–A–CHILD

presents

THE BLACK ARTISTS ASSOCIATION

in a group show

Brockman Gallery

4334 Degnan Boulevard
September 14 – 29
Hours: 1 – 7 p.m. Daily

Artists Include:

Malachi Andrews	Dale Davis	Samella Lewis
Melonee Blocker	David Hammons	Mike McLinn
Floyd Cawthon	Eugene Hawkins	John Otterbridge
George Clack	Kenneth Kemp	Bill Pajoud
Dan Concholar	Doyle Lane	John Riddle
Alonzo Davis	Leon Lenard	Ruth Waddy

A portion of the proceeds from all sales will be given to TAC, a non-profit foundation working to promote quality education in Los Angeles.

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

Opening Night at Brockman Gallery
Prop.
Dale - Alonzo J. Davis, Jr.
L. A. Calif.
April 1967

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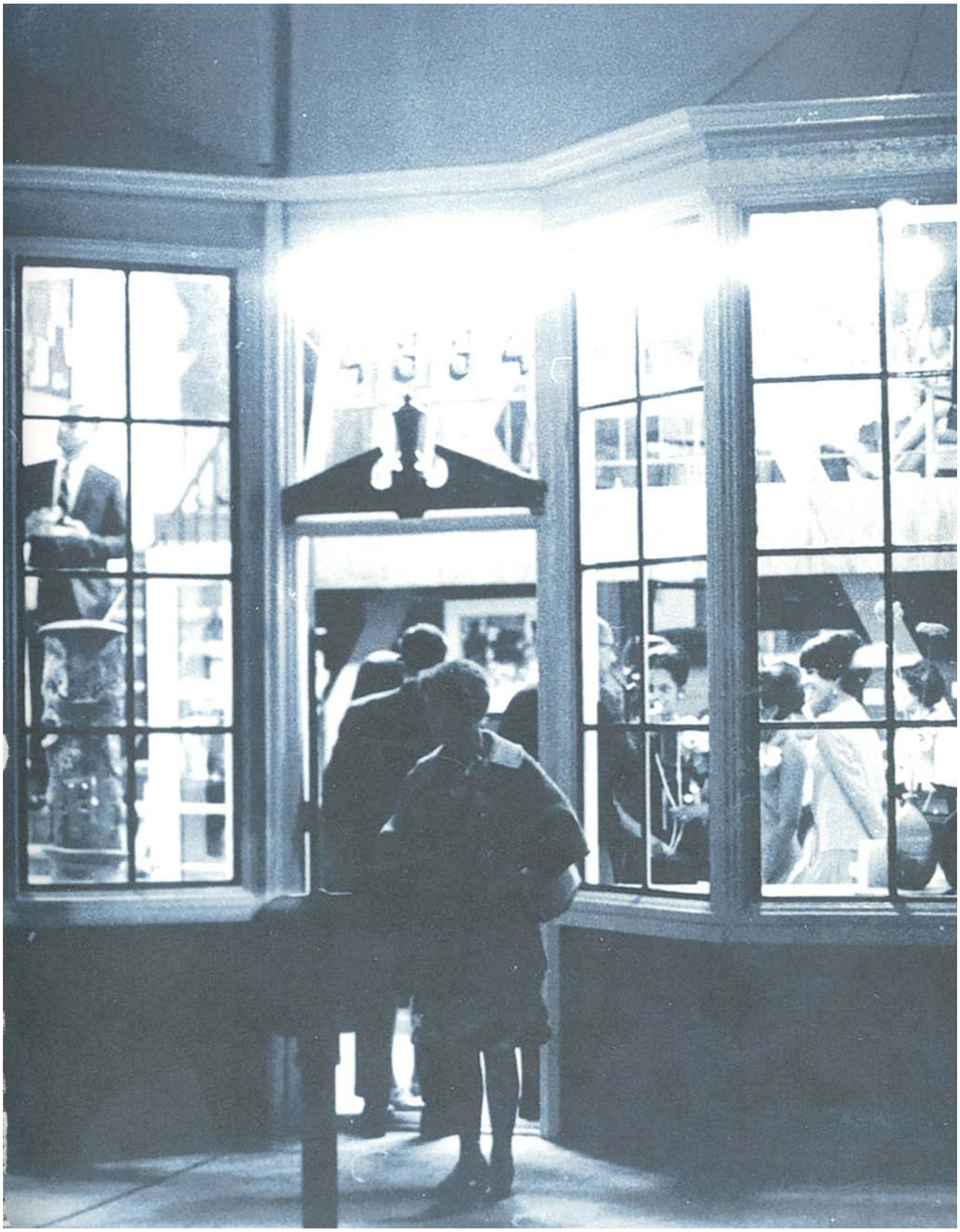
Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61



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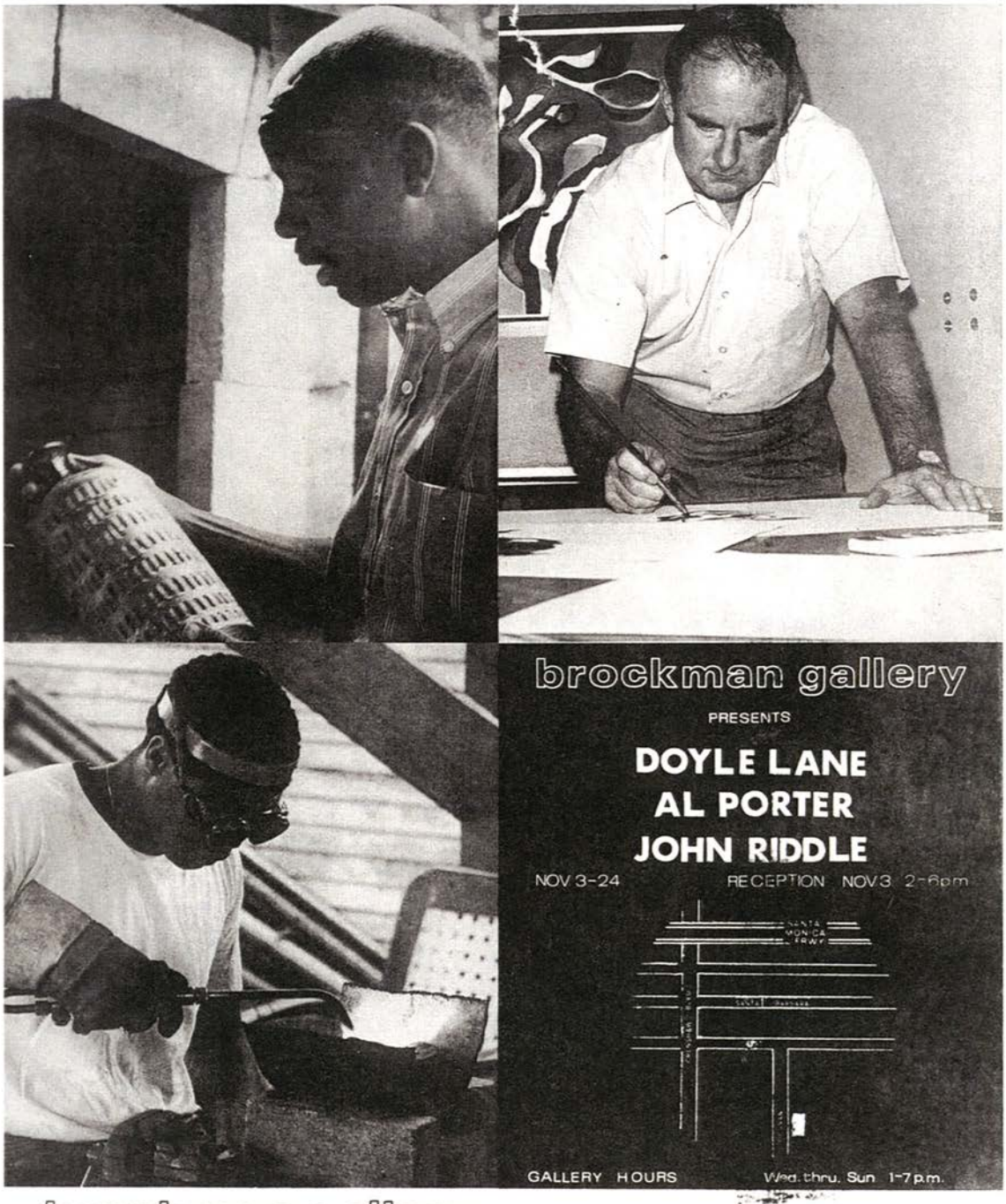
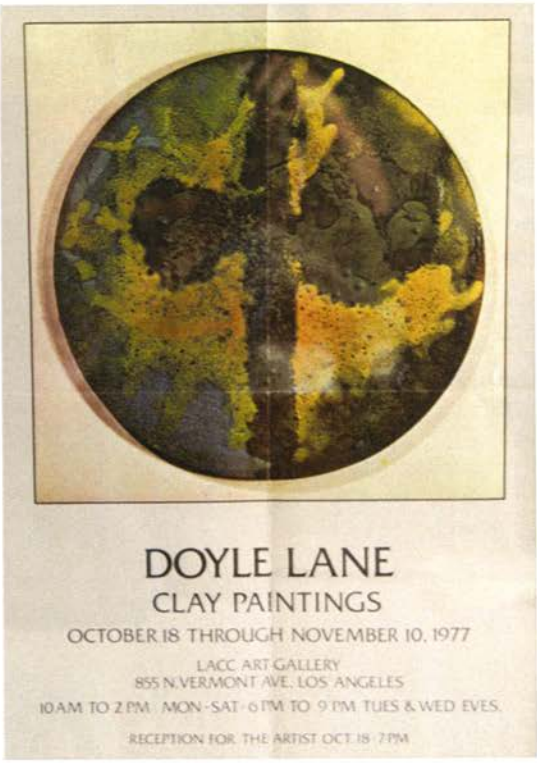
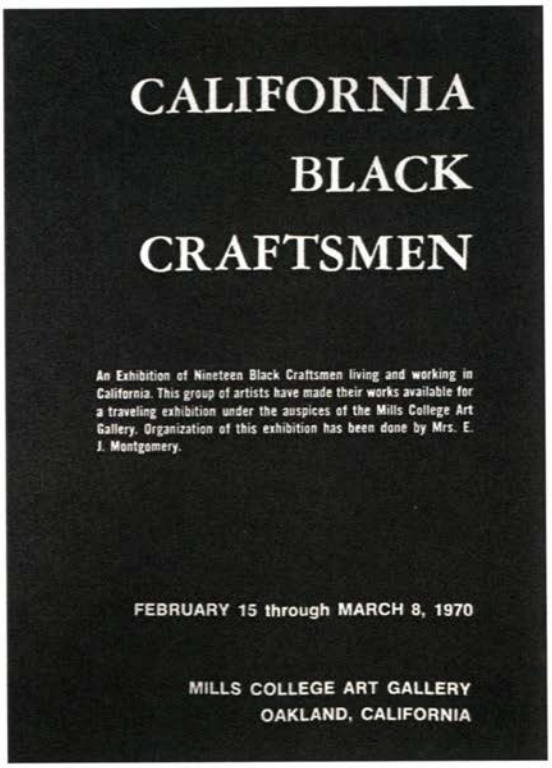


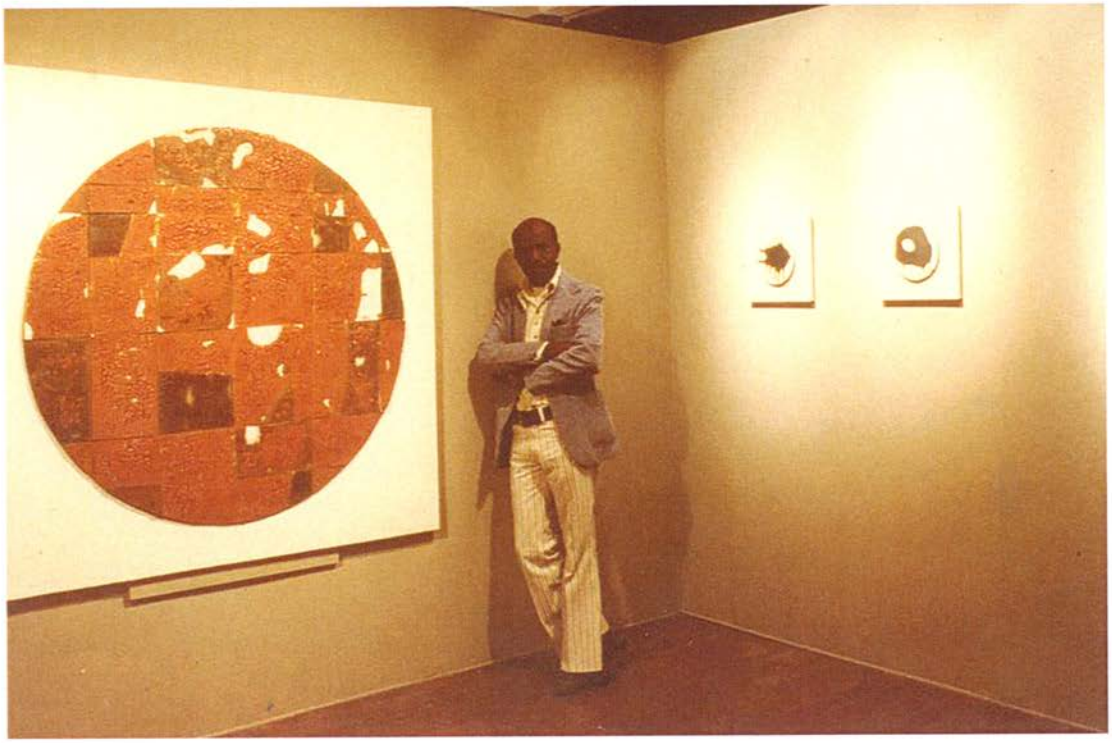

CALIFORNIA
BLACK
CRAFTSMEN
HARTNELL COLLEGE STUDIO GALLERY
SALINAS, CALIFORNIA
FEBRUARY 1-26, 1971
GLORIA BOHANON • SHERYLE BUTLER • HUBERT COLLINS
DALE BROCKMAN DAVIS • IBIDIO FUNDI • MANUEL ALBERT GOMEZ
BEN JAMES • DOYLE LANE • WILLIAM MAXWELL
EVANGELINE MONTGOMERY • JOHN OUTTERBRIDGE
HARRY RICHARDSON
EXHIBIT ARRANGED THROUGH THE COURTESY OF MILLS COLLEGE ART GALLERY

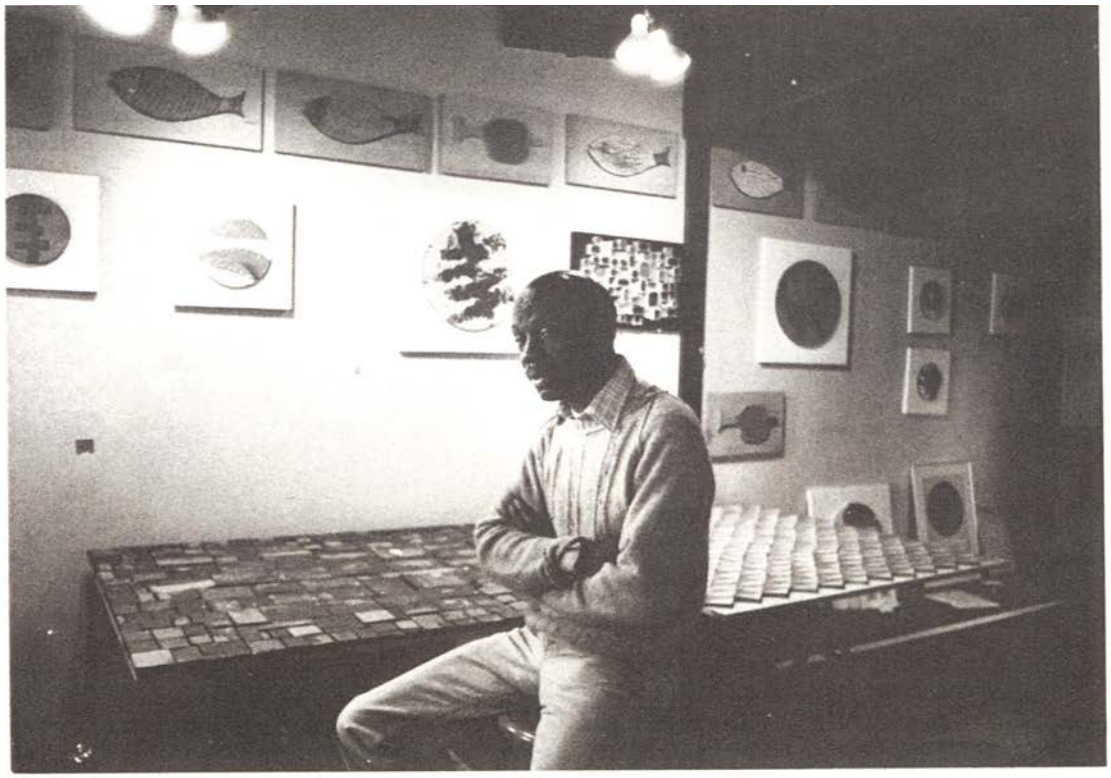
Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61





Doyle Lane at his exhibition at Los Angeles City College, 1977





Willie Middlebrook

Doyle Lane: Architectural commissions have mainly been my support and encouragement.
Wilson: How were you contacted about most of these large murals and commissions?
Lane: I used to go around to the architects and show them my portfolio.

Wilson: Have you ever felt a need, Doyle, to make work which survives on a commentary level, that reflects society in some way?
Lane: No, I've never had the urge to make a social statement in my art. It's nice if you can do that. Some of the artists who do those things have other incomes; they're not making their living from just their art.

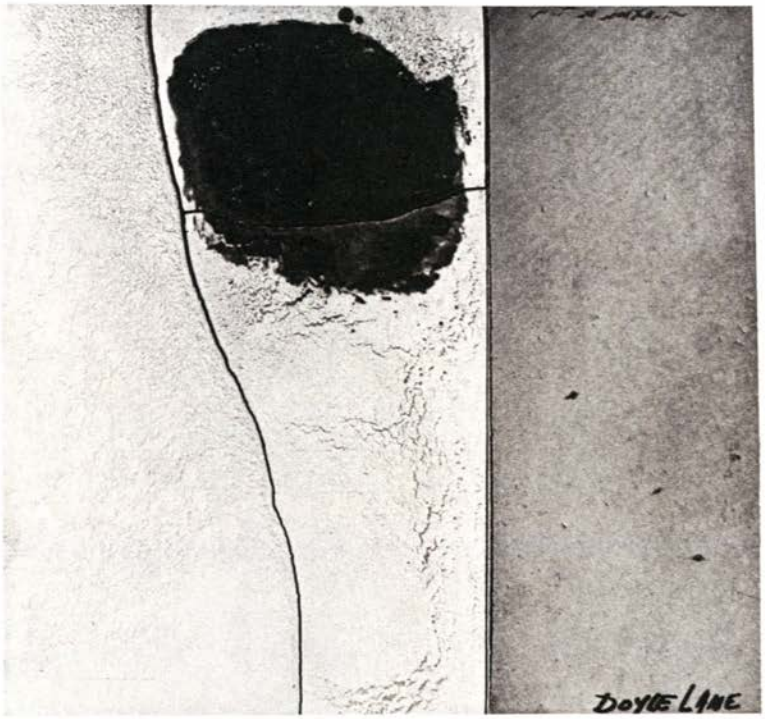
Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

DOYLE LANE

During the first nine years of Lane's career as a ceramist he threw functional pots and experimented with various glazes and clay bodies. 'Then I felt the need to expand my art experience, so I gradually turned to the large-scale mural medium,' he says. Although his architectural murals have been successful, recently Lane again expanded into a new area of expression, creating what he calls 'clay painting.' Here the technique involves the application of glazes to clay slabs under tremendous heat so that their natural flow and overlapping create unusual color and texture combinations. One of the basic reasons for the clay paintings was the fact that they could be hung out of doors.

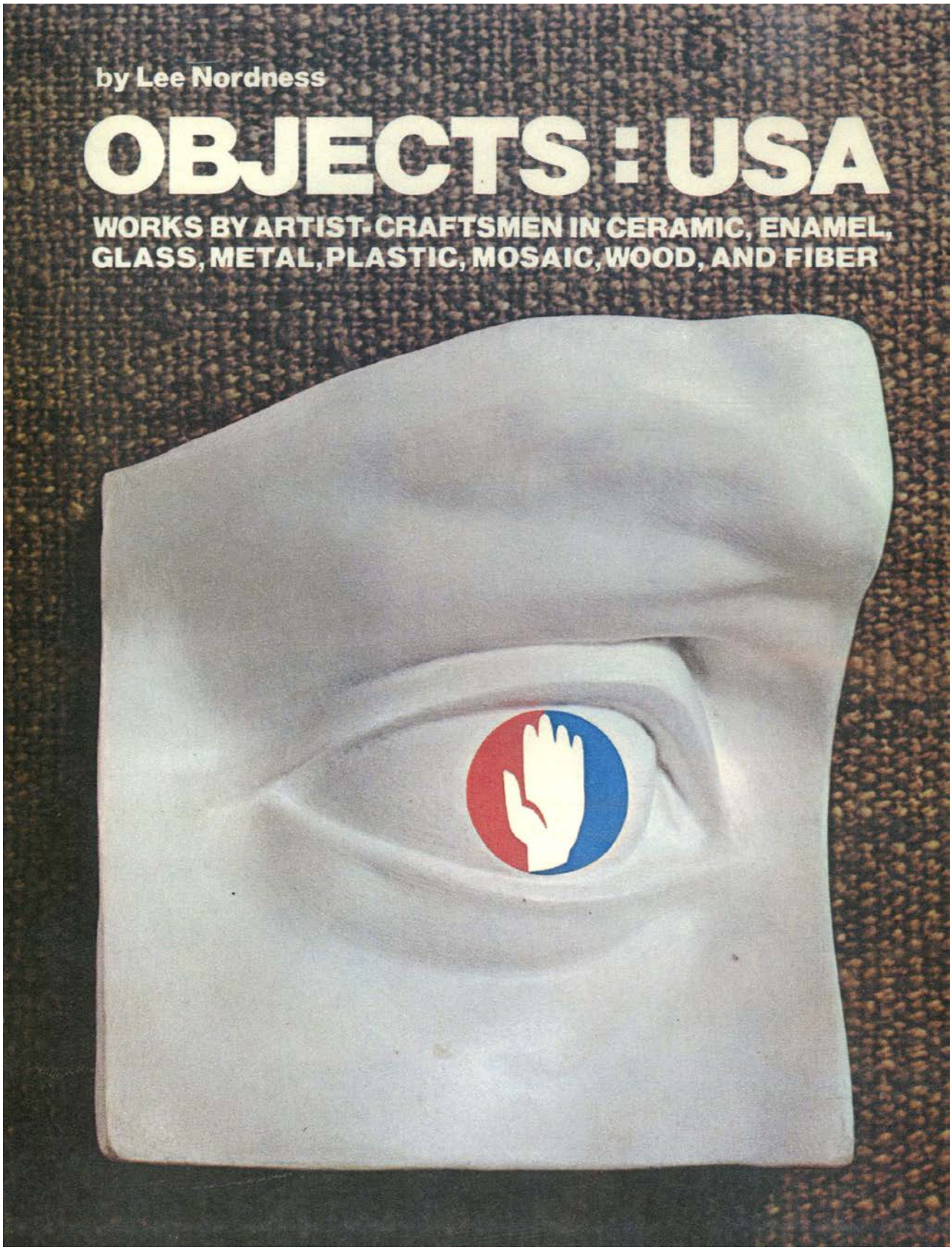
birthplace: New Orleans, 1925
education: Los Angeles City College • University of Southern California
commissions: Tile mural, Mutual Savings and Loan (Pasadena) • Ceramic fountain, Pantry Foods (Pasadena) • Ceramic mural, Miller Robinson (Santa Fe Springs, California) • Temple B'nai David, Gold Ark Mural Wall (Southfield, Michigan) • Ceramic wall mural for the California Lutheran Health Center (Alhambra, California)
residence: Los Angeles

Why not take paintings out of doors where one may sit and watch the changing play of sunshine on the glazes, and thus have changes of mood during the day?
—Doyle Lane



LANDSCAPE #9: clay slab and glaze technique: 15¾" x 16¾": 1967

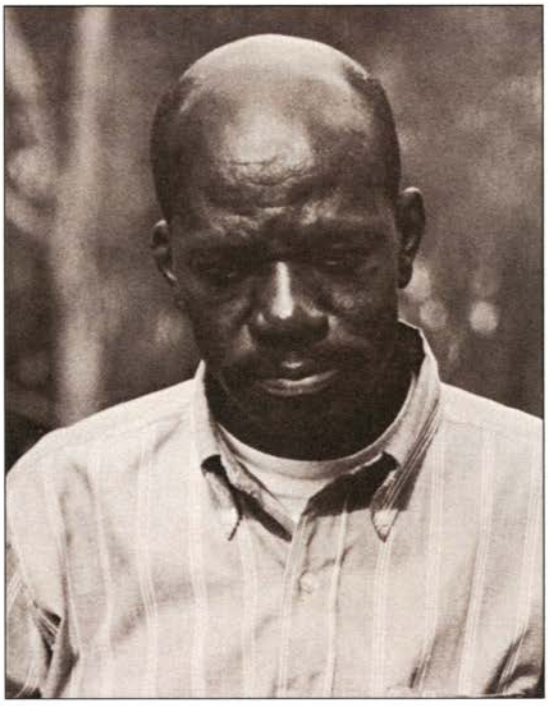
Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61



Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

lane, doyle **71-72-73**

A.A. degree, Los Angeles City College, 1953; attended East Los Angeles City College and University of Southern California; recent exhibitions Brockman Gallery, 1968, Ankrum Gallery, 1967, 1968, Mills College Art Gallery, 1970; represented in collection of Oakland Museum of Art, Mutual Savings and Loan, Pasadena (mural commission), Nursing Home and Health Center, Alhambra (mural commission), mosiac floor - Equitable Savings and Loan, Canoga Park, California (commission).



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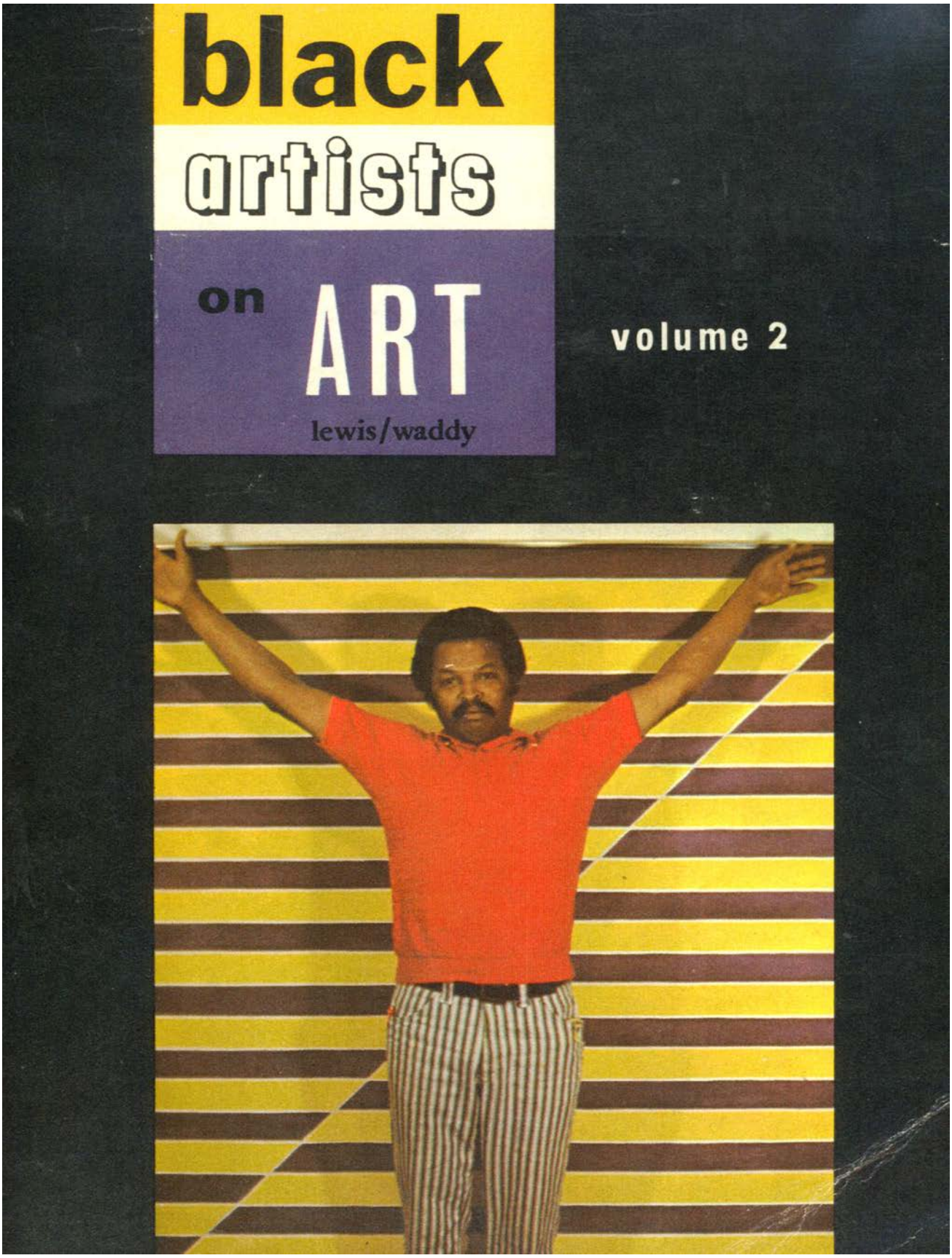


Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

This book was published in conjunction with the following exhibition and summit:

Doyle Lane: Clay Paintings
May 1-July 5, 2014
the Landing

Doyle Lane Summit
June 28, 2014
the Landing

Los Angeles, California

Blue, yellow and white clay painting
Glazed ceramic mounted on board
USA, 1975
15" Diameter
Collection of Friends, the Foundation of
the California African American Museum
California African American Museum Foundation purchase

Red, black and white clay painting
Glazed ceramic mounted on board
USA, c.1976
15"H x 19"W
Collection of Ben Serar

Red and green clay painting
Glazed ceramic mounted on board
USA, c.1976
15" Diameter
Collection of the Landing

Red, green and black clay painting
Glazed ceramic mounted on board
USA, 1975
15" Diameter
Collection of Friends, the Foundation of
the California African American Museum
California African American Museum Foundation purchase

Blue, yellow and black circular clay painting
Glazed ceramic mounted on board
Signed "Doyle Lane 1975 1978"
USA, 1975 - 1978
13" Diameter
Collection of Rudolph Estrada

Yellow clay painting
Glazed ceramic mounted on board
Signed "Doyle Lane"
USA, c.1976
8 ½ " Diameter
Collection of Rudolph Estrada

Orange and black line clay painting
Glazed ceramic mounted on board
Signed "May 20 2000"
USA, c.2000
8.5" Diameter
Collection of Ben Serar

Orange, brown and white clay painting
Glazed ceramic mounted on board
USA, c.1976
13" Diameter
Collection of Ben Serar

Glazed ceramic in wood frame
Three-tile assemblage
USA, c.1980
9 ¾" W x 6 ¾" H
Collection of Rudolph Estrada

Red 55-tile assemblage
Glazed ceramic in wood frame
USA, c.1965
12 ¾" W x 21" H
Collection of Rudolph Estrada

Clay painting in Lucite frame
Glazed stoneware tile assemblage
USA, 1970
48 ½" W x 2" D x 36" H
Collection of David Limburger

Yellow clay painting tile
Glazed ceramic in wood frame
USA, c.1970
6 ¾" W x 6 ¾" H
Collection of Ben Serar

Red tile mural
Glazed ceramic
USA, 1964
17' W x 8'4" H
Collection of M.S. Properties

Biography

Born in New Orleans, 1925

A.A. degree from Los Angeles Community College, 1953

Works as a ceramic glaze technician for L.H. Butcher Company

Furthers education at East Los Angeles City College and the University of Southern California

Included in the California Design show at the Pasadena Art Museum, 1956, 1957 and 1960

Completes the M.S. Properties/Pasadena Savings and Loan Mural, 1964

Shows at Ankrum Gallery, 1967-1968

Shows at Brockman Gallery, 1968

Featured in the *Objects: USA* exhibition and catalogue, 1969-1970

Included in the California Black Craftsmen exhibition at Mills College Art Gallery, 1970

Included in *Black Artists on Art*, 1971

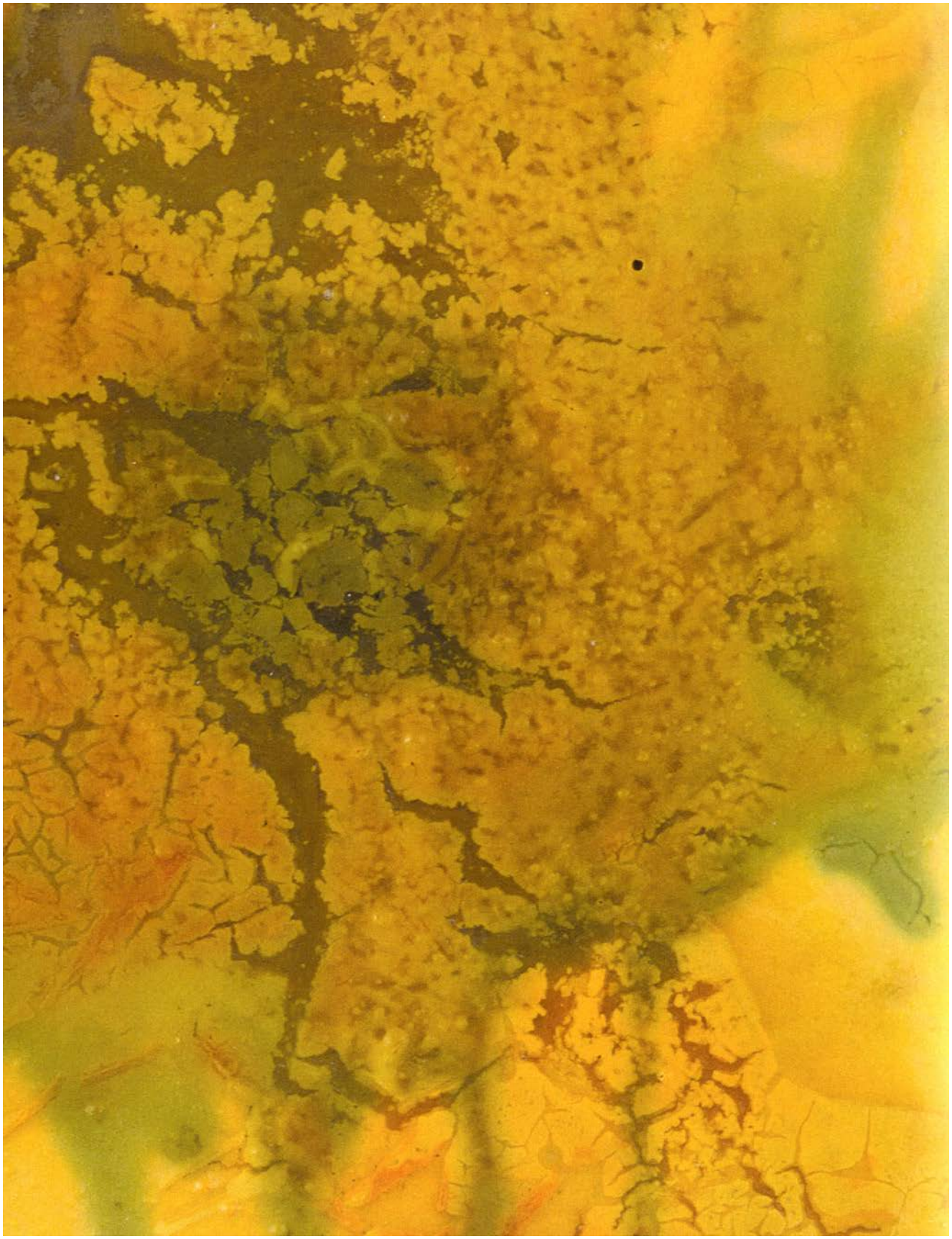
Los Angeles City College presents a show of Doyle Lane's clay paintings, 1977

Featured in *Studio Potter*, 1981

Death, 2002

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61



Permanent collections

Smithsonian

Oakland Museum

Los Angeles County Museum of Art

California African American Museum

Major commissions

Mural for Mutual Savings and Loan, Pasadena, CA

Mural for California Lutheran Nursing Home and Health Center, Alhambra, CA

Mosaic floor, Equitable Savings and Loan, Canoga Park, CA

Mural for Miller Robinson, Santa Fe Springs, CA

Gold Arc mural wall for Temple B'nai David, Southfield, MI

Fountain, Pantry Foods, Pasadena, CA

Mural for Golden State Bank, Downey, CA

Mural for International Children's School, Los Angeles, CA

Unspecified installed ceramic work, Western Citizen's Bank, Pacific Beach, CA

Unspecified installed ceramic work, American Medical Building, Beverly Hills, CA

Unspecified installed ceramic work, Rancho La Costa Spa, Carlsbad, CA

Swallow, Ricky and Gerard O'Brian, *Doyle Lane,* Los Angeles: The Landing, 2014, pp. cover, 6-9, 34-55, 57-61

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Photo Credits

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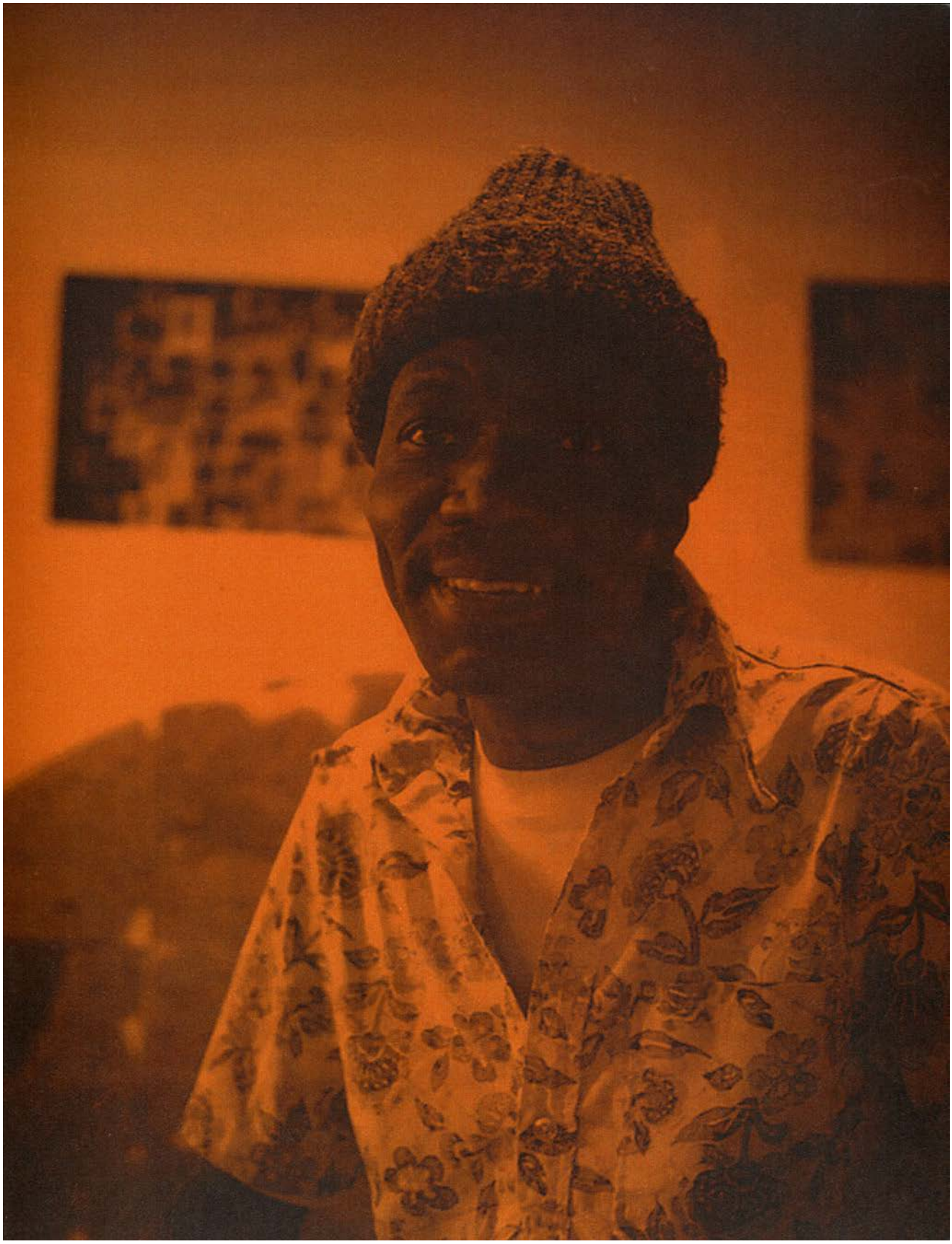
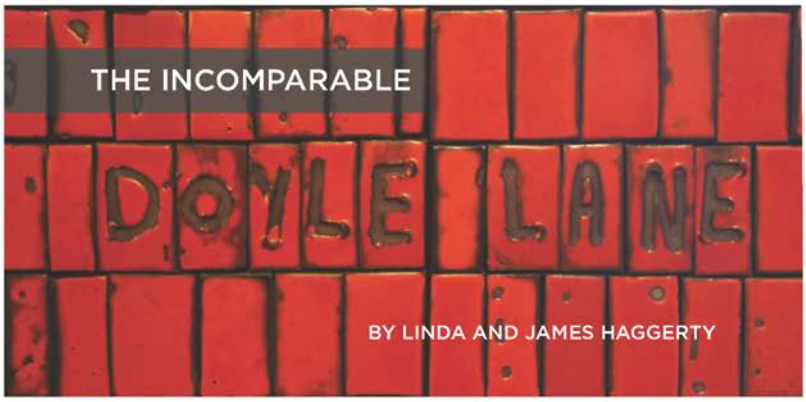


Haggerty, Linda and James, "The Incomparable Dolye Lane," *Journal of the American Art Pottery Association*, Summer 2014, pp. 22-25



Doyle Lane Throwing on the potters' wheel. Photo from *A Handbook of California Design, 1930-1965: Craftspeople, Designers, Manufacturers.*

Doyle Lane's ceramics are amazingly diverse, very well-studied, and superbly crafted. From his ceramic bead jewelry, to his exquisite pottery, and his vibrant murals and clay paintings – which he is most known for – each is an exploration of color, texture, and the play of light interacting with the variety of glaze surfaces that he created. Lane was one of the few African Americans to become a ceramic artist. He was a California Modernist, and longtime resident of Los Angeles, who was very active from the 1950s through the 1970s. Although he was successful during his lifetime, the market for Lane's work has skyrocketed over the past few years, to where currently he's one of the hottest ceramic artists on the West Coast.

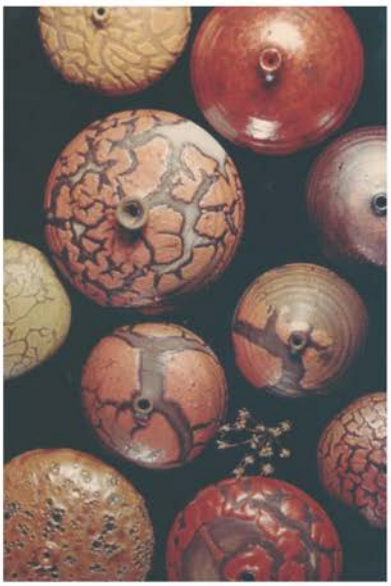
Doyle Lane's journey began in New Orleans, Louisiana in 1925 where he was born and lived into early adulthood, although there is no information about his early years there, or when he was first exposed to ceramics. We only know that he moved to Los Angeles, California as a young man in the early 1950's, and worked as a glaze technician for the LH Butcher Company, a chemical supplier who was the source for many raw materials, and catered to many of California's most notable ceramic artists. (Riggs 314)

During that time Lane attended East Los Angeles College, and Los Angeles City College where he studied ceramics and received an A.A. degree in 1953. He furthered his education at the University of Southern California (USC), where he took ceramics and studied under F. Carlton Ball and Vivika Heino. (Riggs 314) (Haggerty)

When he completed his studies, Lane set up a studio in the vibrant El Sereno district in East L.A., where and made functional earthenware and stoneware pots. He exhibited his work in craft and pottery shows around the Los Angeles area, often demonstrating the throwing process on a potter's wheel for the crowds in attendance. (Carr C6)

Lane's passion was glaze chemistry, and he widely experimented with glazes, and developed a method of applying them, where upon firing, they would separate from the surface, creating streaking and beaded textures and effects. He also experimented with running colored glazes into one another, and created cracking effects by using the firing process to create web-like textures on his pottery. The influence of Japanese glazing techniques and of minimalist form that was sweeping the United States at the time, are found in his vases and pots, with their round, and small-necked shapes. Lane's work exhibits a truth to materials, and possesses a beauty in their unadorned nature. His most successful have glazes that resemble natural formations such as cracks and fissures in rocks, water in streams, and gently blowing grasses. Their small necks can only hold a few blades of grass or stems of dried flowers, where the vertical lines of the plants contrast with the pregnant shape of the vases. (LeFalle-Collins 314)

Although Lane spent the first nine years of his ceramics career focused on the vessel, he began to desire exploring different genres within the ceramics medium. "I felt the need to expand my art experience so I gradually turned to the large scale mural medium," he explained. And during the sixties he made



Doyle Lane pottery. *Photo courtesy of Reform Gallery*

Haggerty, Linda and James, "The Incomparable Dolye Lane," *Journal of the American Art Pottery Association*, Summer 2014, pp. 22-25

Brockman Gallery flyer promoting Doyle Lane, Al Porter and John Riddle.
Image courtesy of Reform Gallery

Left: Doyle Lane signature on base of pottery.
Photo courtesy of Reform Gallery

Below: Grouping of Doyle Lane pottery.
Photo courtesy of http://esotericsurvey.blogspot.com.
Photograph by Steve Aldana

mosaics and murals for architectural commissions. This was the area where he found the most success as an artist, with among the most noteworthy being the murals for Mutual Savings and Loan in Pasadena, Nursing Home and Health Center, in Alhambra, and Equitable Savings and Loan in Canoga Park. (Nordness)

Lane realized early on the importance of promoting himself in order to develop a clientele and remain able to support himself as a full-time artist. In an interview with *Studio Potter* magazine, Lane said, "I used to go around to the architects and show them my portfolio". He was also well served from taking business classes while in school, which allowed him to live and work full time as an artist. He stated: "You can have a talent and you can be starving, but if you have a business talent, you can eat." (Stanley 19-20)

He balanced his career between working on his own ideas and collaborating with others. When once asked about what the theme was of his work was, Lane said, "My theme is anything I can sell, because I work with other people's designs as well as my own. If I can't sell my own, I'm willing to work on other peoples designs. I learn by their ideas as well as my own." (Stanley 20)

Then Lane once again expanded his work, exploring a new area of interest creating what he called, "Clay Paintings", an innovative idea where the pieces were meant to be hung and appreciated out of doors. He was quoted as saying, "Why not take paintings out of doors where one may sit and watch the changing play of sunshine on the glazes, and thus have changes of mood during the day?" (Nordness)

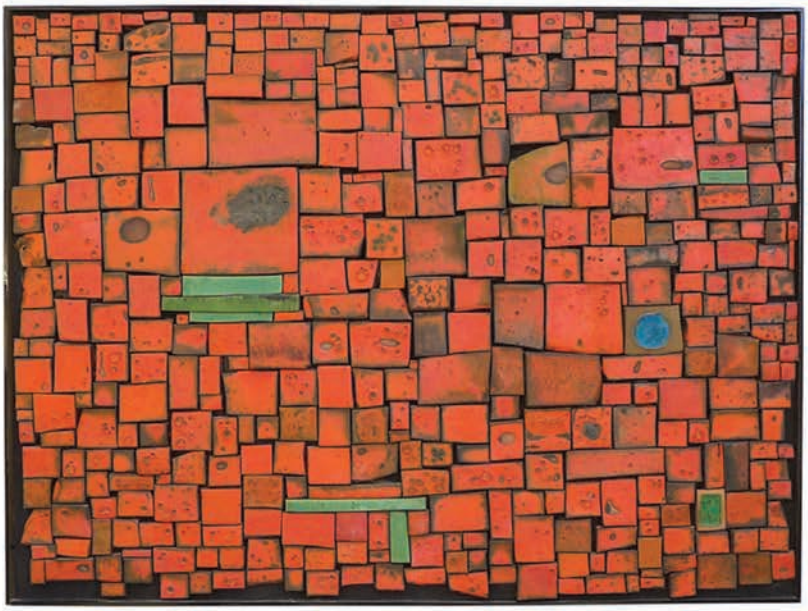
The technique involves the application of glazes to large clay slabs, and the firing process, allows for overlapping and flowing, creating unusual color and texture combinations. He also dripped glazes onto fired surfaces that he then re-fired. Using the drip and splatter techniques employed by abstract expressionists he created push-and-pull elements on the clay. He then mounted the works on white wooden surfaces giving them a feeling of suspension. The finished clay paintings resemble exploding orbs and recall the cosmic landscapes of color painters such as Robert Motherwell and Adolph Gottlieb. (LeFalle-Collins 314)

At an exhibition in at the Los Angeles City College Gallery in the late 1960s, Lane's Clay Paintings were featured, and were described in the following way on the Galleries handout about the artist:

"Using clay and glaze compositions that require delicate control in the firing, Lane produces intense color that becomes an integral part of the work in contrast to traditional painting methods that simply cover a surface. Small changes in temperature can dramatically alter a work, as with chromium glazes which may

Haggerty, Linda and James, "The Incomparable Dolye Lane," *Journal of the American Art Pottery Association*, Summer 2014, pp. 22-25

Doyle Lane tile mural being installed at a bank building in Pasadena, CA. Glazed ceramic. 1963. 17' W x 8' 4" H.
Photos courtesy of Reform Gallery



Doyle Lane clay painting in smoke lucite frame glazed stoneware tile assemblage. USA. 1970. 48.5" W x 2" D x 36" H.
Photos courtesy of Reform Gallery

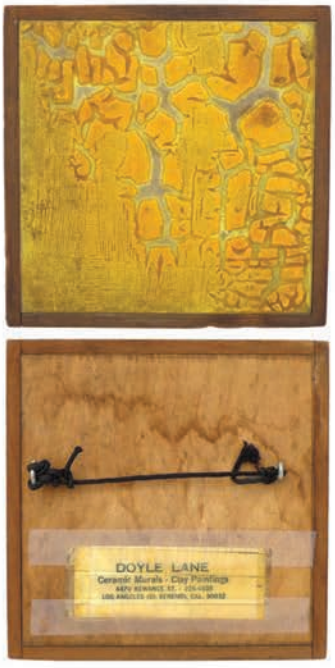
be brilliant red at one temperature in the firing, and deep green in another. Vibrant blues are achieved by combinations of lithium and praseodymium; copper is used to develop a variety of greens. Lane's expertise in ceramic chemistry permits him to achieve these color effects without the glossy coating usually used in bright glazes.

The artist describes the series simply as circle forms; the individual works are untitled. The circle itself is a universal symbol of life within many cultural traditions, and Lane's work can perhaps best be understood as a continuation of this concept." (LACC Lane)

Because gallery representation was difficult to obtain as a black artist in Los Angeles in the 1950's and1960's, Lane credits the exposure he received from the Ankrum Gallery, and the Brockman Gallery, who both carried his work for many years and were run by forward thinking owners who took an interest in representing the work of black artists. His reputation continued to grow and he was featured in a book called, "Black Artists on Art", and his work was included in the Smithsonian Exhibition and Catalog called, "Objects USA" in 1969. (Stanley 20) (Lewis and Waddy)

As he became older, Lane found that an alternative to the difficult processes of working with clay and to the heavy labor associated with making and loading and unloading these large slabs in and out of kilns, was to create ceramic beads. He had done so throughout his career, but became interested in the commercial possibilities for them in the latter half of it, producing them for fine jewelry sold in hotel boutiques and other one-of-a-kind jewelry stores. His work with beads began early on when he welcomed visitors, including groups of children to his studio. When he had visitors, he would teach them to make beads that could be strung into necklaces, bracelets, or key chains. Lane's superior mastery of glazes is also apparent in his beads, which range from iridescent swirls to textures of speckled bird eggs. Continuing to draw his inspiration from nature, many of his beads resemble small stones that would be overlooked by the casual observer, but in his hands become jewels. (LaFalle-Collins 314)

Doyle Lane continued to create work into the 1980's. He exhibited his work locally, and in museums. He also enjoyed keeping active in the art community, visiting ceramic art



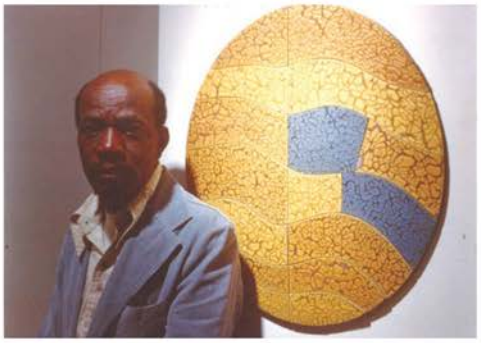
Front and back of Doyle Lane yellow clay painting tile glazed ceramic in wood frame. USA. Circa 1970. 6 ¾" H X 6 ¾" W.
Photo courtesy of Reform Gallery

Haggerty, Linda and James, "The Incomparable Dolye Lane," *Journal of the American Art Pottery Association*, Summer 2014, pp. 22-25

Doyle Lane red, black and white clay painting. Glazed ceramic and board. USA, c.1976. 15" H x 19" W. *Photo courtesy of Reform Gallery*

Doyle Lane ceramic tile box and bead necklace. *Photo courtesy of http://esotericsurvey.blogspot.com. Photograph by Steve Aldana*

Doyle Lane blue, yellow and black circular clay painting. Glazed ceramic mounted on board, signed "Doyle Lane 1975 1978". USA, 1975-1978. 13" Dia. *Photo courtesy of Reform Gallery*



Los Angeles-based artist Doyle Lane (1925-2002) at a 1977 L.A. City College exhibition of his Clay Paintings. *Photo courtesy of Reform Gallery*

facilities such as the Otis Parsons Art Institute. He died in 2002. (Haggerty)

When we first began researching information for this article, we were amazed at how little there was about Doyle Lane's life and career, despite the fact his work is surging in popularity, and is in the permanent collections of many museums, including the Smithsonian, California African American Museum, and Los Angeles County Museum of Art. Sadly, a research librarian from the California African American Museum, told me that because Lane lived during a time where racism was rampant in America, and most of the art world was run by white men, the opportunity for a black man to be recognized as an accomplished artist and have their life and work documented was virtually nonexistent.

In an interview with STUDIO POTTER Magazine in the 1970s, featuring an article about Black artists in Los Angeles, interviewer Stanley Wilson, asked Lane:

"In the 50's and 60's, Peter Voulkos, Paul Soldner, Kenny Price, and all those artists on the West Coast flourished and then spread themselves to the four winds. How do you feel as an artist who has been working almost the same length of time in California but has not gone perhaps to the same heights as those individuals? Have galleries in Los Angeles restricted artists who are black or Hispanic from succeeding like their counterparts?"

Lane responded, "That's an interesting question, because Ken Price and I were in the same class in the same school, and it was definitely a fact then that the galleries weren't accepting and giving black artists a chance or the breaks they needed." (Stanley 20)

The successes he had throughout his career were not only a result of the merit of his well-designed and well-executed work, but also of the profound passion he had for his craft, his sharp business skills, and his unyielding persistence in being able to derive work as a full-time artist. And it is so heartening to finally see him receive acclaim, and the well-deserved and long overdue recognition as a true ceramics master which eluded him during his lifetime.

We are profoundly grateful for the kindness and generosity of Gerard O'Brien, and the wonderful staff at Reform Gallery in Los Angeles, CA, for their tremendous assistance in providing us with a wealth of material about the life and career of this remarkably talented artist. Reform Gallery is currently hosting an exhibition of Doyle Lane's murals and clay paintings that runs from May 1-July 1, 2014, Two pieces are on loan from the California African American Museum, and the show will feature several pieces--including large murals--that have never been publicly shown, plus a host of Lane ephemera, including original show programs and catalogues.

It's a coming out for Lane, as Reform has championed his work for quite some time, becoming one of the go-to sources for it. It's also an inspiring show, one that this California Modernist artist is getting long after his death. His creations tell a story of experimentation, persistence, and passion and will open up all viewers to discussions of what it means to be a creative now and then, in Los Angeles and beyond. (O' Brien)

NOTE:

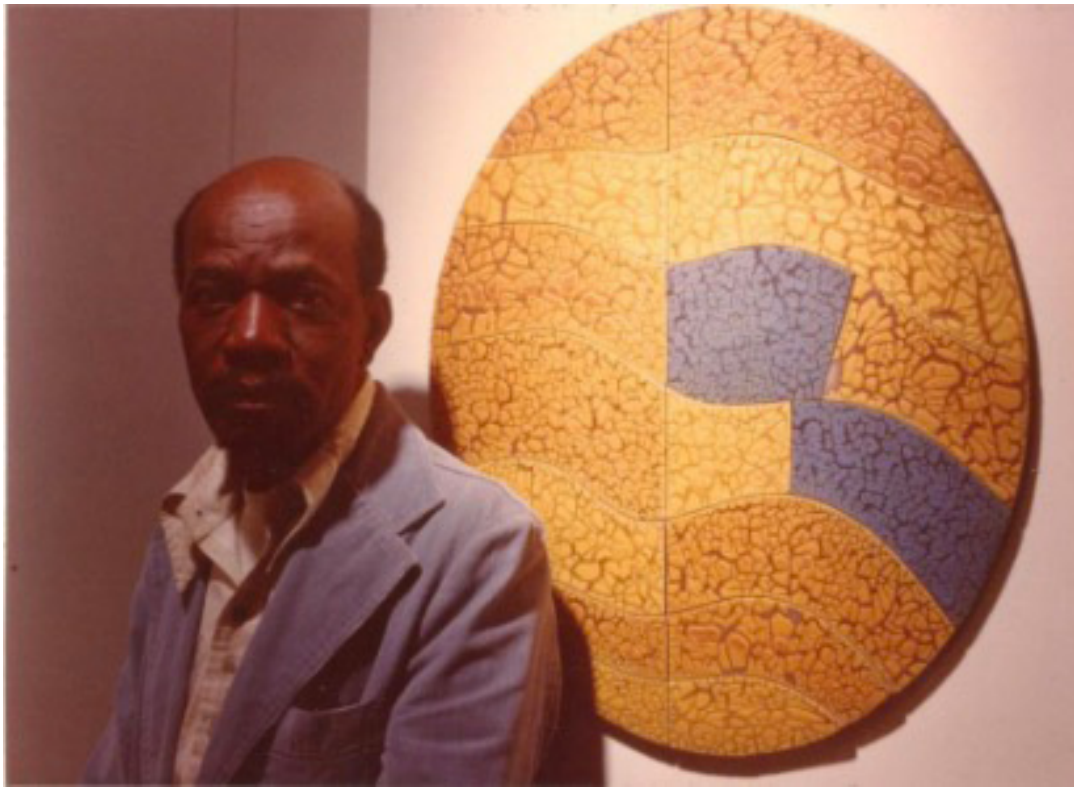
Reform Gallery is located at 6819 Melrose Avenue, LA, 90038; 323.938.1515) is highlighting Doyle Lane's work. The exhibition will run from May 1 through July 5, 2014. For more information about the Reform Gallery, please visit: http://reform-modern.com/.

Keeps, David, “Doyle Lane’s Midcentury ceramics the star of Reform Gallery show,” *LATimes.com*, June 6, 2014

Los Angeles Times

Doyle Lane’s Midcentury ceramics the star of Reform Gallery show

By David Keeps | June 6, 2014



Los Angeles-based artist Doyle Lane at a 1977 L.A. City College exhibition of his Clay Painting

A dozen years after Doyle Lane’s death, the work of the Los Angeles Midcentury ceramist (1925-2002) has caught the eye of such luminaries as actress Jodie Foster, Louis Vuitton artistic director Nicolas Ghesquière and artist Takashi Murakami. Lane’s greatest champion, however, may be Reform Gallery owner Gerard O’Brien, who has staged a retrospective, “Doyle Lane: Clay Paintings,” on display through July 5.

“Doyle was a bit of a loner, and not much is known about him,” O’Brien said. “He was an African American who lived in El Sereno, exhibited at the Brockman Gallery in Leimert Park and supported himself solely by making art. I was curious to tell his story as an artist.”

In 1964, Doyle Lane was commissioned by architect Welton Becket to create a wall, photographed here mid-installation, at the Mutual Savings Building in Pasadena. (Reform Gallery)

Lane, whose work is in the collection of the California African American Museum in Los Angeles and will be featured in a Venice Biennale show in 2015, was apparently a modest man. “I don’t think an artist should really put his work on a pedestal because he isn’t the one to determine the aesthetic value,” he said in a 1981 interview with Studio Potter magazine. “When someone buys a piece of work, that is the only compliment. Anything else could just be flattery.”

Displayed in O’Brien’s art exhibition space, the Landing at Reform Gallery, “Doyle Lane: Clay Paintings” presents a variety of work — from tiny bud vases for dried flowers (known by collectors as weed pots) to a 147-square-foot red tile mural commissioned by architect Welton Becket in 1964 for Mutual Savings & Loan offices at 301 E. Colorado Blvd. in Pasadena. Becket also designed the iconic Capitol Records Building and created the master plan for Century City.

O’Brien, who has been selling Lane ceramics for more than a decade and has seen the price of weed pots soar from $300 to $1,500, had long planned to exhibit the artist’s work. This spring, O’Brien learned that the mural had been packed up and

Doyle Lane’s miniature bud vases, known to collectors as ‘weed pots’ have appreciated in value from $300 to $1,500 over the last decade. (Reform Gallery)

would be donated to an as-yet-unnamed Southern California museum. O’Brien was able to secure the mural in the interim and had it insured and installed at the Landing for the exhibition.

“Red is one of the hardest glazes to achieve,” O’Brien said, “and Doyle had such a mastery of his medium that it has an immense amount of power, like a three-dimensional painting by Mark Rothko.”

The wall serves as the visual linchpin of the show, but Lane’s round Clay Paintings from the 1970s — expertly crafted geometric compositions of mounted ceramic pieces that O’Brien has priced at $15,000 each — are equally impressive. Some have textured volcanic glazes, while others are glossy and boldly colored, referencing the style dubbed California Hard Edge by Los Angeles Times art critic Jules Langsner. Lane intended them not just for interiors but also for exteriors.

“Why not take paintings out of doors,” he also declared in that 1981 interview, “where one may sit and watch the changing play of sunshine on the glazes and thus have changes of mood during the day?”

Sapio, Anne, “Fascination with making beads more than hobby for Doyle Lane,” *The Los Angeles Times*, October 7, 1993, p. H4

Photo by CAROL CHEETHAM

DOYLE LANE DISPLAYS one of his handmade ceramic bead necklaces.

Fascination with making beads more than hobby for Doyle Lane

By Anne Sapio
STAFF WRITER

ALHAMBRA — Last Friday morning at Alhambra Public Library, Doyle Lane, bead maker, tried to set up his exhibition. "It took me by surprise," Lane humbly said, referring to the constant interruption from his task by onlookers who wanted to buy a bead or two or just admire the Lane-created necklaces.

Several hours later, the lobby showcase was transformed with a symmetrical line up of colorful, beaded necklaces. "I like a clinical display. Some say I should use textiles to show off my beaded ornaments, yet look at the color. Why would I muddle the effect with more color?" mused Lane, an El Sereno resident and longtime Alhambra library patron.

Low-heat firing, frequent glaze dipping and refiring — often three or four times — are the basics of Lane's process. "It depends on the results after each firing," said the New Orleans-bred artist. "I couldn't get the right translucence or opaqueness or color variation I like without my gas kiln."

After hearing Lane speak of color, one can see it is this aspect that appeals to the creator in him the most. His yellows, violets, reds and blues remind him of the ocean floor and coral reefs, he admitted. The earth colors mimic rocks or semiprecious stones. "The beauty of making ceramic beads is that each one is unique, there is always that excitement when I open the kiln after a firing," Lane said.

A Bead Society member, Lane attended its semiannual bead show in Culver City last weekend. "I'm not so good at groups," the artist said. "Before long, I have some idea that is opposite, and I sit there thinking — 'Why am I here and not working?' " As far as Lane knows, he is the only Bead Society member who actually makes beads.

Libraries and research play heavily into Lane's work, past and present. An avid reader from an early age, he claims he was motivated to better himself. Art education in Los Angeles was his salvation 35 years ago." It was my mother who singled me out (from his five siblings) to explore and achieve. I don't know why," Lane said, remembering his first violin concert at age seven. His mother died when Lane was 10.

Experimentation with materials and methods ever fascinate him, Lane revealed. Lane started his artistic career as a potter, moving to clay paintings and mosaics before choosing his current passion — ceramic beads. Lane describes his work, whatever it is, as grabbing his whole attention until he's satisfied with the final product. "I think I wouldn't be a good teacher, as I don't think there are that many who want the state of perfection I do. But then, I also say, 'Why do it if you don't do it to perfection?' " he said.

"If I started getting into selling and marketing myself, I'd cut down on the time I work," said the bead maker.

lobby of the Alhambra Public Library from Oct. 1-30. The library is closed Sunday and Monday and open Tuesday, noon-9; Wednesday and Thursday, 10 a.m.-9 p.m., Friday, 10 a.m.-6 p.m. and Saturday, 10 a.m.-5 p.m. For more information, call the library at 410 W. Main St. in Alhambra at (818) 570-5006.

“Black Artists of Los Angeles,” *Studio Potter*, June 1981, pp. 16-25

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BLACK ARTISTS OF LOS ANGELES

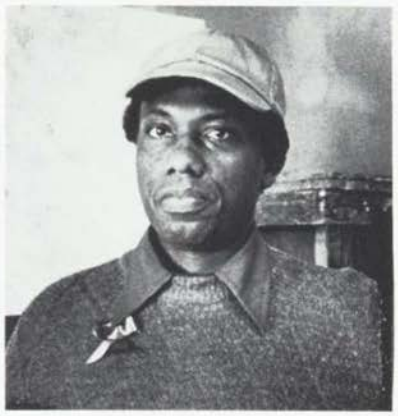
Introduction

In the history of America and its art, the contributions made by African-Americans are little understood, seldom appreciated, and poorly recognized, but Black artists, from America's earliest times, have made profound contributions to this nation's cultural tapestry. There continues to be an everpresent need to make known the stoutly productive, creative, artistic, and socially keen ghettoristic schools of thought, and the spectra of African-American artists and craftspeople throughout the development of the arts and crafts in the United States of America.

Works by African-American artists have frequently been discussed as though they were a form of expression separate from works produced by artists of the majority culture. It comes as no great surprise that this approach has been conveniently sanctioned, for most literature on Black American artists reflects the sociological tradition of classifying people and their culture by race. While one might argue the validity of distinct categories separating artists according to a national origin and ancestral heritage, the most crucial concern will continue to be the quality of the art produced by the artists' group and its relevance to the society in which it was created.

The Black artist never originated, welcomed, nor totally accepted this confining and stagnate label; these long-time toilers of African lineage came from an adventurously rich past and are not different from other ethnic groups who were caught up in the struggle of seeking to attain ultimate expression of one's own individual, as well as the collective, interpretation of the cultural patterns associated with the time and place in which one is born, lives, and transcends. From this basic premise, art has no racial boundaries, only a universal language of form, visual dialogue, and dynamics about man's profound legacy and that which is beyond the count of time, to be shared and experienced without regard to the color of skin.

In Africa, where the spirit and the hand were not separate things, European explorers invading the continent during the latter half of the fifteenth century wrote of the excellent craftsmanship that was found in abundance there. Souvenir hunters and those seeking the curious took samples of native artistry back to their European homelands. They could not have known that these curious objects would serve as the catalysts for the most radical break with the traditions of academic art ever to take place.



Willie Middlebrook

It was from the ranks of these African craftsmen, called primitive by their captors, that the first Black slaves were brought, by force, to colonial America. Many of the enslaved Africans proved to be familiar with the trades needed to ensure and expand the colonies of the new world. Among the captives were carpenters, potters, weavers, metalsmiths, boat builders, sculptors, and designers of various wares. Thus, during the late eighteenth century, a system of renting and apprenticing talented Black slaves to White craftsmen developed in the colonies.

In many civilizations where oral, written, or visual history has recorded man's ways of making art, the forms called crafts have generally preceded those of the fine arts. This pattern of creative development held true with the people of African heritage who were brought to the United States. An apprenticeship in the crafts often served to stimulate talent in painting, drawing, or sculpture; and the skilled Black artisans traditionally moved up the ladder from journeyman to master craftsman; and then, in many cases, entered a particular fine art discipline; this system endured well into the nineteenth century. Although history has recorded few names of Black American artisans, there is an increasing awareness of the fine quality craftsmanship that proves that they have been major contributors to every stage of the nation's cultural development since the arrival of the first slaves in Jamestown in 1619.

Traces of an African-American aesthetic is more often than not detected in the works of contemporary Black artists. This ethnic uniqueness that colors the palette, seasons the soul of food, cultivates the musical posture, and gives fragrance to the stream of human personalities in this vast country, is slowly being blended into a dull mixture of sameness, even though these United States have not turned out to be the melting pot once predicted. Modern day African-American artists are pressured into roles of active cultural revolutionists, energized by their needs—both social and aesthetic. The Black artist will continue to use and reuse the untold tales—to discover and rediscover the heritage root through visual means and through literary, musical, theatrical, and historical means—as old/new dances will signify a refusal to be dominated by some lone-sided aesthetic yardstick. The creating of an art type that belongs indigenously to its heritage and yet speaks of universal equivalents and the social phenomena of all life on earth and beyond, may someday assist with the establishment of man's most noble and purest deeds.

John Outterbridge
Watts Tower Art Center
1727 East 107th Street
Los Angeles, CA 90002

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Conversations with 5 Black Artists

Stanley Wilson

Willie Middlebrook

Stanley Wilson: I am California born and bred. The forms I have worked on come from my experiences as a Black artist in California. I have always viewed art as a lifetime ambition, not one which we select later on in school.

My cultural experiences in California as a Black child in an Anglo-oriented society were quite poor. However, my parents were very forceful in making sure that I was educated with a great understanding of the way things fit together, taking me as a young boy to the ocean, to the forests, to the deserts, and to the woods. Many of these experiences are reflected in my work—the textures, the relationship with earth, water, and sand.

I grew up in East Hollywood and southwest Los Angeles. In junior high school I received a summer scholarship to Otis Art Institute. This gave me a chance to work with people that I felt were professionals. Being able to peep over the shoulder of somebody that did art fulltime really influenced and encouraged me in my later life.

My grandfathers both came to California when they were very young. One was a carpenter, and the other a garbage man—a trash collector, the first Black trash collector in Los Angeles. What these men did with their hands, and the dignity with which they did it, influenced my life. One of my grandfathers was a fine maker of objects. He was a carpenter and a master craftsman. I always looked upon him as a magic man. Magic plays so important a part in our lives. As artists we make magic. We make forms out of basic materials—out of raw clay, raw sand, and raw earth.

From a high school which had been culturally rich with Black, Asian, Hispanic, and Anglo students, I went into a society which was almost exclusively Anglo. Upon graduation, I went to California Polytechnical University in Pomona, California, and to California State University, Los Angeles, and finally into the undergraduate and then the graduate program at Otis Art Institute. I worked with a gentleman who influenced and encouraged me, and who has been a touchstone—a cornerstone—for many Black and Third World people in Los Angeles: Charles White. Charles White was a model for us, so important because he represented hope. As a youngster, I remember hearing friends of my parents say that the avocation of artist was really not a good thing for a Black, in terms of making money. One was supposed to be crazy to think about making a livelihood from art. That's one thing in this country we have to deal with: the system is geared to suppress Black and Third World people. This is the reason so many Black artists—not just visual artists but performing and literary artists, as well—left this country for Europe and other parts of the world where societies are more permissive, more understanding, and more humanistic. Against all odds, however, we still make it, and as far as I'm concerned, this is an example of the creativity and strength of the Black people.

Graduate school was a battle for me. There were a couple of people I fought with. Dale Davis tells about having to face the technical side of the issue. I dealt with that, as well as with the heart side. I don't think you can escape the heart. You can't escape the soul, which is the embodiment of Black art in this country. I see there is a Black consciousness in art. I see it in the forms being produced; whether figurative or abstract. The strength is such that if you pass by, you vibrate. It touches you. It draws people into it.

The years at Otis were hard years. I was working fulltime, day

and night. People must be aware that Third World people in this country usually are working at fulltime jobs just to keep themselves together. To a certain extent I was jealous of my White counterparts because their families were in an economic situation where they could pay for this person to completely absorb himself in school. I would be turned on and then have to break to go to work. First I was a janitor, then a social worker, and finally I got a teaching job in the arts.

Dale Davis: Who influenced you most in your ceramic background? You were lucky to have Charlie White around. He was not into clay, but his feelings were so strong about what the young Black artist needed that it superseded the media.

Wilson: I have always admired Sargent Johnson and Arron Douglas; however, most of my influences actually go back to Africa, and to the uses of materials by people within the various tribal cultures there, especially the Senufo people of the Ivory Coast. Also, the Yoruba people, and the Nok culture in northern Nigeria, people that worked exclusively in clay, as did the people of the Ife culture. Most of these people did fairly realistic renderings in ceramics, using terracotta or low-fire clay. I looked at the images that they produced and thought of them as royal or court images.

My thesis pieces were primarily in fiber, with the secondary material being clay. Looking back at it, I see the work being more a synthesis, or montage, than a woven material with ceramic additions. Many works being done by Black American artists tend to be collage/montage formats, gathering together many raw materials and combining them into one statement. In Africa, the idea of taking divergent materials and bringing them together is a rationale for power—the power you take from the metal, from the clay which is earth, and from the cloth. When you combine them, you have a magical entity. I wasn't even aware of some of the things I was doing. Now when I look, I see the rationale as to why I was really doing it.

At Otis, I was looking at clay as pure reduction—what happens by cutting off the air and increasing the fuel. You get a rich brownish or off-orangish color—an earthlike, dirt-like quality. That's the thing I was looking for. In my current work, I'm producing this quality through the raku process, in an open pit, introducing leaves, excelsior, hay, newspaper—whatever intensifies the glazes but still turns the clay body jet black. The blackness is significant because I look for blackness as a coloration of skin. I also look for blackness to highlight crackle in the glaze.

Davis: What you were saying about the magic is really strong. Your work is very magical. You're forced to ask questions if you don't understand. You have a lot of symbolism in your work—little animals, certain kinds of abstract figures. Because of the nature of what you do, it would seem there's someone special out there that buys it.

Wilson: Symbolism is an age-old concern. The contemporary symbols I use are connected with African iconography. Prior to 1977, I had never visited Africa. Most of my information on Africa came via books.

The symbol I had used, prior to going to Africa, was the fish. I had used the fish as a sign of fertility. Many cultures—native American, Hispanic cultures, and so forth—have used the fish. In Africa, however, I was intrigued with the large number of lizards in Nigeria, and by the brilliance of their colors—reds and oranges. The lizards were everywhere. In my research, I found that the Yoruba word for lizard is *alangba*, and *alangba* to the Yoruba is a totem and a very special magical animal, also identified as a family crest. I use *alangba* as a conveyor of thoughts and images; meaning, to pass an idea from one place to another.

I superimposed that symbol on top of the symbols I was already using. Now if I'm using a lizard on the belly of a woman, for example, and the woman is full with child, that lizard is bringing forth the idea that there is a birth, a mind, a double consciousness. If that lizard is used between two people, there is a message that is being passed—perhaps on a subliminal level rather than a spoken thought. The symbol to me is something which does not always have to be interpreted purely. My symbols are not inclusive, nor are

they intended to catch anybody up on my little secret dialogue.

I use the skull as a symbol, too. I'm involved with death as a continuum; this is also an African concept. Death, in the West, is a finality; it is the end. Christians think about death as the end of life—physical life. The African—especially the Dugan people—thinks about death

as the starting, as a continuum. It circles back again: you are born again into another person and then come back in. The family ancestor, instead of being buried in a faraway grave, is buried in part of the house; thereby, the spirit, thoughts, wisdom, and ideas of that person regenerate in the family. The image of death is thus a part of life. In some of the relief pieces I'm doing now, I use the skull juxtaposed with the living person.

The things I deal with now primarily are masks—masks in a series of wall reliefs or sculptures. I have a very coarse, porous clay body (50% sand or grog). I call the masks the "Defying the Cross" series. There is an inverted cross—actually a cross turned upside down. It's my concept of Christianity invading indigenous cultures. As Christianity invades the indigenous culture, it causes a decline in the strength of the arts.

The concept was brought to my mind by what happened to the Aztec and Mayan cultures. As the Spanish came in with the cross, they picked up all the gold idols and melted them down, sending the gold back to Spain. They called the Indians heathens for making the idols, when in fact these idols were some of the most meticulously crafted pieces in the world; now we will never have a chance to see them. (The only justice is that many of the ships sank on the way to Spain!) One of the strongest feelings I have is that Christianity—not the religion, but the philosophy—has done universal harm to people living in a close cultural relationship with the earth.

My pieces also deal with altars. On the altars are clay bones. The bones represent the ancestors. The inverted cross would be the destruction of Christianity. One piece I'm very happy with is the *Juju Man's Altar*. Now the word *juju* is translated as "magic." In Africa, it's referred to as a magical state. I'm interested in how the altar has been used throughout tribal society, but more especially in how Black America views an altar. My altar is a place of sacrifice, so there are a series of containers which hold essences; for example, hair, bone, and earth. The earth itself would be African or American earth. By combining media into one piece, you draw power; you draw a very forceful entity.

Rather than making a purely technical statement (which is possible), I want the clay to lend itself more to my way of thinking. The pieces of many Anglo artists today are technically well done, but there is a distance between humans and the actual work. That's not the feeling I want. I want to encourage participation by humans. I want to show the relationship of Homo sapiens to the media.

Clay is one of the most plastic and malleable of materials. I'm still fascinated by it. Perhaps in the future I'll move on to something else, but I'll always have a strong feeling for clay. The fire, the earth, the air—all the natural forces—take part in the process of refining, shaping, and transforming the clay.

Stanley Charles Wilson
3 May View Lane
Pasadena, CA 91103

Doyle Lane

Stanley Wilson: Doyle Lane is the senior member in this group of Black artists from the Los Angeles area being interviewed. Part of the history of Black American art can be traced back to West African art. It is estimated that in excess of one hundred million Black people left the coast of West Africa as slaves. With this large immigration came its skills in the various traditional craft media: wood, ceramics, sculpture, textiles, and so forth. We think about the Nok culture, that ancient Nigerian culture which was extremely prolific in the ceramic arts; or the art of Benin, and the art of Ife, both of which are fabled for their traditional portraiture and caricature in ceramics. Then we make a transition from West Coast Africa to the Deep South of America; then find the migration to the North in the thirties and forties, mixing into the Harlem renaissance and the literature and poetry that flourished at that time (there are many years of feeling and strong emotion in the context of being Black within the White structure called America); then comes the art which reflects that which we know and live with.

I have personal feelings about being a Black artist in America, but I would like to get feedback from an individual who is an extremely talented artist. Doyle, have there been major successes that have helped your career, and if so, what are they?

Doyle Lane: Architectural commissions have mainly been my support and encouragement.

Wilson: How were you contacted about most of these large murals and commissions?

Lane: I used to go around to the architects and show them my portfolio.

Wilson: So through this process you built up a clientele, and on your own you became a business promoter as well as an artist?

Lane: Someone once said that that part of it is part of the talent, too. They're inseparable. You can have a

talent and you can be starving, but if you have a business talent, you can eat.

Wilson: You're one of the few individuals, especially one of the few Third World or Black individuals, who is making art forms and actually living off of it without teaching or doing other types of work. How do you feel about this success story? Is there a certain bitterness because of the times when your work really wasn't accepted?

Lane: I feel positive. Did I ever tell you that when I was going to City College and I was taking ceramics, one of the Black students came up to me and said: "What are you taking ceramics for? You'll never be able to make a living off of that because that's mainly for White people."

I disagreed with him and I've stuck with that.

Wilson: Is there an underlying theme that floats through your work?

Lane: No, my theme is anything that I can sell, because I work with other people's designs as well as my own. If I can't sell my own, I'm willing to work on other people's designs. I learn by their ideas as well as my own.

Wilson: How do you feel about the purist who feels that the art is separate from the sale of the piece?

Lane: I don't think an artist should really put his work on a pedestal, because he isn't the one to determine the aesthetic value of these things; the people who are to determine that are the people who are going to buy it. The best compliment that an artist can get is when someone buys a piece of work. That is the only compliment. Anything else could be just flattery as far as I'm concerned, because I've had people say, "Oh, how beautiful," but they never bought anything. Yet, you see them the next week with a new mink coat or driving a new Lincoln Continental. If they were so interested in your art, how come they couldn't afford maybe $200 or $300? So it's all flattery, unless they put the money down and say, "Well, look, I'm going to purchase this piece of work because I like it." That's a sincere compliment.

Wilson: What are your observations about the artistic community in Los Angeles? Has it been supportive of you? Or do you feel you have made your name and reputation on your own?

Lane: No one makes a reputation on his own. Every artist owes something to someone else who's helped him along the way. The Brockman Gallery and the Ankrum Gallery have been very helpful to me.

Wilson: One of the problems that Third World people in the Los Angeles area have had in the past is breaking into the gallery situation. If the work is social commentary—a reflection of the injustice, the racism, within this country—there is an air when you enter the gallery that says, "We really don't want you here."

Willie Middlebrook

You've succeeded, however, Doyle. Do you feel your success is because your forms are not race-related forms, that they're just well-crafted, well-designed pieces?

Lane: Yes, well-created and well-designed—that was the merit; not controversial, just beautiful pieces.

Wilson: Have you ever felt a need, Doyle, to make work which survives on a commentary level, that reflects society in some way?

Lane: No, I've never had the urge to make a social statement in my art. It's nice if you can do that. Some of the artists who do those things have other incomes; they're not making their living from just their art. You can make social statements of a kind like Picasso, who made tremendous social statements when he was living in Spain, but he paid a great price: he was ostracized. Unless an artist is willing to pay a price, perhaps he had better just stay with things that he can make a living with.

Wilson: That's an important point. In the fifties and sixties, Peter Voulkos, Paul Soldner, Kenny Price, and all those artists on the West Coast flourished and then spread themselves to the four winds.

How do you feel as an artist who has been working almost the same length of time in California but who has not gone perhaps to the same heights as those individuals? Have the galleries in Los Angeles restricted artists who are Black or Hispanic from succeeding like their White counterparts?

Lane: That's an interesting question, because Ken Price and I were in the same class in the same school, and it was definitely the fact then that the galleries weren't accepting and giving the Black artists a chance or the breaks they needed. Definitely.

Wilson: I see some of this today: there are artists of incredibly strong talents and yet only now are their names being understood. The first name that comes to mind is a very good friend of yours and mine,

Charles White, who recently died. It was only in the latter part of his life that his work was accepted in this country. However, his work was collected throughout Europe and Africa.

So what do you think is in store for the young Black artists coming up today? Will their work be accepted by galleries and museums in the near future?

Lane: I don't see any bright future, because I think you're going to have that same prejudice and racism, particularly when it comes to the arts. There was a show at the County Museum of Art a couple of months ago—early California potters—and there were no Black potters there. They seem to be continuing the same trend, not necessarily discriminating but just ignoring the Black artists.

Wilson: That's a very important point. It seems that every few years there is a show held more or less to appease Blacks or Hispanics. Then you don't hear anything out of the County Museum of Art for a while.

This is not true, however, in many other parts of the country. There is a resurgence now in Black arts, especially in the South. Most of the Black universities and colleges —Howard University, Bishop College, Fisk University, and so forth—make a point of bringing in traveling shows of Black American artists.

What would be your words of wisdom, in terms of careers within the fine arts, to young Blacks growing up today?

Lane: I would say, if you are an artist you should take a course in business management and economics. You have to know the value of your work, and you have to know how to write business contracts.

Wilson: One of the worst enemies of the visual artist, and yet one of the most important friends, is fame.

What is your reaction to individuals who seek fame rather than develop their craft?

Lane: A lot depends on the individual's philosophy. If you're seeking fame, you become a slave to your art. If you just want to be an artist who can sell, then that also has its advantages. When you're seeking fame, you force yourself to try and become clever and to be better than somebody else, which can be a very unhealthy situation there. I think the best way to seek fame is not to seek it, and to do just what you have to do—or what you can do—and let it go at that. To be spiritual is to be balanced.

Wilson: We're sitting here in Doyle's studio, looking at the year's work. He says he's in his fish period, but there are variations in glazes, variations in textures from lava-like glazes to beautiful intensities of orange and blue and yellow.

Have you done most of your work with low-fire glazes?

Lane: I have done lots of stoneware and lots of porcelain, but I just like the colors that one can get from low firing glazes.

Wilson: Such intense reds! What's the secret of your red glazes?

Lane: No secret, just work. Those are chrome reds. The reds are tricky, and you could write a whole thesis on them because they change according to the type of clay or firing you do; whether you do a fast fire or a slow fire, oxidation or reduction. There's no end to those reds. For reds, electric kilns are nice, if you want an even color; but if you want variations, the gas would be better. The reds are affected by the weather, too, depending on whether it's cold or warm. Also, the color depends on the stacking of the kiln. Do you have the kiln half-full? Is it packed full? The red colors are susceptible to any atmospheric change so if you've got the kiln really heavily packed, it seems to be a hindrance to getting nice, beautiful reds. The fewer things you have in the kiln, the more evenly spaced things are, the more beautiful the reds are.

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Sonny Bustian

Dale Davis: Tell me why you think raku is the way for you.

Sonny Bustian: I'm doing a little raku because what I'm dealing with is basically Black images, and I think the subtleties and smoke reduction fit that purpose. Raku works with the whole personality of the images I'm dealing with. The reduction brings out all the richness of the color stains, and the clay body and the impurities in the clay like magnetite—it all comes out of the reduction.

Davis: Do you see yourself moving completely away from glazing?

Bustian: Well, not completely, but a great way away from it. Where I might have depended on glaze, say, eighty or ninety percent in the past, I might now use glaze maybe twenty percent, and then get into reduction and just play off different variations.

Davis: Tell me about your home studio situation—where you're not required to put your time in elsewhere and where you're working according to your real needs and feelings.

Bustian: I have a small kiln in my backyard, and I do a lot of firing there; it's low fire and you don't have to go up to that high temperature. That's good because it's more feasible for doing a lot of work. I find, too, that when I'm home I'm a more relaxed type personality, with a more relaxed approach to ceramics. I can see a lot clearer and work out my ideas and my thoughts.

Davis: What do you see as the big difference in what most White artists are doing with their art, let's say, within the realm of raku?

Bustian: I think what the White Caucasian artists are doing is using raku in a very definite way. They represent raku from almost a technical point of view. I try to use it in a very aesthetic way, so that it represents the statement I'm trying to make from a universal point of view. I don't want to make distinction between White and Black in my work. It's just a universal thing, so that when you look at it, it covers all those aspects and hopefully the type of images I project. As a matter of fact, as far as White and Black artists are concerned, I've always seen it in that sense. I've always thought

that the Whites have dealt with it from a very technical point of view and are design conscious. As a Black artist, I deal with it from a more creative, sensitive point of view—as have some of the Black artists I've known.

Davis: Were you in Africa before you went to the International Festival of Arts in Lagos, Nigeria?

Bustian: Yes, I was in Ghana at one time and in Uganda.

Davis: When would you say th greatest change took place in you work?

Bustian: I would say the last time I went to Africa. It had a great influence on my life. I think that when times get tough either you respond or you fall by the wayside. In the last two years, my work has been through the most dramatic changes because of the type of conditions I was faced with. I must put this word in: selling, being more aware of the best way to represent my art to the people.

either you deal with the problem and make it work, or you don't. That's what happened to me. It comes back to the original analysis that I said though: It forces you to be aware of what you're doing and to be responsible for what you're doing. I personally feel that the opportunity in western society is for everybody and anybody. It's just a matter of perceiving your own capabilities, and learning how to use them and put them into action so you can reap the riches. We all have that gift. It's a matter of believing in yourself and being able to project this kind of sensitivity in what you do. It's just unfortunate that a lot of people don't understand that. From where we've been and where we came from, we've lost so much of that. If you believe in the sensitivity that you project, however, you can have all that back again. There's nothing taken away from you. The loss is just a brainwashing of the mind.

one is doing anything to me, you know, because I have this fulfillment inside that anything I want to do I know I can project outside of me.

As with the camera, I can take a shot of you exactly the way you are, where you're sitting, but if I'm painting or drawing you, I can project exactly what I feel is inside of you. What that does is take you beyond the level of just photography. That's what I'm talking about. You are able to get inside of a person and project that type of sensitivity. To me, that's one of the greatest things in the world anybody can have.

You become a threat to society when you have that though. I think that's one of the reasons they wipe out the education programs in schools, especially at the elementary and adolescent level. The kids realize when you're lying to them, and when you're doing wrong. What we do is put them in alternative schools and tell them: "That kid has

Davis: You mean not in terms of image but in terms of the end-product in marketing?

Bustian: Yes. The market came into play. And the whole way I saw something when I was trying to create it, how I went about creating it, the effect of color, how color reacts on people.

Davis: Do you think the mass market lowers the quality of your work?

Bustian: No, I don't. I think that's something that everybody has to deal with, and that's what I'm talking about in a sense because it's a state of mind. When things get tough,

Davis: You have a product, and you know it's good. It goes back to what you said earlier: art supersedes racial and ethnic barriers. If it does what it's supposed to do, then no problem. It's power of persuasion.

Bustian: Right on! Power of persuasion. If you can do that you're one of the happiest persons in the world. You look at everybody today that's in agony, walking around with their heads down. I think this is probably one of the best times in the world to be an artist, because you know that you have the power to produce this and perceive this. I have nothing to be sad about because no

a special problem." He has a special problem because he knows that you're trying to run the bullshit on him, and he isn't going to buy it. It's something you don't have to have a western education to understand. It's the purest form of sensitivity when you feel from an adolescent point of view that somebody's doing you wrong.

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Marsha Johnson

Dale Davis: Marsha Johnson teaches at Grant High School, where she has been for seven years. She's working on a masters degree at California State University, Northridge. She travels quite a bit, especially to Spain.

What are your feelings, Marsha, as a Black person doing ceramics? Do you think your background rubs off on your art work? How do you feel about your ethnic background, in relationship to your aesthetic background?

Willie Middlebrook

Marsha Johnson: That's hard to put together. How my ethnic background affects my work is that I have finally come upon a project that I think has crystallized my ideas of how my aesthetics would ultimately affect what I produce in an art form. I have made this my master's project. It is a series of Black ceramic dolls. They represent different kinds of Black women. I haven't seen anybody else working with dolls. I relate to it in a very personal way because I think it transcends my involvement with art and ceramics.

I started with the idea that I used to play with dolls until I was twelve years old. I really used to like dolls, but I didn't relate to Black dolls. There really weren't any Black ones around to select from. So I always felt a void, like something was off kilt. I related to those dolls who weren't me. I never really accepted a part of what the whole idea of dolls is, which is to relate to someone yourself, because it is your baby. I have always felt that that is a whole part of my childhood that I have missed, in terms of identity.

So I have found myself through these dolls that I'm working on now for my project. This concept really gives me so much room to talk about the personal feelings, the difficulties, and some of the really beautiful things about being Black and about being a Black woman, as opposed to being a different woman from a different background. It's my turn, or my way, to say what I feel.

The thing is, I've been exposed to so many different Black women. I think they have so much beauty. With this series of dolls, I'm tending to crystallize and deal more with the beauty rather than the negative side of things, because that's been done and has been dragged out so much already.

Davis: How do your teachers relate to the direction you're going? Are they embarrassed and do they not want to deal with the issues?

Johnson: They don't know what to say or do because they really don't have any background for this. They pretty much let me know that they don't know what I'm doing. I was so strong about making this thing happen that they said, "Okay, do it." Like one of the professors says, "Don't make it a stereotype; don't do it like that because we know that that's not good Black art. We don't know what Black art is all about. We don't know what your experiences are, or how we can say this is better than that or, maybe, think about these things as opposed to concentrating on that." They really don't know, but it's interesting for them because it's a totally different experience to them to see what's going on.

Davis: What are your crits like?

Johnson: The teachers mainly crit the more technical aspects of the project. The most difficult thing I'm doing is working with the details, and it's a big technical process. It's really strange, because I started with an idea of not knowing whether to do the form in cloth, or clay, or partially in clay.

The entire figure is now going to be in clay, with a low fire glaze. I can let the clay harden with variations of color on it, because there is a variation in the women—different pigments. The nice thing that I have come up with is that I now have cavities in the body that you can open up. So that's another technical area: how the door is going to open up, and yet be somewhat concealed; how the image is going to lie on the surface and not say, "This is a door opening up"; how I will set this up so people can handle the work and not break it.

I then decided the figure had to be mobile. It had to be fluid. The head had to turn, the arm had to rotate in the sockets. I'm going to talk to some people from a toy company to see how the pieces can function so they can move and be more real.

Davis: Are you interested in pro-

ducing fine art, or interested in mass marketing your objects?

Johnson: I have this idea that I want to get across whatever happens. After that, I'll see what goes. If there's one thing I want to do in the way of art, it is to make a statement about Black women. Right now I've got to get this out. The thing that really motivates me is the fact that it's been so difficult for us to be seen as fluid, mobile people. We do things that are constantly categorized. It's all negative exposure. It's my chance to give some positive exposure, to tell it my way. It needs to be told in a lot of different ways.

Nina Simone is an inspiration for me, especially when she talks about "Three Women." People don't really know that there are different kinds of Black women that come from totally different perspectives and try to say different things. We feel an obligation, more so than other women, to make a statement and erase some of the negatives that have persisted from the past. If we do have a chance to make that statement, we do it for our children.

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Dale Davis

Dale Davis: I'm flattered that Stan Wilson came to interview me, seeing as how the last couple of years I have not actively been pursuing ceramics as an art form. I say *actively* because I do some ceramic commission work, but only on a very limited scale. My studio is not set up for ceramic production.

The things I like to do are based on what I was taught. What I really like is the feeling of high fire, cone 10 reduction. The other end of that spectrum is raku. I don't particularly care for oxidation, but I do a few things in that vein. I really like earth tones—things that are very rough and raw and warm colored, that you identify with the earth source.

I've done a lot, though, with high-fire glazes in exotic colors: reds, flambés, chuns, magenta reds, and the like. Basically, I did those to prove to my instructors that I could master glazes. They're nice, but they're not me.

I decided very early (while in school) that I would not be a production potter, even though production ware was important to my getting through school. Production potting taught me how to move fast, how to be efficient, and how to make money. I really like to extend myself by the challenge of a commission in meeting a task somebody else sets up.

Stanley Wilson: Let's start now by giving a little background about who Dale Davis is.

Where were you born?

Davis: I was born in Tuskegee, Alabama. As a child, I played with clay but didn't do anything formal in art. Then I came out here to Los Angeles when I was ten, and here I went through all my formal education.

I have a bachelor of fine arts from the University of Southern California. Carleton Ball was the major influence on me at USC. He was a strong influence in terms of his encouragement, which was something that I needed. I went through many years in college not knowing exactly what I wanted to do, having different talents but not being able to focus on one. Carleton Ball helped me to formulate my own interests. He knew that I had a keen interest. For example, I was way ahead of myself. I had had one ceramic class in high school, but not until I got to USC did I enter the art program. From that point on I moved very fast. I had a lot of ideas that I wanted to explore. I learned to throw fast, and because of that was identified as someone special. So I drew the attention of the graduate students. I had the good fortune of being able to go to the back room with the grad students and work with them, and to find out how to deal with the university—who to watch out for, and who would encourage you.

After the first semester, I worked in the department as an overseer of the undergraduate students. I found myself helping out students all day. I was also in charge of receiving supplies, so I learned a lot about different compounds, minerals, and things that go into glazes. Carleton Ball helped me to focus on that because he would come in in the mornings and find me in the studio at 6:30 a.m. I was working there, but they wouldn't give me a key. Each day, if I knew I was coming in early the next morning, I'd leave a back window ajar and come in that way. Carleton Ball would get there, and I would be firing stuff and doing stuff, and I would have pots I'd be throwing. He realized that I was motivated! So he started giving me these formulas. He'd come in and say, "Why don't you try this?" I was amazed at the ease with which he could look at basic quantity units and know right away whether the glaze was going to work or not. The one problem I saw with him was that he was really geared toward functional ware. I had some conflicts with that because I wanted to extend my forms.

I did have problems as a Black person in an all White university, in that I had only this one instructor behind me, and everybody else was either supercritical or not really in my corner. When it was time for me to decide whether I was going to go into a master's program, I had to get recommendations from master teachers. I intercepted a very, very, very bad recommendation. If you're going to write a recommendation, at least it should be lukewarm. I had a feeling this person was a trickster, and I read the letter before I took it to the dean. I found I was in the middle of a trick and took the letter back to the person and said, "Hey, what's the deal?" It bothered me, but it didn't discourage me to a point where I stopped. It just meant, "Hey, racism is here; it's alive, it hasn't changed." I was aware of it as a youngster in Alabama, and I was a part of the civil rights movement in the sixties. All of a sudden it was like, "Oh, okay. Here it is; deal with it."

My experience as an artist who has moved away from college into the business world has been intermittent. I've sold almost everything except those things I decided to

Willie Middlebrook

keep. I'm very interested in showing. I'm very interested in trying to create new forms, forms new to me and new to my eyes.

Wilson: Dale is in a unique position as the co-founder of the Brockman Gallery. He has encouraged many local artists to springboard into local and national careers. Most of these artists have been Black.

Do you feel there is a Black American aesthetic, and, if so, does your work affect this aesthetic?

Davis: The age-old question! (Laughter) Yes, there is. A lot of people don't want to deal with it, but it is there. If you look at what Black people produce, it is different from what the White man produces. The White man doesn't have an interest in what Black people want to see—Black images and images relating to Black history and to Africa. White people don't deal with the Black tradition generally. There are some, of course, like the White jazz musicians, who come directly from the Black heritage and do a job of it.

You don't find the same kind of relationship in the visual arts. There are very, very few White artists who deal with the Black experience, especially in clay. My work sometimes deals directly with the Black heritage. I've done masks, pieces with handprints—things you could identify with the Black experience just based on color and simple image. Those pieces are purely an extension of my soul, my inner self.

I had problems at the University of California, Los Angeles, when I was in the master's program. My master's teachers did not want to accept my direction, which was using clay in conjunction with other materials in a sculptural sense. I didn't even deal with the Black image, or with the African heritage. They kept asking technical questions. I kept seeing it as a fight between the expression of self and the pursuit of technology. I stopped the program.

Wilson: Do Black artists in this country share an imagery which reflects Afro-Americanism? Because they are physically Black, are they separate from their White counterparts? Is there a recognizable aesthetic?

Davis: For the most part, I think you can separate one out. A lot of people are doing extremely strong Black art—people such as yourself and John Outterbridge. I see the Black aesthetic as a definite art form, based on a particular subject matter. A lot of it is also based on technique. We all have an affinity for raku; the earth tones; things that are rough, raw, and look like the terrain of most of Africa. We may not have the details of our heritage in the work, but the form may look exactly like the things that are commonplace for the African people, such as the forms used to store grain. There seems to be a linkage that carries through despite the separation between motherland and the United States.

Wilson: I'm interested in the relationship of the artist to the gallery. Dale and his brother Alonzo have been instrumental in creating one of the oldest galleries in the Los Angeles area that caters to Black artists.

Why do you feel other galleries have rejected so many competent Third World and Black artists for so long?

Davis: I feel that the basic holdback is the racist society in which we live. You can be encouraged by non-Blacks, but when it comes to marketing, you find them your biggest blocks, no matter what your product. When it's time for the money, the blocks are there. Which makes me fight hard and be all the more determined to turn the coin over. Every now and then there are selected people whose works are good. They'll be accepted, and they'll break the ice, but it's a token move. The contacts that you need to springboard an artist are limited in terms of the Black community.

Wilson: Do you see future participation by Blacks, or by Third World artists, on a larger scale with the galleries in the Los Angeles area?

Davis: That's a hard one to answer. I know that Black artists will continue to pursue these different outlets—I don't see them backing down—but I don't know what it's going to take to really open the field up. The nicest, most acceptable space I've exhibited in is called the Egg and the Eye. The director is behind my work and behind minority artists, basically, but the underlying vein in their space is the Danish look. It looks like everything could have been imported from Denmark. It's very high quality; it's very fine; I love it, but that's all that's there. Yet, they are universal enough to know that all of these other ethnic groups, styles, and trends need to be exposed and exhibited.

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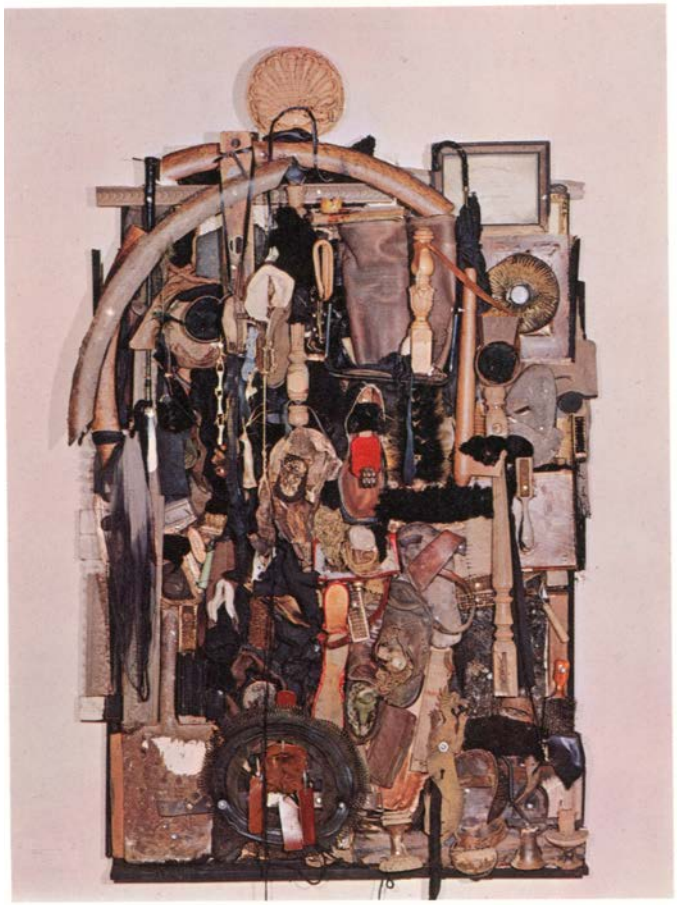
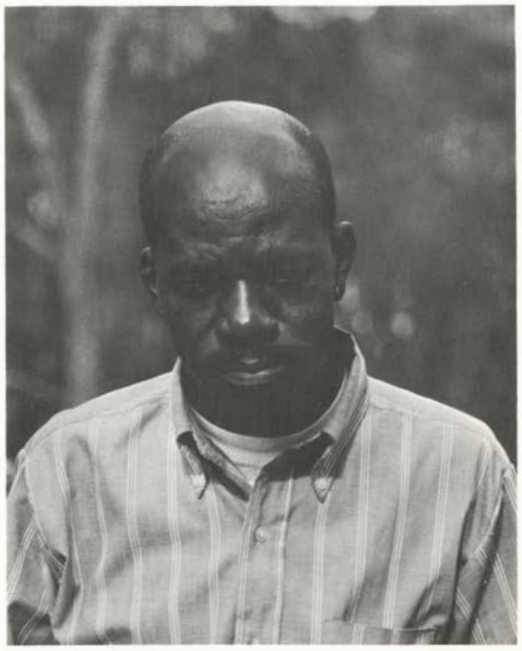
Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137

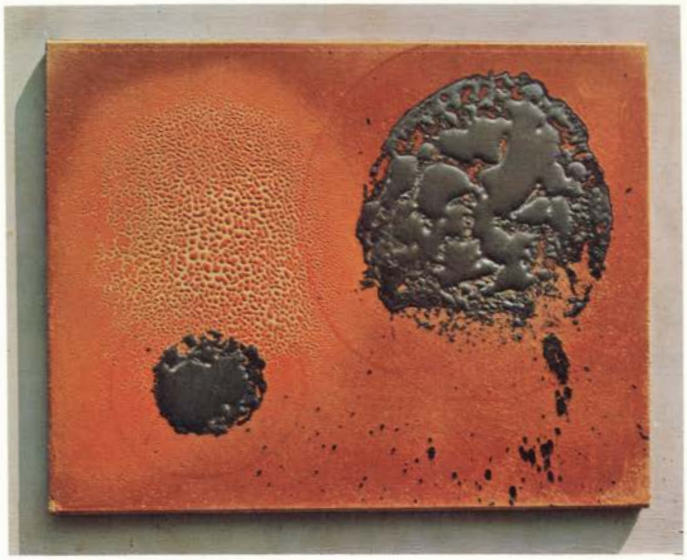


NOAH PURIFOY, *Untitled*, 1971. Mixed Media, 66'x40'

Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137

doyle lane





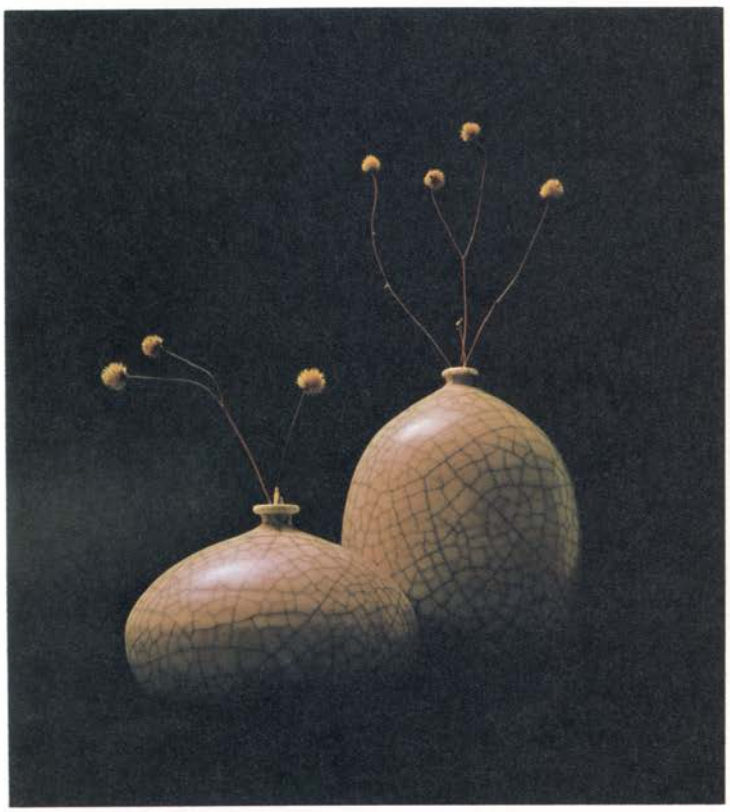
Enameled Placque

Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137

DOYLE LANE, *Earthenware Pot*

DOYLE LANE, *Earthenware Pots*

Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137



DOYLE LANE, *Earthenware Pot*

Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137

fabio, cyril **104**

born St. Croix, Virgin Islands, 1921; education Hampton Institute, Virginia, Meharry Medical College, D.D.S., Portrait sculpture under Robert Bednorz, Wiesbaden, Germany, Art courses University of Wichita, Kansas, College of Arts and Crafts, Oakland, Academy of Art and Patri School of Art, San Fransico; recent exhibitions San Francisco Art Festival, 1963, 1965, one-man show Cory Gallery, 1966, Hunters Point Festival, 1967, The Negro in American Art, local division, 1968, Berkeley Art Festival, 1968, California Black Artists, College of Marin, 1970.

falana, kenneth **36-37**

born Reddick, Florida, 1940; attended Gibbs Junior College and Florida Atlantic University, B.S., Florida A & M University; following exhibitions in Florida: Hollywood Art School, Diplomat Hotel's Gallery, Broward County Art Teachers' exhibit, Instructional Television Centers, represented in the collections of Mort Berenstein, Fran Sweeney, Carl Crawford and Walter Jordan.

feelings, thomas **111-112**

born Brooklyn, New York, 1933; studied at the School of Visual Arts; "stopped exhibiting in galleries and museums seven years ago just before trip to West Africa".

gafford, alice **84**

born Tecumseh, Kansas, 1886; studied at Otis Art Institute, University of California at Los Angeles, and with private teachers; Paul Lauritz, Dr. Glen Lukens and Rea Sofield; exhibited at Chas. W. Bowers Memorial Museum, Santa Ana, Long Beach Museum of Art, Howard University Art Gallery, Pacific Coast Club, Long Beach, and Los Angeles City Hall Rotunda; represented in the collections of Howard University Art Gallery, Washington, D.C., Bowers Memorial Museum, Santa Ana, Long Beach Museum of Art, Golden State Mutual Life Insurance Company and others.

glover, robert **viii-1-106**

born Chicago, Illinois, 1941; educated at Wilson Jr. College; One Man Show, John Wells Gallery, Chicago.

griffin, ron **58-59**

born Chicago, Illinois, 1938; educated at Los Angeles City College, Otis Art Institute; exhibited in Two Generations of Black Artists, Cal. State L.A., Watts Annual Art Exhibition, Citrus College, and Brockman Gallery.

heliton, bob **127-128-129**

born Houston, Texas, 1934; attended Texas Southern University, Pratt Institute, Los Angeles College of Design, New York Institute of Photography, and Famous Photographers School; recent exhibition Expo '70, Santa Monica, California; represented in the collections of Studio Watts Workshop, Custom Print Shop, New York Institute of Photography, and Holman Methodist Community Center.

henderson, dion **52-53-54-55**

born Detroit, Michigan, 1941; attended University of Washington, Burnley School of Professional Art, Seattle, Famous Artist School; recent exhibitions The Friend Center Garfield Faculty Show, Mercer Island Arts Festival, University of Washington Black Art Exhibit, Olympic Hotel Black Art Exhibit, Burien Art Festival, Bellevue Art and Crafts Festival, Quinta del Sordo Gallery.

henderson, william **66-67**

born 1943; B.F.A., Painting, M.F.A., Filmmaking, San Francisco Art Institute; scholarships 1968-70 Summer Scholarships, Skowhegan, Maine; exhibitions of paintings, San Francisco Art Institute, 1968, one-man show, Whitney Museum, "Human Concern/Personal Torment", 1969-70, Quay Gallery, San Francisco, 1970, College of Marine, 1970, Oakland Museum, "Black Untitled", 1970; film shows "The Last Supper", San Francisco Art Institute, 1970, Ann Arbor Film Festival, University of Michigan, 1970, "Cinema 12 Series", Nevada City, California, 1970, San Francisco Museum, 1970; featured in Ramparts Magazine, "The Black Experience in Color", June, 1970.

herbert, ernest **98-99**

born Los Angeles, California, 1932; studied at Pasadena City College, Chouinard Art Institute, Otis Art Institute, Trade Technical College, Richards Rubens & Moore; exhibited in Los Angeles County Art Association, 1968; awards include Long Beach Art Show, 1968, Santa Monica Art Show, 1969, Descanso Gardens, 1969, Los Angeles Art Association, 1971; many private and public collectors and associations in Los Angeles, New York, Graphic Gallery, San Francisco, San Diego, California and others.

hollingsworth, alvin **89-90**

born New York City, 1928; Phi Beta Kappa recipient, B.F.A. and M.F.A. from City College of New York, currently Ph.D. candidate, School of Education, New York University; exhibited extensively in both solo and group shows in galleries and museums such as: African Museum, Washington, D.C., Brooklyn Museum, New York, Flint Institute of Arts, Michigan, Emerson Museum of Art, High Museum of Art, Atlanta, Jewish Museum, New York, Minneapolis Institute of Arts, Oakland Museum, California, Memorial Art Gallery, Rochester, San Francisco Museum of Art, Terry Dintenfass Gallery; numerous awards, commissions and publications; represented in the permanent collections of the Brooklyn Museum, the African Museum, Washington, D.C.; 1962 Emily Lowe Award, 1964, Whitney Fellowship; extensive contributions as author and designer.

howard, humbert **12-13**

born Philadelphia, Pennsylvania, 1915; attended Howard University, Washington, D.C., University of Pennsylvania, Philadelphia, Pa., and Barnes Foundation, Merion, Pa.; represented in the collections of Pennsylvania Academy of the Fine Arts, Howard University, Philadelphia Civic Center Museum, Philadelphia Stern School, Library of Congress, Washington, D.C., and numerous private collections.

Lewis, Samella S. and Ruth G. Waddy, *Black Artists on Art*, Los Angeles: Contemporary Crafts, inc., 1971, pp. 70-73, 136-137

jackson, suzanne 91-92

born St. Louis, Missouri, 1944; attended San Francisco State College, and Otis Art Institute under Charles White, primarily self-taught; scholarships, Latham Foundation; exhibitions include two-woman and Sapphire, Gallery 32, Ankrum Gallery, Two Generations of Black Artists, California State College, Los Angeles, Palm Springs Desert Museum, Pasadena City College Black Artists Exhibit, work used in sets of "Rosebloom", Mark Taper Forum, Los Angeles, Watts Towers Art Center, Pasadena Fine Arts Workshop; represented in numerous collections including permanent collection of Joseph Hirshhorn Collection, Palm Springs Desert Museum, Bernie Casey, Bill Cosby, and Mr. & Mrs. Julian "Cannonball" Adderley.

jeffries, rosalind 30

born New York, N.Y., 1938; B.A., 1963, M.A., 1968, Hunter College, further study at Columbia University; one-woman exhibitions Hotel Ivoire Art Gallery, Abidjan, Ivory Coast, West Africa, 1966, Lafayette College, Pennsylvania, 1968, Jackson State College, Mississippi, 1970, and numerous group shows; represented in private collections.

keene, paul 38-39

born Philadelphia, Pa., 1920; studied at Philadelphia Museum School of Art, Tyler School of Fine Arts, Academic Julien, Paris, France, B.F.A., BSc. Ed., M.F.A., Temple University, Philadelphia, Pa. Recipient of John H. Whitney Fellowship, 1952-53, 1953-54, exhibitions and prizes: Art in America "New Talent", 1954, Contemporary Gallery, Atlantic City, 1015 Gallery, Wyncote, Pa., Roko Gallery, New York, Lighthouse Gallery, Nyack, New York, 1968; one man group shows Pennsylvania Academy Annual, 1952-53, 1st Biennale International of Marine Art, Genoa, Italy, 1951, Salon des Jeunes Peintres, Paris, France, 1951, Lagos Museum, Lagos, Nigeria, 1961, Morgan State College, Baltimore, Md., 1965, Art Alliance, Philadelphia, 1966, Johnson C. Smith University, Charlotte, N.C., 1968, San Jose State College, California, 1969, La Salle College Black Artist, Philadelphia, 1969. Represented in the private & public collections of Morton P. Rome, Philadelphia, John Hay Whitney, New York, Hirshhorn Collection, New York, Pennsylvania Academy of Fine Arts, Tucson Museum, Arizona, Tyler School of Fine Arts, Philadelphia, and others.

knight, gwendolyn 83

born Barbados, West Indies; educated at Howard University School of Fine Arts, New School for Social Research, Skowhegan School of Painting and Sculpture; recent exhibitions New School for Social Research, Workshop Gallery, West Hempstead, New York, American Society of African Culture, Lagos, Nigeria, Forum Gallery, New York.

lane, doyle 71-72-73

A.A. degree, Los Angeles City College, 1953; attended East Los Angeles City College and University of Southern California; recent exhibitions Brockman Gallery, 1968, Ankrum Gallery, 1967, 1968, Mills College Art Gallery, 1970; represented in collection of Oakland Museum of Art, Mutual Savings and Loan, Pasadena (mural commission), Nursing Home and Health Center, Alhambra (mural commission), mosiac floor - Equitable Savings and Loan, Canoga Park, California (commission).

lawrence, jacob 80-81-82

born Atlantic City, New Jersey, 1917; educated at the Harlem Art Workshop and American Artists School; recent exhibitions at Dintenfass Gallery, NYC, Studio Museum, Harlem, City University, NYC, University of Cal. at La Jolla, Brooklyn Museum, Whitney Museum of American Art, Boston Museum of Fine Arts. Represented in the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art, NYC, Philips Memorial Gallery, Washington, D.C., Boston Museum of Fine Arts, Rhode School of Design, Providence, R.I., Baltimore Museum of Art, Virginia Museum of Fine Arts.

love, edward 100

born Los Angeles, California, 1936; studied at Los Angeles City College, University of Southern California, California State College at Los Angeles, and the University of Uppsala, Sweden; recent exhibitions Uppsala, Sweden, 1968, Black Focus, Reston, Va., 1969, group shows of Black Artists at Howard University and the adjoining area; collections of Golden State Mutual, Los Angeles, W.S. Chapman, Los Angeles, Uppsalastad, Sweden, and other private collections.

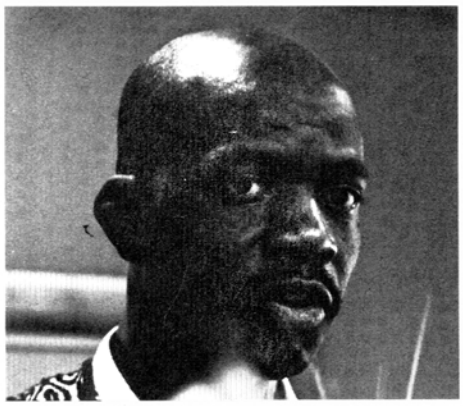
moore, ron 24

born Washington, D.C., 1944; educated at University of Cincinnati, Pasadena City College, Calif. State College at L.A.; recent exhibitions Santa Barbara Small Image Show, One Man Show at Gallery 32, Los Angeles, California.

morgan, norma 14-15

born New Haven, Connecticut; attended Hans Hoffman School of Fine Art and Art Students League, New York, both on scholarship; fellowships and grants John Hay Whitney Foundation Grant, 1951, Louis Comfort Tiffany Foundation Grant, 1954, John F. Anna Lee Stacey Foundation Grant, 1961; scholarships and prizes Philadelphia Museum, first prize, 1955, Washington Watercolor Club Annual Exhibition, Bainbridge Prize, 1959, National Academy, Graphics Award, Gold Medal, 1963, Smithsonian Institute, American Artists Professional League, Gold Medal, 1963; most recent solo exhibition of 17 works (engravings or etchings) at the New York Cultural Center (Fairleigh-Dickinson University) Columbus Circle, New York, 1970; represented in numerous permanent collections including Victoria & Albert Museum, London, Museum of Modern Art, New York, National Gallery, and Library of Congress, Washington, D.C.

Nordness, Lee, *Objects: USA*, New York: The Viking Press, inc., 1970, p. 87

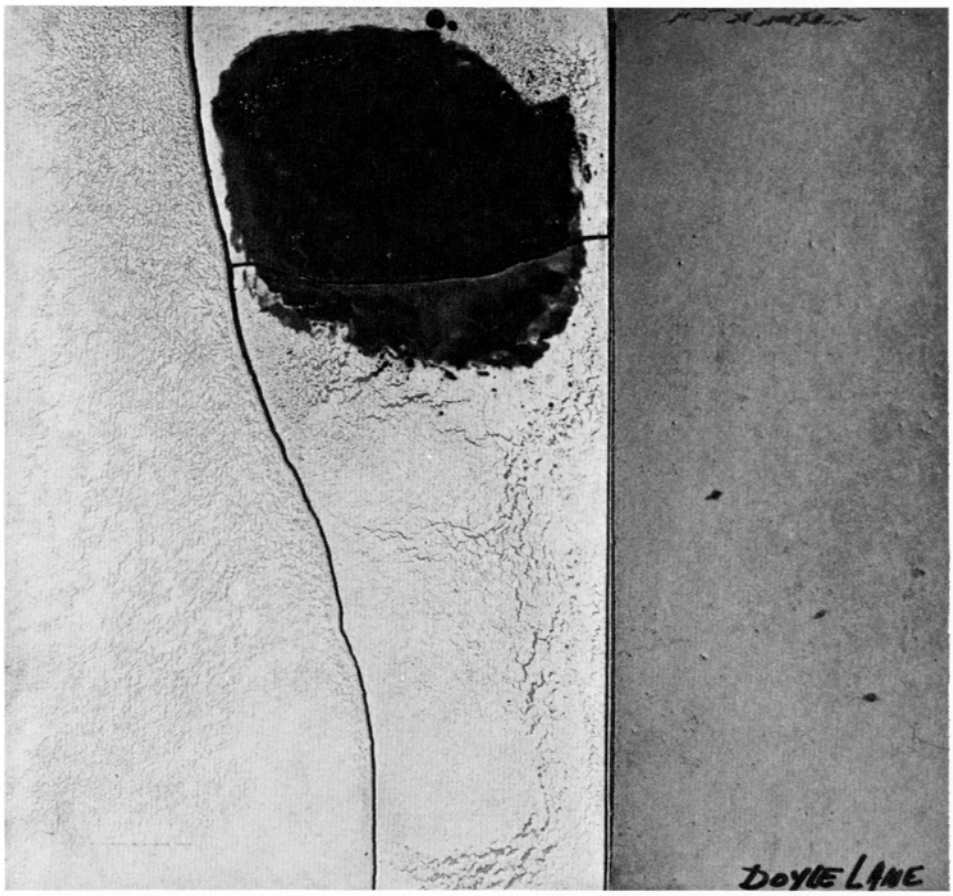


DOYLE LANE

During the first nine years of Lane's career as a ceramist he threw functional pots and experimented with various glazes and clay bodies. 'Then I felt the need to expand my art experience, so I gradually turned to the large-scale mural medium,' he says. Although his architectural murals have been successful, recently Lane again expanded into a new area of expression, creating what he calls 'clay painting.' Here the technique involves the application of glazes to clay slabs under tremendous heat so that their natural flow and overlapping create unusual color and texture combinations. One of the basic reasons for the clay paintings was the fact that they could be hung out of doors.

birthplace: New Orleans, 1925
education: Los Angeles City College • University of Southern California
commissions: Tile mural, Mutual Savings and Loan (Pasadena) • Ceramic fountain, Pantry Foods (Pasadena) • Ceramic mural, Miller Robinson (Santa Fe Springs, California) • Temple B'nai David, Gold Ark Mural Wall (Southfield, Michigan) • Ceramic wall mural for the California Lutheran Health Center (Alhambra, California)
residence: Los Angeles

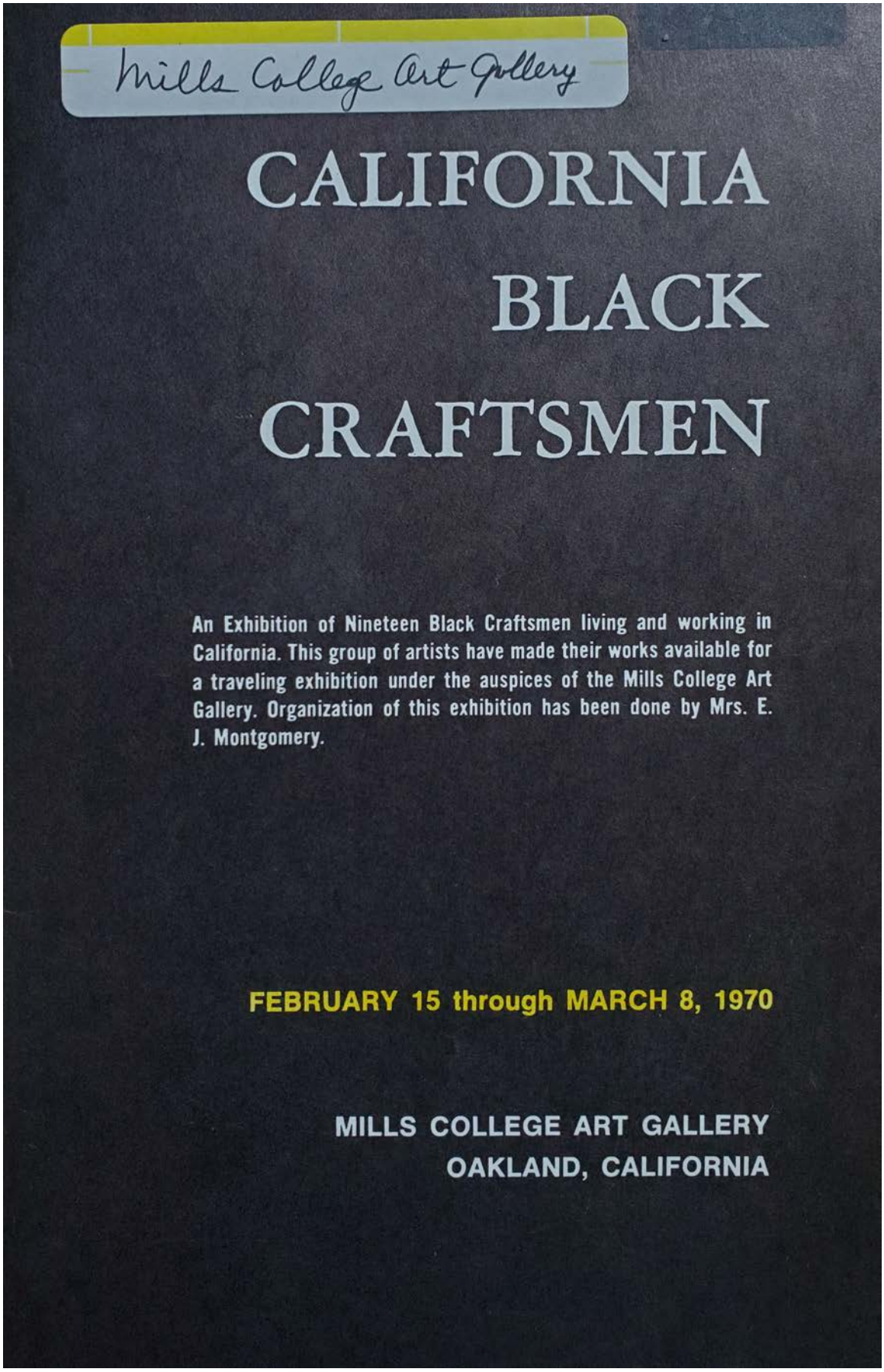
Why not take paintings out of doors where one may sit and watch the changing play of sunshine on the glazes, and thus have changes of mood during the day?
—Doyle Lane



LANDSCAPE #9: clay slab and glaze technique: 15¾″ x 16¾″: 1967


arts/objects:usa collection • 236 E. 75 st. N.Y. 10021 • (212) 988-4410
KEN FERGUSON
Complementary vase:
hand-thrown porcelain,
salt glaze:
7″ high:
edition of 200:
$35
DOYLE LANE
Chinese Crackle weed pot:
hand-thrown earthenware,
leadless alkaline
crackle glaze:
4¾″ high:
edition of 100:
$45
DOYLE LANE
Red Texture weed pot:
hand-thrown earthenware,
chrome lead glaze:
4½″ high:
edition of 100:
$45

California Black Craftsmen, Oakland: Mills College Art Gallery, 1970, pp. cover, 14, 23



California Black Craftsmen, Oakland: Mills College Art Gallery, 1970, pp. cover, 14, 23

Earthenware bud pots

DOYLE LANE

ART FORM:	Ceramics, Earthenware
EDUCATION:	Los Angeles City College, 1953, A.A. East Los Angeles City College University of Southern California
BACKGROUND:	Glaze Technician, L. H. Butcher Co. Studio Craftsman
EXHIBITIONS:	Brockman Gallery, 1968 Ankrum Gallery, 1967, 1968 California Design Pasadena Art Museum, 1956, 1957 Oakland Museum Permanent Craft Collection
COMMISSIONS:	Mural for Mutual Savings and Loan, Pasadena Mural for Calif. Lutheran Nursing Home and Health Center, Alhambra, Calif. Mosaic floor—Equitable Savings and Loan, Canoga Park

California Black Craftsmen, Oakland: Mills College Art Gallery, 1970, pp. cover, 14, 23

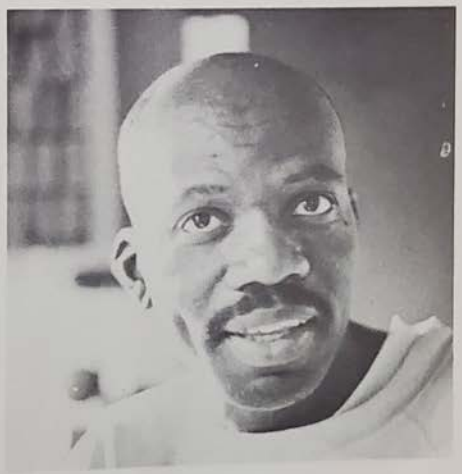
MANUEL GOMEZ
OAKLAND

VERNITA HENDERSON
EL SOBRANTE

ERNEST LEROY HERBERT
ALTADENA

BEN JAMES
ALAMEDA

BOB JEFFERSON
BERKELEY



DOYLE LANE
LOS ANGELES

Independent Star News, August 26, 1962

Ceramic Show

The works of the two ceramists, Doyle Lane and Anthony Villis, which will be featured at the Customhouse Gallery through the month of September, will be a contrast in texture and theme.

Villis, whose art is a sideline to his full-time job as a draftsman, will show plaques and sculptures of animals and birds and human figures. Villis' medium is a high-fire stoneware clay, which contrasts to the glazed surfaces of Doyle Lane's ceramic collages and pots. Lane's interest in concocting unusual glazes for his pots and screens stems from having worked in the past as laboratory technician with a ceramics firm testing clays and glazes. He is at present producing pottery to be used in the George Stevens Production "The Greatest Story Ever Told."

Lane studied under Glen Lukens at the University of Southern California, and has had his work shown at Scripps College and Pasadena Museum's Annual California Design Show. Villis studied at Milwaukee's Layton Art Institute and Chouinard Art Institute. His works have been shown many places in California, including V. C. Morris, San Francisco; Quay Gallery, Tiburon; Sculpture Arts, Los Angeles, and Veltman Gallery, Long Beach.

The public is invited to the reception from 3-6 p.m. on Sept. 1, at the Customhouse Gallery, 21 W. Dayton St.