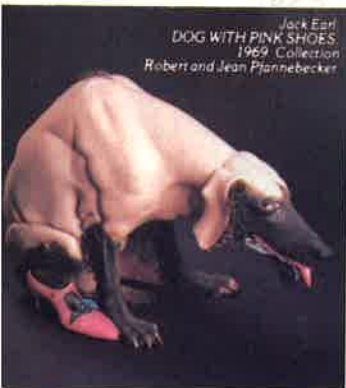
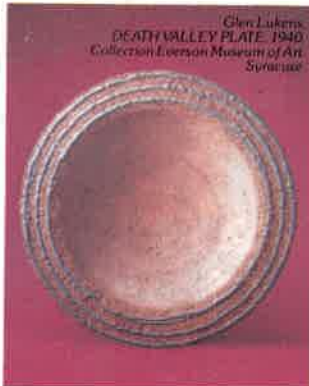


New view of earth.



Jack Earl
DOG WITH PINK SHOES
1969. Collection
Robert and Jean Plannebecker



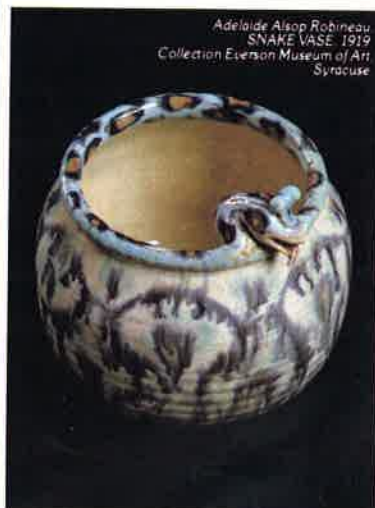
Glen Lukens
DEATH VALLEY PLATE, 1940
Collection Everson Museum of Art
Syracuse



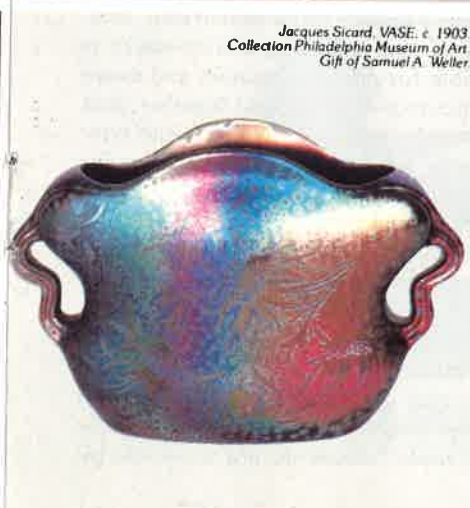
Ka-Kuang Hui
CERAMIC FORM, 1967
Collection Everson Museum of Art
Syracuse



Mary Chase Perry, JAR, c. 1929
Collection Cranbrook Academy of Art Museum
Bloomfield Hills, Michigan



Adelaide Alsop Robineau
SNAKE VASE, 1919
Collection Everson Museum of Art
Syracuse



Jacques Sicard, VASE, c. 1903
Collection Philadelphia Museum of Art
Gift of Samuel A. Weller

These are pictures of objects which, close up, cry out to be touched, to be handled and felt. Their lure is elemental and ancient: they are made of earth, formed by hand, transformed by fire. They are part of a major and fascinating exhibition, "A Century of Ceramics in the United States, 1878-1978."

They give us a new view of a craft older by far than all recorded history and of its vital and vibrant present as an art form in the United States. Arranged decade by decade, they tell us, in the deceptively simple terms of pots and plates, forms and figures, of our own history over the past hundred years from horse-and-buggy to voyages in space. And they tell us, too, that our native artists, at least in this medium, have neither lost touch with our human heritage nor with their ever-fresh ability to create new responses to it.

That's one reason we sponsored this exhibition. In our business, as in yours, we need fresh and creative responses to old challenges. Sponsorship of art that reminds us of this is not patronage. It's a business and human necessity.

If your company would like to know more about corporate sponsorship of art, write George Weissman, Chairman of the Board, Philip Morris Incorporated, 100 Park Avenue, New York, N.Y. 10017.

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"A Century of Ceramics in the United States, 1878-1978," organized by Everson Museum of Art, Syracuse, N.Y. It appeared there from May 5 to September 23, 1979. Subsequent showings include the Renwick Gallery, Smithsonian Institution, Washington, D.C., November 8, 1979 to January 27, 1980; Cooper-Hewitt Museum, The Smithsonian Institution's National Museum of Design, New York City February 26, 1980 to May 25, 1980. Additional showings will be announced at a later date. This exhibition is made possible by grants from Philip Morris Incorporated and Miller Brewing Company as well as the National Endowment for the Arts and the New York State Council on the Arts.



HAWES
INN

ON A CLEAR NIGHT,
in South Queensferry, Scotland,
Robert Louis Stevenson
could picture Treasure Island
from this window.
And it's still there.

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