

MAXINE HUGON

719 WALKER HILL ROAD; SOUTH ROYALTON, VT 05068

www.maxpottery.com

P: 802.763.2240 E: max@maxpottery.com

WORK EXPERIENCE

2005 - present Maxine Hugon Pottery

Royalton, VT

Studio potter

- Specializing in highly decorative stoneware and porcelain functional ceramics
- Slip-carving and sgraffito designs, sold in galleries in Vermont and Massachusetts
- Historical recreations of cuerda seca designs of the Saturday Evening Girls Paul Revere Pottery, commissioned by and sold at the Museum of Fine Arts, Boston

1990 - present Hawk's Hill Designs, LLC

Royalton, VT

Owner

- Graphic design, stationery design, illustration, and house portraiture on a freelance basis
- Teaching on a freelance basis at The School of the deCordova Museum, Lincoln, MA; Wellesley Recreation Department, Wellesley, MA; Concord-Carlisle Community Education, Concord, MA

2007 - 2010 Harvard Ceramics Program

Allston, MA

Featured artist and symposium presenter

- The Art of Social Reform: Social History, Historical Context and Art-Making Practices of the Saturday Evening Girls and the Paul Revere Pottery

Teaching Assistant

- Teaching assistant in Mold Making course. Fired kilns, assisted students in making plaster molds for ceramics
- Assisted Archaeology and Anthropology professors in undergraduate ceramics labs. Instructed students in historical methods of ceramic decoration with slip, trailing, inlay, sgraffito, resist

2002 - 2011 Sweet Feet Sandals

Weston, MA

Owner

- Design, production and sales of Sweet Feet Sandals, hand-painted Dr. Scholl's sandals. Management of sales to retail stores, creation of advertising and promotional materials

1986 - 1990 Cahners Publishing Company

Newton, MA

Promotion Manager, Plastics World Magazine

- Management of marketing material for trade publication. Conception, graphic design and writing of print materials, media kits, and monthly issue promotions to advertisers. Coordination of trade shows

EDUCATION

1981 - 1985 Harvard College

Cambridge, MA

- Bachelor of Fine Arts degree Magna Cum Laude in History of Architecture
- Awarded Harvard College Scholarship, Elizabeth Carey Agassiz Certificate of Merit, Dean's List all semesters

- Cup: The Intimate Object XVI, Charlie Cummings Gallery, Gainesville, FL, 2020
- Spring Form, International Ceramic Artists Network (ICAN) finalist, June 2020
- Mud Season, Artistree Art Center, Woodstock, VT, March 2020
- State of Clay, Ceramics Guild of Lexington Arts & Crafts Society, Lexington, MA, 2020
- Strictly Functional Pottery National, Market House Craft Center, Lancaster, PA, 2019
- State of Clay, Ceramics Guild of the Lexington Arts & Crafts Society, Lexington, MA, 2018
- Ceramics Biennial, New Hampshire Institute of Art, Manchester, NH, 2014
- Small Objects, A.I.R. Vallauris, Vallauris, France, 2014
- State of Clay, Ceramics Guild of the Lexington Arts & Crafts Society, Lexington, MA, 2014
- History in the Making, Genesee Pottery, Rochester, NY, 2014
- Third Prize, Weston Arts & Crafts Association Spring Awards Show, Weston, MA, May 2013
- Second Prize, Weston Arts & Crafts Association Spring Awards Show, Weston, MA, May 2010
- “Her Pottery Turns on the Wheel of History” by Winky Merrill, Community Magazines, May 2008
- First Prize, Weston Arts & Crafts Association Spring Awards Show, Weston, MA, May 2007
- Board Member, Weston Arts & Crafts Association, Weston, MA (2008 - 2011)

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ARTIST STATEMENT

Today we live with flat, glowing rectangles that connect us to anything and everything, from our work... to our dearest friends. It is an amazing time, and we are fortunate for the virtual connection at our fingertips. But we still need a mug for our morning coffee, a bowl to sit on the kitchen counter to cradle our fruit, and a vase for our flowers.

In my work, I strive to impart contemplative beauty to these real, solid objects we reach for and use every day. My pots are hand-thrown on a wheel, my designs hand-carved into the still-damp clay, my slips and glazes hand-applied to reveal strokes of my brush. My aim is to deliver the experience of a visually and tangibly rich surface quality, at once fragile and substantial, and most importantly, created by the hands of a real person.

I am influenced by many cultures and sources, from medieval architectural ornament, interlacing Celtic design, wallpaper patterns of the English Arts & Crafts Movement, 11th century Chinese carved vessels... to the things I see out my window. My designs are inspired by nature, and my renderings of classic motifs like leaves, flowers and birds, are stylized and almost cartoon-like, transforming timeless icons into designs that are whimsical and fresh.

In my work I use sgraffito--the centuries-old decorative process of drawing into the surface of the clay. Slip (liquid clay) is applied to the pot when it is still damp, at the leather-hard stage, and allowed to set-up. The slipped pot re-dries, and reaches an ideal point between soft and hard, when I draw and carve designs into the surface of the clay, taking care to consider the form of the piece. The pot is then bisque fired, and glazed so as to enhance the carved surface. Finally, the pot is returned to the kiln for glaze firing, at which point all my intention and careful tending is replaced by an element of chance. When the kiln is finally cooled and opened, hopefully the flames, glaze pooling and atmosphere of the firing will have added their own unique magic to the surface of the pot.

When they leave the studio, my pots are intended to be handled, used, cooked in, and washed. It is my hope that the user will enjoy living with them as much as I do making them.