

Carol Gouthro

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Carol Gouthro, a graduate of the School of Art, University of Manitoba, Canada, is a Seattle based ceramic artist **and** educator who has been maintaining a studio practice and exhibiting for over 40 years. Carol has an extensive exhibition record of solo, , invitational, and juried exhibitions.

2022 Artist Trust Sola Award

May 13-August 20, 2023 her work is included in Beyond Dreams: Surrealism and its Manifestations, Flint Institute of Arts, Flint, Michigan.

2018-2019 **Two year installation** of work in the forum of the **Bellevue Arts Museum**, Seattle, Washington.

Past shows include **Profusion** at *Eutectic Gallery, Portland, Oregon, 2018*, **The Subversive Flower**, *NCECA 2018, Pittsburgh, Pa.*, **Biomophics**, at *Studio Amoca, Pasadena, Ca.*, and **Function, Form & Fantasy, Ceramics from the Dr. Robert and Deanna Harris Burger Collection** at the Flint Institute of Art, May-Aug 2016.

Her ceramic works have been published in many books and periodicals including the March 2018 issue of *Ceramics Monthly* with a feature article **Ebullience and Gusto with Carol Gouthro** by Heidi Mckenzie. Her works are included in many public and private collections including the Racine Art Museum, Flint Institute of Art, Kamm Foundation Collection, and Kolvo/Sullivan Ceramic Collection.

Carol teaches workshops internationally and has just returned from teaching at the **International Residency Exchange Studio** in San Raphael France, May 2023

Other recent workshops include:

Red Deer Polytech, Medalta Ceramic Studio and Mount St Pleasant Potters Guild , teaching tour of Alberta, Canada , October 2022

La Meridiana International Ceramic School Tuscany , Italy, May 2019

Gaya Ceramic Art Center in Bali Indonesia , August 2019.

In the Seattle area she has been a ceramics instructor at **the Seward Park Clay Studio and the Kirkland Arts Center** for 30 years

and teaches **International Online Classes through her studio in Seattle**

Artist Statement

I have a strong interest in natural forms, and minutiae. I am drawn to color, ornament, embellishment, pattern, and texture. When I start working on a new sculptural piece, I am often responding to something that I have seen that captivates me. It might be something very small, something in my garden, a seed, or flower petal, or it might be something I have seen in my tool drawer like the elegant line of a plastic French curve, or I might be stimulated by one of the many clay bits and pieces of detritus that build up on my studio shelves.

As I start working I do not have an intent or interest in reproducing or replicating anything that I see but only in abstracting and translating these stimuli and feelings into a tangible object.

I often begin working on a new piece by making very rudimentary sketches. These are usually simple line drawings with lots of notes about surface and form. I think about form and surface at the same time. Texture is often a component in my work and I need to plan on how I am going to incorporate this before I begin building. Color and pattern for me are like food. I must have them to thrive and therefore they are very important in my work. They are also the most difficult part of my work. I am very deliberate in my approach to using them. Color is emotional for me and is another vehicle for expression.

I am trying to balance strength, energy and tension in my work and express my need to communicate and create.

