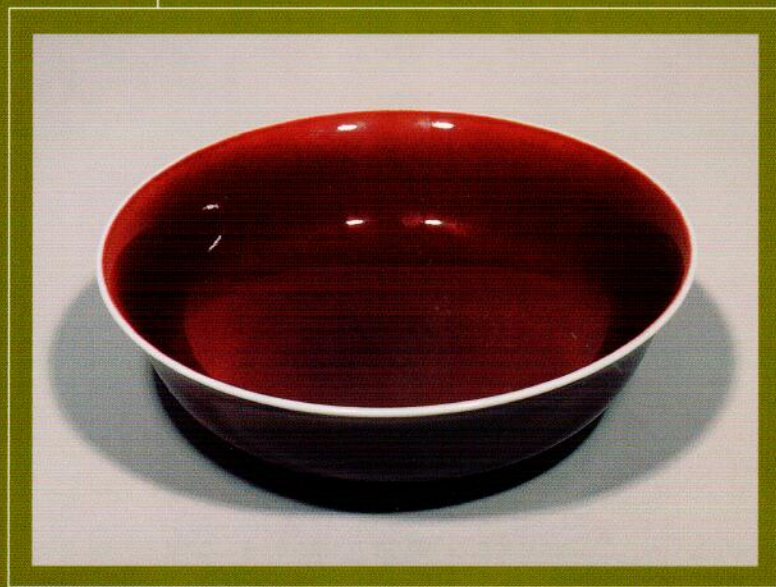


Fance Franck:



Pure Geometry, Natural Grace



Pucker Gallery, Boston

Through her porcelains Fance Franck exhibits an all encompassing fusion of cultures, academic disciplines, and art forms. Having studied the language arts and philosophy extensively between La Sorbonne, and Harvard, as well as studying the physical arts in New York, Paris, and Japan, she has a complete understanding of her materials, techniques, historical background and influences, as well as a learned curiosity and creativity. An interdisciplinary aura surrounds the pottery of Fance Franck. One sees in her porcelains the esthetic beauty and respect for nature found in Far-Eastern culture, the elegance perpetuated in centuries of refined porcelains and the pure geometric beauty of nature's shapes. One is awed by the beauty of her pottery in the same way that one can be mystified by the precise geometry of a snowflake.

Geometry is the study of properties, relationships, and measurements of regular curves, angles, surfaces, and solids. There is an innate sophistication in the porcelains of Fance Franck; a knowledgeable, calculated beauty which calls to mind the precise mathematics inherent to the geometry of nature. Franck's porcelains are composed of perfect shapes and decorated with seemingly calculated designs of vectors, arcs, and trigonometric fluctuations already inherent within the shapes. A fluid yet solid line arcs across the body of an otherwise perfect, small oval vase (PG119), defining the ellipse within the circle.

There is a significant, exact, formulaic beauty in the geometry of a large, oval vase in smoky green (PG93). Franck transforms the elliptical opening into the creamy head of a flower with a symmetrical rhythm of lines that evokes a petal's shape. The rotund edges of the vase are defined with flawless arcs.

"Little Clown" (PG130), is an homage to the circle. The small bottle itself echoes the perfect shape, while burnt sienna circles repeat around the form to the precise πr^2 opening. The flat oval vase in brown and black glaze (PG108) is a variation on one of Franck's elegant, signature shapes. By curving the rectangular shoulders with elliptical incisions and allowing the brown glaze to push through the black, she highlights the ambiguity between rectangle and oval.

Glaze always unites with shape in Franck's pottery. Her knowledge and mastery as a student of Japanese glazes abounds in the creamy celadons, abyssal blacks, and copper reds which make up this body of work. Delicate underglaze decorations

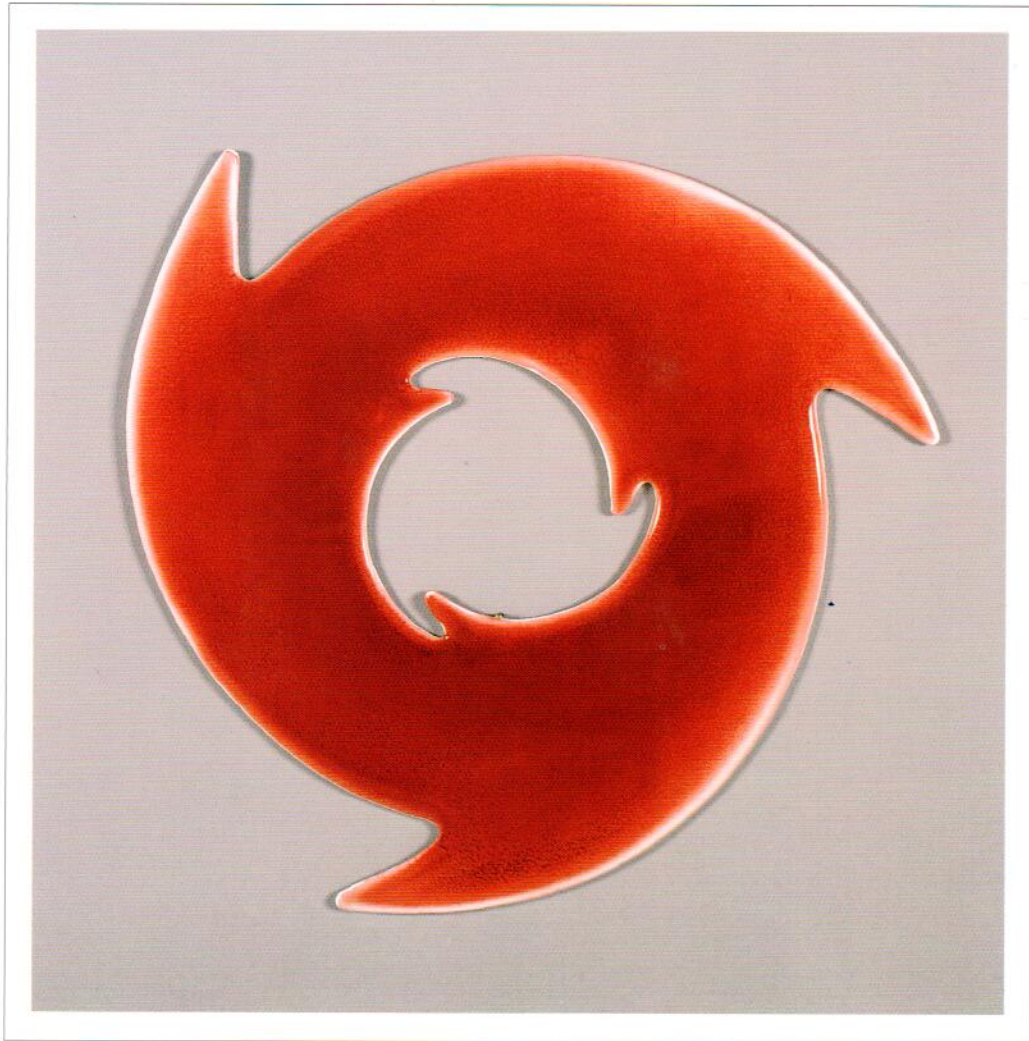
of opaque rose leaves or translucent iron horses overlap and trample one another as they race around a perfectly proportional, squared, oval vase (PG103). The porcelain body often seeps through to highlight an edge, while other times the earthy tones are allowed to pool and therefore darken as in an elegant stemmed bowl (PG122). The perfect circular edge of the bowl lifts from its celadon perch, while the pool of rich blue-black glaze inside the bowl creates a deep black hole. Often, a splash of glaze serves to off-set a well defined shape, calling attention to the pure form by opposing it as in a small oval vase in black glaze (PG115).

One can not ignore the extensive knowledge of methods and materials that are the solid foundation on which these porcelains are created. Franck's pottery exudes scientific formulas, geometric equations, and perfect shapes, but in an uncomplicated way. One does not imagine her, compass in hand, drafting forms in clay. Her knowledge is such that it simply happens. Franck creates a pure beauty in clay by combining this science with the creative, spiritual energy of poetry and the inquisitive nature of philosophy, all of which are her personal make-up.

Pottery, poetry, and nature have an elemental connection. Poetry has a cadence, an often mathematical rhythm of syllables. A sonnet is fourteen lines of iambic pentameter, but one reads and hears the melody and meaning in the words, not the calculated structure of the poem. The natural world abounds in geometric shapes and repetitions. The interior spiral of a conch shell decreases in a perfect ratio. The act of doing ceramics requires a working knowledge of science, earth, and creativity. It consists of a mutual relationship between science and art, between control and release, between surety, guaranteed knowledge and experimentation. There results a wonder and satisfaction when looking at the pottery of Fance Franck, much like having the ability to understand and calculate a mathematical formula or prove a theorem. There is serenity in simply having that knowledge.

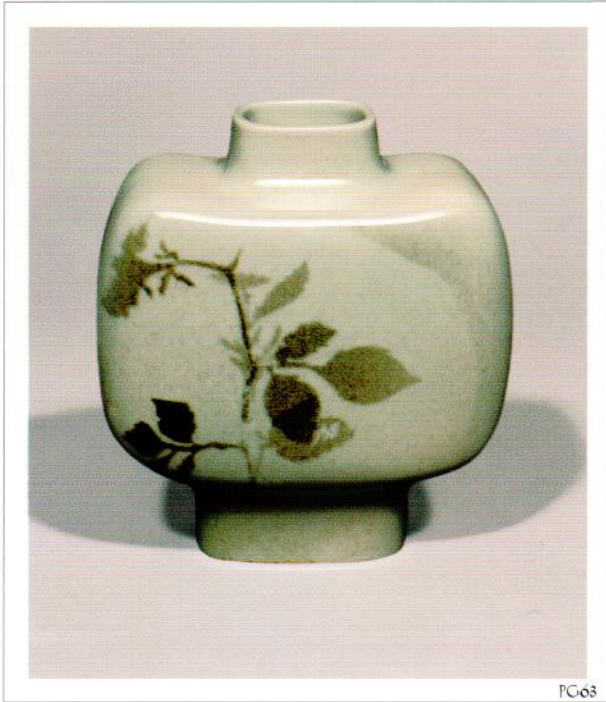
- JMW 1999

Fance Franck:

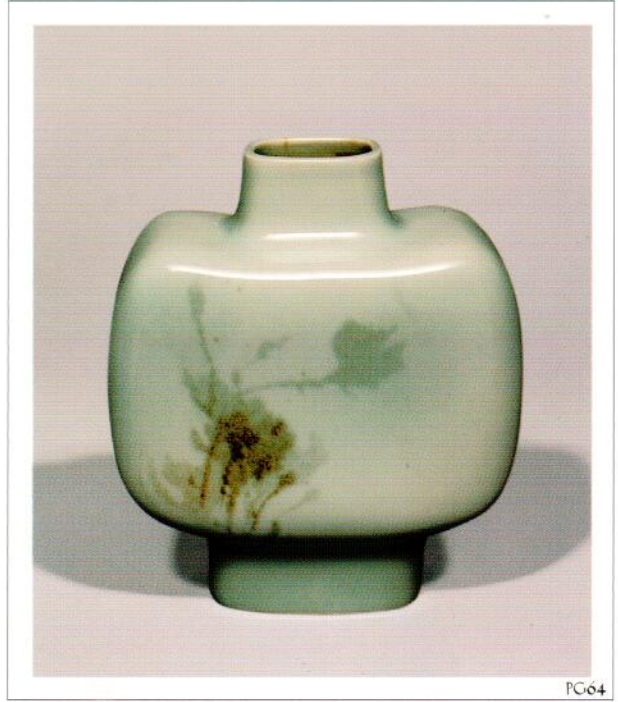


Pure Geometry, Natural Grace

All works are porcelain unless otherwise noted.



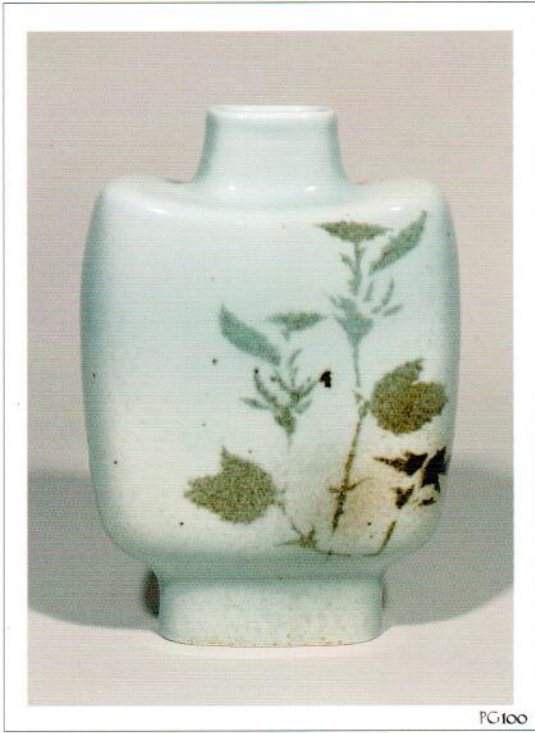
PC63



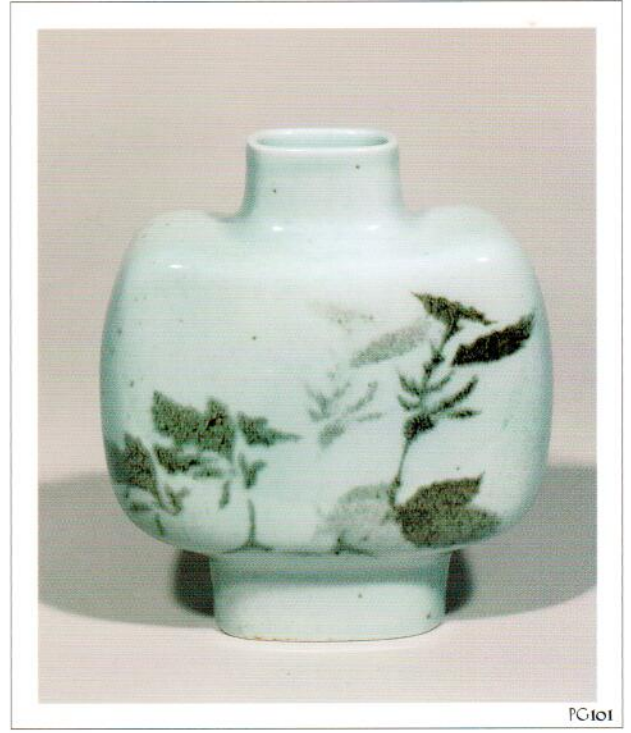
PC64



PC65



PG100



PG101



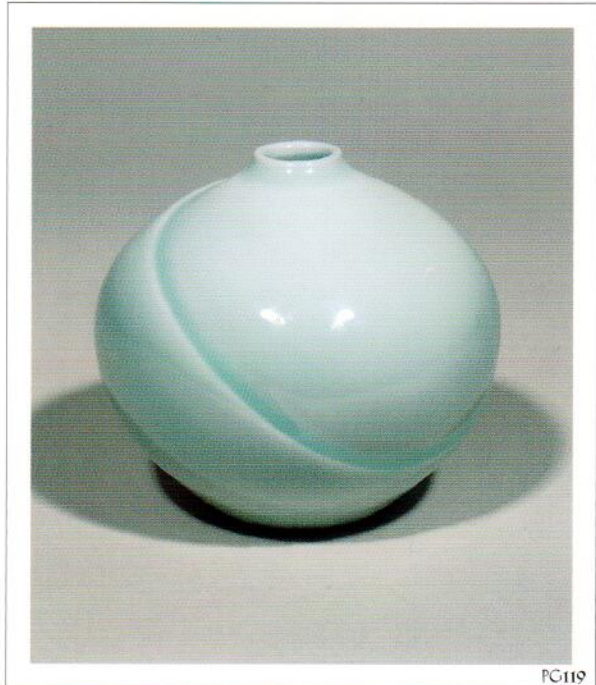
PG136 (left) PG135 (center) PG137 (right)



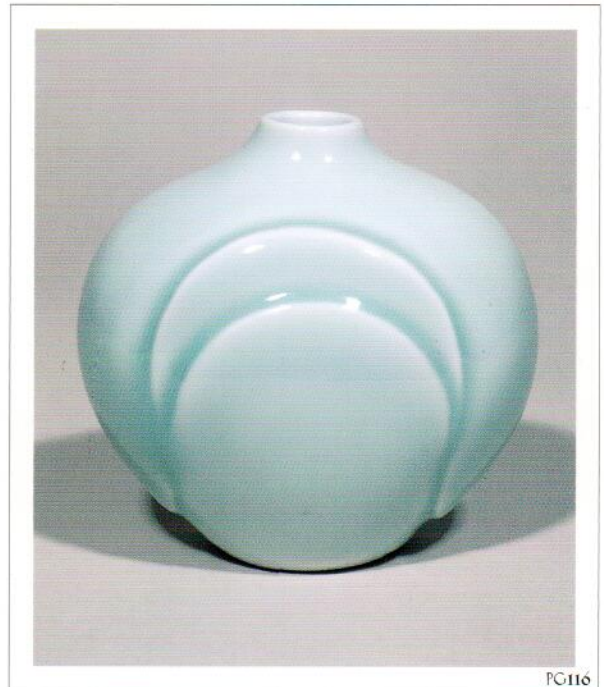
PG77



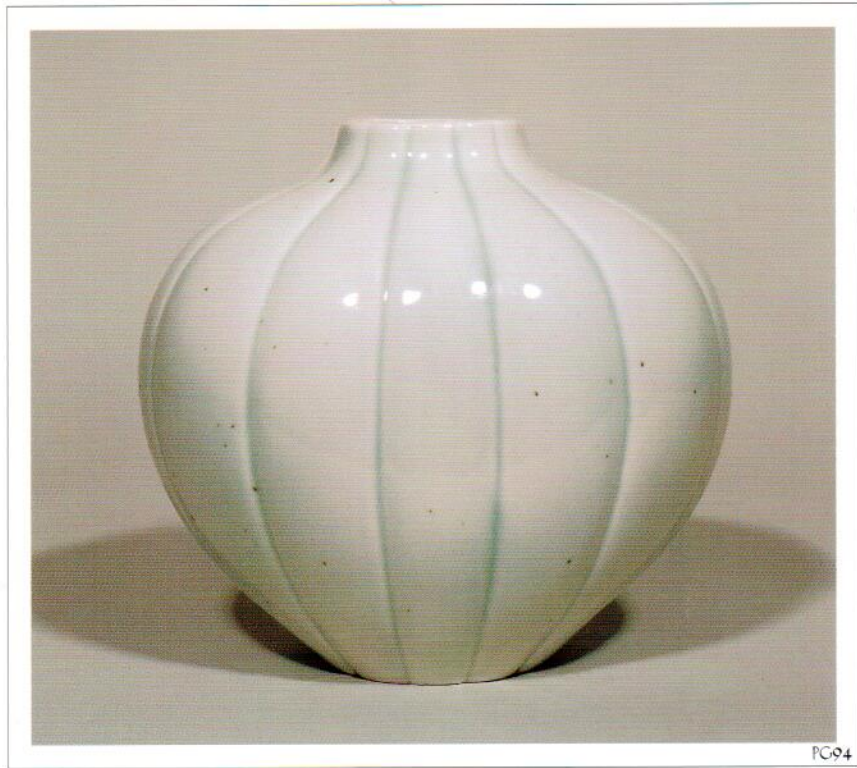
PC93



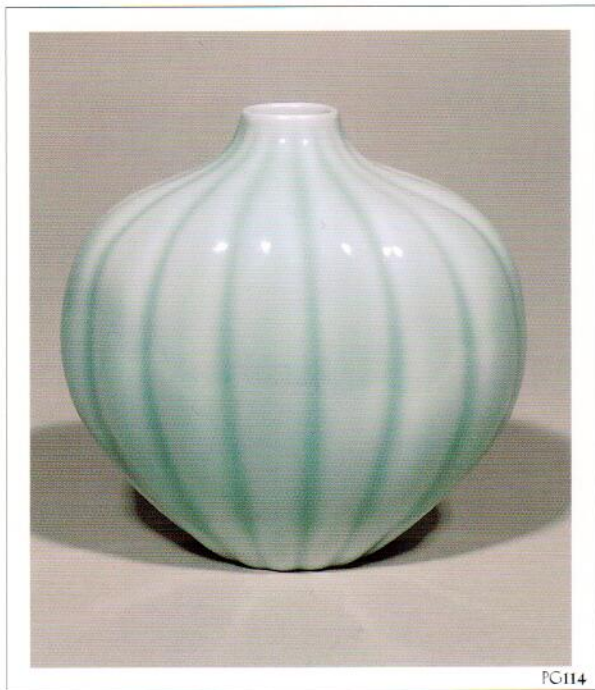
PC119



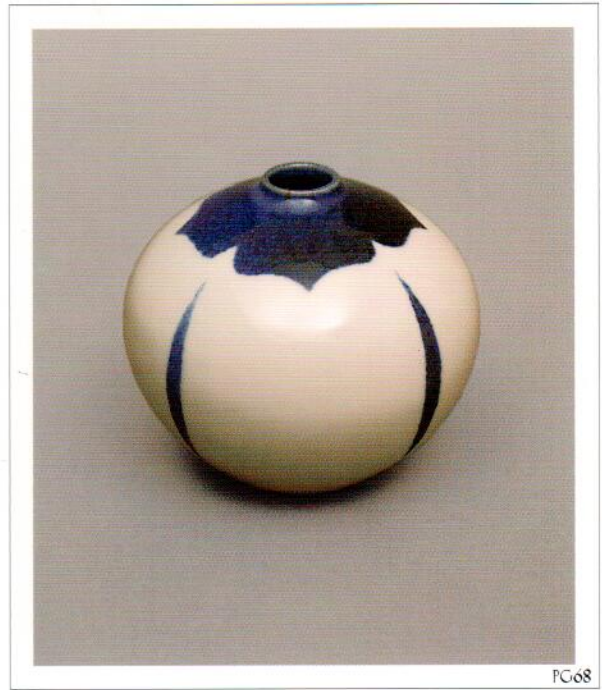
PC116



PG94



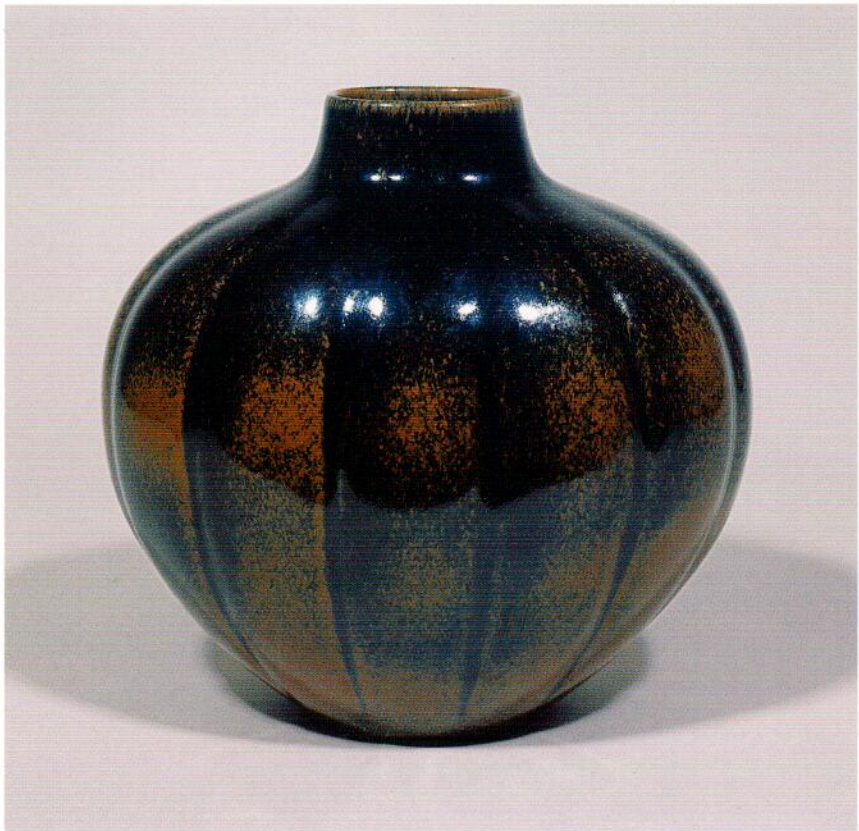
PG114



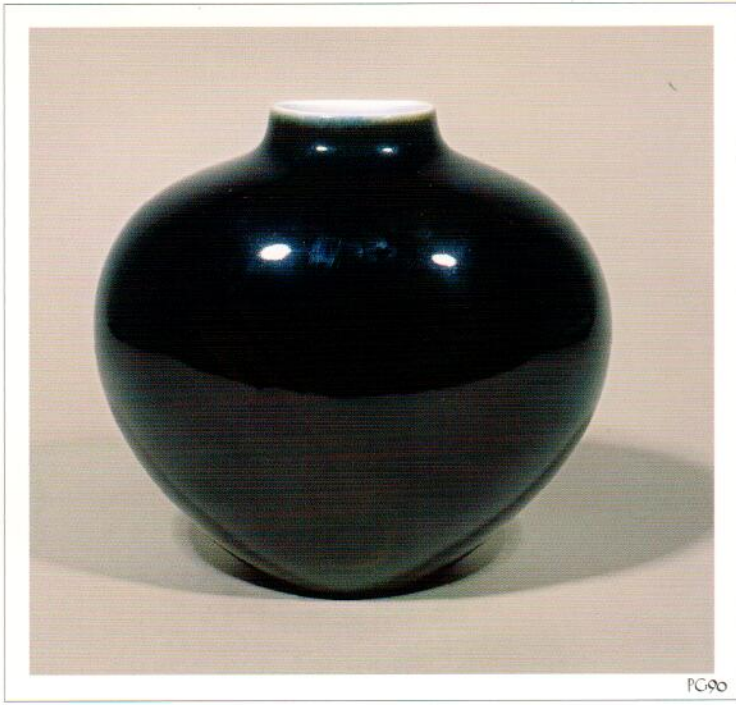
PG68



PC91



PC92



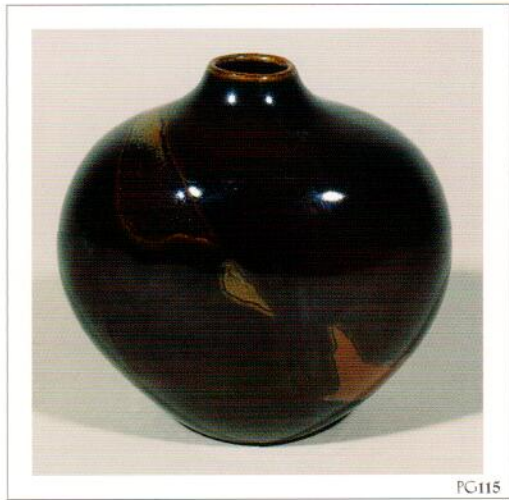
PG90



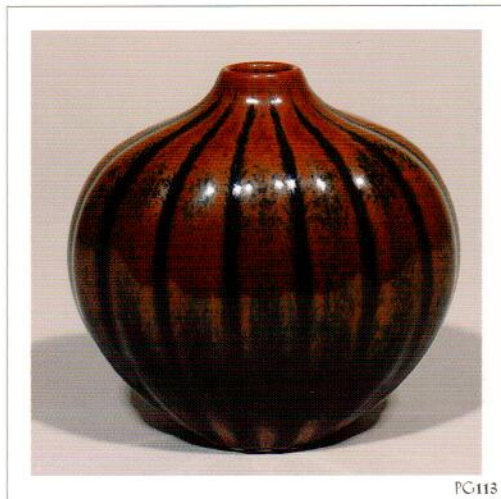
PG118



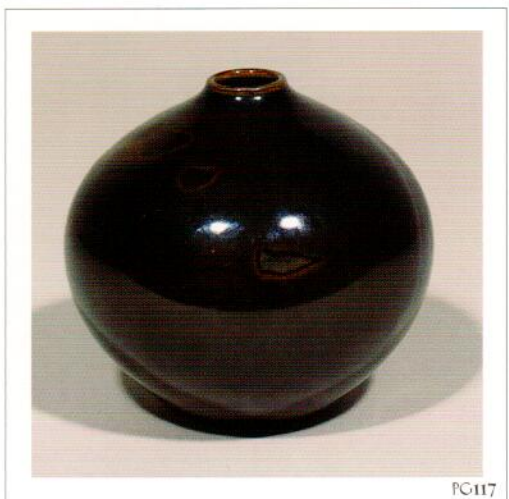
PG120



PG115



PG113



PG117



PC121



PC122



PC76



PG102



PG133 (far left), PG134 (far right), PG130 (top), PG138 (bottom)



PG104



PG111



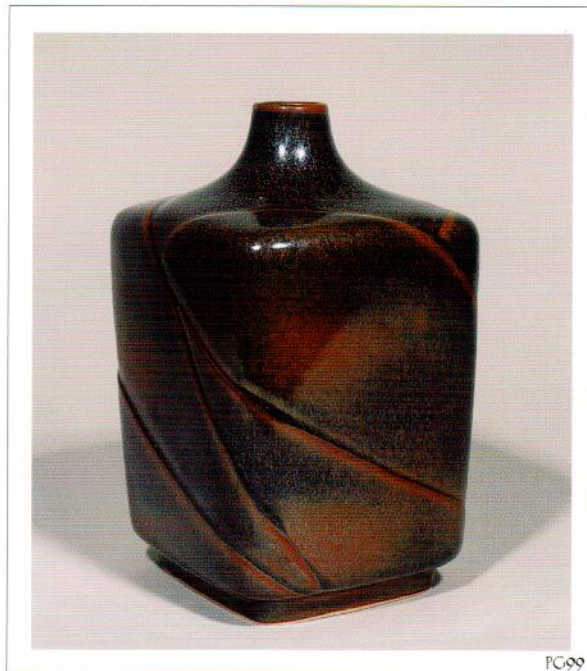
PG110



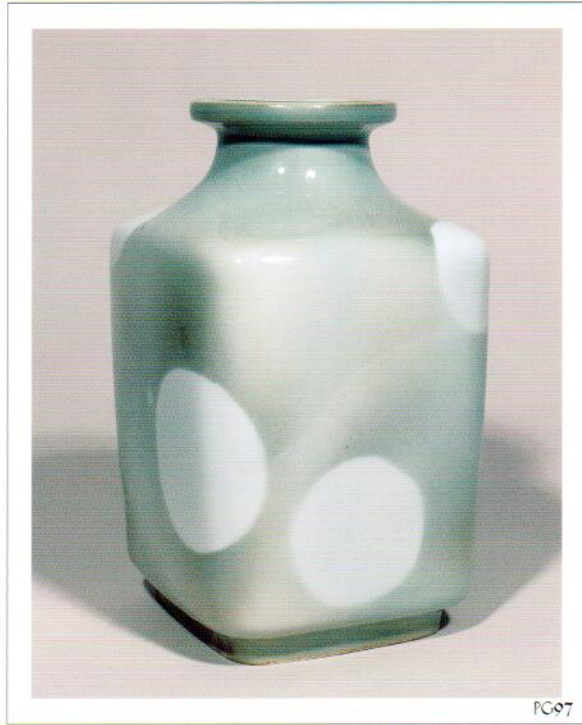
PG105



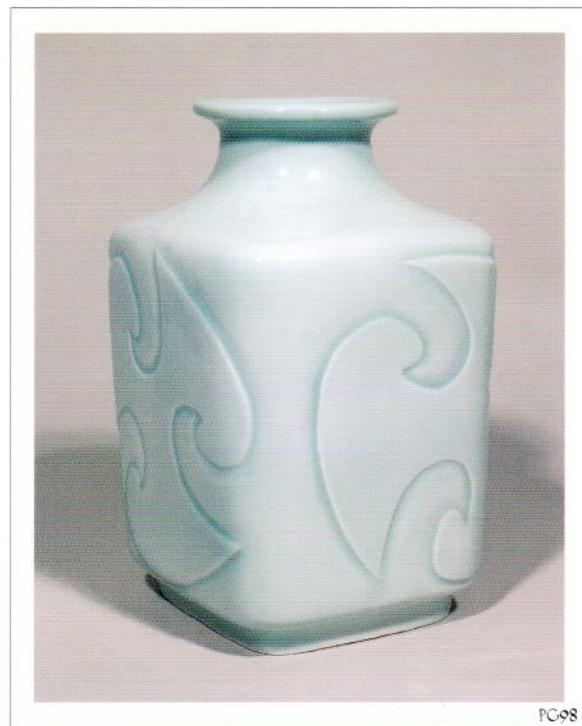
PC107 (left), PC108 (center), PC106 (right)



PC99



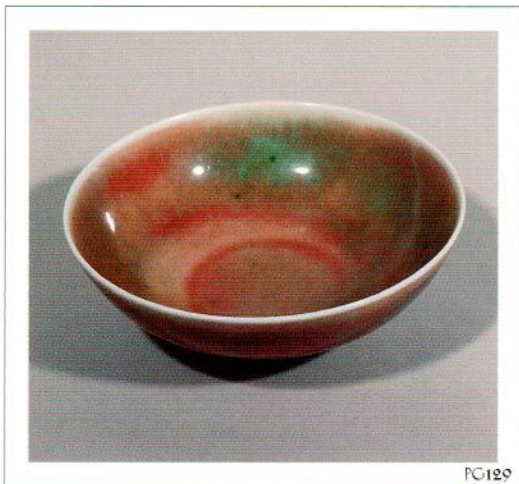
PC97



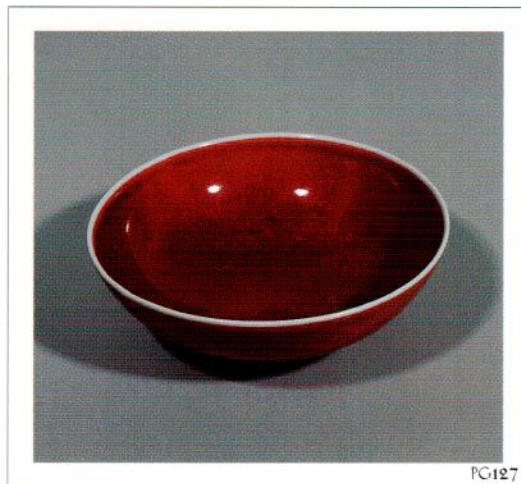
PC98



PG124



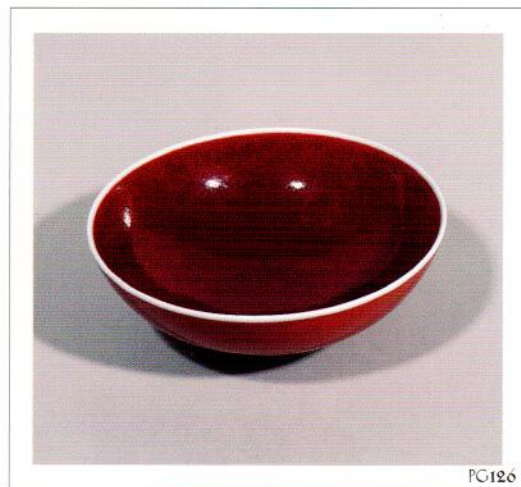
PG129



PG127



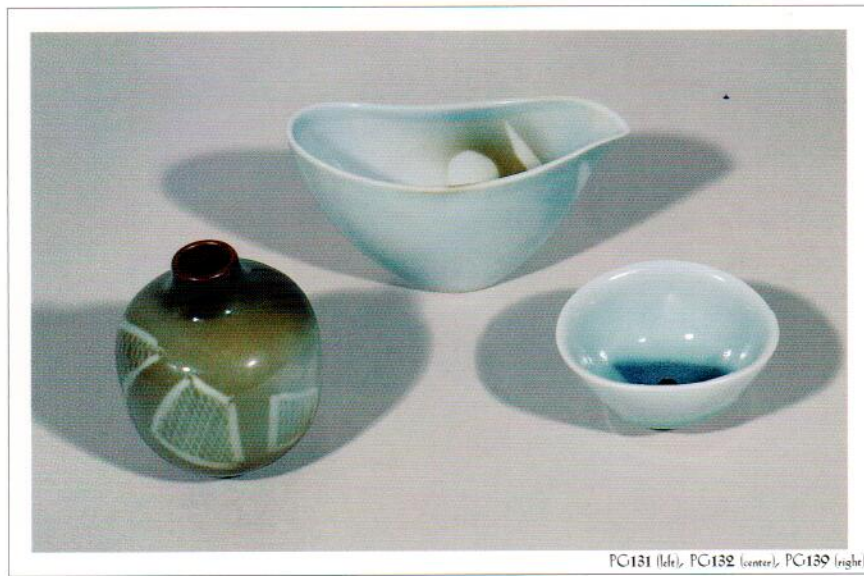
PG128



PG126



PG123



PG131 (left), PG132 (center), PG139 (right)

Fance Franck

UNIVERSITY STUDIES:

Rice University, Houston, Texas
literature, philosophy, history of art.

Université de Paris la Sorbonne
French literature, philosophy, aesthetics.

Harvard University, Cambridge, Massachusetts
French and English poetry.

TRAINING IN PLASTIC ARTS:

Boston Museum School, Boston, Massachusetts
sculpture and history of art.

Greenwich House Pottery, New York City
apprenticeship in pottery.

Institute of Technology of Nagoya, Seto Division
ancient Japanese glazes.

ACTIVITIES IN THE FIELD OF CERAMICS:

1959

Founded the Rue Bonaparte Studio with the great French ceramist Francine del Pierre.

1969

Researches and creates ceramics for French Ministry of Culture at the Manufacture Nationale de Porcelaine de Sévres.

1979-1980

Fellow of the Japan Foundation. Creates seventy works at Fukugawa Porcelain Manufactory.

1981

Lecture and solo exhibition in the Seattle Museum.

1982-1985

Six work periods in Japan to create porcelain for Dansk Designs.

1986

Researches and creates fresh red-glazed porcelain for the Asian Cultural Council, New York.

1987, 1988 and 1989

- Travels to mainland China and Taipei.
- Invited by Professor Zhang Fukang to study the archaeology and technology of Ming copper red porcelain and to lecture and present slides of the works at the Museum of Jingdezhen.
- Lectures at Guimet Museum on China trips and copper red research for Le Jardin des Porcelaines

1990

- Participates with curators and scientists in symposium on copper red porcelain at the Ashmolean, the British, the Victoria and Albert Museums, the Percival David Foundation of Chinese Art, the Guimet Museum, the Manufacture de Sévres, and the Rue Bonaparte Studio.
- Lectures at Oxford for the British Ceramics Society.

1991 and 1992

- Publishes essay on copper reds in the Percival David Foundation monograph (University of London).
- French Cultural Ministry's National Center for the Plastic Arts requests report on red glazes.

1993

- Exhibits and lectures at *L'Oeuvre au Rouge - Poterie de Grand Feu de Fance Franck* organized by Dr. Frank Durand at the Baur Collection, Geneva.
- Exhibits and lectures at *Joined Colors: Decoration and Meaning in Chinese Porcelain*, a symposium the Arthur M. Sackler Gallery of the Smithsonian Institution, Washington, D.C.

1994

Named *Chevalier de l'Ordre des Arts et des Lettres*. Insignia awarded by Professor Bernard Frank, specialist of Buddhist philosophy and art, director of Japanese Studies at le Collège de France.

1995

Invited by Dr. Yuba Tadanor, curator of the Idemitsu Museum of Art, Tokyo, to write for the catalogue for *Japan: Saveurs et Sérénité*, an exhibition of tea ceremony ceramics at the Cernuschi Museum, Paris.

1996

- Named one of four "alumni of the year" of Rice University for achievement in art.
- Prepares a trilingual (Russian-English-French) catalogue for the exhibition *Ceramics of Fance Franck* at the Hermitage Museum in Saint Petersburg, in collaboration with curator Tatiana Arapova of the Hermitage, Maud Girard-Ceslan of the Paris Guimet Museum, and Louise Allison Cort of the Freer-Sackler Gallery, Washington, D.C.

1997

Video *Ceramics by Fance Franck at the Hermitage*, in collaboration with Professor Mikhail Piotrosky, director, and Tatiana Arapova, curator of the Hermitage Museum.

1998

- Stoneware and porcelain pieces purchased by the Fine Arts Museum of Houston, Texas.
- Large stoneware vase purchased by the Fine Arts Museum of Boston, Massachusetts.

PRINCIPAL EXHIBITIONS

1971 Solo exhibition at the Museo de Belles Artes, Caracas.

1973 *Peintures de Sergio de Castro. Poteries et Porcelaines de Sévres de Fance Franck*, Château de Ville d'Avray.

1974 Solo exhibition, Museum für Kunst und Gewerbe, Hamburg.

1975 *Fance Franck Pottery - Sergio de Castro. Small Paintings*, French Cultural Center, Luxembourg.

1976 *Fance Franck Ceramics*, Hetjens Museum, Düsseldorf.

Solo exhibition, Musée des Arts Décoratifs, Bordeaux.

1977 Solo exhibition, Musée Dobrée, Nantes.

Solo exhibition, Musée Municipal, Cholet.

1979 Solo exhibition, Kyoto Municipal Museum.

1980 *Sèvres Porcelain*, Smithsonian Institution, Washington, D.C.

Solo exhibition, Fukuoka Municipal Museum.

Solo exhibition, Takashimaya Art Gallery, Nihonbashi, Tokyo.

Métiers d'Art Show, Musée des Arts Décoratifs, Paris.

1981 Solo exhibition, Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin.

Solo exhibition, Fine Arts Museum of the South, Mobile, Alabama.

Solo exhibition, New Harmony Contemporary Art Athenaeum, Indiana.

Solo exhibition, Seattle Art Museum, Seattle, Washington.

1983 Chunichi Shimbu International Ceramic Arts, Nagoya.

1985 *Designers-Creators*, Seibu Gallery, Tokyo.

1986 Solo exhibition, *Porcelain by Fance Franck*, Hetjens Museum, Düsseldorf.

1988 *East-West: Contemporary Ceramics Exhibition*, Seoul, Korea.

1989 *L'Europe des Céramistes*, Abbaye Saint Germain, Auxerre.

1990 Solo exhibition, *Sacrilical Red Glazed Porcelain by Fance Franck*, Ashmolean Museum, Oxford.

1991 Exhibition Finà Comez Collection, Musée des Arts Décoratifs, Paris.

Presentation of 80 recent works, Paris, Atelier Francine del Pierre.

1992 Presentation of 110 recent works, Paris, Atelier Francine del Pierre.

1993 Solo exhibition, *L'Oeuvre au Rouge - Poterie de Grand Feu de Fance Franck*, Baur Collection, Geneva.

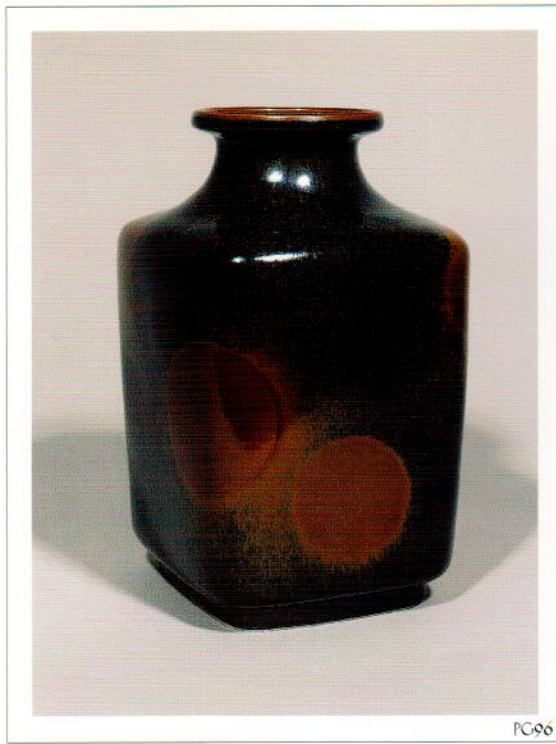
Presentation of new works (Sister Moon and Brother Sun) for the chapel of Francis of Assisi, Indiana.

Solo exhibition, *Les vases communicants*, in collaboration with the Sogetsu Ikebana School of Japan.

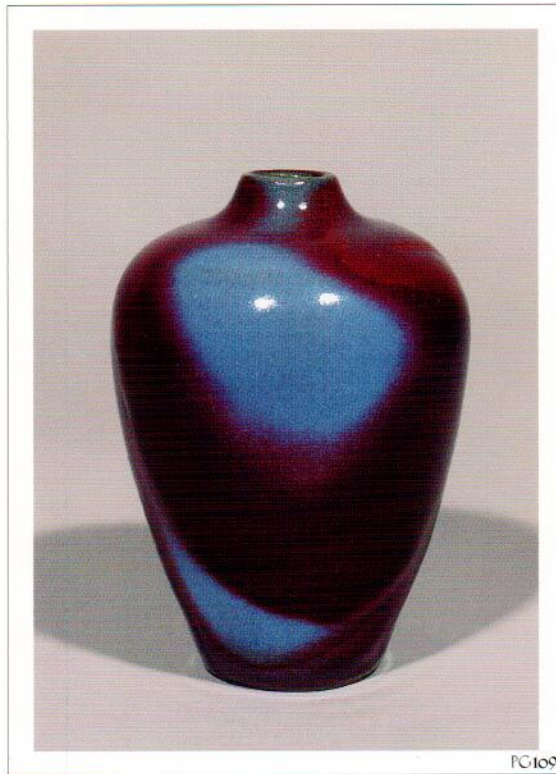
1996 Solo exhibition, *Ceramics by Fance Franck*, The State Hermitage Museum, St. Petersburg.

1998 Solo exhibition, *The Poetry of Nature*, Pucker Gallery, Boston.

2000 Solo exhibition, *Pure Geometry, Natural Grace*, Pucker Gallery, Boston.



PG96



PG109

List of Works in Fance Franck Catalogue

- PG63 - Flat Oval Vase, Celadon glaze. Decor: leafy branches with iron $6 \times 5 \frac{1}{2} \times 3 \frac{1}{4}$ "
- PG64 - Flat Oval Vase, Celadon glaze. Decor: leafy branches with iron $6 \times 5 \frac{1}{2} \times 3$ "
- PG68 - Round Vase, Clear glaze. Decor: kaki in underglaze blue, $4 \frac{1}{8} \times 4 \frac{1}{8} \times 4 \frac{1}{8}$ "
- PG76 - Low Triangular Bowl, Stoneware, Black glaze, $2 \times 9 \frac{1}{4} \times 9 \frac{1}{4}$ "
- PG77 - Flat Oval Dish, Clear glaze. Decor: branches in reserve in underglaze blue, $1 \frac{1}{4} \times 5 \times 10 \frac{1}{4}$ "
- PG80 - Disk: "Brother Sun", Fresh red glaze, $3 \frac{1}{16} \times 14 \frac{1}{4} \times 14 \frac{1}{4}$ "
- PG90 - Large Oval Vase, Black glaze, $8 \times 8 \times 5 \frac{1}{2}$ "
- PG91 - Large Oval Scalloped Vase, Brown-black glaze, $7 \frac{1}{4} \times 7 \frac{1}{4} \times 5$ "
- PG92 - Large Oval Scalloped Vase, Black glaze, $7 \frac{1}{4} \times 7 \frac{1}{4} \times 5$ "
- PG93 - Large Oval Vase, Gray-green glaze. Decor: kaki in reverse, $7 \frac{1}{4} \times 8 \times 6 \frac{1}{2}$ "
- PG94 - Large Oval Scalloped Vase, Celadon glaze and small iron spots, $7 \frac{1}{2} \times 7 \frac{1}{2} \times 5$ "
- PG95 - Large Oval Vase, Rose leaf. Decor: under glaze blue, $6 \frac{1}{4} \times 6 \frac{1}{4} \times 8$ "
- PG96 - Large Rectangular Vase, Brown-black glaze. Decor: circles, "dark down" $9 \times 5 \times 5 \frac{1}{2}$ "
- PG97 - Large Rectangular Vase, Gray-green glaze. Decor: circles, "clear down" $9 \frac{1}{2} \times 5 \times 6$ "
- PG98 - Large Rectangular Vase, Celadon glaze, incised decor, $9 \frac{1}{4} \times 5 \frac{1}{2} \times 5$ "
- PG99 - Large Rectangular Vase, Brown glaze, incised decor, $9 \times 5 \frac{1}{2} \times 5$ "
- PG100 - High, Flat Oval Vase, Celadon glaze. Decor: rose leaves, $8 \times 5 \frac{1}{4} \times 3$ "
- PG101 - Flat Oval Vase, Celadon glaze. Decor: rose leaves, $6 \frac{1}{4} \times 5 \frac{1}{2} \times 3$ "
- PG102 - High, Flat Oval Vase, Black glaze. Decor: cross-hatching, $8 \times 5 \frac{1}{2} \times 3$ "
- PG103 - Oval Square Vase, Horse in under glaze iron, $6 \times 6 \frac{1}{2} \times 6 \frac{1}{2}$ "
- PG104 - Flat Oval Vase, Blue-black glaze, under glaze decor, $6 \frac{1}{4} \times 5 \frac{1}{2} \times 3$ "
- PG105 - Flat Oval Vase, Gray glazed panels, $6 \frac{1}{2} \times 5 \frac{1}{2} \times 3$ "
- PG106 - Flat Oval Vase, Brown-black glaze, panels in relief, $6 \frac{1}{4} \times 5 \frac{1}{4} \times 2 \frac{1}{2}$ "
- PG107 - Flat Oval Vase, Brown-black glaze, panels in relief, $6 \frac{1}{4} \times 5 \frac{1}{2} \times 2 \frac{1}{4}$ "
- PG108 - Flat Oval Vase, Brown-black glaze, panels in relief, $6 \frac{1}{4} \times 5 \frac{1}{2} \times 3 \frac{1}{2}$ "
- PG109 - Vase, Stoneware, Iron blue glaze. Decor: copper splashes, $5 \frac{1}{4} \times 3 \frac{1}{4} \times 3 \frac{1}{4}$ "
- PG110 - Low Rectangular Vase, Black glaze. Decor: "points", $4 \frac{1}{4} \times 6 \times 3 \frac{1}{2}$ "
- PG111 - Low Rectangular Vase, Blue-black glaze, under glaze leaf decor, $4 \frac{1}{4} \times 6 \times 3 \frac{1}{2}$ "
- PG112 - Low Rectangular Vase, Beige glaze, crosshatch decor, $4 \frac{1}{4} \times 6 \frac{1}{2} \times 3 \frac{1}{2}$ "
- PG113 - Small Oval Scalloped Vase, Brown-black glaze, $4 \frac{1}{4} \times 4 \frac{1}{4} \times 3$ "
- PG114 - Small Oval Scalloped Vase, White ash glaze, $4 \frac{1}{4} \times 4 \frac{1}{2} \times 3 \frac{1}{2}$ "
- PG115 - Small Oval Vase, Black glaze, reserve decor, $4 \frac{1}{4} \times 4 \frac{1}{2} \times 3 \frac{1}{4}$ "
- PG116 - Small Oval Vase, Celadon glaze, sculpted curves, $4 \frac{1}{2} \times 4 \frac{1}{2} \times 3$ "
- PG117 - Small Round Vase, Black glaze, reserve decor, $4 \times 4 \frac{1}{2} \times 4 \frac{1}{2}$ "
- PG118 - Small Round Vase, White, gray and black, $4 \frac{1}{4} \times 4 \frac{1}{2} \times 4 \frac{1}{2}$ "
- PG119 - Small Round Vase, Celadon glaze. Decor: "eccentric", $4 \frac{1}{4} \times 4 \frac{1}{2} \times 4 \frac{1}{2}$ "
- PG120 - Small Round Vase, Black glaze, three vertical reliefs, $4 \frac{1}{4} \times 4 \frac{1}{4} \times 4 \frac{1}{4}$ "
- PG121 - Stem Bowl, Horses in underglaze iron, $4 \frac{1}{4} \times 6 \times 6$ "
- PG122 - Stem Bowl, Celadon glaze, outside. Blue-black glaze, inside, $4 \frac{1}{4} \times 6 \times 5 \frac{1}{4}$ "
- PG123 - Large Bowl, Crackle blue-gray glaze, engraved vertical line, $4 \frac{1}{4} \times 7 \frac{1}{2} \times 7 \frac{1}{2}$ "
- PG124 - Large Bowl, Gray-green glaze. Decor: circles and crescents, $3 \frac{1}{4} \times 7 \frac{1}{4} \times 7 \frac{1}{4}$ "
- PG125 - Large Bowl, Fresh red copper glaze, $2 \frac{1}{4} \times 8 \frac{1}{4} \times 8 \frac{1}{4}$ "
- PG126 - Bowl, Fresh dark red copper glaze, $2 \times 5 \frac{1}{2} \times 5 \frac{1}{2}$ "
- PG127 - Bowl, Fresh orange-red copper glaze orange, $1 \frac{1}{4} \times 5 \frac{1}{2} \times 5 \frac{1}{2}$ "
- PG128 - Bowl, Fresh red copper glaze-dark cherry, $1 \frac{1}{4} \times 5 \frac{1}{4} \times 5 \frac{1}{4}$ "
- PG129 - Bowl, Underglaze copper red and green, $2 \times 5 \frac{1}{2} \times 5 \frac{1}{2}$ "
- PG130 - Small Bottle, Brown-black glaze, "baby down", $3 \frac{1}{4} \times 2 \frac{1}{4} \times 2 \frac{1}{4}$ "
- PG131 - Small Bottle, Beige glaze. Decor: engraved panels, $3 \frac{1}{8} \times 2 \frac{1}{4} \times 2 \frac{1}{4}$ "
- PG132 - Pitcher, Beige-green glaze, circles and crescents, $3 \times 5 \times 2 \frac{1}{4}$ "
- PG133 - Bowl, Brown-black glaze, $2 \times 4 \times 4$ "
- PG134 - Bowl, Brown-black glaze, $2 \times 4 \times 4$ "
- PG135 - Bowl, Celadon glaze. Decor: kaki reserve on under glaze blue, $2 \frac{1}{4} \times 4 \times 4$ "
- PG136 - Bowl, Clear glaze. Decor: rose leaf reserve & crosshatch in under glaze blue, $1 \frac{1}{2} \times 3 \times 3 \frac{1}{4}$ "
- PG137 - Bowl, Clear glaze. Decor: kaki reserve in under glaze blue, $1 \frac{1}{2} \times 3 \frac{1}{4} \times 3 \frac{1}{4}$ "
- PG138 - Oval Bowl, Brown glaze, white spot, $1 \frac{1}{4} \times 3 \times 2 \frac{1}{4}$ "
- PG139 - Oval Bowl, Thick celadon with drop and black-gray spot, $1 \frac{1}{2} \times 3 \times 2 \frac{1}{4}$ "

Fance Franck:



PG112

Pure Geometry, Natural Grace

8 April - 10 May 2000

Opening Reception: 8 April 2000, 3 to 6 pm

The artist will be present

The public is invited to attend

PUCKER GALLERY

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(617) 267-9473
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