Sheryl Zacharia makes delightfully exuberant ceramic vessels. Emblazoned with geometric forms and well-modulated colour passages, they reveal the eye of a painter and the lyricism of a dancer. To create her work, Zacharia draws on multiple ceramics techniques and artistic approaches derived from many media. These elements were on display in her September 2012 show at Patina Gallery in Santa Fe, New Mexico, US, Speaking of Klee, which coincided with the 45th General Assembly of the International Academy of Ceramics.

Zacharia perused other careers before embracing ceramics. A native New Yorker, she began her professional life as a singer-songwriter. She performed on the New York club circuit for 10 years and published several songs. Yet her education at Southampton College had been in painting and she yearned to re-engage with the plastic arts. She experimented with clay and took workshops and classes, including ones at the well-known Artworks and Greenwich House Pottery. In time this led to a teaching position at the River East public school in its pilot ceramics program and, later, teaching at the Art School at Old Church in Demarest, New Jersey, and the West Side Y, among other places. In 2010 she had an extended residency at the Museum of Arts and Design and received a Northern Manhattan Arts Alliance grant,
concerns with volumetric imperatives. This dance of contrasts is a hallmark of her ceramics and reflects her working method of playing jazz or other music while in the studio. Modelling and painting sessions are often enlivened by dancing around the studio.

In *Mujer Contenta* Zacharia uses a theme of interlocking rounded forms to define her vessel. Softly coloured sections outlined with grey lines balance circles and squares. The two distinct halves create an internal dynamic that is punctuated by the intersecting outlines that echo across the work. *Plaid Vessel* features a colourful contemporary plaid pattern offset by a textured frame. *Lap Quilt*, the single wall piece in the exhibition, returns to the theme of textures and textiles. Featuring the interplay of angular and circular forms rhythmically moving across the surface, the work shows consummate skill in manipulating recurring and complex patterns. The result is truly bold visual poetry.

Zacharia has a full schedule of exhibitions through the end of 2013. The Santa Fe-based Jane Sauer Gallery will show her work at Chicago SOFA in November and later that month, Zacharia will show at the 38th Annual Karen Karnes Pottery Invitational at the Art School at Old Church. Her new work for these exhibitions is already in process and features a series called *Dancers*. Articulated with heavier outlines, it continues her familiar forms and bold shapes, but moves into Art Deco-inflected colours.

Martha Drexler Lynn, PhD, the author of many books and articles about studio ceramics and glass, was in charge of the 20th century decorative arts collections at the Los Angeles County Museum of Art. In 2010 she wrote the permanent collection catalogue for the Sidney Swidler Collection of 20th century studio ceramics at the Crocker Art Museum. Currently she is working on a book about the American studio ceramics movement from 1941 to 1979. All photos by Sheryl Zacharia.