

Bill Geisinger

Born 1951 Cheyenne, Wyoming
Associate of Arts Delta College 1972
Bachelor of Arts San Jose State College 1974
Master of Arts San Jose State University 1975

Faculty: DeAnza College 1977-present
21250 Stevens Creek Boulevard
Cupertino, California 95114

Selected Exhibitions:

International Invitational Exhibition	2011	Anyang City, Korea
Doceo Argilla	2011	Sonoma, California
Healdsburg Center for the Arts	2011	Healdsburg, California
May Lou Zeek Gallery	2011	Salem, Oregon
Museum of Art and History	2011	Santa Cruz, California
Beatrice Wood Center for the Arts	2010	Ojai, California
Falkirk Cultural Center	2009	San Rafael, California
Jingdezhen Int, Ceramic Fair	2009	Jingdezhen, China
Stewart Kummer Gallery	2009	Gualala, California
Palo Alto Research Center	2009	Palo Alto California
Davis Art Center	2009	Davis California
Fresno City College	2008	Fresno California
Ceramics Biennale	2008	Taipei Taiwan
Jingdezhen Int. Ceramic Fair	2007	Jingdezhen, China
Mascabal International Exhibition	2007	Zibo, China
International Ceramic Exhibition	2005	Goshogawara, Japan
Mascabal International Exhibition	2005	Yangpyeong, Korea
Hanshin Department Store	2001	Osaka, Japan
Kan Gallery	2001	Kyoto, Japan
National Gallery of Modern Art	2001	Mumbai, India

Ceramic Organizations:

National Council on Education for the Ceramic Arts
Association of Clay and Glass Artists of California President 1999-2001
The American Ceramic Society
Clay and Glass Arts Foundation board member 2009-present
American Crafts Council

Statement

March 2011

As a studio potter, I am continuously extending the way I interpret forms and developing personal interactions with my materials and surfaces.

I follow a consistent process when I make shapes out of clay and fire them in the kiln. This way, the clay, fire, and the element of time develop a unique interaction in the finished work. I have been revisiting plate forms, developing them into pieces that are usable as well as interesting to look at. It is important to me that each piece reflects its natural relationship with earth materials, as well as the firing process each form must go through. I like each piece to go beyond function so people can appreciate beauty in my work.

Today's work is quiet; the simplicity produces a natural energy intrinsic to each piece. People respond to the different characteristics they see in a body of work. I look with an open mind to learn and expand upon today's surfaces and shapes, creating new work that will only be determined with more time in my studio and with the kiln.