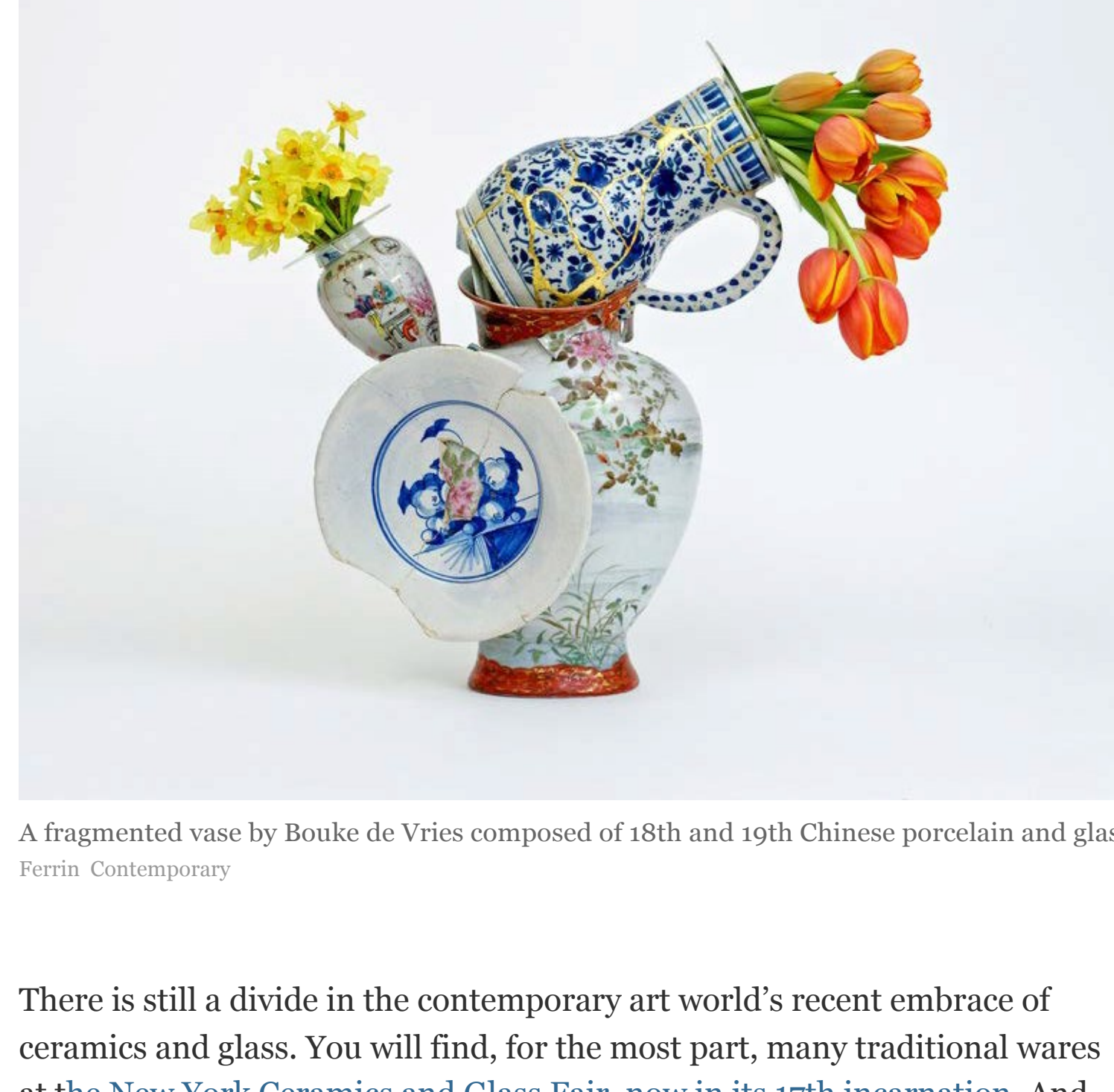


# Lasting Beauty, Even in Shards

By MARTHA SCHWENDENER JAN. 21, 2016



A fragmented vase by Bouke de Vries composed of 18th and 19th-century Chinese porcelain and glass. Ferrin Contemporary

There is still a divide in the contemporary art world's recent embrace of ceramics and glass. You will find, for the most part, many traditional wares at the [New York Ceramics and Glass Fair, now in its 17th incarnation](#). And yet, among 30 vendors, there is a great range of work here, from sophisticated haut-craft and modernist vessels to objects that will please the seeker of oddities. There are also a handful of lectures with juicy titles like “[Demolition Man: Peter Voulkos, 1950-1970](#)” and “[Ming Goes Bling and the Slightly Satirical Aroma of Eucalyptus](#).” Here are some highlights.

[Ferrin Contemporary](#) is showing work by [Bouke de Vries](#), a Dutch artist who started off as a conservator and joins fragments of 18th- and 19th-century Chinese porcelain into inventive sculptures. Ferrin also has one of Ai Weiwei's blue porcelain “[bubbles](#)” from a 2008 project in Miami. The bubble here was broken and has been restored using the Japanese kintsugi joinery technique.



A ceramic artwork by Michael Boroniec. Michael Boroniec

[Michael Boroniec](#), a ceramic artist based in the Berkshires in Massachusetts, creates sculptural works by throwing vessels on the wheel and then carving them into open spirals. Mr. Boroniec uses inventive glazing techniques.



A vase by Hideaki Miyamura. Hideaki Miyamura

[Hideaki Miyamura](#) studied in Japan with the ceramic master [Shurei Miura](#), and he has developed his own glazes. His works, which fuse Japanese craft with modernism and contemporary glazing effects, mimic the shapes of mountaintops and the iridescent colors in peacock feathers.



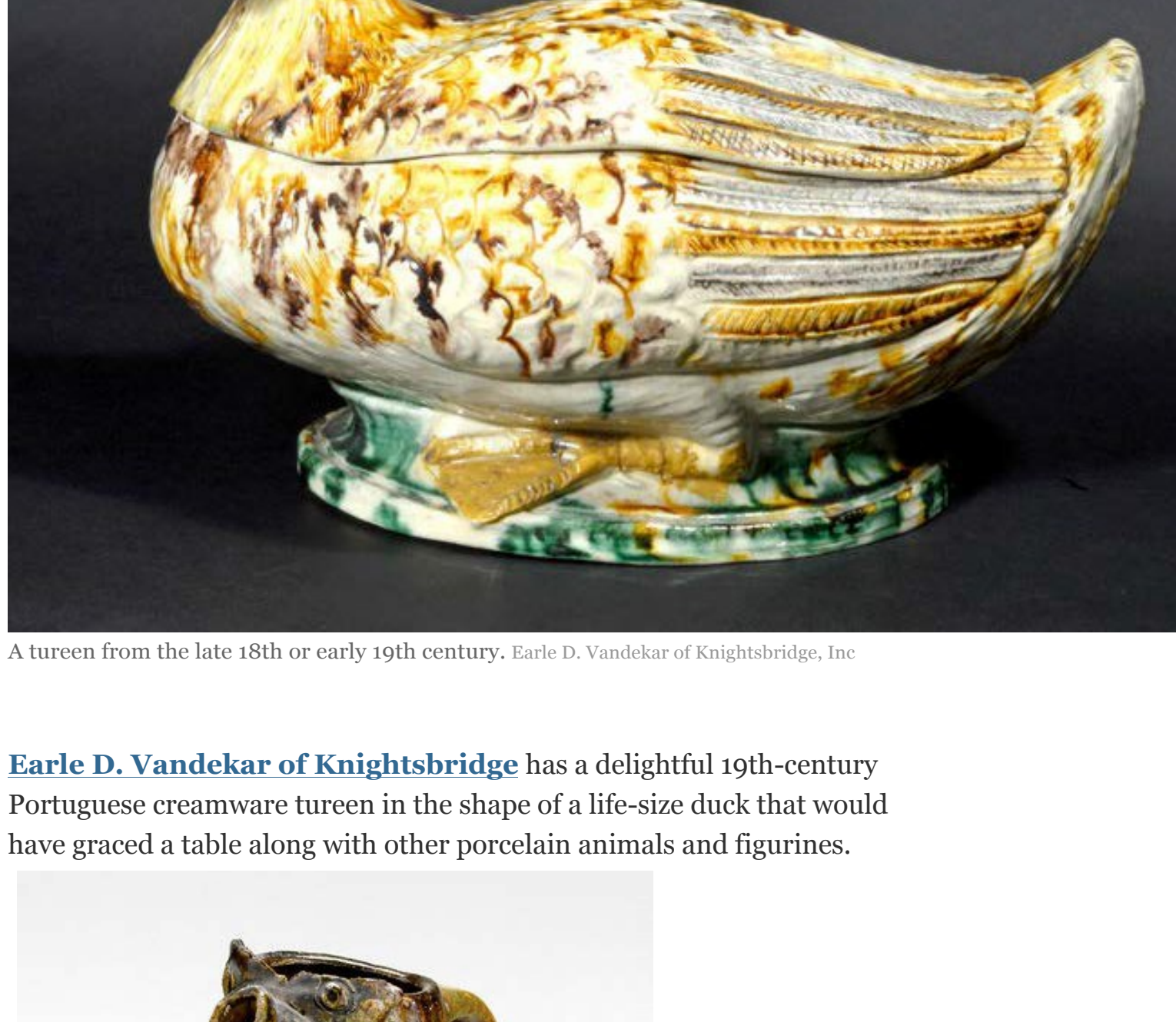
Blown and cast glassworks by Steffen Dam. Joanna Bird Contemporary Collections

[Joanna Bird](#) has innovative contemporary glass works by [Steffen Dam](#), who casts glass to look as though it contains sea creatures caught in amber.



A blown and cut glass dish made in New York in the mid-19th century. Ian Simmonds

[Ian Simmonds](#) offers a more historical take on glass with an antique ruby covered dish made around 1853 to 1860 in New York, which copied a popular Bohemian style of the time (apropos for the fair's location).



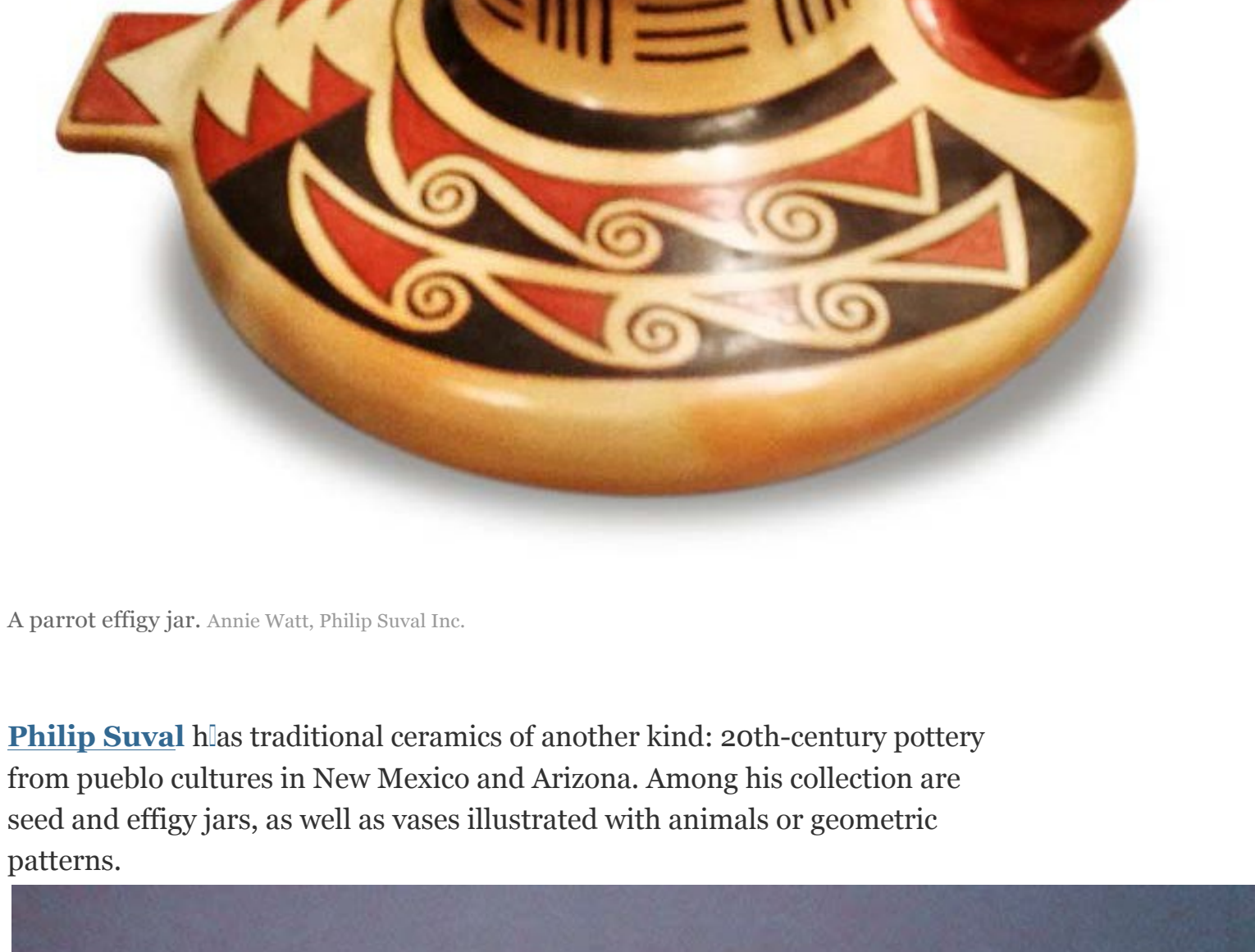
A tureen from the late 18th or early 19th century. Earle D. Vandekar of Knightsbridge, Inc

[Earle D. Vandekar of Knightsbridge](#) has a delightful 19th-century Portuguese creamware tureen in the shape of a life-size duck that would have graced a table along with other porcelain animals and figurines.



An English vessel for liquids, made in the 14th century. Garry Atkins

[Garry Atkins](#) is showing some of the oldest works at the fair, including an English drinking vessel from around 1350 and a pair of large, deep-blue (bleu Persan) flower vases from around 1690 retrieved from the basement of Warwick Castle in Warwickshire, England.



A parrot effigy jar. Annie Watt, Philip Suval Inc.

[Philip Suval](#) has traditional ceramics of another kind: 20th-century pottery from pueblo cultures in New Mexico and Arizona. Among his collection are seed and effigy jars, as well as vases illustrated with animals or geometric patterns.



A mug, made in England in the early 19th century, stapled together. Andrew Baseman

“[Mended Ways: The Art of Inventive Repair](#)” is the showcase exhibition in the fair, and it features objects from the quirky collection of Andrew Baseman, including a wonderful English canary-yellow mug from the early 1800s mended with copper staples after it was broken.

The New York Ceramics and Glass Fair runs through Sunday at the Bohemian National Hall, 321 East 73rd Street, Manhattan; [newyorkceramicsandglassfair.com](#).

A version of this article appears in print on January 22, 2016, on Page C28 of the New York edition with the headline: Lasting Beauty, Even in Shards. Order Reprints | Today's Paper | Subscribe