

INK & CLAY 42



A National
Competition

September 17-October 27, 2016



W. KEITH & JANET

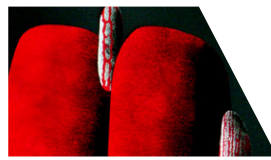
KELLOGG

UNIVERSITY
ART GALLERY

3801 West Temple Avenue
Pomona CA 91768

CAL POLY POMONA

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Ink & Clay 42

Kellogg University Art Gallery, Cal Poly Pomona

September 17- October 27, 2016

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Catalog layout by Wolverine Photography & Design Studios

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About Ink & Clay 42



Established in 1971, Ink & Clay is an annual competition of printmaking, drawing, ceramic ware, clay sculpture and mixed media utilizing any variety of "ink" or "clay" as a material. The exhibition is sponsored by the W. Keith and Janet Kellogg University Art Gallery of California State Polytechnic University, Pomona and is underwritten by the generosity of the late Col. James "Jim" H. Jones with additional support from the Office of the University President.

For the fourth time, Ink & Clay was open to artists working in all 50 states, making this a National Competition! The exhibition is documented through this on-line catalog and a printable file. Unique among juried exhibitions, Ink & Clay is celebrated by artists and collectors for its quality and diversity.

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Peter Mays, Curatorial Juror

Peter Mays is the Executive Director of the Los Angeles Art Association (LAAA) and its premiere La Cienega exhibition space Gallery 825. Mays believes LAAA is now poised to launch the next phase of the 91-year-old organization's expansion and commitment to Los Angeles'

one of the top public art works completed in 2010 by Americans for the Arts.

Beyond his commitments at LAAA, Mays has curated exhibitions throughout Southern California for various arts, educational and civic agencies. Mays was the recent recipient of the West Hollywood Chamber of Commerce's *Creative Economics: Art and Business Partnership* award and a past recipient of the *Art to Life* award sponsored



Steven Allen

emerging artists. Since joining LAAA in June 2005, Peter has implemented cultural exchanges with Switzerland (Basel), Korea, Germany and China, initiated collaborative programming with institutions like Harvard, MoCA and Otis, as well as with artists Tim Hawkinson and Lita Albuquerque, secured the very best curators to jury LAAA exhibitions, increased LAAA's career development programs and direct services by 30% and created LAAA's public art program which was selected as



Norihiro Uriu

by *Art & Living Magazine*, Sotheby's International Realty and A&I for his work on behalf of emerging artists and emerging artists communities. As chairperson of the West Hollywood Arts and Culture Commission's *Art on the Outside* public art effort from 2009 - 2015, Peter led the city's nationally regarded outdoor public art programming which has been praised in *ArtForum* and the *New York Times*. Peter helped to launch the region-wide LA Arts Month effort from 2009-2011 where he served on Planning Committee and the Program Committee. He also serves on LAUSD's National Study Group which is charged with informing the nation's second largest district as it plans the next 10 years of K-12 Arts Education. Peter has co-chaired the Education Committee for the Board of Directors for the MOCA Contemporaries and he remains an active member of many other arts leadership groups including the Fellows of Contemporary Art and the Executive Arts Leaders Forum.

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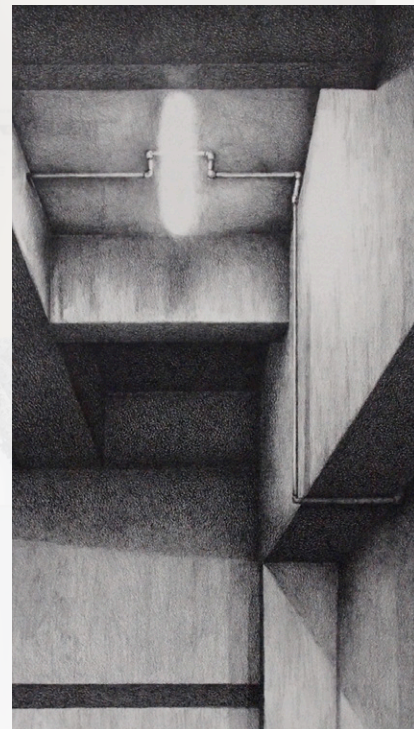
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Denise Kraemer, Ink Juror



Denise Kraemer is a native of the Inland Empire. Even before she discovered printmaking. Kraemer found herself drawn to artists like, Henri de Toulouse-Lautrec, Kathe Kollwitz, and Alphonse Mucha. This fascination with their style of work lured her to take her first printmaking class. Like these artists her work tends to be organic in style. Kraemer will tell you that printmaking perfectly unites her analytical left brain and her creative right brain allowing her to process, alter, and develop ideals satisfying her inquisitive nature. Each print lends itself to a finite progression of discovery, which is the driving force of her work. She has served as the Education Curator at the Riverside Art Museum in Riverside, California for 3 years, where she organizes the adult

education programs, monthly lecture series and member critiques. As a founding member of RIP (Riverside Independent Printmakers), Kraemer curated the printmaking exhibition *Pressed* at the Riverside Art Museum and has worked with the museum's "Monothon" workshop and exhibition for the last 4 years. Kraemer received her BA in Art from California Baptist University and her MA in Art/Printmaking at California State University San Bernardino. Recently, she has had a solo exhibition at Riverside Art Museum, she works with the Arts Connection and Mil Tree in Joshua Tree, teaches a printmaking workshop at Division 9 gallery, and printmaking at Riverside Community College and CSU San Bernardino.



Peter Baczek

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Patrick Crabb, Clay Juror



Patrick Crabb is a contemporary archaeologist in clay. His work contains an element of mystery, which is meant to evoke different things to different people. While never blatant in his attempts to entice, Crabb weaves his magic subtly. His works are derived from the “deconstruction approach” of creating. His methods are meant to draw

the viewer quietly into the work itself, rather than into its construction. An artist in the clay medium, Crabb finds his sources of inspiration evolving from a historical context, specifically artifacts from pre-technology or primitive cultures. Crabb possesses a Bachelor of Fine Arts degree from the University of Massachusetts at Amherst and a Master of Fine Arts degree from the University of California at Santa Barbara. In 1992, through the auspices of the Fulbright Scholarship Award program, he received a travel grant from the Queen Elizabeth II Fine Arts Council in New Zealand. For nearly 40 years, Crabb served as Professor of Ceramics at Santa Ana College in the Rancho Santiago Community College District, Orange

County, California. In addition, he had been an adjunct professor at California State University, Fullerton, and Utah State University in Logan, Utah.

Crabb's ceramic art has traveled a great distance in miles, in technique, and in time. His works are held in more than 60 corporate and public collections across the United States, including: American Museum of Ceramic Arts, CA; Montclair Museum of Art, NJ; Mobile Museum of Art, AL; Smithsonian's Renwick Gallery, Washington D.C.; and the Mint Museum of Craft & Design, NC. On the international scene, Mr. Crabb's work is part of the permanent collections of: the Auckland Museum, New Zealand; the Kyushu Ceramics Museum, Japan; the International Ceramics Museum, Faenza, Italy; the Museum of Modern Ceramics, Castelli, Italy; the Taipei Museum of Fine Arts, Taiwan; Yigge International Ceramic Museum, Taiwan; and the Czech Republic's Ceramic Design Institute. The tradition that is *Ink & Clay* is not foreign to Patrick Crabb. Carol Erilane



He has participated many times as an artist (1976, 1979, 1980, 1981, 1986, 1992 and 2007) and once prior as a juror, over 30 years ago.

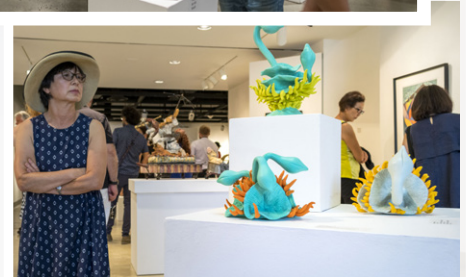
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Exhibition Reception - September 24, 2016

Artists, Faculty and Administrators, Students and the Public Attended the Opening of Ink & Clay 42. Here are a Few Photos of the Event.



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The Kellogg Art Gallery is pleased to offer \$6,500 in cash awards this year. These include: the James H. Jones Memorial Purchase Award, generously sponsored by Mr. Bruce M. Jewett; the University President's Purchase Award, sponsored by the Office of the University President, Soraya Coley, Jurors' Choice and Gallery Curator's Choice Purchase Awards. Additional awards include \$500, \$250 and \$100 Juror Awards and Honorable Mentions.

Jurors Choice Purchase Awards

David Avery

No. 2 (Summer)

from *The Coming of the Cocklicranes* series,

2015 etching

12" h x 10" w

Juror's Choice Purchase Award

Courtesy of the artist



Element: Fire

Reproduce: Yellow Bile

Aspect: Choleric

SOUTH

1/20

The Coming of the Cocklicranes
No 2 (SUMMER)

Avery

David Avery

No. 4 (Winter)

from *The Coming of the Cocklicranes*

series, 2015 etching

12" h x 10" w

Juror's Choice Purchase Award

Courtesy of the artist



Element: Water

Attribute: Phlegm

Aspect: Phlegmatic

NORTH

1/20

The Coming of the Cocklicranes
No 4 (WINTER)

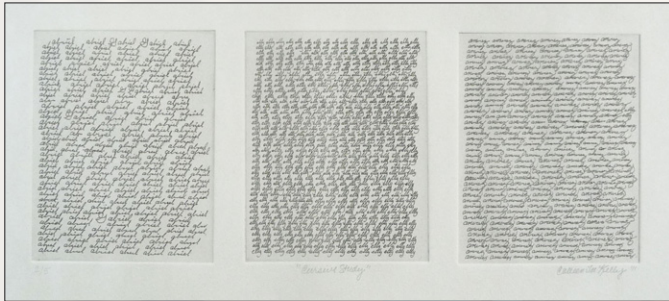
Avery

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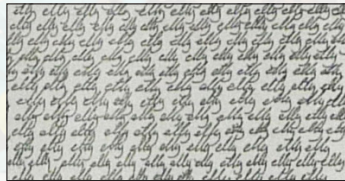


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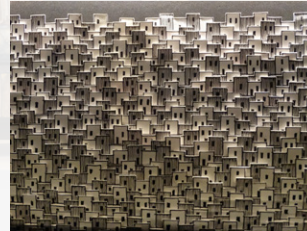
Juror's Choice Awards - Ink



Coleen M. Kelly
Cursive Study, 2014
photopolymer intaglio
16" h x 24" w
Jurors Choice Ink Award
Courtesy of the artist



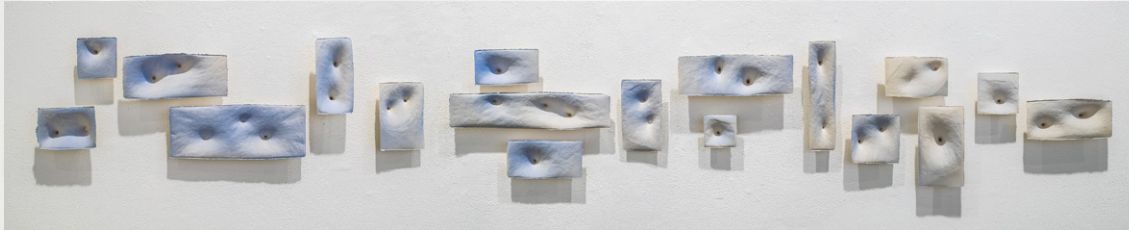
Roland Escalona
Close Quarters IV from the
Close Quarters series 2015
mixed media: ink on Bristol paper,
cut and layered; artwork framed with
embedded lighting with programmable
lighting effects
13" h x 30" w x 3.5" d
Jurors Choice Ink Award
Courtesy of Kellogg Gallery (top)
Courtesy of the artist (left)



Roxanne Sexauer
Black Pool/The Bardo, 2015
linoleum cut and stencils diptych
18" h x 20" w ea.
Jurors Choice Ink Award
Courtesy of the artist



Juror's Choice Awards - Clay



Catherine Burce
Platform Ellen, 2015
porcelain

18" h x 96" w x 3" d

Jurors Choice Clay Award
Courtesy of Kellogg Gallery



Pasqual Arriaga
Exposed, 2016

coil-built figure, slip-cast bottles, floor installation
dimensions variable
figure: 36 h x 24 w x 45 d";
bottle wall: 72 h x 18 w x 120 d"

Jurors Choice Clay Award
Courtesy of Kellogg Gallery



Ethan Snow

Future Devotion, 2015
porcelain

20" h x 4" w x 4" d

Jurors Choice Clay Award
Courtesy of Kellogg Gallery

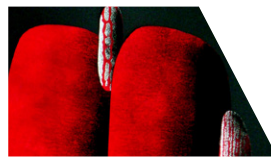


Jurors Honorable Mention

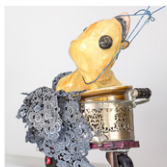


Gina Lawson Egan
Fly Me to the Moon, 2015
hand-built ceramic, cone 2,
colored slips and glaze
27" h x 23" w x 14.5" d
All Jurors Honorable Mention
Courtesy of Kellogg Gallery





Jurors Honorable Mention continued



Gina M.

Family Circus, 2016

hand-built high-fired B-mix clay,
encaustic paint and found objects
40" h x 24" w x 30" d

Curatorial Juror Honorable Mention
Courtesy of the artist



Annie Nguyen

Staying in Shape from the *Juxtaposer* series, 2015
ceramic

36" h x 13.5" w x 14" d

Curatorial Juror Honorable Mention
Courtesy of Kellogg Gallery

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Jurors Honorable Mention

continued



Colleen M. Kelly

Wardrobe Malfunction from the
Naked Under Her Clothes series, 2014
monoprint with chine-collé
24" h x 20" w

Ink Juror Choice Honorable Mention
Courtesy of the artist



Steven Allen

Steampunk Dog from the *Steampunk* series, 2014
black stoneware, thrown and altered, under-glazes,
glaze, cone 6

15" h x 24" w x 6" d

Ink Juror Choice Honorable Mention
Courtesy of Kellogg Gallery



Jurors Honorable Mention continued

Steven Allen

Two Pulleys from the *Rust Belt* series, 2016
black stoneware, under-glaze, cone 6
14" h x 15" w x 8" d

Clay Juror Choice Honorable Mention
Courtesy of Kellogg Gallery



Shahin T. Massoudi

#1 *The Quiet Between...* from the *The Quiet Between...* series, 2016
clay hand-building and acrylic painting on canvas installation
48" h x 36" w x 20" d

Clay Juror Choice Honorable Mention
Courtesy of Kellogg Gallery





President's Choice Purchase Award & Honorable Mentions



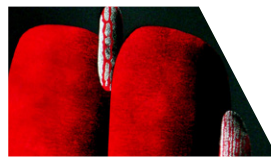
Gina Lawson Egan
Fly Me to the Moon, 2015
hand-built ceramic, cone 2,
colored slips and glaze
27" h x 23" w x 14.5" d
President's Choice Purchase Award
Courtesy of Kellogg Gallery



Shahin Massoudi
#1 *The Quiet Between...* from the *The Quiet Between...* series, 2016
clay hand-building and acrylic painting on
canvas installation
48" h x 36" w x 20" d
President's Choice Honorable Mention
Courtesy of Kellogg Gallery



David Avery
No. 2 (Summer)
from *The Coming of the Cocklicranes* series,
2015 etching
12" h x 10" w
President's Choice Purchase Award
Courtesy of the artist



Donor's Choice Purchase & Honorable Mention Awards



Gina Lawson Egan
Fly Me to the Moon, 2015
hand-built ceramic, cone 2,
colored slips and glaze
27" h x 23" w x 14.5" d
Donor's Choice Purchase Award
Courtesy of Kellogg Gallery



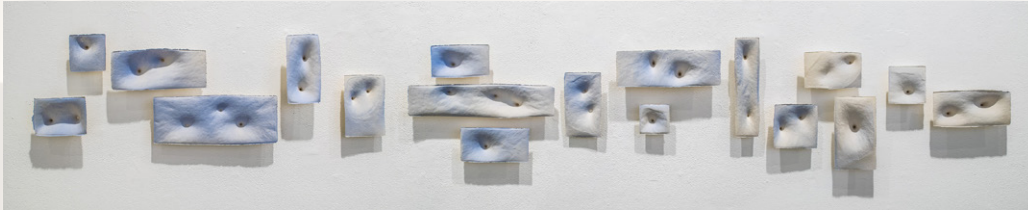
John Hopkins
Wall Series #4, 2016
extruded, thrown and cast forms,
epoxy paint
29" h x 68" w x 5" d
Donor's Choice Honorable Mention
Courtesy of the artist



Helen Werner Cox
Warehoused, 2016
quill pen, ink, colored pencil
18" h x 24" w
Donor's Choice Honorable Mention
Courtesy of the artist



Gallery Curator's Choice & Purchase Awards



Catherine Burce
Platform Ellen, 2015

porcelain

18" h x 96" w x 3" d

Curator's Choice Purchase Award

Courtesy of Kellogg Gallery



Bobby Free

Vase, 2016

porcelain, sgraffito, high-fire

7.5" h x 5.5 w x 5 d"

Curator's Choice Purchase Award

Courtesy of Kellogg Gallery

Joan Gamberg

Scorched Earth II from the
Scorched Earth series, 2015
thrown, stoneware, silicate
Curator's Choice Award
Courtesy of the artist





Gallery Curator's Choice Honorable Mentions



Zenka

Coco and the River Dragon
(with Augmented Reality) 2016
linoprint with augmented reality overlay
using a smart phone technology app.
19.25" h x 16" w
Curator's Choice Honorable Mention
Courtesy of the artist



Ethan Snow

Central, 2016
porcelain
34" h x 44" w x 28" d
Curator's Choice Honorable Mention
Courtesy of Kellogg Gallery

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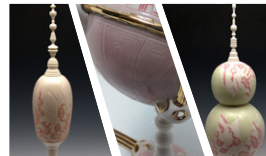
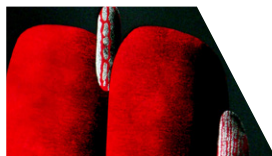


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Juror Selected Entries - Clay



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Two Pulleys from the
Rust Belt series, 2016
black stoneware, under-glaze, cone 6
14" h x 15" w x 8" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,328.44



Steampunk Dog (above) from the
Steampunk series, 2014
black stoneware, thrown and
altered, under-glazes, glaze, cone 6
15" h x 24" w x 6" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$2,180.00



Grandpa's Tool Box (left) from the
Rust Belt series, 2016
black stoneware, slab-built
under-glazes, metal pin, cone 6
15" h x 14" w x 8" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,328.44

Steven Allen

Growing up on a small farm, Steve found himself regularly fascinated by objects in his grandpa's tool shed and saddle shop. This dimly lit shack, smelling of oil and dust, contained walls and drawers and shelves of tools that he had no idea what they were used for: generations of tools, old and rusty bearing marks of years of use. Some had lost their practical purpose having been replaced by new power tools and high-tech gadgets, but remained tucked away as a symbol of strength and vitality. As a former machinist, he draws upon these memories to create mechanical items in clay that appear to be old and worn, bearing the marks of history and that reflect the strength and stamina that the items in Grandpa's tool shed represent. Throwing has always been Steve Allen's first love in clay. Despite the many creative turns his artwork has taken over the years, he has never strayed far from the wheel. It's rare to find any of his work that doesn't include a thrown element. Steve's work is a cross section of techniques developed over thirty years that includes figurative steampunk sculpture, books, trains, toys, whimsical animals, functional pottery, painting and raku. Many of these items touch on identity, personal history, social, political and environmental issues.

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Pascual Arriaga

My work *Exposed* explores the confrontations of life's obstacles and how we cope with these experiences. Events happen in life that trigger an emotional and physical response. Through a series of thoughts, we decide how to deal with these emotions and situations. These challenges have the ability to destroy us or make us stronger.

The piece titled *Exposed* is about someone who is trying to avoid coping with life, building up a wall to hide from himself and the world around him. Yet the wall is fragile and porous, which leaves him exposed.



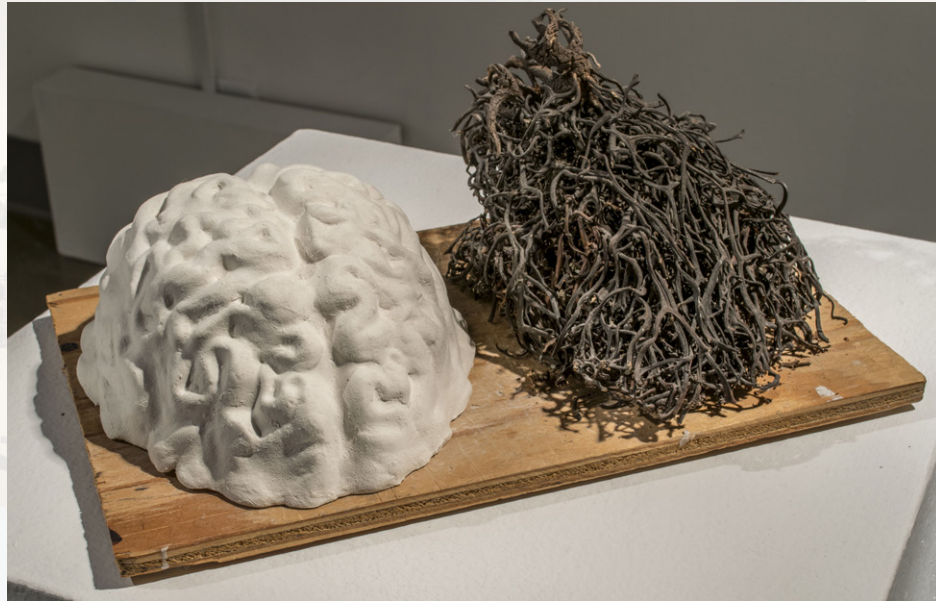
Exposed, 2016
coil-built figure, slip-cast bottles, floor installation
dimensions variable
figure: 36 h x 24 w x 45 d";
bottle wall: 72 h x 18 w x 120 d"
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$4,087.50





Mariona Barkus

Juxtaposing order and chaos, *My Two Brains* is a physical interpretation of my psychological experience in dealing with the trauma of the death of my spouse. At times I've felt absolutely "with it," able to take care of whatever comes. At other times there is confusion, difficulty in concentrating, being distracted by I know not what, feeling totally "out of it." This sculpture is an empowering exorcism as I encounter the self, and shadow-self at play.



My Two Brains, 2016
paper, clay, driftwood roots, found wood
5" h x 12.5" w x 7.5" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,362.50





Caroline Blackburn



Caroline Blackburn, based in Los Angeles creates vessels that explore her interest in abstract painting, architecture, fashion, and nature. Trained as a painter, her work focuses on bringing a freshness and immediacy to each piece through color, form, surface, and texture. Every work is highly considered whether it is thrown on a wheel, hand-built, or a combination of both techniques.

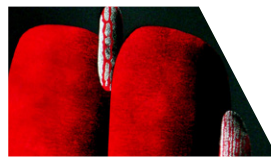
Glazes perform at a level that engages the viewer as an abstract skin generated through the glazing process. She juxtaposes color, texture, and drawing using a variety of materials to accomplish a painterly surface including ceramic pencil, slip, oxide, or glaze creating a sublime effect, reflecting phenomenon found in nature. Color plays a significant role in the work.

Caroline has developed glazes that are versatile whether used opaquely, transparently or ones that create cratering or pitting on the surface. When she glazes a work she approaches it as a canvas. She may first apply a slip, draw on the work with a ceramic pencil, and then hand-paint each piece with a variety of brushes to accomplish a painterly effect.

While investigating an interest in plasticity the work produces a continual shift between surface, texture, color, and object. Each vessel provides a contemporary sense of life that is very personal and universal at the same time. Caroline received a MFA from Art Center College of Design and a BFA from Boston College.

No. 342, 2016
clay, high-fire stoneware
24" h x 14" w x 14" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,635.00

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Nubia Bonilla

As an anthropologist and visual artist, my field work in ergological folklore took me to different groups of potters not only in my country, Colombia, but also in Chile, Mexico and Haiti. I was affected by the same simple vessels that were used in everyday life and used for religious rituals. Their use of raku, saggar, barrel and pit firing fascinated me.

Their vessels were more than just pots, they told stories, and they were timeless and universal.

I have always derived pleasure from creating something with my hands: my work derives from my passion with clay, the simple forms, the playful parts, the subtle balance and contrasts in color and texture. My ceramics contain a short history through their creation and production process. Every piece has its own origin and evolution—its own story, full of symbols and contrasts.

My long trajectory in the investigation of Indo-Afro-American groups has given me the opportunity to develop my unique style in the design of my artwork.



Micaella's Journey from the *Mariposas* series, 2016
saggar-fired, porcelain slip and fabric
37" h x 13" w x 14" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$2,180.00



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Nothing But Flowers, 2014 (above)
porcelain floor installation
dimensions variable
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,090.00

Platform Ellen, 2015 (below)
porcelain
18" h x 96" w x 3" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,226.25

Catherine Burce

The current body of work, collectively called *The Floating World*, imagines dreamy, abstract landscapes, and is crafted from porcelain slip. Like the movements of molten lava hardening into stone, the clay body forms contours which also shrink, slump, and crack before reaching their final form at the end of the fire. They are not created with any particularities in mind, but instead wait for a name and a story around the studio: lands that have not been discovered yet.



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Alexandra Corrin

As humans we are programmed to pick up on the subtleties of the world around us. Whether these cues are conscious or unconscious they undoubtedly affect the way we feel about people or places without us even knowing why or how, but what if these subtleties are contradicting each other? The sculptures I create use simple organic forms and a vibrant color palette to embody a beautiful contradiction, begging you to stay, and daring you to turn away.

The forces of connection and repulsion working simultaneously unearth feelings of great intensity: longing, fear, ecstasy, and confusion. At first glance my sculptures may look somewhat bizarre in form, but they request your attention with subtle body gestures and flashy 'peacocking' of colors in an eye-catching display that satiates your brain's pleasure centers.

My work uses biological form to illustrate the many psychological and emotional contradictions of the human experience, as well as the chaotic yet harmonious relationship of the natural world. Each piece creates a dialogue of free association, which invites the viewer to question their emotional response to each object. My art challenges people to adjust their scope and expand their imagination to the possibility of the beautiful contradictions that exist all around us.



Fission, 2016 (Top Thumbnail)
ceramic sculpture, acrylic paint, flocking
7" h x 8" w x 10" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$408.75

Blush, 2016 (Middle Thumbnail)
ceramic sculpture, acrylic paint, flocking
7" h x 8" w x 8" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$408.75

Duplex, 2016 (Bottom Thumbnail)
ceramic sculpture, acrylic paint, flocking
11.5" h x 8" w x 8" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$408.75

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Wendy DeLeon



Raku Teapot

Making something of great beauty with clay is my joy. I love the simplicity of bowls, urns, vases, and spherical objects. Teapots are somewhat different, in the sense that they are complex forms that require planning to execute. They are not symmetrical. With the teapot form I become more whimsical, and playful: exaggerating the proportions and referencing toys and purses and animals and houses and anything really I can think of—even fortune cookies, or shells. I play with the straight lines and the curves, the division of spaces, the angles and directions of spouts and handles. I think I would have, in a different life, really enjoyed being an architect. That is what making teapots feels like to me. It feels like designing a building, with all of the different possibilities.

I love contrast, black and white, darkness, and shadows intersected by color and reflected light. There is a simplicity and elegance possible with a restricted color palette. I am using turquoise blue and green, and coral, along with black and white. The black is the bare clay, the white is glaze shocked by rapid firing—more rapid cooling in smoke and fire—creating cracks from the stress I have subjected the piece to and soaking the unglazed clay black with smoke. Firing Raku is like working with lightning. Each piece is one of a kind, never repeatable.

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Community

I love the simplicity of spherical objects. I have been making them by hand with my scrap clay from throwing more traditional forms, and glazing them with bands of white and Raku firing them. In multiples they seem energized, as if in motion. They seem to me both macro and micro—revealing the orbits of the planets and a scattering of stars in the cosmos, or our own body in motion on a cellular level. The wood is a cosmic tide or an arterial system. This grouped together in the old milk delivery basket speak to me of community.



Teapot, 2016 (Left Column)

clay, raku-fired

12" h x 12" w x 9" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$1,090.00

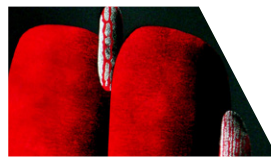
Community, 2015 (Right Column)

clay, raku-fired, ed. 3/3

29" h x 12" w x 9" d

Courtesy of Kellogg Gallery and artist

Gallery retail (incl. sales tax): \$1,090.00



Carol Erilane

Remnants of ancient man resurface in contemporary settings. An ancient column protruding through a modern sidewalk or a fragment of fresco overlain by graffiti are visual reminders of the passage of time. They illustrate the inescapability of our past even as we build our present. This work is an exploration of artifact and ancient cultures as they relate to now.

Frequently unearthed in archeological digs, bones are easily recognizable. They are common objects essential to the human form: they recall lives lived. My sculpted bones of various clay bodies make a statement about peaceful co-existence.

The *Osseous* series examines this essential commonality between humans regardless of race or social grouping. This vessel form, *Ossuary for Romulus*—a lidded jar with sculpted and textural elements—makes reference to the funerary use of containers often found in archeological digs. Ancients collected boney remains inside of such vessels for storage at sacred sites. Past and present, and across cultures, human populations have developed elaborate burial rituals. We are linked by the fact that, regardless of background, reverence for human life is a universal concept, and that our similarities far outweigh our differences.

Ossuary for Romulus from the *Ossuary Series* series, 2016
ceramic wheel-thrown and altered with sculptural elements
15" h x 9" w x 6.5" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$817.50





Melinda Forster

MI am drawn to abstraction because it breaks down visual cues to their most basic elements. I was born and raised in South Africa. My work is inspired by the primitive forms I believe stir deeply in all of us —forms and textures that tell a story on some primal level.

My goal is to explore shapes and negatives, how they interact with each other, and impart information to us on a subconscious level.

My greatest inspiration is Noguchi:

“The structure is integral to the design.”

Black Structure 1 from the *Spaces* series, 2016

hand built-clay and assembly

15" h x 8" w x 6" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$749.38

INK & CLAY 42



A National
Competition

Bobby Free

My pots are influenced by Chinese, Japanese and Native American ceramics. The marks on the pots reflect my interest in 2D art that has a very graphic look, like woodblock prints, ink drawings, and certain genres of animation. By combining my love of pottery and drawing I am investigating how these two ways of expression can become one. By leaving a little to the imagination of what I'm actually drawing, I hope that over time, and through use, my pots—even once they're finished—will continue to change.



Vase, 2016
porcelain, sgraffito, high-fire
7.5" h x 5.5 w x 5 d"
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$510.94



Vase, 2016
porcelain, sgraffito, high-fire
7.5" h x 5.5 w x 5 d"
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$510.94



Joan Gamberg

I loved these things in painting and later in clay:

...the Line, later the Form, finally the Negative Form

...the Sumptuousness and Path of design on a surface

...the Connections, from emotional to conceptual and finally to the viewer

...the Connectedness to all our ancestors, what they made, used, loved.

Then there is the simple bowl, the pot shape, the open but still somewhat enclosed. That is a very powerful form, for a female artist to make. For nearly 10,000 years, pots such as the ones I make, have stored, offered nourishment, held potions, poisons, trinkets and treasures. Clay has survived generations, and I believe handmade pieces offer solace and delight in their accessibility, beauty and endurance. What will my bowls and pots hold for you?

Scorched Earth I from the *Scorched Earth* series, 2015 (Top)

thrown, stoneware, silicate

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$422.38

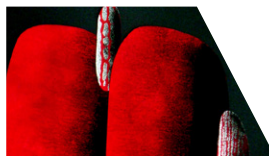
Scorched Earth II from the *Scorched Earth* series, 2015 (Bottom)

thrown, stoneware, silicate

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$422.38

INK & CLAY 42



A National
Competition

Gina M.

Gina M. hails from a funky and creative family. In the 70s her parents owned a puppet theater in California where weekends were spent developing shows, building puppets, and hosting birthday parties. Her anthropomorphic tendencies began early, raised by puppets and their puppeteers.

These unique life-events, and emotional observations, mix to inform her art, record the significance of memory and mortality, and self-reflect on the dread of the aging process and the image-altering effects of gravity.

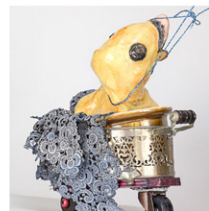
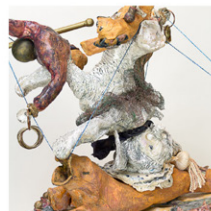
Each piece in the series *Lost Not Forgotten* by Gina M., possesses innocence at its surface—a non-threatening nature and whimsy—to draw the viewer in, whereby a deeper or darker meaning or message emerges.

The collection consists of hand-built, high-fired ceramic teddy bears, toys, and puppets in different stages of decomposition. Iconic images from childhood become lost objects, misplaced opportunities, and distant memories.

Family Circus, a ceramic, wood, encaustic paint, and found objects sculpture demonstrates controlled chaos of family life with all the dramatic overtones.

Family Circus, 2016
hand-built high-fired B-mix clay,
encaustic paint and found objects
40" h x 24" w x 30" d
Courtesy of the artist

Gallery retail (incl. sales tax): \$6,131.25



INK & CLAY 42



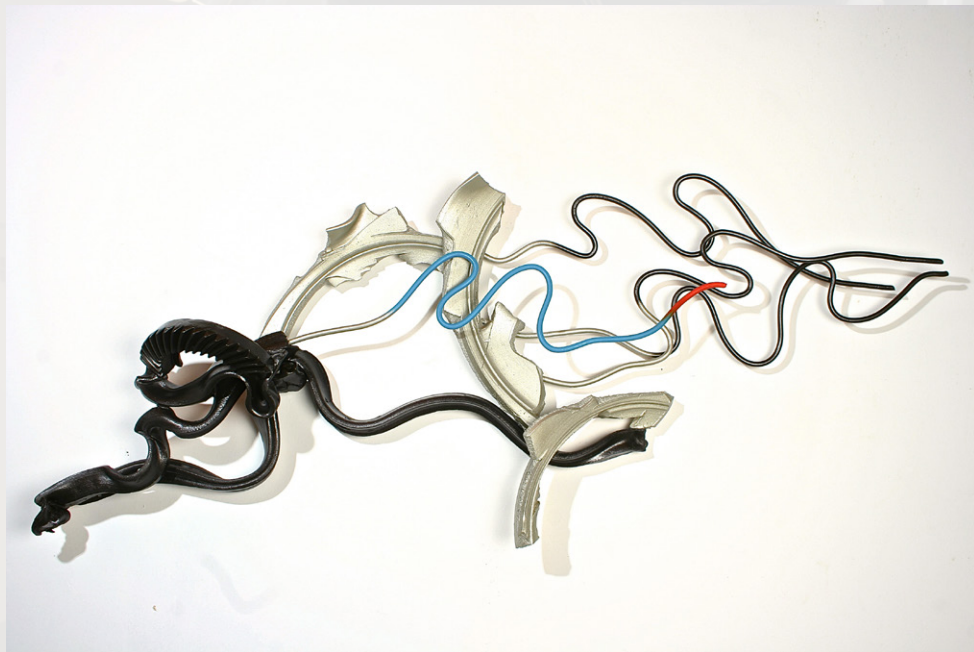
A National
Competition

John Hopkins

I am always attracted to the life of ordinary people and what is ordinary is in my environment.

My work is inspired by the scene having peaceful atmosphere, relaxing me and coming across the simple truth even if it is not peaceful or comfortable.

Many of my images are derived from my daily life, traveling and literature.



Wall Series #4, 2016
extruded, thrown and cast forms,
epoxy paint
29" h x 68" w x 5" d
Courtesy of the artist

Not for sale



Stephen Horn

Anyone who works in clay is confronted with a multitude of possibilities. Complexity and surprise are built into the medium, the process, the technology. Take one purposeful step down an artistic path, and you're immediately face-to-face with a crossroads that wasn't on your mental GPS. Should you keep going straight—or, what the hell, wouldn't it be more fun to turn left or right and see what you run into? Exploring the unexpected side roads has always appealed to me. It's like going on a walkabout. As a teacher I always say to students: "Try it and see what happens." This is my own artistic mantra.

My aesthetic wanderings have been guided by the works of the ancient Minoans, Etruscans, Greeks, and Romans; by Japanese ceramic traditions—Jomon, Haniwa, Iga, Bizen, and Oribe; by artists like Gauguin, Miró, Picasso, Motherwell, Pollock, and George Ohr; and by the ideas of Minimalism and other art movements. My modes of working in clay encompass drawing, painting, and printing as well as hand-building, moldmaking, and throwing—if only, sometimes, to smash a pot on the wheel or to engineer its collapse. What I hope unites my work, is a sense of the excitement I experienced in going off-road—and there's still so much to explore out there.



Folded Walking Vessel, 2015
hand-built stoneware, cone 6 strike-fired and black glaze
7" h x 5" w x 3" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$681.25



Cholla, 2014
porcelain, cone 10
3" h x 11" w x 3.5" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$647.19

Esther Kwan Simon

As a young girl, I loved playing in the dirt. Hiding away in my secret "cave" beneath an overgrown bush for hours, I would make places and objects for my dolls and toys. Anything I could find in my surroundings, usually twigs, leaves and especially mud, I would use to build the perfect setting.

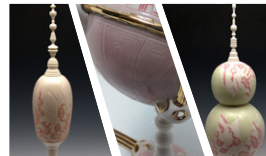
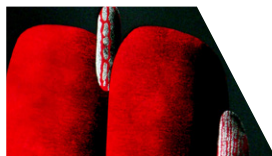
Nature has always been an inspiration. But it wasn't until a high school class in ceramics that I applied that inspiration to my newfound art medium, clay. In my senior year of high school, I won a scholarship to Chouinard Art Institute (now Cal Arts). During that year, I began to move from more functional and realistic pieces to more representational styles of making.

Working in clay is being with nature. Like hiking, swimming and gardening, it nurtures and energizes. Watching what can become of a lump of mud, figuring out the process, and seeing the end results continue to drive me forward. Like my "cave" of younger days, I still love the process of discovery for each new work.



Anemone Trio, 2014
porcelain raku
9.5" h x 20.5" w x 10" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$715.31

INK & CLAY 42



A National
Competition

Gina Lawson Egan

I am a ceramic sculptor, working primarily with a coarse, red clay body and muted colors from nature. I use the slow and steady coil and slab building techniques that allow my mind to simmer with full focus and my sculpting to slip into a timeless meditation.

My figurative work began with emphasis on the human head and facial features and has organically progressed to investigate the archetypal female figure — seated, lying down, kneeling, and to finally, standing. The sculptures deepen with narrative from the juxtaposed placement and scale of added autobiographical forms such as animals and objects from my surroundings.

These sculptures present the recurring theme of balance — metaphorically addressing the physical, emotional and intellectual realms of our lives. For example, the universal challenge of balance is present in the sculpted positioning of the flying girl with arms out wide, balancing on a chair. These works lead the viewer in, with a playful exploration of the narrative form. Then, upon a closer look, layers of meaning are revealed through these animated characters.

Gina Lawson Egan works in the Los Angeles area and lives with her family in Ontario, California. She received her BFA from the University of Michigan, and studied with the late Paul Soldner for her MFA in Ceramics from the Claremont Graduate University. Gina currently teaches Ceramics at California Polytechnic University, Pomona. Her works are in prestigious collections throughout the United States.

Sweet Ride, 2015
hand-built ceramic, cone 2, colored slips
and glaze
20" h x 21" w x 10.5" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$2,725.00



Offering, 2015
hand-built ceramic, colored slips
and glaze
15" h x 19.5" w x 13" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$2,043.75



Fly Me to the Moon, 2015
hand-built ceramic, cone 2,
colored slips and glaze
27" h x 23" w x 14.5" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$3,065.63

INK & CLAY 42



A National
Competition

Shahin T. Massoudi



Sketch of Nature #1 from the
Sketch of Nature series, 2014
clay hand-built
16" h x 6" w x 7" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$4,087.50



#1 The Quiet Between... from the
The Quiet Between... series, 2016
clay hand-building and acrylic painting
on canvas installation
48" h x 36" w x 20" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$6,812.50

The inspiration for my current work of clay vessels series, in the *Quiet Between*, came from Wabi art. Sculptural simple but sacred forms, the refinement of simplicity, a rustic elegance, and nobility without sophistication—these are all values I hold deeply. My work avoids showy objects and the conspicuousness of extravagance. Instead, its defining factor is its purity, simplicity, humility and quietness. I value light, shadow and space in my artwork. I arrange my vessels in a group of 2, 3, 4, or more with a painting in the background wall as a one-piece Installation Art.

Nature contains all the elements of art: line, shape, pattern, texture, color, value, and most importantly, peace through balance. For my clay sculpture series, *Sketches of Nature*, I was moved to interpret these characteristics intrinsic in plants, animals and landscape. Through my interpretations, my ambition is for the viewer to appreciate nature with me piece by piece - not only as a source of traditional beauty, but as the complex, living, moving, intricate system that it is. Working with nature in this way, gives me the peace that I lacked for a long time.



Penny McElroy

One of the joys of looking at art is when something in the work sparks a fire of recognition just beneath my heart. This flash of personal understanding is powerful — it is like a shared memory. It makes me laugh for joy, sometimes it makes me cry, and always it makes me think. It is usually small and unexpected elements that evoke this reaction — a slight crack, patched and re-cracked at the edge of a sculpted wrist, a look of longing in the eyes of someone in a photographed crowd, a color subtly peeks through from underneath its complement...

These experiences are intimate and deep. And they provide me with abiding goals for my own work. I want to tell the stories that exist under the surface — to make the unseen, seen. want to re-experience the intimacy of shared secrets. I want to parse the truth that exists in façade. And when this magic works, it leads me —and I hope for viewers to come along with me — on an exploration of fleeting dreams and intimate logic, that opens a door to the place where sense and non-sense meet. The focus of my work has always been to depict something about the American experience, no matter how ordinary, and to say it in an aesthetic manner. The enjoyment of color, composition and consideration of tactile surfaces all need to marry with the content. That being said, I sometimes will create a piece for its pictorial qualities in and of itself, sometimes for the technical challenge a visual idea may pose. Elements of the way things sound and smell are also meaningful to me. Visual images should bring about the 'at once-ness' experience that we all know and understand in an instance.



detail



La Danza de Estrellas from the *Regalos del Fuego* series, 2014
handmade saggar-fired ceramic plate with encaustic, gouache,
photocopy, and vintage Swarovski crystals 12" h x 12" w x 5" d
Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$1,090.00



Leslie McQuaide

The universe continues to request many things of women.

Can the indigenous view of the divine feminine help us in understanding what contemporary Western society needs from women today?

Moreover, can an ancient view help women understand from where their true power comes, and allow them to be the most generous and loving presence in a world that has lost its way?

I am investigating women's work as an expression of feminine power and healing grace.

Of Love and Constancy, 2016
assemblage with clay and found objects
42" h x 42" w x 15" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$6,812.50

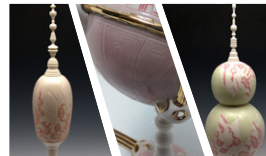
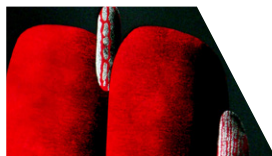


detail



detail

INK & CLAY 42



A National
Competition

Lee Middleman

I throw classic forms and use surface textures to give them energy and vitality, resulting in art that is both pleasing and alive. I seek to create patterns and textures that emphasize the organic interplay between order and randomness as found in nature.

The tactile feeling and visual look of surface textures are essential to my pieces. I create textures by deeply impressing patterns into thrown cylinders. Then, working from the inside only, I expand the cylinder to create the final form. This technique allows the pattern to evolve as the clay twists and expands. As the pattern adjusts to the shape and function of the vessel, it becomes reflective of nature's adaptation to form.

My glazing process enhances the natural aesthetic of the order and randomness. Thinly glazed surfaces highlight the macropatterns and reveal the stoneware clay's micro-texture created during the expansion process. I often use multiple glazes to intensify the dynamic tension of the surface.

My goal is to pursue the interplay of shape, surface texture, ordered patterns, and random effects so that work is created that intrigues the eye and demands to be touched. Although my work is functional, it is often prized as decorative.

Jade Cracked Globe, 2015
stoneware, slip and hand-textured
6.5" h x 6" w x 6" d

Courtesy of Kellogg Gallery
Not for sale



INK & CLAY 42



A National
Competition



Between, 2016
porcelain with colored slip inlay
4.5" h x 24" w x 2" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$1,090.00

Lisa Nappa

There is permanence to ceramics that is undeniable. My current body of work plays with the impossibility of joining two powerful elements—the impermanence of water portrayed through the permanence of earth. The beauty of water was the initial inspiration, yet as I began to explore the formal possibilities, the politics of water came to the surface. Water can be controlled, contained and directed; yet the unpredictability of nature continues to challenge us. I try to convey the beauty of water, transforming it into careful constructions through form and surface.

It is often the things that we cannot hold onto that intrigue me, shadows on a wall, slight movement within leaves on a tree, reflecting light on a body of water. These moments of fleeting beauty hold a magic that is unattainable and bring forth the ultimate emotion of ephemerality. There is sadness or just the practical sense of knowing that this perfect moment cannot last, cannot be contained or kept, and yet, this is exactly what I try to do.



Mara Nasland

As a ceramic artist, my work is influenced by my connection with the earth, and my fascination with the continual changing of its formations due to the tremendous forces worked upon it. This deep connection comes from the combination of my Native American ancestral past, my present need as an empath for grounding me, and having the element of 'earth' as a Taurus in Western astrology. Native Americans and empaths are able to discern and take on the emotions, moods and pain of others to help them heal. Native Americans say that you have to become sick to understand sickness, before you can cleanse negative energies to heal others.

Empaths know that they must take on the pain of others to help them also, and it will overwhelm them and make them ill. By grounding themselves and releasing these energies, they can then heal themselves. For me, creating works from clay which reflect the earth's forms, colors and textures is a way of grounding myself, along with hiking and diving to physically connect with the earth firsthand. I have people constantly talk to me about the most personal things in their lives—even complete strangers will sit down and talk about what is hurting them. They just want someone to listen, but their emotions and pain stay with me, and drain me. I have to hide the pain until I can make something that connects me back to the earth where I can unload. I chose to make pieces that show the force of nature on the earth. The emotions I am trying to release determine the work I create. Anger and fear have me creating pieces that show cataclysmic forces, like volcanic or earthquake actions. Sadness and pain have me creating pieces that show the relentless forces of wind and water carving the earth. And sometimes I get lucky and people share happy emotions, and I am able to create peaceful, calm works of nature.

continued page 43

The Beating of My Heart, 2016

clay under-glaze and glaze
13" h x 10" w x 8" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$953.75





Mara Nasland

continued

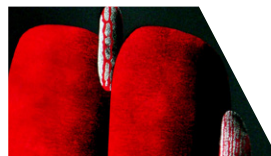
As a Taurean, I enjoy working with clay because of the sensual, tactile nature of the material. It is physically satisfying to have all of one's senses engaged in the creation of the work. Because it is hard to express my feelings openly, it feels good to put those emotions into my work, creating pieces that combine my inner feelings with the world around me.

This year my work has been changing due to the tremendous changes in my own life. Death, ambiguity and uncertainty, and the impending changes of my life have made it harder to ground myself, and create. However, living is the greatest work of all, and I feel that out of that comes my best work. So, there is a lot to draw from at this point, and I am eagerly getting back into the act of creating. I want viewers of my work to feel the sense of time and energies worked upon the earth, to show a sense of connection for them, and to remind them to get out into the world and investigate for themselves the wonders they can feel.



Canyons of My Life, 2015
porcelain, clay, stains
13" h x 30" w x 4" d

Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$953.75




Janet Neuwalder

In a world of virtual realities and changing perceptions of what is real, I am celebrating the materiality of things. As an object-maker, I make art to explore and understand my connection to nature and humankind. I navigate through pathways and intersections of collective experience, creativity and consciousness. I create poetic and engaging spaces to question and explore. I use clay and mixed media to speak directly of delicacy and strength, alluding to the poignancy and importance of balance in the natural and psychological realm. I am mapping my thoughts, materializing them into concrete narratives.

My work has a sense of history. Clay is an ancient material and seems inexhaustible in its ability to express a sense of timelessness, endurance and expressive meaning. The firing process, rapid petrification, is the transformative process, resulting in a *contemporary fossil*. I assemble these petrified fragments into topographic landscapes, poised somewhere between growth and decay, recognition and abstraction, beauty and viscera. These qualities allow entry into microscopic and macroscopic worlds that often feel familiar.

Ode to Teapots is created by using refuse from my trimmed pots and slab construction. I create new forms from what usually goes unnoticed and unappreciated.



Ode to Teapots, 2016
site-specific wall installation: porcelain, stoneware,
nails and plexi glass
40" h x 40" w x 6" d

Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$3,270.00

INK & CLAY 42



A National
Competition

Annie Nguyen

My sculptures are self-portraits. They mirror my life. These sculptures show stages in my life when I had conflicts with my culture and the Western society in relation to my identity and trying to fit in both worlds. My conflicts deal with body image, self-esteem, sexuality, peer influences, school, occupation and religion. I choose to use animals in my sculptures because I feel that sometimes people can connect more to animals than to other human beings. The animals that I choose have references through culture, general or American society, and/or religion. The postures, outfits, and expressions all have these references as well. They document moments where I struggle to make decisions about who and what I should be. These decisions are sometimes made for my own self, my parents, or social norms. Through this journey of decision-making, I question my own identity. Am I who I really want to be? Or am I a fraud — being what others want me to be? Overall, the purpose of my work is to build a connection with people, and in turn, hope that they can relate to me.

S-S-Sinner from the *Juxtaposer* series, 2015
ceramic
22" h x 13.5" w x 21" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$3,406.25



detail



Staying in Shape from the *Juxtaposer* series, 2015
ceramic
36" h x 13.5" w x 14" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$4,087.50



Doctor Art from the *Juxtaposer* series, 2015
ceramic
32" h x 13" w x 11" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$4,087.50

INK & CLAY 42



A National
Competition



Future Devotion, 2015
porcelain
20" h x 4" w x 4" d
Courtesy of Kellogg Gallery
**Gallery retail (incl. sales tax):
\$2,725.00**



Cold Revolution, 2015
porcelain
24" h x 6" w x 6" d
Courtesy of Kellogg Gallery
**Gallery retail (incl. sales tax):
\$6,812.50**

The pervasion of technology into every aspect of our lives interests me. The use of cell phones and computers are ubiquitous, and to be tech-illiterate is to be invisible both in the social sphere, and any job above manual labor. These undoubtedly influence our behavior and how we now form our world views. I believe that religion is a social construct and, if so, that means our increased integration with technology should manifest itself in various ways in the religions of the world. One interesting incarnation is the emergence of transhumanism. Transhumanism is a loosely-defined, multifaceted philosophy and movement based on the belief in the power of technology. In essence, technology will prolong and enhance our lives through genetic engineering, human implantation, mind/computer interfacing, and to eventually allow us to possess the capability to transcend our bodies in an ascension to immortality. What a religion following this progression of ideas would produce artistically is what interests me, and I seek to capture that essence in my work.

Ethan Snow



Central, 2016
porcelain
34" h x 44" w x 28" d
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$6,812.50



Domestic Flow 3 from the *Reef* series, 2016
site-specific installation: cone 5-fired
porcelain, mason stain and acrylic paint
dimensions variable
Courtesy of Kellogg Gallery
Gallery retail (incl. sales tax): \$4,087.50

Meriel Stern

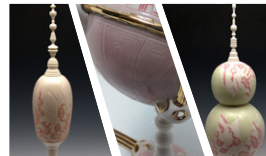
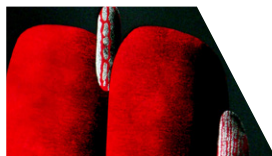
Reliquaries and *Lachrymatories* is a series of porcelain sculptures and installation.
This work is concerned with the growth and form of living things.

I am interested in the morphological processes of composition, transformation and eventual decomposition of all living things, and the aesthetic similarities of these processes in Nature.

I use a single line of cotton yarn to crochet dimensional shapes derived not only from material and technique, but also from the close study of natural, fertile forms including seeds, fruits and pods, diatoms, sea creatures, animal organs and body parts. Our bodies: skin, fat, and bone, sex, food, and fetishistic attachments, these are in my thoughts while working...

These forms are basically created from one strand and that one string can become a shape that has many different associations. With

INK & CLAY 42



A National
Competition

Meriel Stern

continued

crochet, as with many other systems, changes are simply a matter of an increase or decrease in the number of units, in this case loops. There is contraction or expansion, continued mathematically within a certain range. This process connotes and embodies the many repetitive activities that are ubiquitous in the maintenance of our daily lives.

This soft crocheted sculpture is further transformed into a rigid structure after soaking in porcelain casting slip and then firing. This leaves a vitreous “relic” of its past, much like coral that we collect on beaches is a skeleton of the living creature that once grew under the sea. The process of creation, transformation and eventual destruction of these forms is temporarily captured for a moment in time, which allows us to reflect upon not only upon narrative connections, but upon our collective domestic condition, and creates a kind of index of previous gestures.



Domestic Flow 3 from the *Reef* series, 2016 (detail)
site-specific installation: cone 5-fired porcelain,
mason stain and acrylic paint
dimensions variable

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$4,087.50



Ampersand Cursive, 2014

low-fire clay, low-fire gold/bronze metal coating
21" h x 20" w x 3.5" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$953.75

Cecilia Torres

There are painters who transform the sun to a yellow spot, but there are others who with the help of their art and their intelligence, transform a yellow spot into the sun.

-Picasso

This is a favorite quote of mine, which also defines my journey as a ceramicist —the yearning for the sun— the visual solution in clay.

As I am deeply aware of my Pacific Islander background from the island of Guahan (Guam), I explore the history, myths, legends, and traditions of the island. I remember watching a segment on TV about Oceania where it was mentioned that there is no word for 'art'. I realize that my particular island is often hit by typhoons and much can be destroyed, but Guam is known for its weaving and carving. Is there not art in these pursuits? Then I read recently that there is no word for 'artifact' in Oceania (Micronesia, Polynesia, and Melanesia) because an 'artifact' is a Western concept. Painting, sculpture, carving, weaving, even tattoos, are actually an integral part of social and religious aspects of daily island life.

That's why I like to create in clay: not working in a medium as a special project, but because the imagery is part of my personal story, something I see every day. Maybe, the clay journey incorporates function and form and selects from my past and present. I make what's in my head because I don't see the same experience elsewhere.

The great designer Massimo Vignelli was quoted as saying, "if you do it right, it will last forever." Maybe the clay piece I make may not last, but the thought that it once emanated existed will last forever.

INK & CLAY 42



A National
Competition

Peter Wolf

The *Lava* series seeks to explore our culture from the viewpoint of an archeologist examining the remains of a civilization long since gone. What story does it tell? It's a question I often ask myself when I view the ruins of previous cultures, or even each time I empty the trash. I often wonder, "What would they find, and how would these artifacts be interpreted?"

As a ceramic artist, I strive to push the edge of clays possibilities as a medium. Much of my inspiration comes from nature, and this series was the result of exploring Hawaii's lava fields. I experimented with a variety of clays and texturing techniques, as well as unusual glaze materials, to achieve the effects you see here. Hopefully, viewing these pieces will allow you to reflect on your own lives, your own art, and the haunting beauty of objects suspended in time.

I hope with these pieces to start a conversation about who were are, what we value, and what we leave behind.

Rebirth is the first of a series exploring the world of archetypal images, the dream world, and the power of the subconscious mind to communicate with our waking mind. I believe that like an iceberg, most of our mind hides beneath the surface of wakefulness, largely hidden to us but waiting for an opportunity to communicate deep, meaningful stories to us. Through a practice of dream journaling, I hope to bring this well-spring of meaning to my art work.



Last Call 2016
ceramic sculpture with lighting effect
20" h x 20" w x 9" d
Courtesy of Kellogg Gallery
Not for sale



Rebirth 2016
ceramic sculpture with lighting effect
20" h x 20" w x 9" d
Courtesy of Kellogg Gallery
Not for sale



Zengo Yoshida

My inspirations are many—from traditional forms to modern techniques. I appreciate the variety of ceramic works done by the artists from all over the world. However, I appreciate the work that has intentional message, a statement or story behind it, as well as visually well thought-out piece. I believe these pieces have more value as a whole.

I enjoy making playful and visually interesting objects with a variety of surface decorations using underglaze and engobe, hoping to give viewers a chance to have fun looking at it. Some of my recent artwork has sharp-edged shapes, but I try to soften the whole image with freehand brush-painting, or colorful and playful graphics. I have fun in the creation process, and I hope the viewer enjoys the outcome.



The Bird from the *Vase* series, 2014
cone 10, slab-built, underglaze and
engobe painting
9.5" h x 5.125" w x 3.375" d
Courtesy of Kellogg Gallery
Not for sale

Cups from the *Cups* series, 2015
earthenware under-glaze painting
dimensions variable
5 h x 7 w x 2.25 d";
3.5 h x 6 w x 2.875 d";
4.5 h x 5.375 w x 2.5 d"
Courtesy of Kellogg Gallery
Not for sale

INK & CLAY 42



A National
Competition

Zenka

This raku mask depicts the way a computer maps a human face. In the past, when actors and other people wanted to bring their expressions onto a computer, marks were placed on the face and body which allowed the computer to track movements. Today, software like Faceshift can use a simple 3D camera to track facial expressions and movement in real time —without having to paste any trackers on the face. This means that any person can walk up to a computer using this software, and can “power” an avatar just by talking and moving their face in real time. As they open their mouth, the avatar opens their mouth. This type of markerless motion capture technology will be important as people begin to immerse themselves into the virtual world to socialize with each other, play games, and make home virtual reality movies.



Markerless Facial Capture: Lucas, 2015
raku

19" h x 13" w x 7" d

Courtesy of Kellogg Gallery

Gallery retail (incl. sales tax): \$1,294.38



INK & CLAY 42



A National
Competition

Juror Selected Entries - Ink

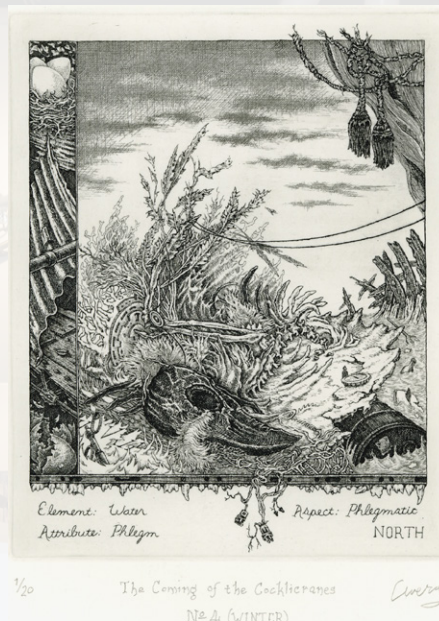


Small text label below the framed drawing on the left, likely providing artist information and title.

Small text label below the framed drawing on the right, likely providing artist information and title.



No. 2 (Summer)
from *The Coming of the Cocklicranes*
series, 2015
etching
12" h x 10" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$480.28



No. 4 (Winter)
from *The Coming of the Cocklicranes*
series, 2015
etching
12" h x 10" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$480.28

David Avery

As a practitioner of traditional black and white etching in San Francisco for over 30 years, I have been drawn to the works and techniques of the master etchers and engravers of the past 400 years, and often find in them inspiration or a point of departure for my own work. They are a bridge, if you will between past thought and contemporary issues that shed light in a unique way on such concerns. My pursuit of detail is not for the purpose of technical display for its own sake, but is rather an attempt to increase the expressive qualities an image is capable of conveying. Is it small in scale? Yes, just as a keyhole is, until you put your eye to it to see what is hidden behind the door. There you will find influences ranging from Durer and Rabelais to Max Klinger and the Bros. Quay.

INK & CLAY 42



A National
Competition

Peter Baczek

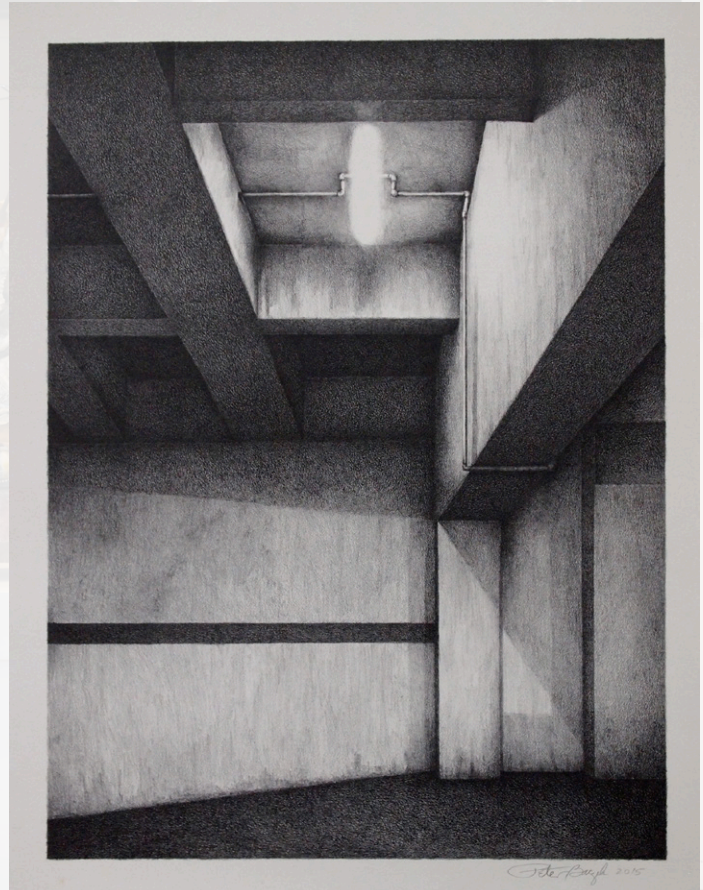
Urban landscapes capture what we all create in our environment. Throughout our lives we modify our living and working space to fit our needs. We are constantly surrounded by an ever-changing landscape of mood and color that I hope to capture in various media. These landscapes have always been a part of my vision. I choose to depict cityscapes through a more refined interpretation of the composition before me. The broad mass of walls, roads, or sky, establish areas of color and light that can create a certain mood, and act as compositional components in the overall work of art.

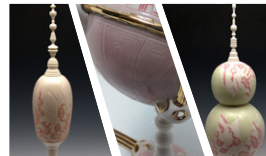
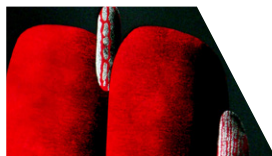
I sometimes venture away from the city to explore natural landscapes, often incorporating structures that give a certain presence to a scene. I hope to create a mood to my vision that captures that moment in time.

The Turn Around, 2015
lithograph
16" h x 12" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$545.00





Frederika Beesemyer Roeder

As an artist I have been, and continue to be, deeply influenced by a West Coast lineage and California artists. California art has claimed its place and importance internationally and in American art, thanks in part to exhibits such as *Pacific Standard Time*. My own work explores the Southern California experience, as it grew out of the environs and the culture that shaped it.

These pieces are the beginning of a new series called *Riding*. “Riding” is pop terminology for surfing, skateboarding and skiing – three indigenous words that at one time reflected California’s rebellious spirit, and the romance and mystique of these sports.

Today, that California culture has become part of a world-wide industry. Boards once made in local garages, are now made by world consortiums. Many of the old haunts, beaches like San Onofre, Riveria and Old Man...once so remote and mysterious, are now locations for worldwide competitions and promotions.

Yet somehow, a new generation of “riders” has risen up and embraced all that once was. With a single term, “riding”, they’ve given heritage to these sports...from the wilds of the surf and the thrill of the mountains to the gritty urban experience of the skate deck.

My long trajectory in the investigation of Indo-Afro-American groups has given her the opportunity to develop my unique style in the design of my artwork.

Tom's Friend's Mom from the *Riding* series, 2016
mixed media: clear French gesso, India and acrylic
ink, glass bead-gel and glaze
31.5" h x 8" w x .5" d
Courtesy of the artist
Not for sale



INK & CLAY 42



A National
Competition

Leslie A. Brown

The archetype is something that has continually interested me — in that objects or imagery imply meaning beyond the physical sense, and particular icons have been repeated historically in different cultures and ages. The author, Clarissa Pinkola Estes says that “the archetype fertilizes the mundane world.” I try to unite the mystical with the mundane and embrace the very feminine, intuitive process in the act of image-making.

My images deal primarily with women, everyday objects, and scenarios that combine the object, the everyday, the spiritual and the sacred. I have created a personal iconography with the following: woman as hero, virgin, temptress, goddess, mother, and crone. The image of the modern woman merges, with the archetype, and channels the voice of the empowered and divine feminine.

Luna's Secret from the *Santa Rosa* series, 2016
monoprint

43" h x 33" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$1,362.50



INK & CLAY 42



A National
Competition

Chenhung Chen



Reading Tao Te Ching from the *Reading Tao Te Ching* series, 2014
mixed media drawing
32" h x 22" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$2,452.50



Undoing from the *Reading Tao Te Ching* series, 2014
mixed media drawing
32" h x 22" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$2,452.50

In my work, I am completely involved with line — having first recognized its power in Chinese calligraphy and painting, and later in American Abstract Expressionism. Through the use of line, I am able to express feelings of delicacy, power, buoyancy, strength and constant motion. The linear qualities inherent in nature also inform my process and creative vision.

The series *Reading Tao Te Ching* conveys power. The Tao Te Ching forms the backbone of the culture I grew up in. It is the book that this series was inspired by and is a classic of Chinese philosophical literature. Through this series, I am making my efforts to express my understanding of man's place in existence.

My work expresses the harmony and dissonance in one's life, as well as the peace and chaos of individual experiences: the beautiful and the grotesque that force your senses to recognize them; and the subtle, yet powerful, impetus of existence. These binary conflicts hold an enchanting presence in the human mind. They create a driving force that I am compelled to visually quantify. As such, a host of underlying instinctual responses seeking universal fulfillment arise. One's body is testament to refined survival in an absurd convocation of antagonistic forces.

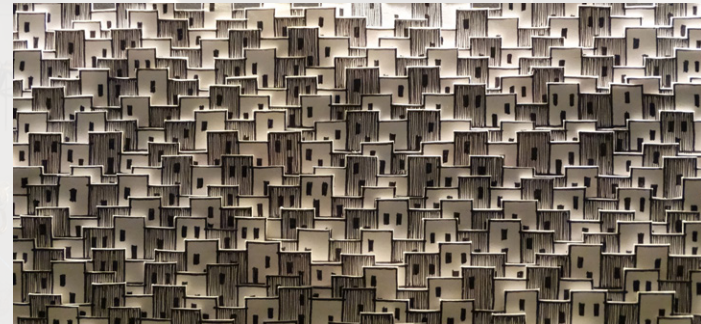
INK & CLAY 42



A National
Competition

Roland S. Escalona

Close Quarters IV is my fourth installment for a series that illustrates my artistic expressions of the dense urban landscape, particularly of shanty housing, of third world countries. The series has evolved from pen-and-ink on a cocktail napkin, to colored pencils — *Close Quarters III*, which was selected last year's Ink and Clay— and to the fourth installment which is shown here.



detail



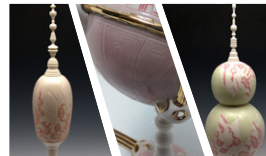
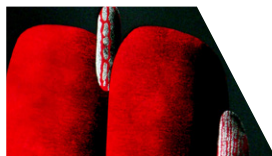
Close Quarters IV from the
Close Quarters series 2015
mixed media: ink on Bristol paper, cut and
layered; artwork framed with embedded
lighting with programmable lighting effects
13" h x 30" w x 3.5" d

Courtesy of Kellogg Gallery (left)

Courtesy of the artist (above)

Gallery retail (incl. sales tax): \$1,262.36

INK & CLAY 42



A National
Competition

Barbara Foster

Over the past fifteen years my work has addressed the fragility of the landscape, whether it is the Nevada proving grounds, deep-sea terrain, corporate agriculture, Taiwan urban gardens, or the planting and harvesting of trees as a way of looking at the resurrection of the previously blighted or the implications of the unpredictable. The work has become more directly related to the history, environment, and event at specific sites by linking process and content in black and white relief prints, hybrid digital/relief prints, and carbon prints on Taiwanese and Japanese papers. Ink, paper, and photography, along with specific wood and active physical image development combine to elicit a response that is not immediately obvious, finding kinship among materials and subject.



Telltale Signs from the *Calligraphy of Chance* series, 2016
woodcut on archival digital carbon print on Kozo thin paper
30" h x 22.5" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$1,635.00

My projects intend to re-shape the visual dialogue on these topics by moving the conversation and physical practice to reflect the landscapes that have claimed new identities through process yet are still imbued with the patina of intention, history, and event.

My projects intend to re-shape the visual dialogue on these topics by moving the conversation and physical practice to reflect the landscapes that have claimed new identities through process yet are still imbued with the patina of intention, history, and event.



Telltale Windfall from the *Calligraphy of Chance* series, 2016
woodcut on archival digital carbon print on Kozo thin paper
30" h x 22.5" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$1,226.25



Leonard Greco

My love of mythic narrative, particularly narratives that focus upon universal themes of creation, sacrifice, redemption and enlightenment —*gnosis*— inspires my work. Although indebted to the western canon and frequently finding inspiration within the richness of its traditions, I have fallen under the spell of the *Popol Vuh*, the creation myth of the Maya people. Utilizing this ancient body of work, I am able to explore universal themes without the influence of recognizable western archetypes. Through exploration I may examine a culture, that, though foreign from my western perspective, provides endless fascination and possibility.

This fascination with Meso-American art and culture however is not translated in a Mock-Latino idiom. Given my western heritage, I would consider that not only disrespectful but inauthentic. Instead of drawing upon the obvious source, I instead draw upon my own experiences and passions. This includes a love of world mythology, Roman Catholic saints, the Italian Renaissance, classical painters such as Nicholas Poussin, low brow erotica, Symbolism, Surrealism, miscellaneous mystical traditions such as Gnosticism, and my own, often disturbing, fertile dreamscape.

By fusing such diverse elements, it is my intention to create an authentic vocabulary in which to express universal and yet deeply personal concerns: be they life and death, mortality, morality, and most importantly, inner knowledge —*gnosis*.

Resurrection of the Father, 2014
relief on paper
15" h x 12" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$306.56



INK & CLAY 42



A National
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Pulse from the #ArtToEndViolence series, 2016
ink on paper
42" h x 42" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$4,768.75

K. Ryan Henisey

Social media is a pervasive aspect of contemporary life. From the status update, to the selfie, our ability to easily record, transmit, and edit our social surroundings has skewed perception. My artwork, whether reacting to engendered hate, exploring the structures of man, or playfully reimagining traditions, is a curated, hand-crafted experience reacting to our shared, socially-constructed reality.

The work presented addresses contemporary issues faced by Queer Americans. *Pulse* is a reaction to the recent massacre of a queer nightclub in Orlando, using visceral images in a surreal context to explore homophobia in the United States.

The following is an excerpt from *Pulse*:

They called me faggot and queer and gay boy. Once, someone threw an open container of milk at me as I walked through the full cafeteria. I was soaked, my jacket ruined. The Principal told me that I had brought it on myself.

'What do you want me to do?' The good, Mormon, community member scowled at me from across his desk. More than half my life has passed since then, but I still remember.

There are no safe spaces.



Start Anywhere #1 from the
Start Anywhere series, 2014
stoneware clay, glazes, lithographic transfer and
applied textures
24" h x 24" w

Courtesy of the Kellogg Gallery
Gallery retail (incl. sales tax): \$2,043.75

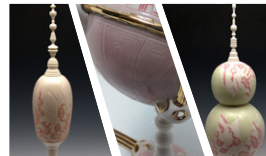
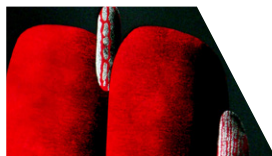
Stephen Horn

Anyone who works in clay is confronted with a multitude of possibilities. Complexity and surprise are built into the medium, the process, the technology. Take one purposeful step down an artistic path, and you're immediately face-to-face with a crossroads that wasn't on your mental GPS. Should you keep going straight—or, what the hell, wouldn't it be more fun to turn left or right and see what you run into? Exploring the unexpected side roads has always appealed to me. It's like going on a walkabout. As a teacher I always say to students: "Try it and see what happens." This is my own artistic mantra.

My aesthetic wanderings have been guided by the works of the ancient Minoans, Etruscans, Greeks, and Romans; by Japanese ceramic traditions—Jomon, Haniwa, Iga, Bizen, and Oribe; by artists like Gauguin, Miró, Picasso, Motherwell, Pollock, and George Ohr; and by the ideas of Minimalism and other art movements. My modes of working in clay encompass drawing, painting, and printing as well as handbuilding, moldmaking, and throwing—if only, sometimes, to smash a pot on the wheel or to engineer its collapse.

What I hope unites my work, is a sense of the excitement I experienced in going off-road—and there's still so much to explore out there.

INK & CLAY 42



A National
Competition

Mariko Ishii

I am always attracted to the life of ordinary people, and what is ordinary is in my environment.

My work is inspired by a scene having a peaceful atmosphere, relaxing me and coming across the simple truth even if it is not peaceful or comfortable. Many of my images are derived from my daily life, traveling and literature.

My goal is to show what I see and enjoy while exploring the realities of life —moments of bittersweet reflection— and also to drawing attention to feeling a kind of warm, cheerful and encouraging contemplation of human emotions in the daily life around us.



Spring Breeze, 2016

linocut reduction

24" h x 24" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$2,725.00



Before Blooming, 2016

linocut reduction

24" h x 24" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$2,725.00

INK & CLAY 42



A National
Competition

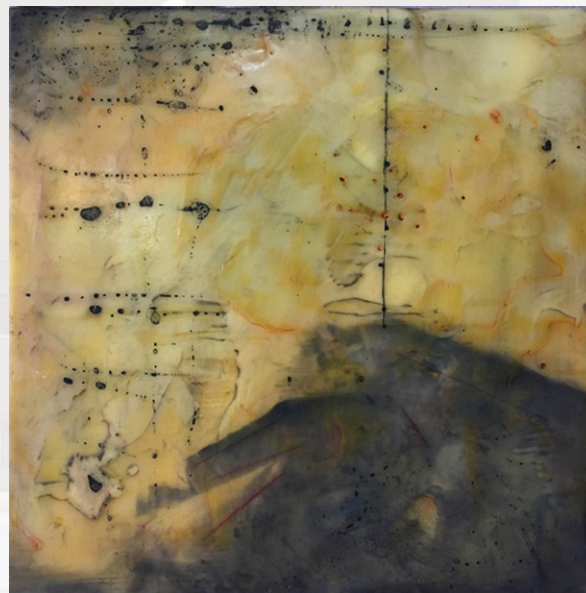


Dead Reckoning, 2015
silkscreen, encaustic and India ink on panel
12" h x 9" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$401.94

My work in this series explores the themes of suppression and oppression in Southern California. The main, underlying, silkscreen image in each piece is taken from a photograph of a neighbor's front yard covered with flattened cardboard boxes to suppress weeds and grass in advance of installing a more drought-tolerant landscape. Life suppressed in favor of "better" life. Other incorporated images in works in this series speak the oppression of various peoples and neighborhoods by authority figures and policies again designed to suppress expressions of life in favor of something deemed more acceptable.

The works in this series from late 2015 are mixed media pieces composed of silkscreen, encaustic and India ink on cradled birch wood panels.

Karen Karlsson



True North, 2015
silkscreen, encaustic and India ink on birch panel
8" h x 8" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$333.81

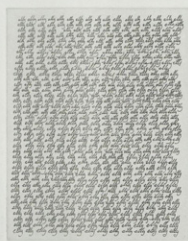
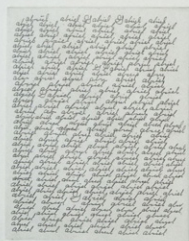


Colleen M. Kelly



Party Hats from the
Naked Under Her Clothes
series, 2014
monoprint with chine-collé
24" h x 20" w
Courtesy of the artist
**Gallery retail (incl. sales tax):
\$613.13**

Cursive Study, 2014
photopolymer intaglio
16" h x 24" w
Courtesy of the artist
**Gallery retail (incl. sales
tax): \$613.13**



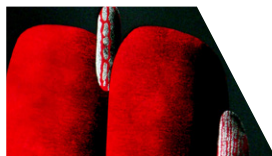
This body of work, *Naked Under Her Clothes*, is the felicitous outcome of my need to comply with a nudity ban at a civic art gallery. A long time advocate for public art and a community art activist, I found a subversive way to incorporate and defy the ban. I "dressed" my figures with clothing from the envelopes of vintage dress patterns, via a printmaking technique, chine collé. With this process, the image of the nude figure incised in the printing plate, is printed on top of the dress cut-out. The resulting printed image emerges as if the dress were transparent. While very delighted with the clever 'work-around' that solved the problem, I found more thematic implications as I continued with the series. Feminism, women's crafts, the tyranny of fashion, and puritanical notions of beauty, all inform my work.

Cursive Study is an homage to a quickly disappearing art form. Cursive is no longer being taught in many schools. It will soon be a lost art. Children of this generation will no longer have a signature of their own. Patience, fine motors skills, eye-hand coordination, rhythmic patterns, and the sheer beauty of it needs time and practice to hone. Unless one knows how to write in cursive, one cannot read cursive. Much personal and public history would be lost as they become just pieces of paper, with indecipherable scribbles on them —messages unreadable.



Wardrobe Malfunction from the
Naked Under Her Clothes series, 2014
monoprint with chine-collé
24" h x 20" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$613.13

INK & CLAY 42



A National
Competition

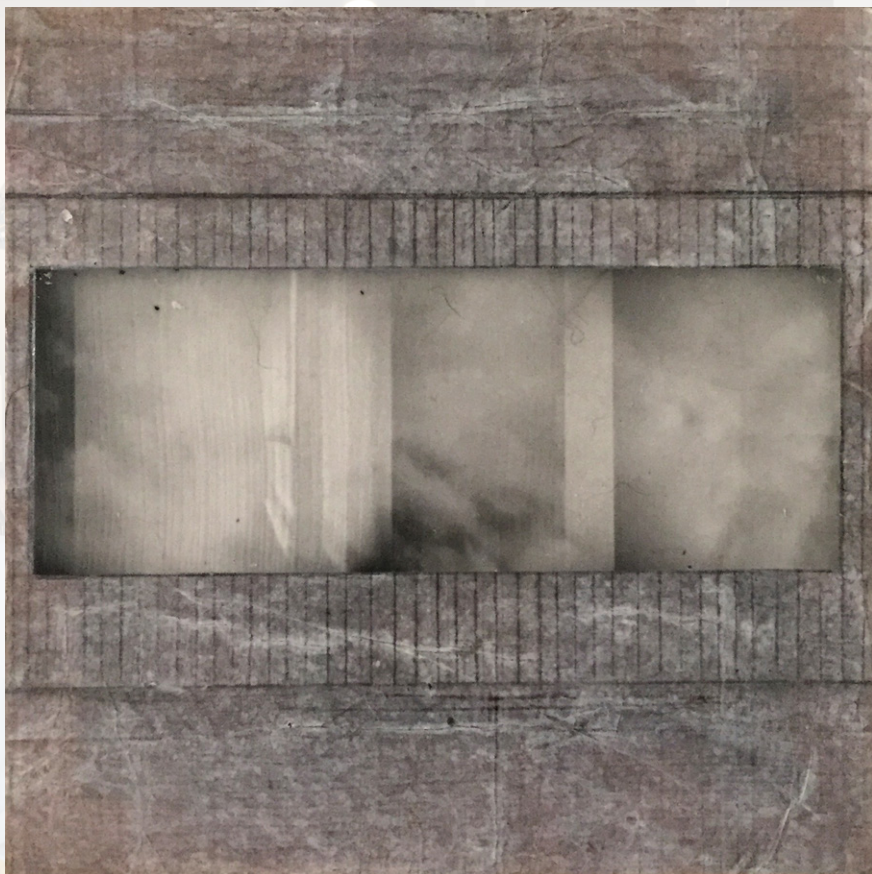
Leslie Krane

The mixed media images on panel use a variety of processes, including collage, drawing, and photography, that infuse each element with a sense of palpable human presence. The photographs employ multiple exposures and emphasize negative space to establish an unlikely atmosphere.

Abstracted architectural compositions make up much of the imagery, and the obscure scrutiny of these spaces implicates the viewer's, and especially the artist's, presence. Bedding, electrical outlets, and window shades provide this content by conveying a sense of familiar intimacy, even though the viewer may be seeing these particular objects for the first time. These spaces contain the residue of human activity, and the compositional isolation and formal containment within the frame imbue ordinary settings with a mysterious significance, making them objects for contemplation rather than "windows" into reality.

Nuance & Schizophrenia, 2016
acrylic, dismantled used teabags, graphite
hair and silver gelatin print
6" h x 6" w

Courtesy of the artist
Gallery retail (incl. sales tax): \$681.25



INK & CLAY 42

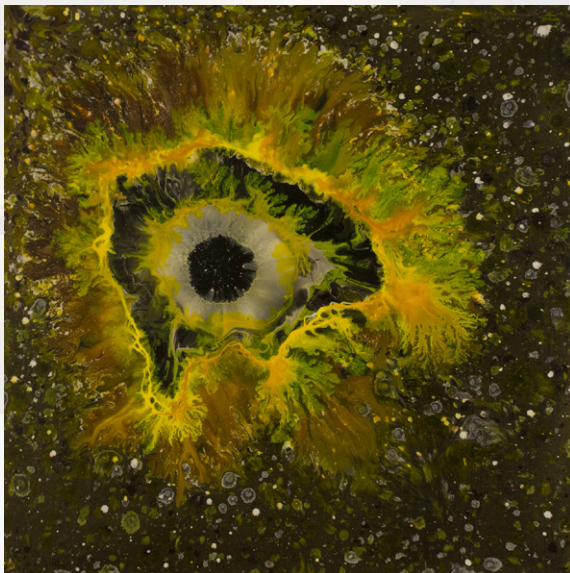


A National
Competition

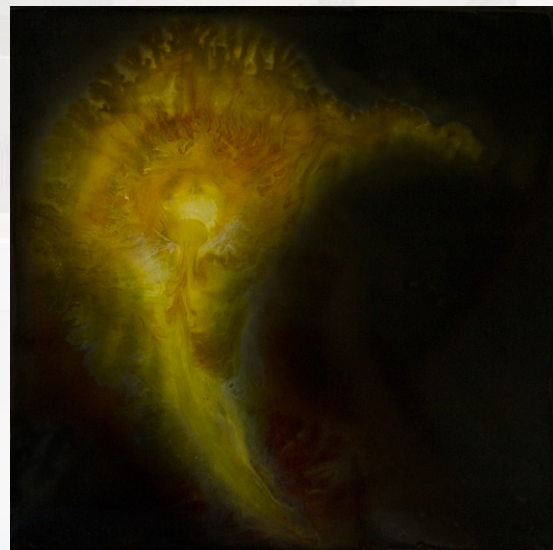
Kerry Kugelman

The unique qualities of ink and acrylic media have opened a new range of expressive possibilities for me. As an integral part of my process, ink continues to reveal its ability to suggest and convey worlds of intimate organic textures and majestic stellar expanses. In these enigmatic images I continue to discover new aspects of light and form

Kerry Kugelman is a Los Angeles-based artist, and has an MFA from Claremont Graduate University. His paintings have been exhibited throughout Southern California, and are in numerous private collections. His writing has appeared in several local art publications, and he has also taught at universities and colleges throughout the Los Angeles area and the Inland Empire.



Celestial 16, 2016
acrylic and ink on panel
12" h x 12" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63



Plume II, 2016
acrylic and ink on panel
12" h x 12" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63



Anthony Lazorko & Edgar Ivan Rincon



Crossroads, 2013
color wood blocks print
13" h x 22" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$885.63

What it means to be an American has been a core question in my life and work. I lived my first 10 years of life in Philadelphia, not far from Independence Hall, in an Eastern European melting pot neighborhood. I began my art education in Philadelphia at the Pennsylvania Academy of the Fine Arts, which greatly influenced my thinking about the content of my work. The school in many subtle ways encourages students to consider becoming painters of America.

A teacher and my mentor at the academy, Morris Blackburn, encouraged me to make prints. He obtained a scholarship for me to maintain the graphic studio through the weekend and set up the studio for his once a week class on printmaking. He taught the principles of printmaking, including the techniques of etching, engraving, lithography and woodcuts.

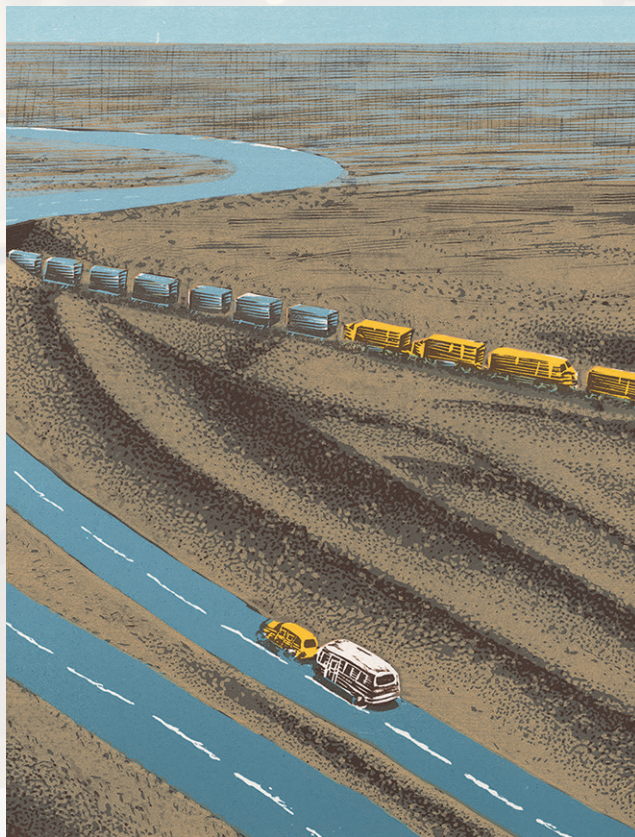
While I attended the Academy I worked as a staff commercial artist at night at a local newspaper, where I drew countless TV sets, refrigerators, cars, furniture, jewelry, etc. These were the days before clip art was so widespread. The combination of this printmaking and newspaper design influenced my work to become more graphic.

continued on page 71



Anthony Lazorko & Edgar Ivan Rincon

continued



The focus of my work has always been to depict something about the American experience, no matter how ordinary, and to say it in an aesthetic manner. The enjoyment of color, composition and consideration of tactile surfaces all need to marry with the content. That being said, I sometimes will create a piece for its pictorial qualities in, and of, itself, sometimes for the technical challenge a visual idea may pose. Elements of the way things sound and smell are also meaningful to me. Visual images should bring about the "at-onceness" experience that we all know and understand in an instance.

Our country is quite new compared to many other cultures in the world, and as a young country I think we are still trying to find an American visual language. Or at least that's where I find myself in my work. American artists such as Edward Hopper, George Bellows, Gustave Baumann, Reginald Marsh, the Ashcan school painters, just to name a few, all seem to talk to me. They have shown me some ways. I hope my exploration leads me to find a unique way, my own voice, that connects with a message. This connection is important to me, because I believe that it's pointless not to communicate with a viewing audience. Connection can, and should, happen in many ways. It is where the artist and viewer find common ground —when the art connects.

Crossroads, (detail) 2013

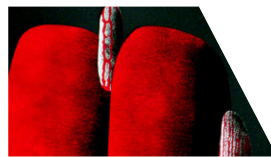
color wood blocks print

13" h x 22" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$885.63

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Paul, 2016
ballpoint pen drawing
18" h x 15" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63



Kristy, 2016
ballpoint pen drawing
18" h x 15" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63

Dakota Noot

My work weaves together experiences, specifically using my family as subjects. I'm fascinated by activities such as daydreaming and doodling because anyone can engage with them regardless if they consider themselves an artist or not. Even the ballpoint pen, which I have used to create my work, is an everyday tool more commonly used for writing than art. All of these activities can be brought together to create Surrealist portraits reflecting their subjects.

There is something innately personal about the pen and how people use it. Not only does handwriting vary between people, but also the way they hold and use the pen. They can take notes, write journals, and doodle with the pen. My portraits become reflections of their subjects: their bodies become decorated with doodles and undecipherable scribbles and patterns. Their personality and interests dissolve into symbols growing or manifesting out of them. The pen's ink reveals a person.



Humboldt County, 2016
linocut reduction
18" h x 24" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$1,362.50

Varsha Patel

Varsha grew up in Mumbai India. She was inclined towards drawing and arts early in her childhood but had to manage with limited art supplies. After high school she attended an arts college in Mumbai and graduated with a BA degree in Fine Arts. There, she learned oil and watercolor painting, charcoal and pencil drawing, *batik* design and life drawing. After graduating she migrated to USA and worked in finance for several years. In her spare time she continued to paint and work on various arts and crafts. Upon retiring from the financial industry, she began studying the art of print making at Saddleback College in Mission Viejo California where she focused on linocuts, woodcuts and intaglio, and developed a passion for printmaking. She concentrated on relatively large specialty reduction linocuts and successfully entered her creations in several leading art galleries and shows. Many of her creations were front covers and inside pages of the Saddleback College publications Wall Magazine and Flex booklets.



Patricia Post

I have always held a deep emotional relationship with the human story.

I have an endless fascination for the human figure: the beauty and grace of its form and the power of its gesture to evoke response. I draw upon literature, poetry, personal experience, current events, myth, and narrative from which to consider the human condition in its strengths and frailties.

I am interested in the provocation of gesture as it relates to the paradox and contradictions of what it means to be human and the challenge of finding visual forms to hold emotion and the narrative of experience.

I am interested in creating image where beauty and bravery meet, and to tell the truth of what is haunting me...like a black hole that absorbs energy and then releases it as something new and alive.

I often work from an unconscious, intuitive place, surprising myself over what comes out of that. Ultimately, I am fascinated by the distinguishing qualities of human nature: our relationships, our passions, our fears, how we choose to exist, believe, or interact. Everything refers back to that, no matter the object that I am discovering.

I have great empathy for human vulnerability.

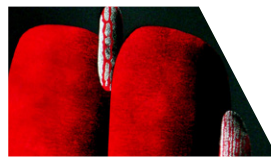
Breaking Through, 2015

collagraph, woodcut

48" h x 36" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$2,043.75



Masha Schweitzer



Steam and Smoke, 2016
monotype

11.5" h x 18" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$817.50

“Let the work speak for itself” has always been part of my artist’s statement. I usually find my inspiration in the visual experience – in the excitement of color and the extremes of light and dark. However, this image was directly influenced by the ubiquitous, disturbing world news. The devaluation of human life, the sacrifices that are made to survive, leading to the displacement of masses of people, have become some of my subjects. Could they be expressed in the monotype medium in anything but black and white? Color seems to me too seductive. These themes are very close to my own history, so not surprisingly, they are now part of my art as well.

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Roxanne Sexauer

Much of my work is based on a practice of observational drawing. For notions of complexity, uniqueness, resonance, malevolence and the grotesque, an object will call out to me to render it through my own filters. I am always searching for extraordinary natural forms that extend the metaphorical correlations to structures within the human body.

Other prints are recombinant in nature, made up of sundry observed forms sketched initially from my travels. Travel is incredibly important to my production. I find that venturing away from comfort is adaptive to fresh artistic insights.

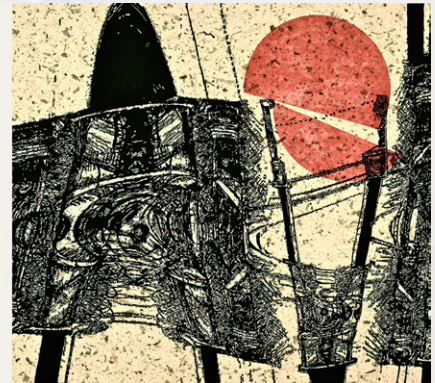
Almost all the works have relief printmaking as the dominant voice, with backup “singing” done in lithography, screenprint, monotype, stencil or etching. There is a fetishism of the organic in my prints, and I attempt to find the rhythms of my own language in my marks.

Among my influences are early prints made to depict various branches of the animal and plant kingdoms. This would include the work of Conrad Gessner and Ernst Haeckel, as well as other early graphics of microscopic animals. Other influences include my more-or-less Germanic ancestors - Albrecht Dürer, Martin Schongauer, Pieter Brughel the Elder, Max Beckman, Edvard Munch, Erich Heckel, and Egon Schiele.



Susurrus, 2014
woodcut
41" h x 33" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$1,362.50

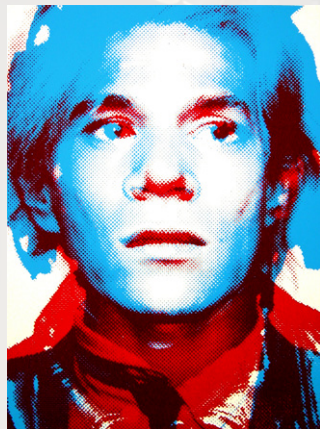
Black Pool/The Bardo, 2015
linoleum cut and stencils diptych
18" h x 20" w ea.
Courtesy of the artist
Gallery retail (incl. sales tax): \$1,362.50



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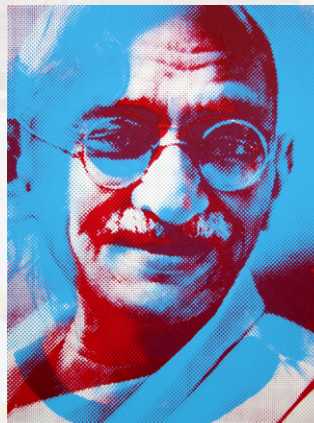
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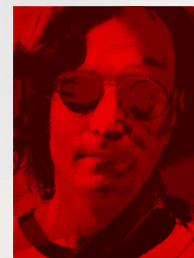
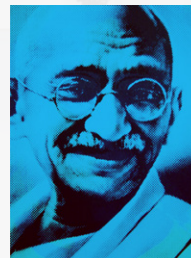
Simulated Detail Views as seen through
red and blue gels

Heroes Andy Warhol/Jean-Michel Basquiat
from the *Seeing Red* series, 2016 (top left)
silkscreen print on canvas mounted to board
23" h x 17" w x 1.25" d
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63

Give Peace a Chance Mahatma Gandhi/John Lennon
from the *Seeing Red* series, 2016 (bottom left)
silkscreen print on canvas mounted to board
23" h x 17" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$340.63



Simulated Detail Views as seen through
red and blue gels



Howard Steenwyk

Seeing Red is a series of work that uniquely combines two divergent images to create a new image with content each individual image does not possess on its own.

Seeing Red is about the elusive and illusive quality of reality and how our personal conceptions contribute to what we comprehend as truth.

Subject matter portraits are combined to allow the viewer to create a personal meaning of the image that lies not in the image itself, but rather, in their perception of it. When viewed through the red or blue filter, the image is deconstructed and the source images are revealed. The composed image is then viewed with a new knowledge that can't be unlearned presenting a conflict between perception and reality.

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Judith Jaye Tanzman



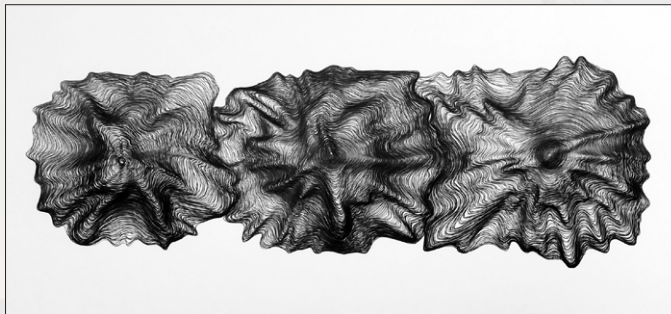
As I walk down the desolate road, the sounds of the earth gurgling and burping fill the stifling air. Standing on the edge of the pit, I peer down into the brew mesmerized by the bubbling mud, erupting and oozing out of the volcano. Immersed in the energy and ambiguity of the landscape, shapes are disassociated from their original meaning and an illusion is created. The surreal environment is deconstructed into unrecognizable form and where the earth meets the sky, meaning is shifted and redefined.

Mudpots #2, 2015
pronto-plate lithography
10" h x 15.5" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$2,043.75



Chris Tyllia

These works are a blending of diagrams with portraits. Diagrams are technical and data driven. They offer information, and display an overhead or side view, but give little sense of the feeling of a thing. Traditional portraits change the point of view, giving the viewer a glimpse of seeing a person in

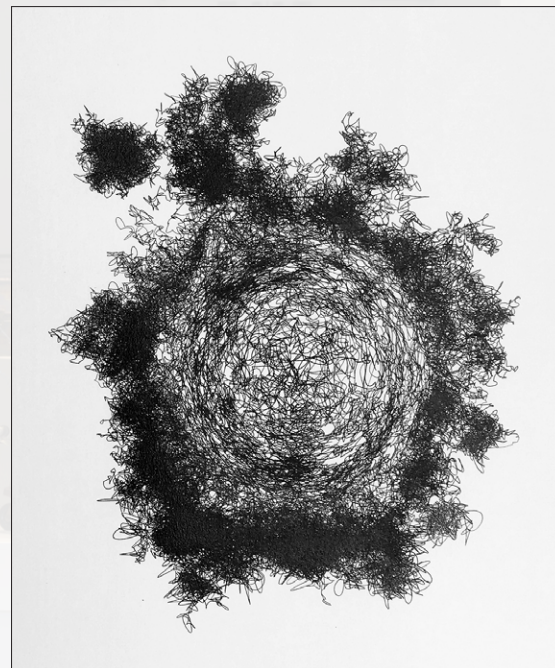


Oyster Range, 2016
ballpoint pen on paper
15" h x 22" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$681.25

space, evoking a more personal and more emotional response. These portraits are void of anything but the lines of the underlying geometry and edges of an object —not a person. It's a very technical, almost cynical, view of a 'thing'. It is a blending of a diagram with portrait. These portraits and diagrams are not of real tangible things. They reference and evoke similarities with known objects. But they only exist in an ever-expanding gray area between the real and simulated — thus, part diagram, part portrait, a series of peri-objects.

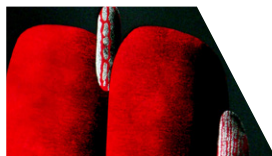


Coronal Discharge, 2016
ballpoint pen on paper
14.5" h x 11" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$545.00

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A National
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Noriho Uriu

She would like to be connected with things happening in the world through her artwork. Her art is an imprint of her life's daily observations, feelings, and thoughts.

She creates her abstract work by using color reduction relief —woodcut and linocut— and monotype printmaking methods. Her content is inspired by sound, music, diagrams, nature and news in the digital world.

Net Walk from the *Signal & Noise* series, 2015
color reduction relief print
22" h x 18" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$1,090.00



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A National
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Julia Vansell

The development of a visual idea is the challenge for every artist. What do I want to say? Strong images that reflect emotional feeling, reference to a thought or time, a glimmer of hope. These are my inspirations. With each print an idea begins. As it develops the tenor or mood evolves to suggest and reveal something. Facial representation, mood reflection, language, layers, color tension, serenity. Sometimes it is the moment, or the moment in between. Hard to know. Transition, truth, contradiction, blending and integrating. I strive for all of this.

I find today's world in a similar context. Coincidence? My art is very intuitive but always seeking strength



of emotion and identity. Technique and personal editing, how best to capture. Find the right balance, composition, color, materials and emotion. This is what lands me back into my studio every day.

Creativity is a form of freedom that all artists feel and, are challenged by. It is both liberating and exhilarating, but comes with self-induced personal boundaries. "Where is my balance? What do I want to say"?

Shades, 2014
monotype
20.5" h x 18" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$817.50



Sylvia Walters

Over two decades, I've often used my prints to examine the subjects of memory, place, and family exploring a range of very personal narratives including rites of passage, loss, ritual, aging and healing. Most of these pieces have been developed using images pulled from nature, from material culture—including family albums, and from art history. *Dearest Daughter (Lost Lessons)* falls into this body of work. The piece was inspired first by my father—by his memorable letters and his love of literature and poetry, as well as stories from the Old Testament—which he often read to us as children. Another source of inspiration for some of my prints, including this one, lies in the work of the great Japanese Ukiyo-e artists. Between the two, Hokusai's



awesome and perilous Great Wave, a reflection on loss, is linked in this piece to Tennyson's poem, *Break, Break, Break* ("on thy cold gray stones, O Sea!"), a favorite of my dad's.

My principal medium is color woodcut. Each impression is hand-printed from a single block using a combination of acetate stencils and reductive cutting. Each edition often takes over a year to execute. Although this results in something of a poor commercial practice, I enjoy the process and feel the results express my ideas well.

Dearest Daughter (Lost Lessons), 2014
reductive woodcut with stencils
16.75" h x 12.75" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$1,090.00



Brenda Welsh

These paintings are from my India ink series in which I create the basic pen drawing with black ink. I later apply various degrees of ink washes and ink colors to add depth, shadows and different values. The subject matter is intentionally distorted to invite varying interpretations by, and dialogue with, the viewer. My choice of subject is influenced by my extensive worldwide travels and my deep interest in world cultures and the hopes and challenges of people with very different journeys. These paintings are on acrylic-painted canvas boards.

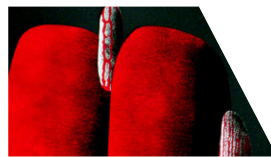
Beggar Woman from the *India Ink Drawings* series, 2016

India ink on acrylic painted canvas

18" h x 13" w

Courtesy of the artist

Not for sale



Warehoused, 2016
quill pen, ink, colored pencil
18" h x 24" w
Courtesy of the artist
Gallery retail (incl. sales tax): \$919.69

Helen Werner Cox

Using the antique carousel as a visual metaphor of society, I exploited its diverse images through different vantage points and media.

Antique carousels —having been originally constructed for adults, not children— are anything but benign, allowing me to express anxieties we experience regarding things beyond our control. The horses emerge out of darkness, mouths open in silent screams, moving ever forward but going nowhere. This paradox symbolizes the circles we spin, both individually and collectively. The horse, which dominates the antique carousel, has been instrumental in human development: in farming, transportation, and war. What is significant is that we are in an age when horses are obsolete in these regards, as we find ourselves on the brink of extinction.

My interest in the wholeness of an image was explored by analyzing compositional elements in the works of Goya and Paula Rego and considering how these components contribute to the power and emotional expression of their images. I applied elements of these compositional frameworks and value relationships to my own work.

Inspiration for the images comes from antique carousels in Southern California and the Running Horse Studio Collection in Irwindale. In my most recent work, randomness begins to replace the circular motion of the carousel.

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Nancy Young



Untitled Raven, 2016

lithograph

20.5" h x 20.5" w

Courtesy of the artist

Gallery retail (incl. sales tax): \$987.81

*U*ntitled *Raven* is a part of a body of work developed in my last year as an undergraduate printmaker at CSU Long Beach. Seeking crow and raven imagery, lead to observations of 'the discarded' and 'kept' throughout the Southern California landscape.

Having a specific plan affords the artist a heightened attention to detail and a unique perspective. Traveling the areas surrounding the university, "as the crow flies", led me to a heightened awareness of my own personal perspective: an awareness that perspective can vary greatly for each of our 'untitled souls', at the same place, or at different times.

My practice draws on personal experience to explore the nonlinear nature of grief, and its effect on memory and loss.

The Beginning of the End began with a 35mm photograph I took of my late husband in 1988. The image was scanned and digitally reworked and combined with screen print to reflect the shifting layers of memory and reality.

Combining various printmaking processes allows me to bring layers from the past, forward, and present on the same plane as current observations. Experience has shown that the past is often clearer and often a more preferred place, than the present.



Beginning and End :: The Beginning of the End
from the *Letting Go...* series, 2015

"tradigital" print, digital and silkscreen

27.75" h x 22.75" w

Courtesy of the artist

Not for sale



Zenka

This lino print comes alive when you point a cell phone or tablet at it. A 3D dragon hovers above her hand and can be seen breathing fire and moving its massive majestic wings. Because the augmented reality dragon is rendered in 3D, participants can move around the virtually suspended dragon watching the front, the side or the back depending on their position and movement. To view the augmented reality dragon simply install the “Zenka AR Prints App” (free on Android Play-Store or Apple App Store) and then point your camera at the print. Alternatively you can visit this video www.zenka.org/coco to experience a short preview of the artwork.

Coco and the River Dragon (with Augmented Reality), 2016
linoprint with augmented reality overlay using a smart phone technology app.

19.25” h x 16” w

Courtesy of the artist

Gallery retail (incl. sales tax): \$613.13

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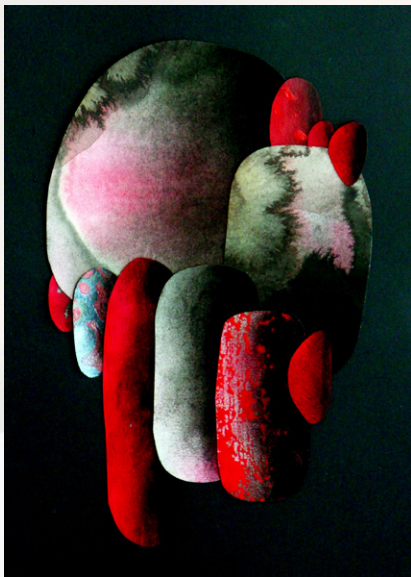
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Jim Zver

The *After Madrid* Series of collages was begun

after several extended visits to Spain, primarily in Madrid, in 2012 and 2013. The way into this series for me—the “hook”—was through the colors I observed in Spain, particularly the colors of the Spanish landscape and the Spanish flag. The red in the flag was also the red used in the protest

posters, ubiquitous throughout Spain, of the *Indignados*, protesting against the far right government. In the country, red is a *leitmotif*—a recurrent theme throughout a work of art associated with a particular idea or situation—and I wanted to emphasize and reference that in these collages.



After Madrid #3 (Red) from the
After Madrid Series, 2014
acrylic paint, India ink
and charcoal on paper

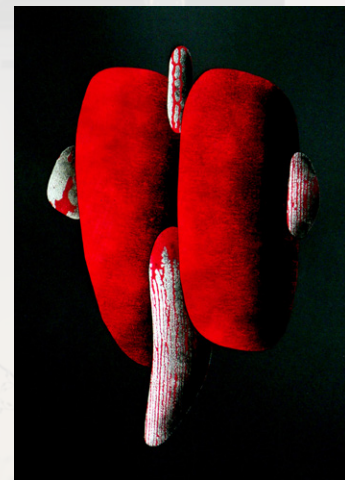
11.25" h x 7.75" w
Courtesy of the artist

Gallery retail (incl. sales tax): \$1,362.50

After Madrid #2 (Red) from the
After Madrid Series, 2014
acrylic paint, India ink
and charcoal on paper

11.5" h x 7.5" w
Courtesy of the artist

Gallery retail (incl. sales tax): \$1,362.50

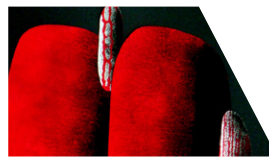


After Madrid #1 (Red) from the
After Madrid Series, 2014
acrylic paint, India ink
and charcoal on paper

10.875" h x 10.75" w
Courtesy of the artist

**Gallery retail (incl. sales tax):
\$1,362.50**

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Contact Information

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College of Environmental Design
Art Department
Office of the President, Soraya Coley, Cal Poly Pomona
Donor Mr. Bruce Jewett and the late Col. James Jones
This year's jurors: Patrick Crabb, Denise Kraemer and Peter Mays



And a Special Thanks to:
All this year's participating artists

