

Markus **AVILA** Katie
BONADIES Jennifer
BRAZELTON Bruce
CADMAN Liz **CRAIN**
Natasha **DIKAREVA**
Deborah **KAPLAN EVANS**
Ilena **FINOCCHI**
Geraldine **GANUN-OWENS**
Bill **HEIDERICH** Hsiu-
Ling **HWANG** Francisco
"Pancho" **JIMÉNEZ** Joe
KOWALCZYK Malia
LANDIS Calvin **MA**
Sara **POST** Thomas
POST Liza **RIDDLE**
Emilie **RIGHETTI**
Erika **SANADA** Jan
SCHACHTER Wesley T.
WRIGHT Chris **Yates**

CALIFORNIA CLAY COMPETITION 2012

AN ANNUAL STATEWIDE JURIED EXHIBITION

April 27 - May 25, 2012

The Artery

207 G Street

Davis, California 95616

530.758.8330

www.theartery.net

California Clay Competition

The Artery is pleased to present the Twenty-third annual CALIFORNIA CLAY COMPETITION exhibition. The competition gives California ceramic artists an opportunity to display their work during the California Conference for the Advancement of Ceramic Art, sponsored by the John Natsoulas Gallery, and is part of an annual celebration of the art of clay throughout Davis each spring.

The competition is open to all artists residing in California; eligible artworks must be made of clay or mixed media with clay being the major emphasis of the work. Previous jurors were Nancy Servis, Stan Welsh, Cathie Duniway, Sandy Simon, Jim Melchert, Patti Warashina, Donna Billick, Bob Brady, Ruth Rippon, Arthur Gonzalez, Peter VandenBerge, Catharine Hiersoux, Lisa Reinertson, Marc Lancet, John Toki, Gerald and Kelly Hong, Yoshio Taylor, Lisa Tamiris Becker, Richard Shaw, Margaret Keelan, and David Kuraoka. Jurors create their own criteria and vision of what the exhibit will be.



2012 juror Tony Natsoulas selected forty ceramic art works from twenty three artists for this exhibit.

The Artery

The Artery, one of the nation's most successful cooperative art galleries, was founded in 1974 by a dedicated group of Davis artists and crafts persons whose goal was to present fine art and contemporary crafts of high quality at fair prices. Today 67 Northern California artists display and sell their work at The Artery. Decorative and functional ceramics, wood, glass, fiber art, gourd art, sculpture, paintings, drawings, prints, photography, and jewelry are exhibited and sold year-round; member artists are closely involved in managing the store and assisting customers.

The Juror

We are very delighted and honored to have Tony Natsoulas as our juror this year. Tony grew up in Davis, California. In grade school he went on field trips to the local Crocker Art Museum in Sacramento, where he would see David Gilhooly's ceramic work for the first time. He writes " I never forgot the piece that struck a chord with me and whet my appetite for art and all of its endless possibilities. The sculpture was a ceramic casserole dish with a frog goddess of fertility on its lid. The frog was adorned with lots of breasts. After that, I wanted to learn more about art. I started dabbling in clay at the age of 11 in summer school and have not put it down since."

Growing up in the 1960's and 1970's, Tony's family would travel to New York City to visit relatives. One of the great accidental benefits for him was being exposed to the incredible art galleries and museums of the big apple. He remembers the impact it had on him while viewing the Pop art that was being shown at the Museum of Modern Art, The Whitney Museum, The Metropolitan Museum of Art, and The Guggenheim Museum. The art work of Claes Oldenburg and George Segal stand out in Tony's mind as being the most inspirational.

In 1977, Tony started making large ceramic sculptures at Davis Senior high school. His teacher, Donna Hands, was impressed with the work he was doing and recommended that he take concurrent classes at the local college, which was the University Of California At Davis. At that time, a man was teaching at UCD who would change his life and who gave him the incentive to pursue art as a career. His name was Robert Arneson. After taking two classes with Arneson in high school and having his eyes opened to art, Tony graduated from Davis Senior High School and went to Sacramento State University where he took ceramic classes from Robert Brady. In 1979, Tony transferred back to University of California at Davis and received his Bachelor of Arts from there in 1982. He says: " I was very fortunate to have been able to study and take classes from the cream of the crop of fine artists, such as Roy de Forrest, Wayne Thiebaud, and Manuel Neri and other prestigious artists. They were not only very successful in their teaching professions, but were working and showing artists as well, which was a great role model for me."

In 1983 Tony was accepted to Maryland Institute, College of Art, for graduate school. He wanted to go there for a different perspective on art. He met Eddie Bisese who was a graduate student in painting and who had a profound influence on him. After being there for a year Tony became homesick for sunny California and the art department at Davis. He came back to the University of California at Davis and received his Masters in Fine Arts in 1984. During art school and for many years thereafter, he worked on large life size figurative ceramic sculptures. He concentrated on form and gesture. Tony says: "I wanted the pieces to stand on the floor on their own two feet, drawing the viewers into them, demanding a presence that would be equal with a real person. I worked out feelings and thoughts in the clay based on social issues, phobias, struggles from within and political satire. When I got out of grad school in 1985, I was asked to be in the Rena Bransten gallery in San Francisco, where I had two successful shows. Since then I have had museum and gallery exhibitions all around the world and have received public and private commissions in clay, bronze, and fiberglass.

Like most artists, I start off my work with an inspiration. Inspiration is a very elusive thing. Absurd television shows, people, toys, cartoons, plays and movies that are nostalgic inspire me the most. I also look at other artists for inspiration such as Robert Arneson, Clayton Bailey, Red Grooms, David Gilhooly, Big Daddy Roth to name a few. Recently, I have been concentrating on larger than life exaggerated ceramic busts of people that have inspired me on many different levels. For example, as a child we watched a television show entitled the Honeymooners. It starred Jackie Gleason as Ralph Kramden, an overweight; loud and very opinionated man who was married to Audrey Meadows who played his wife Alice. During the days that this program aired women were portrayed as mothers, wives and happy homemakers. They had no opinions, made no fuss and everything was a neat and tidy package of dribble. The character played by Meadows, Alice, was very different from the rest of the housewives on television. She stood up for what she believed, she was not afraid of her loud overbearing husband. She was wise, firm, loving and still was able to be feminine. I admired the character of Alice and was drawn to sculpting her and immortalizing her in clay. In this series of busts I also sculpted Inspector Clouseau, Hercule Poirot, Uncle Fester, Auntie Mame, Pee Wee Hermann, The Duchess from Alice in wonderland and more.

The next in the series is made up of people who have gone against the grain in their time. I chose Picasso to sculpt for he was the epitome of a fine artist that not only worked with paint but with clay also. Clayton Bailey was one of the first artists I saw who used humor, science, performance, and intellect. I saw his “8 Wonders of the World” exhibit in Port Costa, CA when I was in high school and have never forgotten the experience. He has been of great inspiration to me over the years and I wanted to sculpt him to pay tribute to him. Audrey Hepburn was known for her beauty and grace on the silver screen, but I also admired her humanitarian work with UNICEF. I also sculpted the Beatles. They were the background music of life when I was growing up. I admire John ’s plight for world peace, and love through his lovely lyrics, music and peaceful protests; George’s journey for spirituality and a feeling of inner peace and his support of Monty Python; Ringo’s winning battle with substance abuse and for never losing his humorous side; Paul’s willingness to fight for animals rights. I have sculpted them all from different periods in their history. I am just sorry that I will never know them, so my sculptures will have to make due.”

Tony had a very successful exhibition at the Crocker Art Museum where he made 12 large busts of his friends and his wife, Donna, as 18th century characters. He loves the outrageous colors and attitudes of that era. The show was installed in the Crocker’s ballroom, which made a fantastic environment for the work. You can see installation pictures of this show on his website. The show traveled to the Triton Museum of Art.

CALIFORNIA CLAY COMPETITION 2012



Juror's Statement

Thank you for submitting your work to the California Clay Competition show at the Artery. It takes a special strength to want to have one's artwork judged. After more than 30 years of looking at art, I have a few things I keep in mind when I am judging artwork. First, does the artist know the medium? I see a parallel between artistic technique and written language. Without spelling and punctuation a person cannot express their ideas so that people can understand them. The same thing happens in art. Without the tools or knowledge to make a medium do what you want, your idea can be lost. Second, is the artist passionate about the subject matter? I think a way to make good art is to know or become very familiar with what you are making your art about. The subject can be as simple as how light falls on an object or as complex as an abstract sculpture. Finally, does this piece inspire me or make me think about the world in a new way? As artists, this is a very hard thing to control because there is such a wide degree of tastes in the world, which hinge not only on the visual aspects of a piece of art, but also on what the viewer brings to the piece as far as orientation, nostalgia and just plain taste. Strive to inspire, and do not take criticisms personally.

Sincerely,
Anthony Natsoulas
February 2012

P.S. I was very disappointed in the photography in this competition. Please try to have your work professionally photographed, it is the only thing I can go by to judge your work and if it is out of focus, taken at weird angles or in bad light with distracting backgrounds, you do yourself a disservice.



Markus Avila

San Leandro

UNTITLED

\$850

Slab, earthenware, cone 05,
pedestal
6" x 8" x 6"

Katie Bonadies

Los Gatos

BREAKING THE SURFACE

\$1000

Thrown vessel with sculpted figure,
Low fire , Stoneware, cone 05,
pedestal
10.5" x 6.5"

Jennifer Brazelton

San Francisco

UAE

\$1000

Hand-built, extruded, ceramic, cone
2, pedestal
9" x 8" x 2"

Jennifer Brazelton

San Francisco
POLLINATING DEMOCRACY

\$900

Hand-built, ceramic, cone 5, wall
23" x 23" x 5"



Bruce Cadman

Stockton
(TEAPOT) *"LINDA GOES TO MARS 2"*

\$1450

Slipcast, carved, and manipulated,
cone 06, clay, glaze, pedestal
9" x 13" x 9"



Bruce Cadman

Stockton
(TEAPOT) *"SPRING BLOOM"*

\$1400

Slipcast, carved, and manipulated,
cone 06, clay, underglaze, glaze,
pedestal,
9" x 14" x 10"





Liz Crain

Capitola

BANGED-UP 305S PITCHER

\$300

Ceramic, cone 6, hand-formed
B-Mix clay, underglazes, glazes,
pedestal

7" x 8" x 3.5"

Liz Crain

Capitola

(K)ENDALL ROCKING DRUM

\$450

Ceramic, cone 6, hand-formed
B-Mix clay, underglazes, glazes,
pedestal

12" x 8" x 10.5"

Liz Crain

Capitola

TWO-POSITION WHITE GAS CAN

\$500

Ceramic, cone 6, hand-formed

B-Mix clay, underglazes, glazes,

pedestal

12.75" x 9" x 7"



Natasha Dikareva

San Francisco

SUNSET OVER BAY BRIDGE,

\$2500

Handbuilt, handpainted, stoneware,

stains, glazes, underglazes, cone 5,

pedestal

18" x 15" x 16"



Natasha Dikareva

San Francisco

SEARCHING FOR PORTAL

\$2500

Handbuilt, handpainted, stoneware,

stains, glazes, underglazes, decals,

cone 5, pedestal

17" x 12" x 17"





Deborah Kaplan Evans

Mission Viejo

AROUND THE BLOCK

\$500

Ceramic, cone 5, hand built,
underglaze bisqued on, stain, glaze on
eyes, pedestal

8.5" x 8.5" x 5.5"



Deborah Kaplan Evans

Mission Viejo

TRIPOD HEADSTAND

\$500

Ceramic, cone 5, handbuilt, underglaze
bisqued on, black stain rubbed away,
pedestal

8.5" x 9" x 9"

Ilena Finocchi

Stockton

3 HEADED BANKER: ALIVE!

\$900

Earthenware, brass, cone 04, hand
carved, monoprint, wall
22" x 30" x 5"



Ilena Finocchi

Stockton

HUMAN SEABASS: ALIVE!

\$750

Earthenware, brass, cone 04, hand
carved, monoprint, wall
14.5" x 32" x 5"



Ilena Finocchi

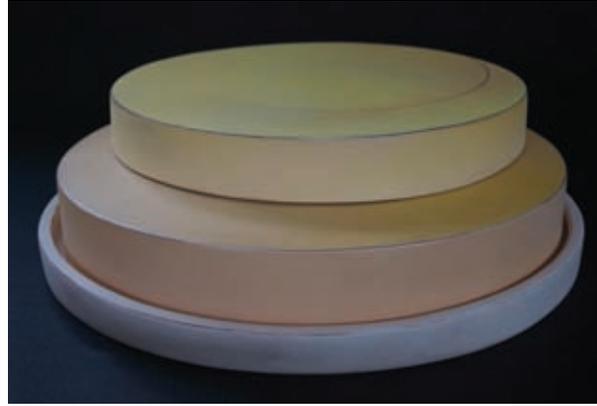
Stockton

WEAPON OF MASS SUBMISSION

\$240

Earthenware, brass, cone 04,
hand carved, monoprint, wall
11" x 14.5" x 5"





Geraldine GaNun-Owens

San Rafael

I JUST CALLED TO SAY I LOVE YOU

\$750

Underglazes, low fire glazes, ceramic decals, ceramic sculpture, cone 04/06, pedestal 11" x 20" x 12"

Bill Heiderich

Hollister

YELLOW CAKE PLATE

\$800

Wheel thrown, ceramic, cone 05, pedestal 5" x 17" x 17"



Bill Heiderich

Hollister

GREEN CAKE PLATE

\$800

Wheel thrown, cone 05, ceramic, pedestal 8" x 17" x 17"

Hsiu-Ling Hwang

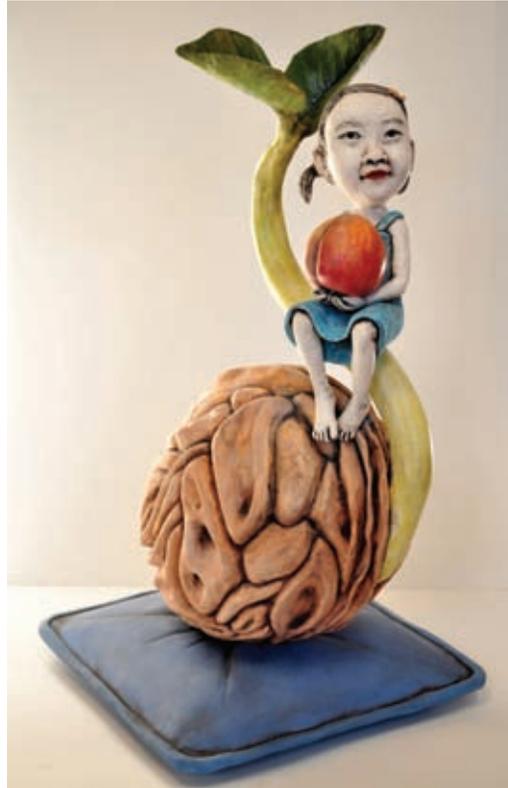
Mountain View
*AUSPICIOUS FRUITS SERIES 1 -
PERPETUATING*
\$1500

Cone 03, earthen ware, pedestal
9-1/2" x 8-1/2" x 16"

Hsiu-Ling Hwang

Mountain View
*AUSPICIOUS FRUITS SERIES 2 - THE
MORE THE LUCKIER*
\$1200

Cone 03, earthen ware, pedestal
8-1/2" x 8-1/4" x 19-1/2"





Hsiu-Ling Hwang

Mountain View
*AUSPICIOUS FRUITS SERIES 4-
GREAT LUCK, GREAT FORTUNE*
\$1200
Cone 03, earthen ware, pedestal
8-1/2" x 9" x 15-1/2"

Francisco "Pancho" Jiménez

Campbell
MARKS THE SPOT
\$525
Ceramic, hand built, mid range
bisque low fire glaze, wall
18" x 18" x 1"

Francisco "Pancho" Jiménez

Campbell
FOCUS
\$525
Ceramic, hand built, mid range
bisque low fire glaze, wall
18" x 18" x 1"



Joe Kowalczyk

Oakland

THE BRIDE OF THALIDOMIDE

\$2500

Slab/hand built, glazed/underglazed
ceramic, wood, and moldy tea, cone

1, pedestal

25" x 46" x 26"

Malia Landis

San Jose

REMEMBER

\$750

Stoneware, wire, twine, horsehair,
cone 03, handbuilt, screenprinted,
wall

13" x 11" x 6"



Malia Landis

San Jose

DISCOVERY

\$750

Stoneware, wire, cone 03, handbuilt,
screenprinted, wall

14" x 9" x 6"

Malia Landis

San Jose

REVERENCE

\$750

Stoneware, wire, twine, cone 03,
handbuilt, wall
20" x 8" x 9"

Calvin Ma

San Francisco

TAKEN OVER

\$1900

Handbuilt, cone 04, ceramic,
underglaze, oxide stains, wall
11" x 4" x 11"





Sara Post

Davis
STRATA
\$1200

Ceramic, cone 2, handbuilt,
overglaze color, wall
24" x 24" x 2"



Sara Post

Davis
RED NOTE
\$2000

Ceramic, cone 2, handbuilt, over-
glaze color, wall
30" x 30" x 2"



Thomas Post

Davis
CAIRN
\$1500

Ceramics, wood, paint, cone 04,
handbuilt, pedestal
25" x 25" x 20"

Liza Riddle

Berkeley

CLOSED FORM (V130)

\$450

Coil-built, stone burnished, painted with metal chlorides, protective wax finish, earthenware clay, cone 04, pedestal
15.5" x 6" x 5.5"



Emilie Righetti

Auburn

SUNLITE DANCES ON THE WATER

\$400

Porcelain tape , this product comes in 30" x 30" sheets each section was cut and put together then fired to cone 10, then glazed & fired to cone 05, pedestal
11" x 9" x 10"



Erika Sanada

San Francisco

AN UNFORTUNATE END

\$1200 for the set, \$200 each

Handbuilt, cone 04, ceramic, glaze, stains, pedestal
9" x 14" x 4"





Jan Schachter

Portola Valley

\$100

Bowl, soda/wood
stoneware, cone 10, Pedestal
3" x 7.5" x 7.5"

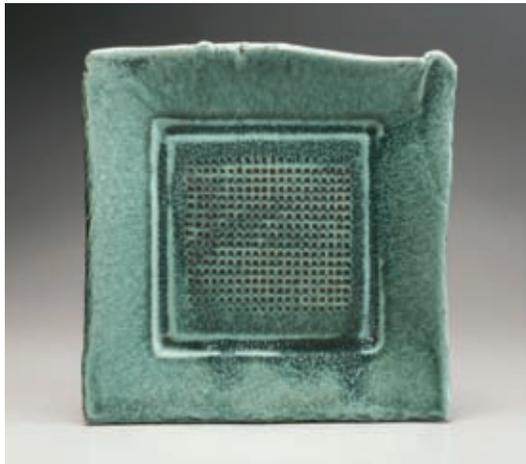
Jan Schachter

Portola Valley

SQUARE PLATE

\$100

Slab, stoneware, cone 10, pedestal
1" x 11" x 11"



Wesley T. Wright

San Jose
MISCOMMUNICATION
\$1600

Earthenware, underglaze, wood, glass,
paper, wire, cone 03, handbuilt, wall
11" x 40" x 8"



Wesley T. Wright

San Jose
THE OTHER OTHER WHITE MEAT
\$500

Stoneware, underglaze, cone 1, hand-
built, wall
7" x 13" x 5"

Chris Yates

Cohasset
DOGWOOD BOX
\$350

Thrown as a sphere, top fitted, surface
incised while green, cone 11, porcelain,
celadon glaze, pedestal
3.25" x 4"



Acknowledgments

Our juror, Tony Natsoulas, has selected an excellent exhibit for the Twenty-third California Clay Competition. The Artery appreciates Tony's willingness to take on this difficult task and be the 2012 juror. Thanks to John Natsoulas for tirelessly promoting the art of clay.

Special thanks to all our award donors, who support our competition year after year.

The Competition Committee is appreciative also of the artist-members of the Artery for their willingness to make room for forty additional works of art and for the time and expertise they contributed to the California Clay Competition.

Sponsors

Awards

Cash/gift awards totaling over \$1500 will be announced at the opening reception April 27 at 8 p.m. Award donors are:

Galleries

The Artery of Davis

Group

The Association of Clay and Glass Artists, Berkeley

Suppliers

Aftosa, Richmond
Alpha Fired Art, Sacramento
Ceramics and Craft Supply Company, San Francisco
ClayPeople, Richmond
Clay Planet, Santa Clara
Creative Ceramics and Glass, Santa Rosa
East Bay Clay, Richmond
Industrial Minerals Company, Sacramento
Laguna Clay Company, City of Industry
Leslie Ceramics, Berkeley
Quyle Kilns Clay Company, Murphys

A new award, sponsored by Pat and Gene Hill in memory of their daughter, Susan Hill, will be for Excellence in Hand Building

The 2012 California Clay Competition Committee

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Marjan Kluepfel

Co Chair

Diana Fong

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Marjan Kluepfel

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Fay Grundvig
Diana Fong

Installation

Diana Fong
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