

# INK & CLAY 41

A National  
Competition

September 19-October 29, 2015



W. Keith & Janet Kellogg Art Gallery  
California State Polytechnic University  
3801 West Temple Avenue, Pomona 91768

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## About Ink & Clay 41

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 third 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.



## Cathy Weiss - Ink Juror

*"I looked at the formal qualities, shape, color, line and composition. In the ink submissions, I was looking to show a variety of techniques and the way in which the artist used them. I also looked for meaning: Did the work evoke any emotion? Did it beg for questioning?"*

— Cathy Weiss

**C**athy Weiss was born in New York City and raised in Los Angeles. She earned her BA in Art from the University of California, Santa Cruz and received a Fellowship in Printmaking from Pratt Institute for Graduate Studies.

Weiss served as Exhibition Chair for the Los Angeles Printmaking Society and was the Founder and Director of LA PRINT SPACE at the Pacific Design Center. She has curated and organized numerous exhibitions. She co-organized a recent exchange show with Israel and has recently curated the exhibition, *The Stories We Hold* at the Mike Kelley Gallery in Venice, California. Weiss curated the *Talking About Art Series* for the Brand Library Art Gallery, Glendale California.

She has shown both nationally and internationally. In 2014-2015, Weiss participated in shows in Israel, Bulgaria and Puerto Rico as well as in Los Angeles. Weiss has two upcoming solo print installations this fall, 2015; one at the Craft and Folk Art Museum and one at LAX for the LA World Airports Exhibitions and Installation.

She has received numerous awards and is in collections both in the US and abroad. Weiss is an educator and co-authors a blog for the Huffington Post. She lives and works in Laurel Canyon.





## Jody Baral - Clay Juror

*"I was interested in artwork that attempted to expand the use of the medium that they were using, which I acknowledge is difficult...I responded favorably to work that alluded to, or in some way, attempted to tell a story regardless of intelligibility of that story."*

- Jody Baral

**J**ody Baral has always been an artist who considers himself to be a sculptor, and his media, always clay. Baral's undergraduate training at CSU Northridge, was principally influenced by Howard Tollefson.

His undergraduate work was followed by two residencies at the Banff Center for the Arts, and as an invited participant in an international symposium in Gmunden, Austria. Baral completed his MFA at Cranbrook Academy in Michigan with Jun Kaneko as his principal graduate advisor. His involvement for a number of years with the start up of the *Bemis Residence Program* in Nebraska was followed by a one-year residency there.

After ten years as an adjunct instructor in colleges in both Nebraska and Los Angeles, a full-time position was awarded to him at Mount Saint Mary's University in Los Angeles as Art Department Chair and Director/Curator of the Jose Drudis-Biada Art Gallery.

Baral has maintained his own studio in Los Angeles for the past twenty-five years. In the past year, he completed another residency at the *Medala International Artist Residency Program* in Canada, and was recently selected for a group show at the Irvine Fine Art Center, and a one-person solo exhibition at LAX Gallery in Hollywood.



## Julie Perlin Lee, Curatorial Juror

**J**ulie Perlin Lee is the Vice President of Collections and Exhibition Development at the Bowers Museum in Santa Ana where she began as a volunteer while finishing her MFA in Exhibition Design in 2006 at California State University, Fullerton. Lee holds a BA in Art History and a Certificate of Museum Studies from CSUF.

At the Bowers Museum, she has held the positions of Assistant Registrar, Collections Assistant, Curator of Exhibitions and Director of Collections. Lee oversees the care and research of more than 100,000 permanent collection objects in the Bowers' permanent art collection.

She has been instrumental in building the museum's collection of Pacific Island art. Her graduate field work and exhibition experience with the country of Chile prepared her for her role in organizing international exhibitions in collaboration with some of the world's greatest museums.

Recently she co-curated *The Lure of Chinatown: Painting California's Chinese Communities*, and the first ever exhibition of North American Indian art in Colombia at the renowned Museo del Oro; the exhibition was part of an international exchange she organized between museums. Starting in June, the exhibition is traveling to three or more museums in China. Lee has instructed museum studies courses for Anthropology majors including Museum Science and Museum Practicum.

She currently teaches Collection Management at Irvine Valley College. Additionally, from the years 2007–2009 she was the director of @Space Contemporary gallery in Santa Ana. She has served as a member and is currently the President of the Grand Central Art Forum, a support group for the arts in Southern California.

*"My criteria for selecting the works of art were: Is the work visually captivating? Does it showcase superb technical capability? Is it thought-provoking? And finally is it memorable?"*

— Julie Perlin Lee





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## Exhibition Reception - September 26, 2015

Artists, Faculty and Administrators, Students and the Public Attended the Opening of Ink & Clay 41. Here are a Few Photos of the Event.



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, \$400 and \$100 Juror Awards and Honorable Mentions.

## Purchase Awards



**Donald Furst**  
*3:20 a.m., 2015*  
mezzotint  
Courtesy of the artist  
Jurors' Purchase Award

**William Wright**  
*Herr Strohman, 2013*  
linocut, ed. 5/20 variable eds.  
Courtesy of the artist  
Jurors' Purchase Award





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## Juror's Awards - Ink



**Barbara Foster**  
*Into the Mist*, 2015  
woodcut  
Courtesy of the artist

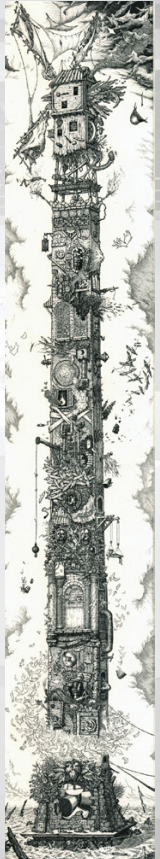


**David Avery**  
*Obeliscolychny*, 2013  
hard-ground etching  
Courtesy of the artist

**Jeff Reed**  
*All Kinds of Truth*, 2015  
F.W. ink on wood panel  
Courtesy of the artist



**Kristin Powers Nowlin**  
*Delicious and Refreshing:*  
*The Sign of Good Taste*, 2014  
from *The Land of Romance* series  
woodblock print on paper  
Courtesy of the artist



## Juror's Awards - Clay



**Annie Nguyen**  
*Insecoolity*, 2014  
ceramic  
Courtesy of Kellogg Gallery



**Meriel Stern**  
*Domestic Composition 1*, 2015  
from the *Reliquaries* series cone 5  
porcelain  
Courtesy of the artist



**Mark Goudy**  
*Relational Vessels*, 2015  
unglazed burnished earthenware, soluble metal  
salts, interior under-glaze  
Courtesy of the artist



**Janet Neuwalder**  
*Potential for Reverie III*, 2015  
from the *Potential for Reverie* series  
site-specific installation: porcelain, steel,  
vinyl, tubing and Plexiglass  
Courtesy of the artist



**Linda Smith**  
*Woman with Tattoos*, 2015  
ceramic, hand-built with slabs,  
low-fire clay and glaze  
Courtesy of Kellogg Gallery



## Clay Juror's Honorable Mentions



**Gina Lawson Egan**  
*Birds of Paradise*, 2015  
cone 2, clay  
Courtesy of Kellogg Gallery



**Donna L. Hollander**  
*Rosalind Franklin*, 2014  
from the *Mothers to Humanity* series  
mosaic: hand-made, glass, ceramic and hand-etched  
Courtesy of the artist

## Ink Juror's Honorable Mentions



**Gail D. Panske**  
*Rain Voices IV*, 2015  
lithograph and charcoal  
Courtesy of the artist



**Catherine Burce**  
*Where Seldom is Heard a Discouraging Word*, 2015  
porcelain paper clay  
Courtesy of the artist



## Curatorial Juror's Honorable Mentions



**Liza Riddle**

*Scorched Earth* (#315 and #325), 2014

from the *Force* series

hand-built earthenware, painted with soluble metal salts

Courtesy of the artist



**Margi Weir**

*Before the Fall*, 2014

from the *Frontline: Detroit* series

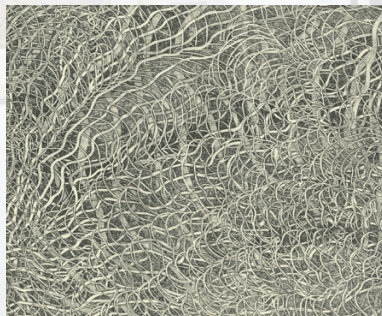
Sumi ink, India ink, Tushe on rag paper

Courtesy of the artist

## Gallery Curator's Choice Awards



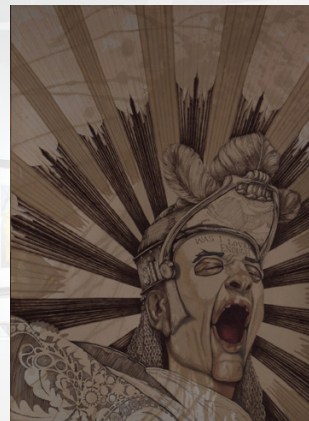
**Mark Goudy**  
*Relational Vessels*, 2015  
unglazed burnished earthenware,  
soluble metal salts, interior  
under-glaze  
Courtesy of the artist  
Gallery Curator's Purchase Award



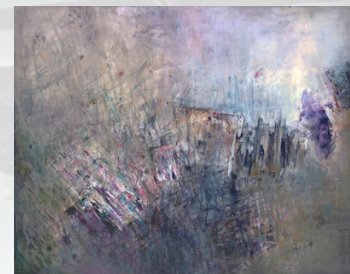
**Karla Hackenmiller**  
*Synaptic Evolution*, 2014  
etching  
Courtesy of the artist  
Gallery Curator's Honorable Mention



**T. Robert Pacini**  
*Volunteers*, 2015  
ceramic stoneware (3 cages)  
on mulch  
Courtesy of Kellogg Gallery  
Gallery Curator's Honorable  
Mention



**CJ Mammarella**  
*Dummy*, 2015  
from the *Via Dolorosa* series  
ink and watercolor on paper  
Courtesy of the artist  
Gallery Curator's Honorable  
Mention



**Julienne Johnson**  
*Bangkok Boogie*, 2015  
mixed media with pigment transfers  
and collage  
Courtesy of the artist  
Gallery Curator's Honorable Mention



**Mary Oligny**  
*Cosmic Dust*, 2014  
stoneware and underglazes  
Courtesy of the artist  
Gallery Curator's Honorable Mention





**Peter Van Ael**  
*Swarm*, 2013  
reduction woodcut  
Courtesy of the artist  
Col. James Jones Memorial Purchase Award

## Donor's Choice Awards



**Catherine Burce**  
*Where Seldom is Heard a Discouraging Word* 2015  
porcelain paper clay  
Courtesy of the artist  
Donor's Choice Honorable Mention



**Carolyn Liesy**  
*Life Unfolds Out of Our Control*, 2013  
collagraph on Mylar  
Courtesy of the artist  
Donor's Choice Honorable Mention

## President's Award and Honorable Mentions



**Penny McElroy**

*El Matrimonio de Archimedes*, 2014  
from the *Regalos del Fuego* series  
sagar-fired ceramic: encaustic,  
gouache, photocopy colored pencil,  
graphite, vintage glass slide, cicada  
wings, waxed cord and pins  
Courtesy of the artist  
University President Soraya Coley  
Courtesy of the Artist  
Purchase Award



**Donna L. Hollander**

*Maya Angelou*, 2014  
from the *Mothers to Humanity* series  
mosaic: hand-made, hand-etched,  
glass and ceramic tile  
Courtesy of the Artist  
University President Soraya Coley  
Honorable Mention



**Mark Goudy**

*Relational Vessels*, 2015  
unglazed burnished earthenware,  
soluble metal salts, interior under-glaze  
Courtesy of the Artist  
University President Soraya Coley  
Honorable Mention



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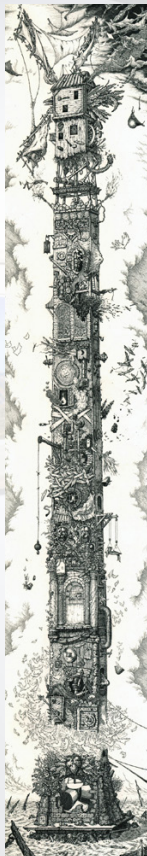
## Juror Selected Entries – Ink



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***Obeliscolychny***, 2013  
hard ground etching  
27.75" x 5"  
Courtesy of the artist



***Too close to the sun***, 2013  
hard ground etching  
6" x 6"  
Courtesy of the artist



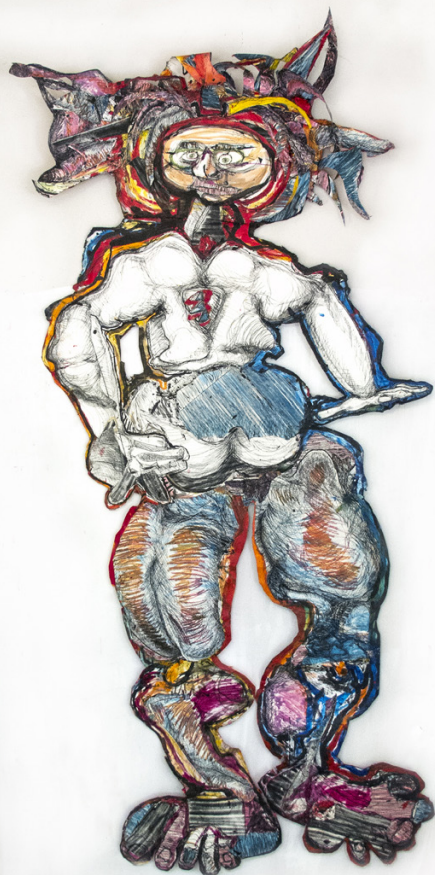
## David Avery

**W**e live in an age where words, images and objects seem to have been looted of meaning. In response to this state of affairs, I have come to think of the etchings I make as being miniature Rorschachs, the reverberations of oneiric gunshots acting upon the experiences and senses of the unsuspecting viewer, as well as the artist. Where do my ideas come from? The same place as everyone else's—the brain. Or more precisely, they come from the interaction between experience and imagination that takes place within the brain, and I tend to think of my discovery of images in terms of receptivity rather than “inspiration” or “creativity”. If anything, my intent in pursuing a carefully worked out and highly detailed image is to work towards an inward goal unbounded by a set beginning or end, rather than trying to make some inner vision tangible. Even a simple nursery rhyme, once you start picking at it, will reveal layer upon layer of associations and further meanings. I consider my work successful to the extent that it continues to generate multiple interpretations, releasing this capacity for receptivity to the mysterious and the ambivalent that reflects the essential vibrancy of life.



***Ex Libris-In Absentia***, 2014  
hard ground etching  
4" x 10.25"  
Courtesy of the artist





## Ann Bingham-Freeman

**M**y art is always driven by life drawing, gesture and contour. I am interested in personal authentic expression reflecting my life experiences. Originally trained as a print maker, I learned to work into the plate to create a deep experience between the plate or block and paper. I love paper and clay. Later in my life, I learned to weld and returned to working with clay.

**9 Foot**, 2014  
etchings, ink, acrylic, glue and paper  
122" x 55" x 10"  
Courtesy of the artist

## Leslie 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 “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 and everyday objects and scenarios that combine the object, the everyday, the spiritual and the sacred. I have created a personal iconography with: woman as hero, virgin, temptress, goddess, mother, and crone. The image of the modern woman merges, with the archetype in my work.

The voice of the feminine spirit in fine art is novel in this age and I hope my work has the opportunity to be part of an empowered feminine.

***Blue Moon of Artemis***, 2015  
from the *Luna's Secrets* series  
mixed media monoprint  
30" x 22"  
Courtesy of the artist





## Judy Dekel

Leaves are a recurring element and image in much of my work. Their forms, whether skeletal or in full shape always intrigue me. You can see all of the structure and almost vein like lines in these leaves which have been made bare. They only show what is deep within them.

This is what interested me in making these prints. You could almost see through them.

***Torn Leaf***, 2013

monoprint

22" x 30"

Courtesy of the artist





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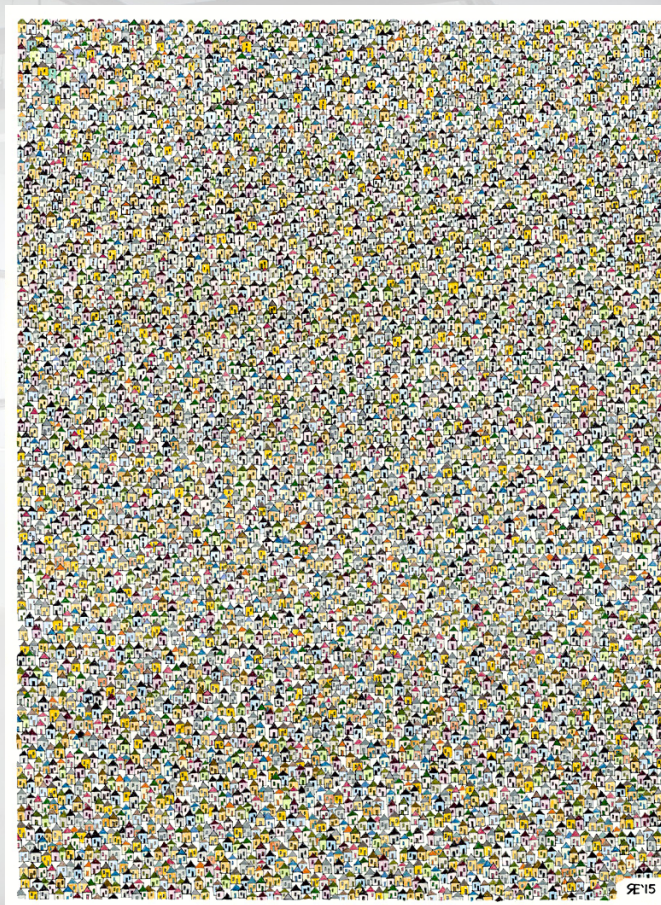
## Roland Escalona

**C**lose Quarters III is my third installment of a series that started as a sketch entry for the Architectural Record Magazine's 2014 Sketch Napkin Competition in which I won the non-registered architect category. The series evolved from ink on a cocktail napkin, *Close Quarters I*, to ink on 18 x 24" drawing paper, *Close Quarters II*, to ink and colored pencils on 22 x 30" drawing paper, exhibited here. Now I am currently finishing a fourth version, one that has 3D and lighting effects. I am about to start on the fifth, and there is already an idea for the sixth installment of the series. Who knows how many more are to come?



I grew up in Manila, Philippines, where shanty housing is always part of the urban landscape. The memory of that landscape stayed with me and it became the subject of my college senior thesis. The idea for the *Close Quarters* series struck me after I came across that same thesis paper while cleaning up my files. Using a similar meticulous precision of photomosaic, one of my hobbies, the *Close Quarters* series became my artistic expression of the dense urban landscape I grew up seeing in my native country.

***Close Quarters III*, 2015**  
ink and colored pencil on paper  
30" x 22"  
Courtesy of the artist







***Into the Mist*, 2015**  
woodcut  
50" x 22"  
Courtesy of the artist



***Sustainable Tree Farming: Endless Poplars*, 2013**  
woodcut and Sumi ink on Okawara paper  
30" x 50"  
Courtesy of the artist



***Bambusa Vulgaris*, 2014**  
u.v. digital, stencil on Kozo paper  
32" x 26"  
Courtesy of the artist

## 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, reclamation areas, corporate agriculture, or Taiwan urban gardens. And now with 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 subtle, in black and white relief prints, Sumi-ink drawings, hybrid digital/relief prints, and carbon prints on Japanese papers. Ink, paper, photographic and specialty materials, and software applications combine to elicit a response that is not immediately obvious, finding kinship among materials and subject.

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

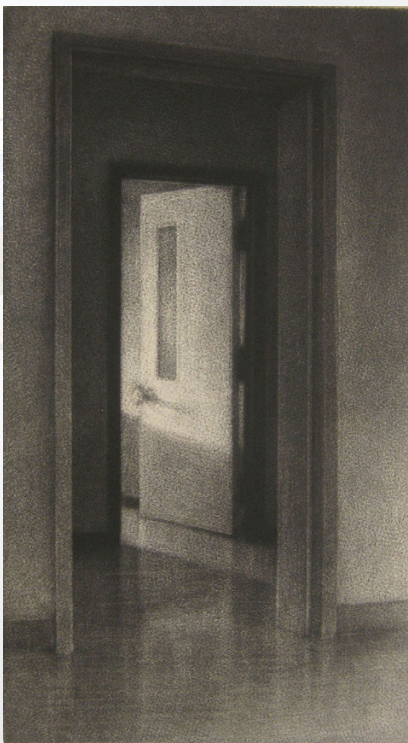


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## Donald Furst

There is mystery in the mundane.

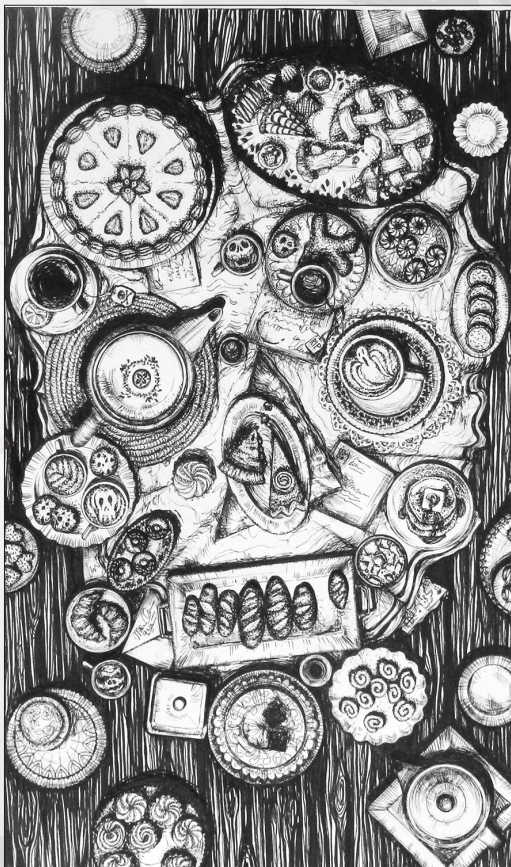


***Afterglow***, 2013  
mezzotint  
8" x 4.5"  
Courtesy of the artist



***3:20 a.m.***, 2015  
mezzotint  
12" x 12"  
Courtesy of the artist





## Summer Furzer

I usually prefer to create artwork using acrylic paints on canvas. However, due to recent experimentations with ink on paper, I have been forced to limit my color palette and direct more focus on smaller, technical details. The content of my current work has been influenced by my experience as a college student and my Southern California surroundings.

***Gluttony***, 2015  
Micron and Sharpie pens on paper  
24" x 18"  
Courtesy of the artist

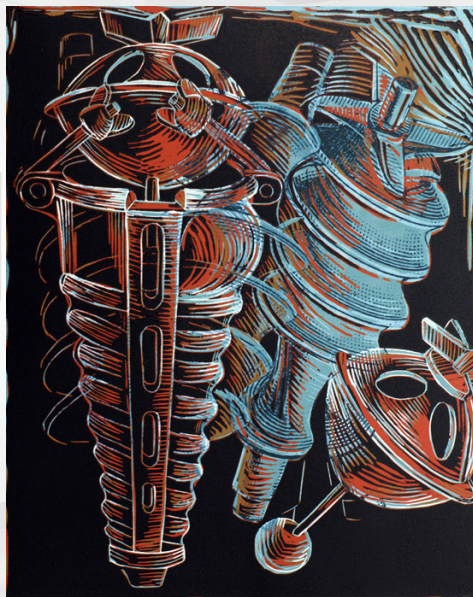
## Jessica Gondek

The primary focus of my work is abstract, stemming from an interest in technology, geometry, nature, and human invention. Over the past decade, my work has been concentrated in the areas of painting, printmaking, digital printmaking, and drawing.

My recent work endeavors to blur the line between hand and machine juxtaposing woodcut and digital print. *The Enterprising Machines* series are works inspired by machine aesthetics that reference common tools and domestic utilitarian objects. My process begins with digital manipulations from vintage consumer catalogues published in the early 1900s for Pratt and Whitney Company tools, and Enterprise Manufacturing Company, maker of domestic gadgets. The digitally printed elements I compose recall blueprints or plans, and create a foundation for the modification of the context of these implements. Working from observation of actual objects allows for transposition and mutability between layers of printed and observed information. The objects explored are simultaneously transformed denying their original functional purpose and asserting an animated physical presence and internal narrative.



***Enterprising Machine I***, 2013  
woodcut and digital print  
20" x 16"  
Courtesy of the artist



***Enterprising Machine II***, 2013  
woodcut and digital print  
20" x 16"  
Courtesy of the artist





## David Graves

**M**uch of my work is based on my early training and experience as an archaeologist and anthropologist. I have liberally abstracted symbols used by anthropologists to describe culture. I also draw heavily from received information about contemporary culture including aerial drawings, biology, technology and of course art history.

***Masked Mask***, 2015 (left)  
reduction woodcut with woodblock transfer  
28" x 15"  
Courtesy of the artist

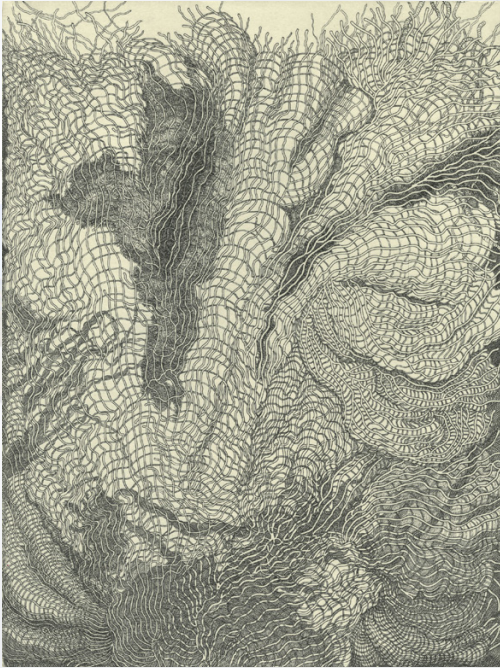
***Ascending Descendants***, 2014 (right)  
reduction woodcut with woodblock transfer  
27" x 15"  
Courtesy of the artist



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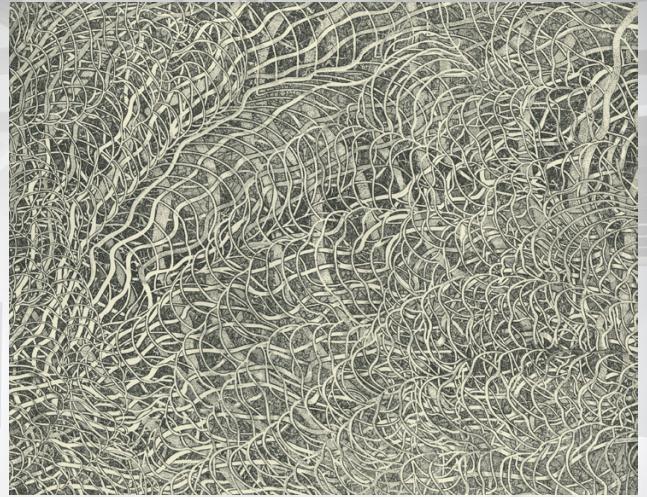
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## Karla Hackenmiller



***Synaptic Sprout***, 2014  
etching  
12" x 9"  
Courtesy of the artist

***Synaptic Evolution***, 2014  
etching  
10.5" x 13.5"



I have been exploring the essence of the drawn mark as a parallel for the most basic of thought processes, the firing of synapses. A drawn line forms a connection between two points, just as our thoughts are the paths between a set of neurons. In the creation of these pieces I work spontaneously, developing an increasingly complex web of systems in the process. Each mark is affected by multiple, interlocking systems and forces that grow out of the ongoing, subconscious process of mark-making.

Currently, I am creating drawings in collaboration with a plotting cutter. Similar to the electrical stimuli of the brain, the plotter is driven by electrical pulses in response to data input. The machine interprets my images with its own language. I respond to those marks with additional hand-drawing, often while the machine is in motion. These two, vastly different electrical systems contribute to new visual assimilations in a hybrid of digital and analog outputs.





## K. Ryan Henisey

I was starting college when Matthew Shepard was lured, beaten, tortured and left to die. At eighteen, I was afraid of people finding out; I was horrified that something like this could happen. But I was also blessed. My parents became protective and friends became supportive. I hadn't done anything – a cute, skinny boy had been killed a thousand miles away and I had been cocooned. At thirty-five, I am no longer afraid, but the killings still occur.

*#ArtToEndViolence* is an ongoing series dedicated to highlighting and honoring the lives of those who have been lost to racism, homophobia, transphobia and other iterations of bigotry and hate that occur throughout the world. These mixed media works superimpose the graphic qualities of pop-art with the serious and deadly subject matter of human violence.

Selections from *#ArtToEndViolence* have appeared in galleries and exhibitions throughout California. The titular piece was chosen for the *Fine Art Exhibition at the California State Fair, 2015*. Narratives for each piece can be read on the artist's website.

***#BlueHolocaust*, 2015**  
from the *#ArtToEndViolence* series  
watercolor and Sharpie pen (6 piece set)  
62" x 42"  
Courtesy of the artist

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## Courtney Hockett

**D**rowning was created as a result of researching how to incorporate creative literacy in visual arts using a cross curricular approach. During my studies, I experimented with the writing technique of flash fiction and focused on creating a story that included aspects of Magic Realism that worked cohesively with the use of extreme detail. I then analyzed the story's contents and chose a climactic scene to illustrate and included a sentence from the event within the actual image. I used my knowledge in the field of printmaking to create an illustration that acted as a narrative producing an image that portrayed a magical feeling through movement and color. The illustration was created using the technique of intaglio, which I added aquatint to, providing the work with a better sense of depth. The visual content of this image was inspired by the Southeast's largest dry aquarium located in the Museum of Coastal Carolina in Ocean Isle Beach, NC, and the scenarios I encountered at the facility during my time as an intern.



**Drowning**, 2015  
zinc etching, aquatint and watercolor  
12" x 9"

Courtesy of the artist



**Bone Appetite**, 2015  
offset printing, graphite and watercolor  
8.5" x 11"

**B**one Appetite was created using the technique of offset printing and includes a total of eight prints, with this being one of two in the third edition. This illustration is limited in the amount of images produced and future prints will not be created due to the fact that the plate was destroyed because of the improper application of gum arabic. As a child I grew up helping my grandmother in her newspaper company, Miller Printing and Design in Shallotte, North Carolina, and had the opportunity to be exposed to various printing machinery on a commercial level. Because I am still a novice in this field, while learning how to use a plate maker I encountered small errors which ultimately resulted in the later destruction of the plate as previously mentioned.

The content of this illustration was inspired by the 1958 horror movie *The Fly* in which I created my own version of a mutilated, human-fly creature. The third eye is a symbol I choose to repeat throughout artwork I base off the 1950s horror decade, such as *Bone Appetite*, and demonstrates movie-makers ability to know how to induce extreme fear on the viewers of this time.



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## 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 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.



***Red Leaves Among Green*, 2015**

linocut reduction

24" x 24"

Courtesy of the artist



***My Autumn*, 2015,**

linocut-reduction

24" x 24"

Courtesy of the artist



## Julienne Johnson

**B***angkok Boogie* began with archival inks on Arches paper in the form of an inkjet print, made from a photograph of Dance — an earlier painting, created against the backdrop of the Thai revolution of February 2014. The Arches paper was collaged on a board. *Bangkok Boogie* then began its journey, beyond Dance, to a further exploration of the underlying sensations of the conflict that enfolded Thailand during my stay. Warm earth tones contend with cooler hues, associated with the privileged. Bits of common fabric are incorporated, and ink from Thai papers is embedded in the paint as transfers that vie for space with Chinese ink and other media. As the piece developed, I recognized feelings in the emotional landscape as familiar, inevitable to each of us when we leap beyond what we know, to what we do not — even as it promises hope. I see the influence of my study of Chinese calligraphy and brush painting, although no brushes were used in either artwork. Only my hands and various small sticks. *Dance*, which ended where *Bangkok Boogie* began, was accepted into the permanent collection of Ratchadamnoen Museum, Krabi Province, Thailand and is on permanent exhibition in their International Gallery.



***Bangkok Boogie*, 2015**

mixed media with pigment transfers and collage  
32" x 43"

Courtesy of the artist



## Sheri Inez Kotowski

**F**or 57 years – almost 58 years – I have taken every chance, challenge, even dare that has been offered up. My experience lies in the things I leave behind.

I can easily navigate between the 2- and 3-dimensions and from time to time, even between heaven and earth. However, it is at the 'edge' where we advance and retreat to catch a glimpse of the abyss.

Tension lies at the 'edge', this place where the physical meets the spirit, where inside meets outside, light passes to dark and to light again. The 'edge' is ever present sharpening and then falling away, and ever as inarticulate as is the tideline. The consistent motion of the earth and the sea, tumbling and roiling, defines delineates and qualifies what is there and what is somewhere invisible, bound in it's own nature to perpetuate. It is the place that lets us into another realm.

***Estrella de las Tres Puntas*, 2015**

from the *Black Magic Stars* Series

Black Magic ink, India Ink, gesso and bee's wax on paper  
22" x 22"

Courtesy of the artist



## Kerry Kugelman

As a painter, using ink and acrylic media has allowed me to explore and expand the range of expression open to me as an artist. Now an integral part of my process, ink continues to reveal its ability to suggest and convey new worlds of organic textures and luminous atmospheres. In these mysterious landscapes I continue to discover new aspects of time, history, and memory, and the sublime power of nature.

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 local art publications, and he has taught at universities and colleges throughout the Los Angeles area and the Inland Empire.



*Eiswand I*, 2014  
ink and acrylic on canvas over panel  
11" x 11"  
Courtesy of the artist



*Diaspora*, 2015  
ink and acrylic on canvas over panel  
11" x 11"  
Courtesy of the artist





## Mako Lanselle

**M**y inspiration for this series of prints came from how fully a person's hands can express feelings.

Imagine how mimes convey messages through their facial expressions and body language; the positions and gestures of their hands has a lot to do with how they communicate with the audience. I wanted to convey the warm feeling hands can express.

I am primarily a printmaker. To create the image of each work I use methods such as silkscreen, lithograph, intaglio, relief, monotype and others.

I strive to be consistent with my original intuitive approach to make art that emits soothing feelings.

*Reassuring*, 2015

lithograph

12" x 12"

Courtesy of the artist



## Anthony Lazorko & Edgar Ivan Rincon



*The Organs*, 2014, color wood blocks, 15" x 45" Courtesy of the artist

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 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 oneness' experience that we all know and understand in an instance.



## Carolyn Liesy

I am currently working with less traditional approaches to printmaking.

My work is not editioned, but neither are they monoprints: I use plates. I am interested in making prints that resemble abstract paintings, while at the same time being prints. At times, I use Mylar as a substitute for paper. I am also exploring value and depth. As far as the conceptual element beneath the work, I am always experimenting. I am interested in impermanence, not in the sense of decay, but of change—ongoing flux.

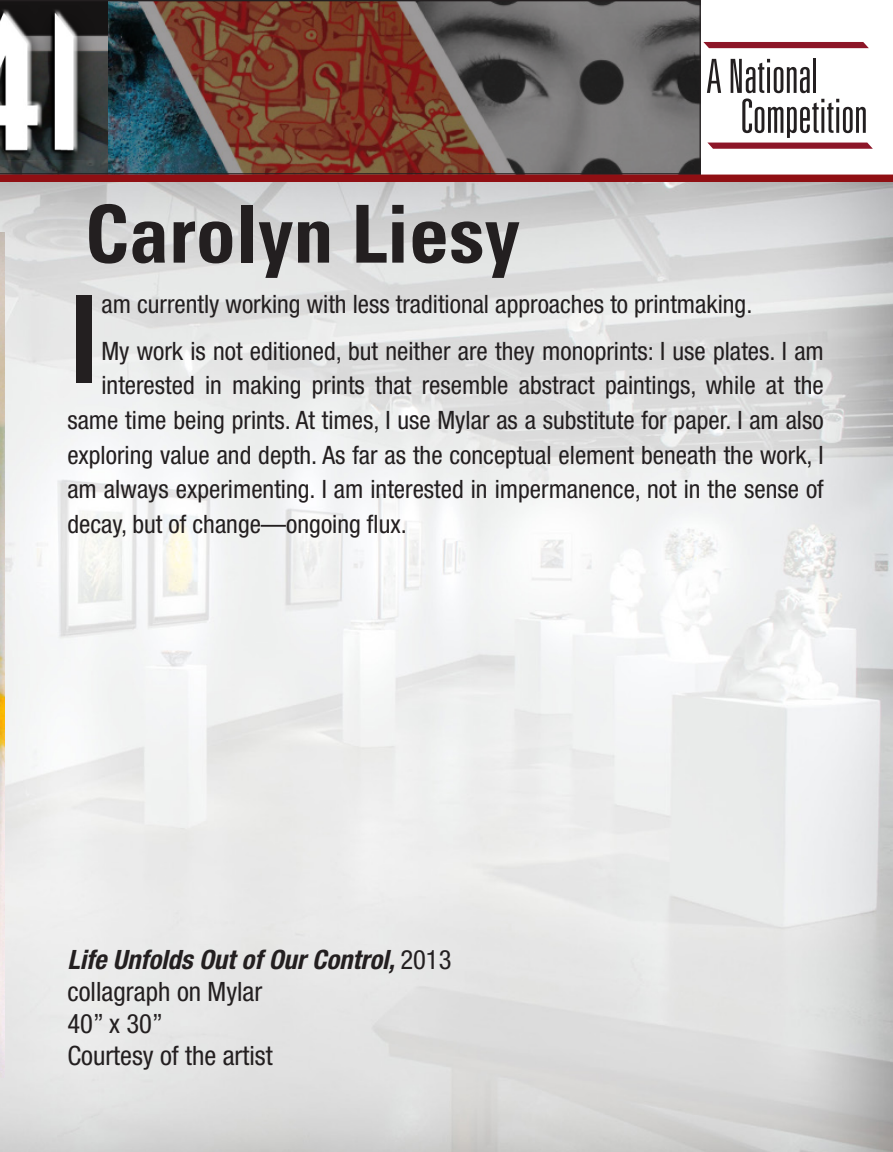


***Life Unfolds Out of Our Control*, 2013**

collagraph on Mylar

40" x 30"

Courtesy of the artist



## Linda Lyke

I use printmaking strategies, particularly the monotype, in unique ways. I embrace the flow of printmaking by sketching through and around the comingling of solvent and ink. By allowing my process to directly inform my imagery, I find that printing with ink and color is really a process of discovery.

A continual source of inspiration for me is the collision of man and nature. This monotype, *Death by Fire*, is one of a series entitled *Destructive Beauty* that focuses on human disasters to the environment. In these pieces, I explore the energy and emotion inherent in events like wildfires and the Gulf Oil Spill. With this piece, I want to convey the turmoil of a raging fire caused by a manmade disaster. When you first look at the piece, you see a striking vista. The way the fire and smoke interacts with the sky and ocean to create patterns of light and dark is objectively beautiful.

However, it's a grotesque beauty because *Death by Fire* references the killing of small turtles and other ocean life during the after burns. After burns are an accepted way the oil industry 'cleans

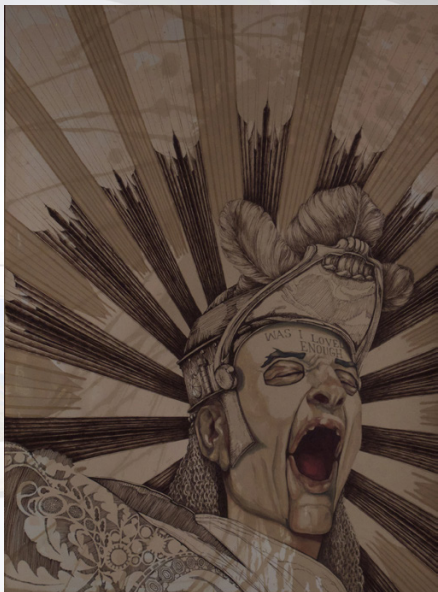


up' after a spill and involve corralling everything with floating devices to burn the oil off the surface of the water. No effort was made on the part of BP to save the small animals trapped in the oil slick before igniting the oil. The epic feeling of the piece symbolizes the significance of BP's indifference to the ocean and its animal population.

*Death by Fire* critiques the oil industry's inability to truly fix any spill in the environment. The disregard for marine life and the environment is unconscionable. By using the monotype, I can evoke this unsettling realization through the use of dark, foreboding plumes of oil and smoke.

***Death By Fire*, 2014**  
monotype and watercolor  
22" x 18"  
Courtesy of the artist





**Dummy**, 2015  
from the *Via Dolorosa Series*  
ink and watercolor on paper  
23" x 17"  
Courtesy of the artist



**Puppet**, 2015  
from the *Via Dolorosa Series*  
ink and watercolor on supported watercolor  
board with wire  
11" x 9" x 3"  
Courtesy of the artist

## CJ Mammarella

**W**hat it means to be a human being is a war between emotion and intellect and is a theme that is as expansive as it is common to the question of human meaning.

These three pieces exhibited, culled from a current series entitled *Via Dolorosa* navigate through that conflict. The works arise from looking at 'life & death + beauty & ugliness' with no specific predilection or hierarchy assigned to any one state.



**Mask**, 2015  
from the *Via Dolorosa Series*  
ink and watercolor on Japanese paper  
39" x 39"  
Courtesy of the artist

## Saritha Margon



***Symmetries 34***, 2011  
acrylic and ink on paper  
14.5" x 22"  
Courtesy of the artist



***Red Ink***, 2012  
acrylic and ink on paper  
11" x 15"  
Courtesy of the artist



***Gray #4***, 2012  
acrylic and ink on paper  
22.5" x 29"  
Courtesy of the artist

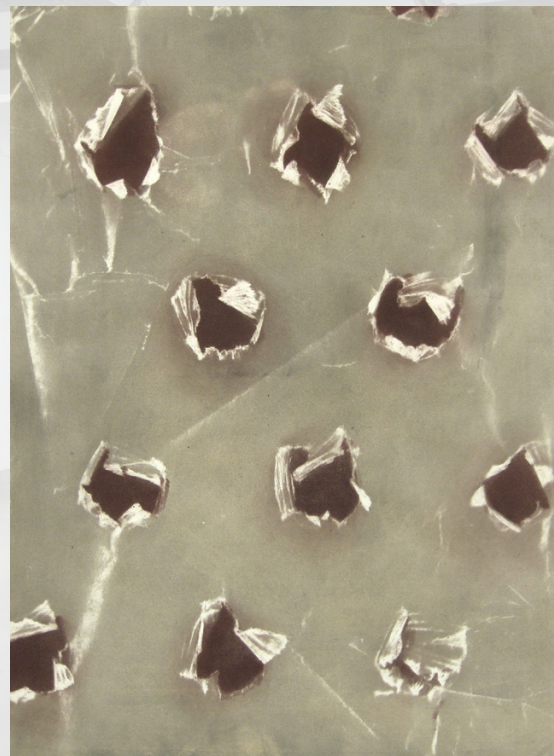
I have become engrossed with symmetries as a way of expressing myself in different media. They are abstractions that mimic life. It is one image that replicates itself and becomes a more complete image. As soon as there are two sides to an image, it becomes organic and recognizable. While I enjoy doing work, I also think the viewer becomes engaged with seeing and puzzling-out recognizable forms, much like in a Rorschach test.

I draw on paper that has been folded in half. I then draw with clear acrylic so that what I draw is not visible. Only when I unfold the paper and let the drawing dry, and proceed to put ink washes over the dried drawing does the drawing become visible. It is both spontaneous and ordered by the symmetry.

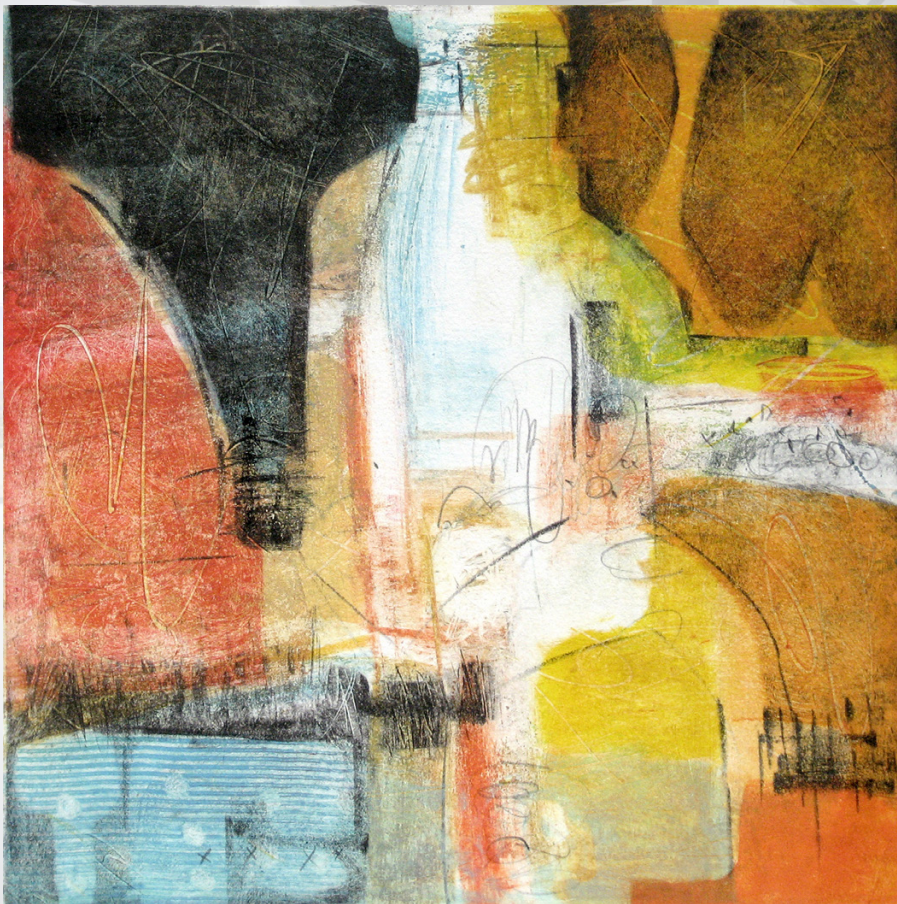


## Rebecca Marsh McCannell

**T**his print was inspired by a scrap of waxed paper that had been punctured with a pencil, leaving a surprising variety of creases and torn openings. I enlarged the scale of the image to draw attention to the subtleties. I tried to suggest the translucent quality of the surface by using selective inking techniques as I printed the intaglio plate.



***Pierced***, 2013  
from the *Paper Holes* series  
intaglio with a la poupeeé inking  
24" x 18"  
Courtesy of the artist



## Kay Marshall

**M**y work is very much driven by the process of painting, printing and collage. It reflects my interest in memory, impermanence, and the relationship between opposites such as order versus chaos, structure versus gesture, and line versus form.

I try to develop levels of meaning by building and/or removing layers of paint, ink, paper and other materials. Each piece has its own history, which is partially revealed through various layers. They are images and marks contained in layers of space and time.

***Tell Tales, 2015***  
monotype and graphite  
11" x 11"  
Courtesy of the artist



## Kimiko Miyoshi



***Havoc, 2015***  
monotype, layered and handworked  
21.5" x 15.5"  
Courtesy of the artist



***Halt, 2015***  
monotype, layered, and handworked  
22.5" x 15.5"  
Courtesy of the artist

The recent focus of my work is to transform insignificant objects into something visually striking, and to invoke a renewed curiosity in the viewer, thus providing a perpetual amusement in their life. In Science, older discoveries are constantly replaced by new ones as new tools and technologies become available. That is 'progress' that benefits humankind. However, as a visual artist, I find the artifacts and documentations of out-dated researches fascinating.

One of my current themes is the discovery of the canals on Mars and how the idea was fostered. The subsequent discoveries with more advanced technologies condemn the earlier astronomers as phony or bogus amateurs. During my artists residency in Toronto, I wanted honor those astronomers, such as Percival Lowell, with my print project. There were constructions everywhere in Toronto. While listening to the constant construction noise, I imagined the tools that Martians used to dig their canals. Lowell imagined Martians are ethically superior to us. They are intelligent and peaceful, being able to work as a unit throughout its globe toward a common goal (*Mars and its Canals*, by Percival Lowell). The imaginary construction tools are reflected in my layered monotypes, *Havoc*, and *Halt*.

# INK & CLAY 41

A National  
Competition

## Gail Panske

**R**ain Voices is inspired by the work of novelist Catherine Chung and poet Lauren K. Alleyne. Both writers explore the complexities of the human condition. Their journeys led me to revisit paths I had walked down before, and to many that I experienced for the first time. Sorting through the complexities of my own journey, often by taking the familiar path the other way, resulted in the foraging of new trails, discoveries and insights. The *Rain Voices* artworks are part of a larger group of drawings and prints that explore the rain voices that speak to us at different times in our lives.

"In their rain voices,  
let them whisper to me.  
Let each lived moment of love  
light a path from this world to the next."

*Difficult Fruit, "When The Angles Come"*

– Lauren K. Alleyne

"Think about it! The tiniest insect contains infinity on its back: each life contains as much meaning as all of history."

*Forgotten Country*

– Catherine Chung

***Rain Voices IV*, 2015**

lithograph, charcoal

33" x 25"

Courtesy of the artist





## Varsha Patel

**P**atel grew up in Mumbai, India. She was inclined towards drawing and the 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 BA degree fine arts. There she learned oil and watercolor painting, charcoal and pencil drawing, batik design and life drawing. After graduating, she migrated to the US and worked in the financial industry for several years. In her spare time, she did some paintings and arts and crafts. After she stopped working in the financial industry, she took several classes in printmaking at Saddleback College in Mission Viejo, California. Here 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 Saddleback College publications, Wall Magazine and Flex booklets.

Her work is inspired by vibrant colors in nature, and some from her imagination. She often get ideas from photos and use her ideas and drawings to finish her work. Some of her woodcut and linocut prints are her imaginary flowers and gardens. Some of her etchings come from her Indian heritage.

The reduction method is a printmaking technique used to create a multicolored print with the use of a single block. For each color pass the artist removes more material from the block. Color will not transfer from the block to the paper where



*Fall in the Mountain*, 2015  
linocut reduction  
24" x 24"  
Courtesy of the artist

the material is removed so the image of the removed material will preserve the color used in the previous pass. Each color is printed on top of previous color. The artist must print the entire edition before going to the next color pass. The image slowly emerges while the actual block is destroyed. A reduction print can therefore never be reprinted. Patel's reduction print editions are always either five or six prints.



*Walk in the Woods*, 2014  
linocut reduction  
18" x 24"  
Courtesy of the artist

## Kristen Powers Nowlin



***Delicious and Refreshing: The Sign of Good Taste***, 2014  
from *The Land of Romance* Series  
woodblock print on paper  
42" x 66"  
Courtesy of the artist

For many years, my work has explored how American culture defines and determines race. In the past, my artwork has represented the various ways that popular, scientific, or academic cultures have used to identify the race of a given individual. Skin color, hair type and color, facial features, and bloodline have all been explored and exploited as ways to include or exclude people from one category or another.

My current work, *The Land of Romance* Series, responds to images used in print advertisements of the 1930s, including Norfolk and Western Railroad travel brochures promoting Virginia as “the land of romance, hospitality, and beauty”; other travel brochures carrying the slogan, “Carry Me Back to Old Virginia”; and Maxwell House Coffee ads.

The original, idealized images that these advertisements featured are challenged and expanded in the black and white woodblock prints, perhaps showing a more accurate reality. Research into many African-American family trees can reveal multiple generations where children were born to slave women and fathered by slave owners. This history played a significant role in shaping America, both economically and socially, and has had a lasting impact on both individual families as well as America’s complex social fabric.



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## Jeff Reed



**A**s an artist we are always making observations: trying to create what we see into a new invention, using skills and imagination to make expressive marks in time. I am not making judgements about what I see, just observations, hoping I make something worth looking at. Observations of life in the suburbs of Southern California was the inspiration for *All Kinds of Truth*.

***All Kinds of Truth***, 2015  
F.W. ink on wood panel  
36" x 48"  
Courtesy of the artist

## Karrie Ross

**W**hen I was four years-old playing in my front yard, we lived in one of those pre-war track homes—3 bedrooms and a 4'x4' porch—in Southern California. It had newly planted green grass and a beautiful pink crepe myrtle tree in full-bloom. All of a sudden my mom runs out of the house yelling, “EARTHQUAKE!! Get in the house.” And at that very moment, a bee flew down my blouse. How much more surreal can it get?

This is my first recollection: a fascination with the juxtaposition of situation and parts. This has continued to express itself in my art. This work explores the disconnectedness of my thoughts—so I like pushing and pulling the tension using ink and paint. ...I create the cause of the risk within the ‘watching the paint dry’ —anticipation.

Karrie Ross, native to Los Angeles and a self-taught visual artist, shares her explorations into concepts of energy, science, participation, making-an-impact, creating internal and external conversations, and ‘being seen’, as the underlying influences of her art.

“There is FUN to be found in everything we do. So be sure to develop a pattern of creating conscious play, that will stay with you forever.”



***Watching the Pods, 2013***  
ink and watercolor  
30" x 22"  
Courtesy of the artist



***Peeking at the Unknown, 2013***  
ink and watercolor  
30" x 22"  
Courtesy of the artist



## Howard Steenwyk

**T**he contemporary 'American Experience' is a consumer driven environment in which our values are deceptively advertised as wholesome qualities of 'The American Dream'. Concepts of packaging, branding and marketing have permeated our culture and language where interpersonal relationships have become commodities within social media to define status. My current work involves colliding images and techniques producing a new piece with content each individual component does not possess on its own. The conceptual and visual contrast expresses the divergent forces that shape the American Experience.

*Dark Money* is produced with silkscreen ink and aerosol paint on paper. The images are screen-printed with black silkscreen ink backwards on paper. The printed side of the sheet is painted with an aerosol can to various degree and position. The unprinted and unpainted side of the sheet reveals the paint bleeding through the paper where the screen printing didn't block it out. Individual pieces are arranged and mounted to board.



***Dark Money*, 2014**  
silkscreen ink and aerosol paint on paper  
25" x 58.75"  
Courtesy of the artist



## Sophia Tise

**F**orce of Nature is part of a series of exploration and awareness of the changes in the landscape.

Abstract curvilinear shapes carve-out a rocklike three-dimensionality in my pieces. Rich colors in acrylic paint and India ink conflict with the areas that are translucent, allowing marks and textures to come through.

Through studies and photographs of decaying leaves on the ground, in particular eucalyptus leaves, I feel a sense of something organic happening in my shapes: my work is reflecting the natural world, even at its most abstract.

These sensual, organic forms reflect the liquid beauty of life—a suggestion of invented landscape—creating a descriptive, visual narrative, filled with raw emotion.

**Force of Nature**, 2013  
acrylic and India ink on panel  
24" x 20"  
Courtesy of the artist



## Noriho Uriu

**M**y art is an imprint of my observation, feeling and thoughts from daily life. In my work, I have been exploring the combinations of various printmaking methods, such as intaglio, relief and monotype.

In addition, I have been studying the current phenomenon of stem cell research. It has been very fascinating for me to learn the process of the culture, evolution, and regeneration of the stem cell. My current series of prints are inspired by this. In *Rejuvenation-Cell*, I created an image by putting two elements together: various stem cell images, like a microcosm; and the silhouette of a female profile.

***Rejuvenataion - Cell*, 2014**  
from the *Stem Cell in Art* series  
relief print and intaglio print, mixed media  
18" x 18"  
Courtesy of the artist





## Peter Van Ael

**M**y creative research is informed by my interest in pattern, camouflage, mimicry, layering, and relative scale. I find inspiration both in the natural and human-made world, creating abstract and non-representational works of art that gradually reveal and obscure information in richly textured layers.

Since 2000, I have focused my studio practice on the reduction woodcut. I find its sculptural physicality, in combination with its working immediacy, very appealing. I am exceedingly seduced by its inherent quality requiring the gradual destruction of the matrix during the creation of the work of art. The reduction woodcut print is born out of a creative one-way voyage that provides constant challenges and requires total commitment to any decision made. The reduction woodcut does not tolerate any detours or returns. Consequently, the reduction woodcut is always a unique, fresh, direct, powerful, and honest expression of the artist's creative intent.

***Swarm***, 2013  
reduction woodcut  
20" x 16"  
Courtesy of the artist



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## Margi Weir

I began making drawings of ink and ink wash about 10 years ago using a technique that I call a 'snap line'. A 'snap line' is the mark made by dipping cotton twine into liquid ink or diluted ink, pulling it tight and snapping it against the paper in an action similar to plucking a guitar string. It is a record of the violent impact of ink with paper. It suggests an event, an explosion, a reverberation, yet the over spray lends a softness to the line quality. I like the idea that something beautiful on the surface has an underlying violence, a dark side, if you will.



**Before the Fall, 2014**, from the *Frontline: Detroit* series  
Sumi ink, India ink, tushe on rag paper  
16" x 19"

Courtesy of the artist



**Folded, 2015**, from the *Frontline: Detroit* series  
Sumi ink, India ink, tushe on rag paper  
24" x 30"  
Courtesy of the artist

Courtesy of the artist I moved to Detroit in 2009 to join the faculty of Wayne State University. I found, not only Detroit, but the Mid-West in general, to be full of unfamiliar sights and sounds. I was also confronted by the architectural decay that was, initially, frightening. I began to draw these skeletons of buildings to familiarize myself with my new environment. Through drawing, I learn to understand new information. I internalize it and know it in a way that transforms it into something familiar and less frightening. These drawings are fairly large but they are intimate studies of my neighborhood as I become familiar with it. You could say that I am drawing close to Detroit. I have titled the series *Frontline: Detroit* because I still begin my drawings with 'snap lines'. I use

## Margi Weir

them to find the main compositional and architectural lines to anchor the drawing.

As I paid closer attention to the urban ruins, I found that they are not only in Detroit. I began to notice them all across the country. There are architectural bones of regional cultures that dot the countryside all along Route 66. There are ruins of motels, gas stations, and actually, whole towns. There are 'bones' left from natural as well as financial disaster. So I have expanded the *Frontline: Detroit* Series to include Route 66 and other cities in America.



***Topless***, 2015  
from the *Frontline: Detroit* series  
Sumi ink, India ink, tushe on rag paper  
13" x 19"  
Courtesy of the artist



## Gail Werner

My work reflects the landscape and cultural imagery related to my Native American background. I am a member of the Cupeño band of southern California Indians. Our traditional songs, called 'bird songs', and creation stories have played an important role in how I see the natural world. These stories and songs, in which plants and animals are the characters, tell about how the world came to be, and how the people came to be where they are. The 'bird songs' tell about the journey of the people, which is said to parallel the migration of the birds. The songs tell about what the birds see: the mountains, deserts, night sky, and other landmarks. Through the use of color, light, Native American rock art designs, and plant and bird imagery, my work evokes a sense of place and journey.

*Bird Dreams XIX*, 2014  
monotype  
14" x 11"  
Courtesy of the artist



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## William Wright

**M**y artwork is often narrative in nature, with attention paid to a variety of global issues...the environment, poverty, war, etc. I will often employ the use of archetypal figures to reference these issues.

In *Herr Strohmann*, the figure refers to the strawman that has appeared in a variety of incarnations: in the folklore of numerous cultures, including Estonia in the 17th century, Croatia, Germany and Ireland, among others. This figure was often used to represent luck, both good and bad, harvests, winter and even death. In this relief print, I have placed the strawman image on a reproduction of an old map, with a blazing sun behind the figure to suggest the inevitable dominance of nature.

*Herr Strohman*, 2013,  
linocut, ed. 5/20 variable eds.  
16" x 14"  
Courtesy of the artist





# INK & CLAY 41

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## Juror Selected Entries – Clay





*Falling Apart*, 2015  
ceramic and coil-built disassembled  
computer pieces  
80" x 48" x 40"  
Courtesy of the artist



## Pascual Arriaga

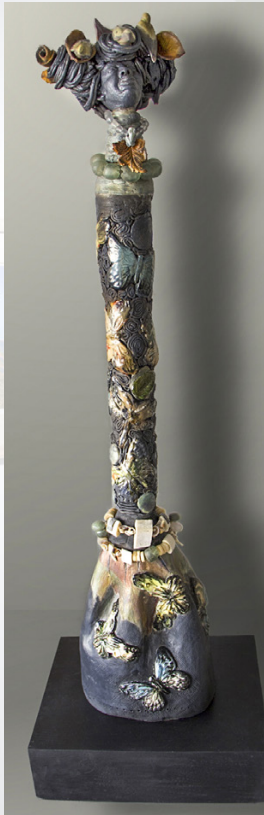
**F***alling apart* is about that moment one realizes they are trapped in a situation and have no control. Everything is breaking down and you are emotionally and physically stuck.



## Nubia Bonilla

**A**s an anthropologist and visual artist, my field work in ergological folklore took me to different groups of potters not only in my country but also in Chile, Mexico and Haiti. I was affected by the same simple vessels that were used in everyday life and 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.



***Maichu*, 2014**  
hand-built with organic material slips, terra sigillata, rutile and copper oxide  
22" x 9" x 5"  
Courtesy of the artist



***Clorinda*, 2015**  
hand-built, brushed glaze, Raku fired with brass, copper, shells, ceramic balls and nails for blacksmithing  
43" x 7" x 6"  
Courtesy of the artist

## Catherine Burce

The current body of work, collectively called *The Floating World*, imagines dreamy, abstract landscapes and 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.



**Frattaglie**, 2015  
porcelain paper clay  
8" x 10" x 8"  
Courtesy of the artist



**Archipelago**, 2014  
porcelain paper clay  
24" x 48" x 3"  
Courtesy of the artist



**Where Seldom is Heard a  
Discouraging Word**, 2015  
porcelain paper clay  
18" x 48" x 2"  
Courtesy of the artist





## KIT DAVENPORT

I think of these works as little landscapes of form, arrangements which evoke a situation, a moment, a coherent isolated reality. I am motivated to make these because, like dreams, the sculptures---unifying unexpected forms or gestures in an object---resolve contradictions and suggest alternate realities. If others don't have this experience with the work, I hope at least that the objects convey something honest, experienced as aesthetic pleasure, mystery, or humor.

These sculptures are constructed of low-fired stoneware clay, with low fire glazes and/or acrylic paint.



***Ganga Backfoot***, 2014  
ceramic, glaze, and paint  
12" x 9" x 4.5"  
Courtesy of the artist

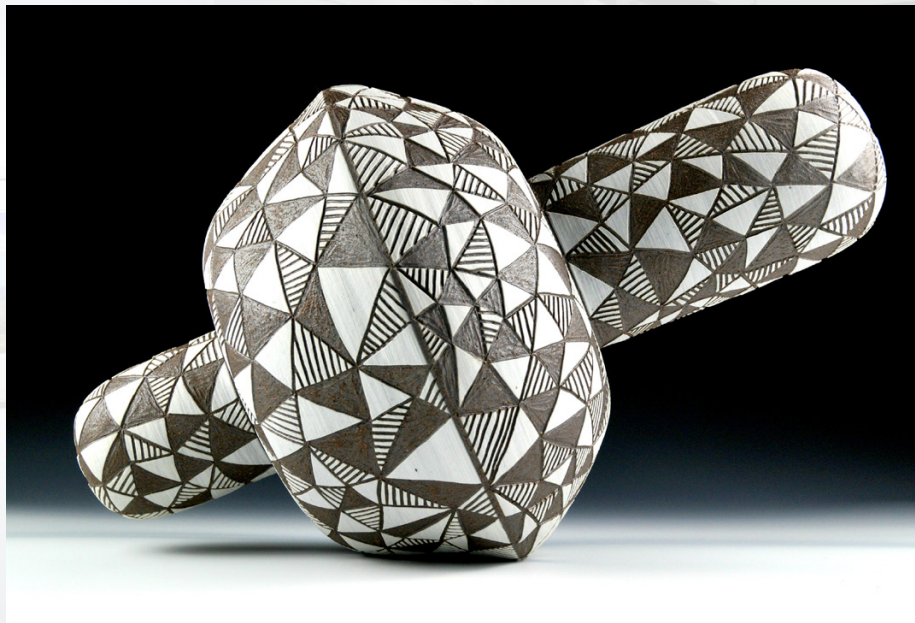


***Lake Tableau***, 2014  
ceramic, glaze, and paint  
15" x 16" x 6"  
Courtesy of the artist



***Lake Tableau***, 2014  
ceramic, glaze, and paint  
15" x 16" x 6"  
Courtesy of the artist

## Kristen Erickson



***Top Form 01***, 2015  
Ceramic  
15" x 9" x 9"  
Courtesy of the artist

The intersecting shapes of this form create the shape of a top, but due to its scale, it is, at first glance, unable to spin; unable to meet the expectations of a functioning top. It languishes on its side, able to only roll about in a circle. Though it appears to be impotent and unstable, it still holds the potential to spin.

The materiality of this piece is ceramic. A layer of porcelain skin is carved through, revealing that the object is actually made of strong, high-fire stoneware. What most may see as a delicate object was born of temperatures up to 2,380 degrees Fahrenheit. It is surprisingly resilient and durable.

The texture is a triangulated pattern, inspired by the skin pattern on the back of the knuckle where the thumb meets the hand. My grandmother was an artist whose family discouraged her from pursuing her creative dreams because of her gender. She chose to become a nurse, and while on the job, she suffered an infection to her right thumb, resulting in amputation, but she still continued to create. To me the thumb, and the skin pattern associated with it, is a symbol of creative perseverance.



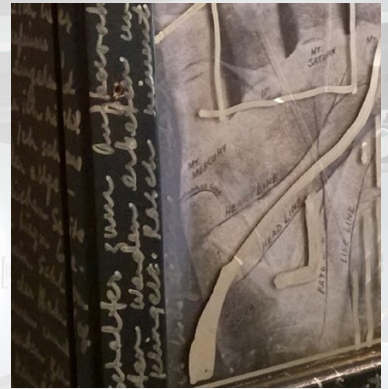
## Olga Evanusa-Rowland

**P**hysical and cultural impermanence are themes that are central to my work. Drawing upon distant times, materials and literature, traces of original context are echoed within the pieces through an array of visual clues. Family photographic images, historical post-cards and resurrected detritus evoke vanished time, place, and domestic culture.

Repetition, stage sets and the self-referencing universe of the Brothers Quay films have influenced my work and working methods. Themes of transformation, unease, and illusion within the written work of Robert Walser, Gogol, and Kafka are emotional and aesthetic touch-points that generate my responses to materials and visual interpretation.

In the three-dimensional work *Der Bahnhof*, a short story by Robert Walser (*The Train Station, Berlin, 1920*) is transcribed in gold ink on a found cabinet. The work explores themes of transformation, parting and fate.

***Der Bahnhof/Farewell*, 2015**  
mixed media assemblage: ink and found objects  
12" x 5" x 5"  
Courtesy of the artist





## Doris Fischer-Colbrie

I delight in the beauty of the movement of leaves and grasses as a wind passes. By winter, few leaves and grasses remain. Yet, in a snowfall, these few, still keeping rhythm with the wind, become more clearly defined against the white and gray background. These are the grasses and leaves I aim to capture on a piece of clay that will become a platter, to greet me in my home, at any time of year. The platters have the same visual impact as the grasses out in the elements, pushed by a wind, snow or rain, but in addition, they possess the plants' fragile tactile tracings on a smooth very gently textured surface. Clay truly becomes a transcending material.

To create the winter series of platters, I select plants that are flexible and show detail when pressed into a slab. I apply layers of different slips, put the slab design-side down on a hump mold and build or wheel-throw a foot on what will be the bottom of the platter. After bisque, I apply and remove layers of varying oxides, apply glaze and re to cone 10 in a reduction atmosphere.

### *Dianella*, 2015

from the *Winter Storm* series

stoneware clay fired to cone 10 in reduction atmosphere

16" x 12" x 3"

Courtesy of the artist



## Barbara Frey

A crust of random, but precious, material has been deposited on this particle. The intention is to create a contradictory emotional state of both calm and unease.



***Dark Matter #4***, 2014  
hand-built porcelain  
7.5" x 7.75" x 7.25"  
Courtesy of the artist



## Joan Gamberg

I studied at Hunter College, New School of Social Research, and The School of Visual Arts, but my real art education in ceramics began at the Museum of Art in NYC where I discovered Chinese porcelain, particularly the incised Ding-ware pots and thought: "One day I would make work that was at once hinged to the past and speaking to the present regarding beauty in our everyday lives."

I learned clay in LA working in porcelain with freehand incising on slip, applying glaze only inside. The ring is cone 10. The sunflowers celebrate our connection with nature.

My incised pieces are as much about how they look on the shelf and the negative space triangulating around them, as it is about how they work as dinnerware, hopefully letting us pause to enjoy each other and what we eat together



**Bowl, 2015**  
from the *Sunflowers* series  
porcelain, thrown-incised  
slip  
3.5" x 7.25" x 7.25"  
Courtesy of the artist





## Mark Goudy

The *Relational Vessels* in my *Equipoise Series* were initially inspired by waterworn stones -- the result of monumental geologic and erosional forces at work over vast timescales to produce the elemental rounded forms that we can observe at any ocean beach or streambed. Echoes of this time-less progression are reflected in my work.

This pair of *Relational Vessels* speak the same visual language. The opening into the interior black void acts as a counterpoint to the rhythm of the exterior form. These vessels are designed to come easily to rest at one of several predefined balance points.

The pattern of circles is created by the interaction of soluble metal watercolor solutions which I paint onto the bisque-fired clay. (The metallic watercolor solutions can be likened to ink on clay.) These watercolors spread, interact, and diffuse through the clay medium. The final firing transforms this pattern into a permanent surface without the use of any traditional ceramic glaze.

My slipcast earthenware forms are shaped, carved and painstakingly burnished by hand.



***Relational Vessels* (#484 & #487), 2015**

from the *Equipoise Series*

unglazed burnished earthenware, soluble metal salts, interior under-glaze  
8" x 19" x 10"

Courtesy of the artist

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## Madeleine Graves

The essence of my work is creating patterns and applying them to ceramic forms which I make on a pottery wheel. I enjoy making patterns which are inspired from both nature, and international designs. Some of my most recent work reflects a fascination with the role of technology in our lives.



***Red Cell Phone Girl***, 2014  
ceramic engobe and hand-cut patterns  
4" x 10" x 3.5"  
Courtesy of the artist

***Heron Bowl***, 2015  
ceramic engobe and hand-cut patterns  
3" x 12" x 2.5"  
Courtesy of the artist







*Untitled*, 2015  
hard-stretched clay  
7" x 17" x 17"  
Courtesy of the artist

## Mark Hendrickson

Unlike most potters, who either throw their pottery shapes on a wheel, or use the coil method to build their work, Mark uses an unusual yet simple stretching method for creation. For his larger pieces, Mark cuts a rectangular shape out of a clay slab, and then rolls it over a tube to form a crude cylinder. He then joins and reinforces the edges and adds a bottom. This basic cylindrical form is now ready for a design element, which will be inscribed using one of many assorted tools. The piece is then to be shaped and engineered, using fingers and rubber ribs into a unique one of a kind clay form. Smaller pottery shapes are made from a solid clay cylinder into which he inserts a dowel, compresses the sides until achieving the desired wall thickness, then incises a design element. Using stick-like tools, he then stretches the clay into the desired shape.

Over the past ten years, Mark has found that using colored slips, and an oxide/stain finish, visually sets off the design element, and surface textures, created by a clay body's natural tendency to form stretch marks, slight surface tears, and other delicate anomalies.

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**Rosalind Franklin**, 2014 (left)  
from the *Mothers to Humanity* series  
mosaic, hand-made tile, glass tile,  
ceramic tile, hand-etched tile  
30" x 22.5"

Courtesy of the artist

**Maya Angelou**, 2014 (center)  
from the *Mothers to Humanity* series  
mosaic, hand-made tile, hand-etched tile  
glass and ceramic tile  
32.25" x 24.5"

Courtesy of the artist

**Eleanor Roosevelt**, 2014 (right)  
from the *Mothers to Humanity* series  
mosaic, hand-made tile, hand-etched  
tile, glass and ceramic tile  
31.75" x 26.25"

Courtesy of the artist

## Donna Hollander

I am creating a series of mosaics depicting famous woman as iconic 'madonnas'. Mosaic madonnas are historically a rich media which highlight the life of women who have forged a trail, educated, defended, elevated, or illuminated humanity. Women who are 'mothers to ideas' that have nurtured creativity, science, writing, and art.

Symbolism can tell a multi-layered story. So when I research the lives of these women, I look for the events that became symbolic moments. Moments in time that stood apart and made history. These moments become

visual images showing 'her' story. I create many preliminary drawings before the final drawing. The final drawing is used as reference for the mosaic. The mosaic faces are almost life-size and fully rendered in hand-cut glass *tesserae*. I use ceramic tile, glass tile, fine china, hand-etched tile, hand-made porcelain tile that I've designed. The halo is gold ceramic tile, and dichroic glass etched with my designs.

I love the idea that some mosaics have been around for millennia, yet they are as alive and vibrant today as the day they were completed.



## Stephen Horn

**A**nyone 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 Mi-



**Steve's Bronze Pitcher**, 2015  
wheel-thrown stone ware, cone 6 and glaze  
11.5" x 6.5" x 10"  
Courtesy of the artist



**Bird Urn**, 2015  
wheel-thrown mixed clays, stoneware, cone 6  
and glaze  
21" x 15" x 7.25"  
Courtesy of the artist

noans, 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.

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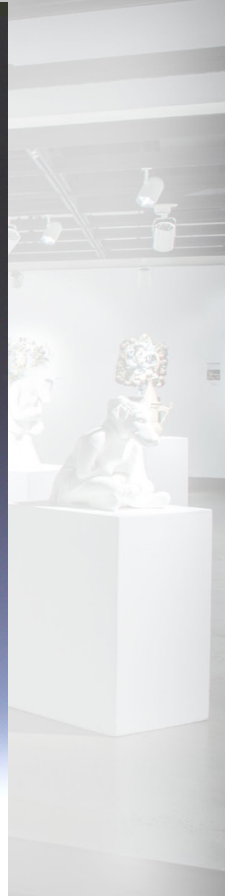
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## Carol Ann Klimek

I like to think of the activities we share in life which bring joy, love, health, laughter, passion and happiness as the most important for spiritual, emotional, and physical survival in life. I hope my art work reflects these attributes.

In the smallest of explorations to the largest adventures we experience, I can only say that we are humble creatures creating from a mirror of our minds, what we have learned and experienced together. That very togetherness is reflected in us feeling as one with nature, and with each other in our shared lives and loves.

***Nude Woman***, 2014  
porcelain  
28" x 10" x 7"  
Courtesy of the artist





## Gina Lawson-Egan

This large head with its large open mouth is significant to me for many reasons, some I am still in the process of understanding. I began it as a demonstration piece at the LA County Fair in 2014. I did not have a complete vision in my mind except for the fact that I wanted to make this head large and have an open mouth, which is a departure from the serene faces that are depicted in my earlier works. The making of this piece also coincided with the decline of my mother's health and her death. The top portion of the sculpture was to be a crown made up of standing figures. As I struggled to resolve this portion, the conclusion came just shortly before my mother's passing. Instead of standing figures, it became a representation of her resting at the top, surrounded by flying birds that celebrate her and form a circular crown. The tiny birds inside the mouth could be interpreted as a morbid addition at first glance, but I see them instead as a symbol of life/rebirth, to complete the life-cycle. The bird people on the back of the head, which make up the hair, are still unclear to me exactly what they may represent except that they could easily add up to



the friends and family of a life. *Birds of Paradise* is the first title I came up with, but I could easily call this piece "Celebration of Life", for my mother, Laura Lawson.



Gina Lawson Egan is a ceramic artist living in Ontario, California. She received her BFA from the University of Michigan, followed by an MFA in Ceramics from the Claremont Graduate University studying with the late Paul Soldner. Gina is currently teaching Ceramics at Cal Poly Pomona University. Her work is in collections around the United States.

***Birds of Paradise*, 2015**  
cone 02 and clay  
38" x 36" x 33"  
Courtesy of the artist





Gina M. and Deirdre Sullivan-Beeman

***Soul Circus*, 2015**

high-fired ceramic, canvas, traditional oil and egg tempera  
19" x 19" x 19"

Courtesy of the artist



## Gina M. & Deirdre Sullivan-Beeman



Gina M.

***Hanging Bare*, 2015**

high-fired ceramic, oxide wash,  
wire and straw  
62" x 36" x 24"

Courtesy of the artist

**T**he emotionally esoteric *Soul Circus* by Gina M. and Deirdre Sullivan-Beeman, represents humanity's naïveté and mystical qualities. The elephant (the mystical) offers protection and holds the innocent young girl (naïveté) "tight as a drum" in his belly as the chaos of life ensues. The piece combines modern day ceramics with traditional oil and egg tempera painting techniques.

*Hanging Bare*, a ceramic sculpture by Gina M. dangles from a ribbon on a wall and was born from a distorted childhood memory of a Goya etching, an understandable mistake as her family performed at birthday parties where puppets hung in rows, in the shadows, behind the stage. The sculpture started years later after she saw a photo of the etching again from the *Disasters of War: Tampoco*, where a smiling French soldier eating an apple, watches a hanged man dying in front of him.



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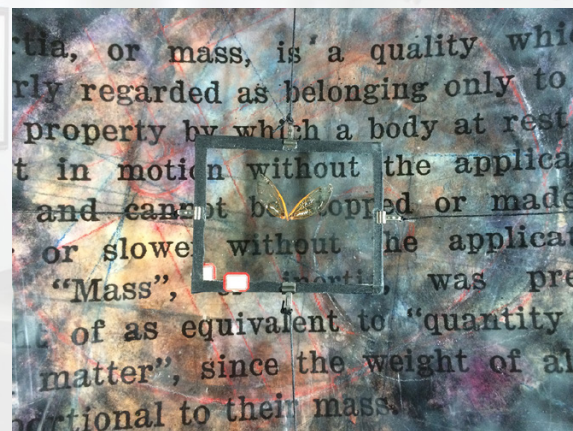
## Penny McElroy

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, some

times 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 peeking 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. I 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 also, on an exploration of fleeting dreams and intimate logic that opens a door to the place where sense and non-sense meet.



***El Matrimonio de Archimedes, 2014***

from the *Regalos del Fuego* series

sagar-fired ceramic with encaustic, gouache, photocopy colored pencil, graphite, vintage glass slide, cicada wings, waxed cord and pins  
16" x 16" x 6"

Courtesy of the artist

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## Leslie McQuaide

The Dagara tribe of Burkina Faso looks forward with great anticipation to the birth of every new child. Each soul they await has promised to bring a special gift from the spirits of the ancestors that the community needs for its health and healing. The well-being of the larger community depends upon its members taking responsibility for their individual promises as they grow through life as a tribal member.

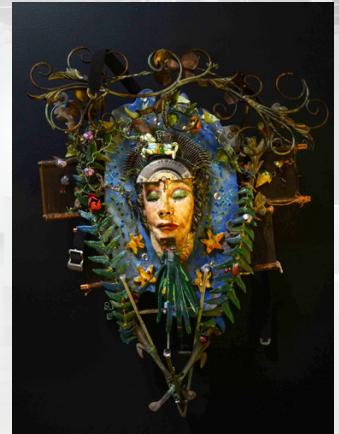
As a woman in contemporary western society I reflect often on the Dagara sense of living one's life for the benefit of the larger community. The work speaks to maintaining the connection to the unseen world of the spirits and to the cultivation of a sacred state of openness to divine messaging.



*In Between Divine Communications*, 2013  
assemblage: clay with Ediphone parts, tile cutter and found objects  
34" x 24" x 12"  
Courtesy of the artist



*Mother Come Forth*, 2014  
assemblage: clay with Ediphone base, steel and found objects  
58" x 22" x 15"  
Courtesy of the artist



*The Burden of Purpose and Gift*, 2015  
assemblage: clay with encaustic, Hollywood film can, typewriter keyboard and found objects  
34" x 25" x 12"  
Courtesy of the artist



## 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 feel 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.



***Oribe Sunflower***, 2015  
stoneware, wheel-thrown, hand textured  
7" x 10" x 10"  
Courtesy of the artist

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.

## Yoko Miyahira Bostwick

I was born on the island of Okinawa in Southern Japan. When I think of my childhood and home town, I fondly remember the island as a place surrounded by colorful corals and beautiful, blue sky. I spent my childhood playing, swimming, and collecting many colors of drifted corals and sea-shells at the beach with friends. As a student at Citrus College, around age 48, I had a fateful encounter with clay. I enrolled in Ceramic classes, and since then working with clay has become my passion. How fortunate I am to find passion in late in life! I enjoy every moment I am working with clay. Somehow, it reminds me of my childhood, and I lose track of time. My heart overflows with joy when I am making things with clay. My interest in ceramics is diverse and I love all different kind of ceramics: avant-garde,



contemporary and traditional ceramic arts. I enjoy making all of them as they have their own beauty. Whenever I think of my childhood and my Island, it is a perfect time for creating objects in the Jomon style. Jomon, I have read, is the oldest ceramic style in the world and it comes from Japan. Somehow, when I look at pictures of rustic, yet beautiful Jomon, it humbles me. Back then there were no modern tools such as the wheel to create pottery. Just as in most early societies, women were the ones making pottery. I am hooked with creating Jomon style pottery, and it is my challenge to innovate and create my own

contemporary style. I think I have captured the spirit of my little island and ancient Japanese pottery making.

***Great Depth IV*, 2015**  
contemporary coiled Jomon clay  
15.5" x 12.5"  
Courtesy of the artist



## Janet Neuwalder



**I**n 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 in what intrigues me and do not understand. 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.

The completeness and perfection of the natural world and phenomena are an endless source of inspiration and imagery. Nothing exists in isolation.

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



### ***Potential for reverie II, 2015***

from the *Potential for Reverie* series  
porcelain, steel, vinyl, tubing and plexiglass (site specific)  
108" x 180" x 20" (dimensions variable)  
Courtesy of the artist

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.

## Annie Nguyen

**M**y sculptures are my 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

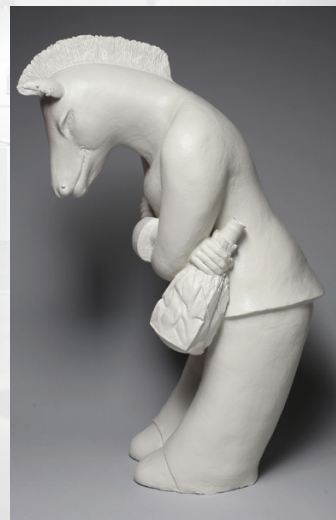
both worlds. My conflicts deal with body image, self-esteem, sexuality, peer influences, school, occupation and religion. I choose to use animals in my sculptures because I feel that sometimes people can connect more to animals than other human beings. The animals that I choose have references through 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



***Insecoolity***, 2014  
ceramic  
26" x 12.5" x 12.5"  
Courtesy of the artist



***Horn Dog***, 2014  
ceramic  
21" x 13" x 18"  
Courtesy of the artist



***Alcoholics Anonymous***, 2014  
ceramic  
24" x 11" x 17"  
Courtesy of the artist

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 hope that they can relate to me.



## Mary Oligny

**T**he sphere possesses a mystical nature. The form itself radiates from a central point, creating the shape that incubates and brings forth life. It spins, rolls, and travels through space. The sphere is the form on which life can be brought forth to flourish. The earth sphere is our home and a world where we behold our perceptions and live out our personal realities.

Building large spheres out of clay and keeping them round is very challenging. Decorating them is an absolute delight. Each mark, brush stroke or clay addition sets up a dynamic space design that must be considered and manipulated by rotation in order to encompass the whole form. Ultimately, all the design elements are connected without any limitations imposed by borders.

***Cosmic Dust***, 2014  
stoneware and underglazes  
11" x 11" x 11"  
Courtesy of the artist





***Scorched Earth, 2014***

from the *Force* series  
handbuilt earthenware, painted with soluble metal salts  
16" x 11" x 8"  
Courtesy of the artist

## Liza Riddle

I have traveled the world, and along these journeys have been inspired by Joan Serra's sculptures and Andy Goldsworthy's land art, by Namibian deserts and Bolivian salt flats, Icelandic lava flows and dramatic landscapes that showcase constant geologic evolution.



My new body of work, titled *Force*, draws from these experiences. My work is quiet, but evokes a sense of power—the pieces resonate with contained energy. This series captures a moment in time, a moment in the inexorable process of desiccation, cracking, and destruction I have so often observed in nature. The simple forms have an innate beauty, but the surface tiles are harsh with sharp edges, and seem to be just on the edge of destruction.

My work is hand-built and, after multiple rings at earthenware temperatures, I paint the clay with water soluble metals, using iron, nickel, cobalt, and other metal salts. Through trial and error, I have developed my own mixtures of metal chlorides and techniques for applying these almost transparent watercolors. After a final ring, the metals fix and transform, revealing the earth's elemental palette of colors.



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## T. Robert Pacini

Much of my work celebrates the order in the organic. I built these 3 “cages inside of cages” to represent the organic outgrowth of volunteer plants. Uncultivated, these organic structures begin an upward climb randomly, yet with strength, structure and a sense of purpose.

***Volunteers***, 2015  
from the *Cage Series*  
three ceramic stoneware cages on mulch  
101", 89", 72" x 24" x 18"



## Linda Smith

**F**ocusing on women's identity, I have been incorporating my daily life and experience in my artwork. My work is colorful and imaginative, filled with cats, dogs and pattern. I hand-build my ceramics, using low re clay and glazes.

More recently, I have been looking at women with tattoos, taking portraits of them and being inspired by their dress and funky or even elegant tattoos.

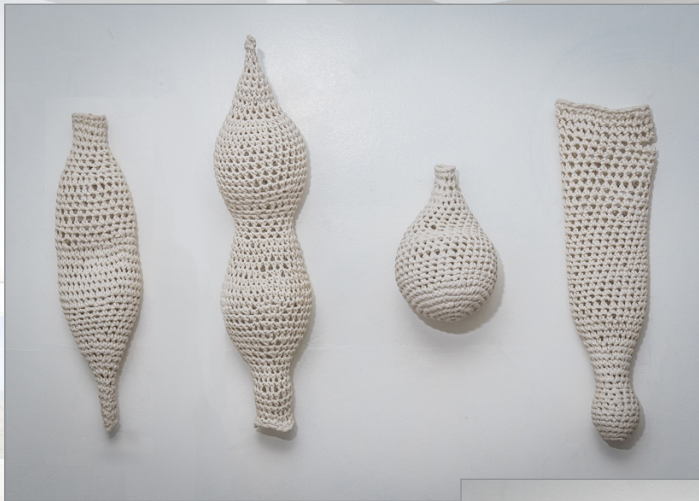
In *Woman with Tattoos* I used my imagination and drew skulls, flowers, cats and dogs as well. It is a fun vehicle, and became an integral part of my new series.



***Woman with Tattoos*, 2015**  
ceramic, hand-built with slabs, low-fire clay and glaze  
31" x 9.5" x 9"  
Courtesy of the artist







***Domestic Composition 1*, 2015**  
from the *Reliquaries* series  
cone 5 porcelain  
15" x 30" x 4.5"  
Courtesy of the artist

***The Sisters*, 2015**  
from the *Reliquaries* series  
cone 5 porcelain, acrylic and chalk  
9" x 15" x 6"  
Courtesy of the artist



## Meriel Stern

**T**his work is concerned with the growth and form of living things. I am interested in the processes of composition, trans-formation and eventual decomposition of living things and the aesthetic similarities of these processes in nature. I use a single line of cotton yarn and crochet dimensional shapes derived not only from material and technique, but also from the close study of natural, fertile forms. With 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.

I like that all of these forms are basically created from one strand and that one string can become a shape that has so many different associations. Our bodies: skin, fat, and bone, sex, food, and fetishistic attachments—these are my thoughts while working.

The soft sculpture is further transformed into a rigid structure after soaking in porcelain casting slip, and then firing. The firing leaves a vitreous 'relic' of its past, much like the coral we collect on beaches is a skeleton of the living creature that once grew under the sea.

## Fred Yokel

**M**y work involves exploring the human condition through figurative sculptures that express emotions, events or whimsical stories found in everyday life. I concentrate on freezing an eventful moment in the figures daily routine and expressing that moment by manipulating the clay into a pleasing gesture or form. The figures typically represent scenes that I have witnessed, participated in, or just plain imagined, which inspire a skit, spoof or humorous vignette that I find interesting enough to duplicate in clay.

I sketch many of my ideas before I build them, coming up with titles that will hopefully get the idea across to the viewer. Sometimes the titles are unnecessary, as the viewer can recognize what is going on in the scene, or even make up their own interpretation. I typically build my figures from the ground up, using coils of clay and forming, cutting and paddling the form as I work my way up the figure. The pieces are finished with glazes, underglazes and stains, which I sponge or brush on in layers, building up color and texture. My favorite firing method is Raku, which imparts a beautiful smoky and somewhat unpredictable surface that ties the colors together well.

### *Relic: Female Torso*, 2015

coil-built ceramic, carved, under-glaze, cone 5  
21" x 12" x 6"

Courtesy of the artist

