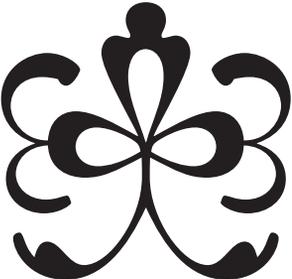


BERKELEY ART CENTER

PRESENTS

L  **CAL**
BAY AREA CERAMICS
TREASURES

CLAYTON BAILEY, VIOLA FREY, TED FULLWOOD, JON GARIEPY
MARY LAW, ANNABETH ROSEN, NANCY SELVIN, RICHARD SHAW
SANDY SIMON, JOHN TOKI, WANXIN ZHANG

ESSAY BY NANCY M. SERVIS

THIS BOOK SERVES AS THE CATALOG FOR THE EXHIBITION:

LOCAL TREASURES: BAY AREA CERAMICS

September 22 — November 18, 2012

"Local Treasures: Bay Area Ceramics," essay by Nancy M. Servis © 2012

"Local Treasures: Artists' Summaries," by Nancy M. Servis © 2012

"Viola Frey in Her Oakland Studio," by Nancy M. Servis © 2000

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FOREWORD by Suzanne Tan
Director, Berkeley Art Center

It has been a pleasure and an honor to co-curate the second exhibition in this unique *Local Treasures* series with Richard Whittaker, and to gain insight and access to the arresting work of these eleven artists working in clay. With distinct and compelling voices, each artist expresses a soulful authenticity and commanding mastery of their medium. Viewed together in the Center's dynamic exhibition space, which is nestled in North Berkeley's Live Oak Park, the result is a memorable dialogue amongst the area's most individualistic artists working in ceramics today.

A heartfelt thank you to all the artists for generously opening their studios and sharing stories of their lives with us, and to Richard, whose warm and intelligent inquiry and aesthetic sensitivity informs all aspects of the exhibition process. We extend added appreciation to ceramic historian Nancy M. Servis for providing an insightful context from which to understand the impact of these artists in their field. We also gratefully acknowledge **THE WINIFRED & HARRY B. ALLEN FOUNDATION**, the **ZELLERBACH FAMILY FOUNDATION**, and **THE WALLACE ALEXANDER GERBODE FOUNDATION** for providing critical support for the exhibition and this accompanying catalog.



INTRODUCTION by Richard Whittaker

The first *Local Treasures* exhibit emerged from casual dialogue and an expressed interest from Berkeley Art Center to organize a unique and thoughtful exhibition series featuring local artists I had interviewed in *works & conversations*. This exhibit, the second in the *Local Treasures* series, focuses on artists working in clay. Although I have not formally interviewed each of them, they all play a vital role in a regional narrative of the medium.

Judging from my own experience, for most artists working in clay, there was a decisive original experience. I haven't asked each of the eleven artists in this exhibit about his or her own, but I'm sure there are stories to be told. Whatever the clumsiness might have been at that first touch of hand to clay—on the wheel, perhaps, or with some other variation of hand meeting clay—no doubt something deep stirred inside. In my own case, it was an accidental encounter in the pottery studio at Scripps College under the gaze of Paul Soldner. One evening, my girlfriend took me there to show me what she'd been up to. By chance, her teacher was there. One thing led to another and before long I was seated at a kick wheel, trying to center a

lump of clay. The details of this exotic episode have faded somewhat, but two things stand out: the memory of something graceful about Paul Soldner and my own enchantment. The touch of the wet clay sliding under one's hands, perhaps especially if it happens without any expectations, is an elemental experience. What potter does not thrive on this nourishment?

Although only two of the clay artists are self-described potters, the essence of this ancient craft must, in some basic way, provide a substrate for the work of each of the artists here. We seem to have become immune to the mysteries of air, water, fire and earth. But doesn't the infinite malleability of clay and its alchemical transformation via fire into stone retain some of the fundamental magic that must have stirred people from the beginning?

Thinking about all this, the potter Marguerite Wildenhain came to mind. In her autobiographical book *The Invisible Core*, she writes passionately about working with clay. "Pottery is not just the expert making of good looking and, because of their human content, valuable objects out of the most lowly material of our earth, the clay. Because of this very fact, more than anything else, it is a challenge to the human spirit to transcend this common material, for how otherwise could life and beauty be created with it?" Her words can easily serve for the work of the artists in this exhibit.





LOCAL TREASURES: BAY AREA CERAMICS

by Nancy M. Servis

The materiality of clay and its capacity to exist in both a malleable and hardened state lends itself to wide use and expression. *Local Treasures: Bay Area Ceramics* illustrates the breadth and depth of today's artistic clay culture, in part due to the material's broad interpretive and sometimes daring use. The eleven artists represented in this exhibition employ dramatically diverse approaches to the medium. The works on view range from totemic abstractions to functional pottery, with a scope of iterations in between. The artists hail from throughout the region — Davis, San Jose, Petaluma, Fairfax, Port Costa, San Francisco, Oakland and Berkeley and are featured for their original vision, mature artistry, and excellent makership. Clayton Bailey, Viola Frey, Ted Fullwood, Jon Gariepy, May Law, Annabeth Rosen, Nancy Selvin, Sandy Simon, Richard Shaw, John Toki and Wanxin Zhang all possess both artistic excellence and creative authenticity in their work, reflecting why they are recognized as local treasures by the Berkeley Art Center (BAC).

CREDIT: "Viola Frey in Her Oakland Studio," © CA. 2000 Courtesy of Nancy M. Servis

Treasuring artists and their work is a celebrated practice in countries like China and Japan. Japan, for example, acknowledges individuals designated by the national government as Living National Treasures, embodying important and intangible cultural properties of high value to Japanese history. Revered Japanese potter Shoji Hamada (1894-1978) received such a designation in 1955. He and British ceramicist, Bernard Leach (1887-1979) visited Northern California in 1953, and together they promulgated a spirited utilitarian approach to clay, which ignited a charged dialogue regarding cultural ceramics and the future of traditional pottery in light of growing interest in radical sculptural form. Their visit was one of the influences that fostered such pluralism in California ceramics today. It is fitting that the Berkeley Art Center identifies with this tradition of honoring artists by acknowledging those whose artistic practice elevates our daily existence and deepens our historical perspective.

CALL AND RESPONSE

While some of the artists in the present exhibition attained recognition through academia, others have developed outside the formal parameters of ceramic art. All have worked rigorously with the material since their initial engagement with it – whether early in their artistic lives or relatively recently, as is the case with Jon Gariepy, who began to work in clay in 2006. His compelling, personified, and accomplished ships veil his recent introduction to the medium. Each artist is represented by fine artworks in his or her distinct style that offers a meaning beyond the materiality of their own work. Clayton Bailey, Viola Frey, Ted Fullwood, Jon Gariepy, May Law, Annabeth Rosen, Nancy Selvin, Sandy Simon, Richard Shaw, John Toki and Wanxin Zhang are artists with magnetism, whose capabilities transform the material of clay into potent,

useful, lyrical, dynamic, challenging, humorous, conceptual and even confrontational statements, reflecting the rich ceramic accomplishments singular to this region.

Each artist is represented by a small selection of pieces chosen from an extensive body of work. Annabeth Rosen, for example, is showing large, lively drawings in addition to her smaller organic ceramic sculptures, illustrating the versatility many of these artists possess. John Toki's oversized abstract sculptures command our consideration of technical innovation in the medium while infusing cultural inference with delicate self-referential meaning. Ted Fullwood, who alternatively produces both ceramic work and his unprecedented pipe-cleaner sculptures, captures the impassioned energy that drives his prolific output in a variety of clay forms. Mary Law throws mostly functional ware on the potter's wheel, though some are manually redressed to reference African dwellings. All of the exhibiting artists engage formal and aesthetic concerns along with personal interests in an ongoing process Nancy Selvin describes as a "call and response," in which the artist participates in an unfolding engagement with the material in the studio. Successfully wrestling with the dynamism of "concept with touch" is the shared hallmark among these artists, and through inference, illustrates their unique humanity. The resulting artistic variety from this process is notable.

ACCESS AND MEANING

When discussing the artistic use of clay, the conditioned reflex is simply to categorize ceramic work as vessel (pottery), figurative (sculpture), and non-objective (abstract). These divisions at first seem to aid in the appreciation of pieces, but they can equally be rigid categorizations that distract from a work's integrity, subtlety, innovation and meaning. For

example, the work of Sandy Simon, Mary Law, Clayton Bailey and Nancy Selvin employs the vessel idiom. And whereas Sandy Simon and Mary Law embrace the making of functional ceramic-ware (which in their hands also has context and meaning), Clayton Bailey and Nancy Selvin employ timeless forms to make societal and historical comment. Relying on strict classifications can mean overlooking richness and not fully recognizing the maker's purpose.

Contemporary figurative ceramics is a particularly meaningful development in the Bay Area's history of the art form. One of the earliest practitioners was Viola Frey (1933-2002), who is represented in this exhibition by five plates with figurative articulation. She is recognized as one of the transformers of clay use in ceramic art, remembered especially for her huge and colorfully glazed figures and large scale tile murals full of curious narrative. Frey, along with Richard Shaw, a pioneer in the development of decal usage and extreme finish, and Wanxin Zhang, who moved to California from China twenty years ago carrying with him a distinctly non-Western perspective, all address the figurative idiom in an authoritative and meaningful fashion. Clayton Bailey, who commands the vessel idiom, equally excels with figurative expression through his animal-like characterizations.

Sculptors Annabeth Rosen and John Toki confidently assert their skill in works that are mostly abstract, with periodic recognizable references. Each has years of experience with the material and both have become leaders in the field of ceramic art and innovation. At times with both of these artists, one wonders if their completely three-dimensional rock-hard sculptures are also embodying a painterly essence, in which mark-making and emotion are equally as necessary as assertive form.

CLAY IN CONTEXT

As illustrated by the scope of work represented in *Local Treasures: Bay Area Ceramics*, the region is rich in the breadth and depth of active ceramic artistry and history. What distinguishes this region regarding its ceramic identity is the concentration of productivity, exploration and scope of its development, establishing a high bar in the annals of American art.

This presentation of *Local Treasures* is the second in a series of shows celebrating the contributions of artists to the citizens and city of Berkeley through the Berkeley Art Center, now celebrating its 45th year. As an arts organization, it, too, is integral to the region's ceramic history and community identity. Some boundary-pushing attitudes through works in clay appeared in the BAC's Main Gallery years ago. The 1970 exhibition by ceramic sculptor Vaea Marx, titled *Vaea: Immédiats à l'état brut* (The Immediate Raw State)[Fig 1], was a month-long performance piece, during which the artist interacted daily with one ton of moist clay, along with other materials like plastic, wire and plaster of paris, that were deposited on the gallery floor. Artist Mac McLoud recalled Vaea was . . . "shaping structures of clay, pouring areas of plaster, exploiting the softness, textures and resistance of the medium. . . (where) elements of conceptual art underlie this performance."¹ This ability to present new artistic canon in flexible exhibition environments is the unique and necessary arena of the thought-provoking community art center, where established artistic ideas can parallel acute artistic inquiry and challenge. Unlike the museum, commercial gallery or academia, the community art center, exemplified by the Berkeley Art Center, can amplify ideas and feature artists in a vital way that more encumbered institutions cannot.

MORE THAN CLAY²

While the current “local treasures” premise at the Berkeley Art Center began in 2010 with a tribute to six extraordinary artists not bound by any one medium, the origins of the idea percolated with current curator Richard Whittaker and former BAC director Robbin Henderson, who interviewed featured artists in the gallery itself. With the appointment of Suzanne Tan as director in early 2009, she and Richard Whittaker revised this concept to regularly celebrate artists working in varying media and presenting their creative lives and contributions through exhibitions supported by pertinent programming.

An important resource for this viewpoint is the periodical *works & conversations*, published by Richard Whittaker. It features discussions with artists, thinkers and pedestrian originals covering a spectrum of aesthetically driven topics. What warrants a feature in this now twenty-year-old publication is not a rich pedigree of accomplishments but rather a commitment to artistic authenticity by those who contribute something to the public discourse and the vibrancy of the arts community. A stated principle for the publication is the understanding that “popular recognition is not a measure of the depth of an artist’s work.” While many accomplished artists are indeed featured, such intuitive criteria broaden the scope of thought and hearten insightful discourse, thwarting what Whittaker cites as “a tremendous fatigue . . . that prevents us from thinking aesthetically.”³ The artists represented in *Local Treasures: Bay Area Ceramics* echo this premise.

CERAMIC PLURALISM: CLAY AROUND THE BAY

Over the years, artists have radically addressed clay as an expressive medium, while functional pottery, with its technical advances using glaze and celebrated variety of form, has continued to flourish. Its artistic use has been vastly broadened by cross-cultural influences, itinerant practitioners and long-time residents, and through a spectrum of artistic ceramic centers and schools. The Davis and Berkeley campuses of the University of California; CSU Sacramento, San Francisco State and San Jose State universities; Mills College; and California College of Arts and Crafts, all provide an arena for critical studio ceramic practice.

Diversity is also exemplified by the simultaneous success of European-born and Bauhaus-trained potter Marguerite Wildenhain (1896-1985) who established her own school at Pond Farm near Guerneville, and that of the mid-century transformational catalysts of Peter Voulkos (1924-2002) and Robert Arneson (1930-1992), whose aggressive expressionist style and provocative figurations, respectively, radically redefined clay use. Commercial galleries and museums provided exhibition venues that both shaped and deepened the critical discourse of this artistic medium. Gatherings like the annual California Conference for the Advancement of Ceramic Art in Davis, and businesses like Berkeley's Leslie Ceramic Supply, Inc., fostered this pluralism, further unleashing variety in ceramics.

CONCLUSION

Local Treasures: Bay Area Ceramics is a celebratory exhibition that features the compelling work of eleven of the Bay Area's most noteworthy artists who use clay. Bound by the material in which they chose to work, each practitioner attains a distinct level of individual artistry. For many years, art made of clay has been placed outside the established artistic hierarchy. With the profound and often compelling work of Clayton Bailey, Viola Frey, Ted Fullwood, Jon Gariepy, May Law, Annabeth Rosen, Nancy Selvin, Sandy Simon, Richard Shaw, John Toki and Wanxin Zhang, the arenas of sculpture, abstraction, installation and utilitarian art have attained well-deserved acclaim.

1. Vaea: *Sculptural Survey*, pg. 9
2. This idea was first asserted in an exhibition I curated in 1998 on the Toki collection of ceramics, where benevolent community largesse and support were integral to the successful development of many artists in the Bay Area, many of whom continued the gracious practice.
3. Richard Whittaker identifies Los Angeles psychologist Lobsang Rapgay as the source for this idea, which he cites in his 2001 *works & conversations* interview with Jacob Needleman: *Art & Philosophy*, Oakland, California

SEE COMPLETE BIBLIOGRAPHY, PAGE 45

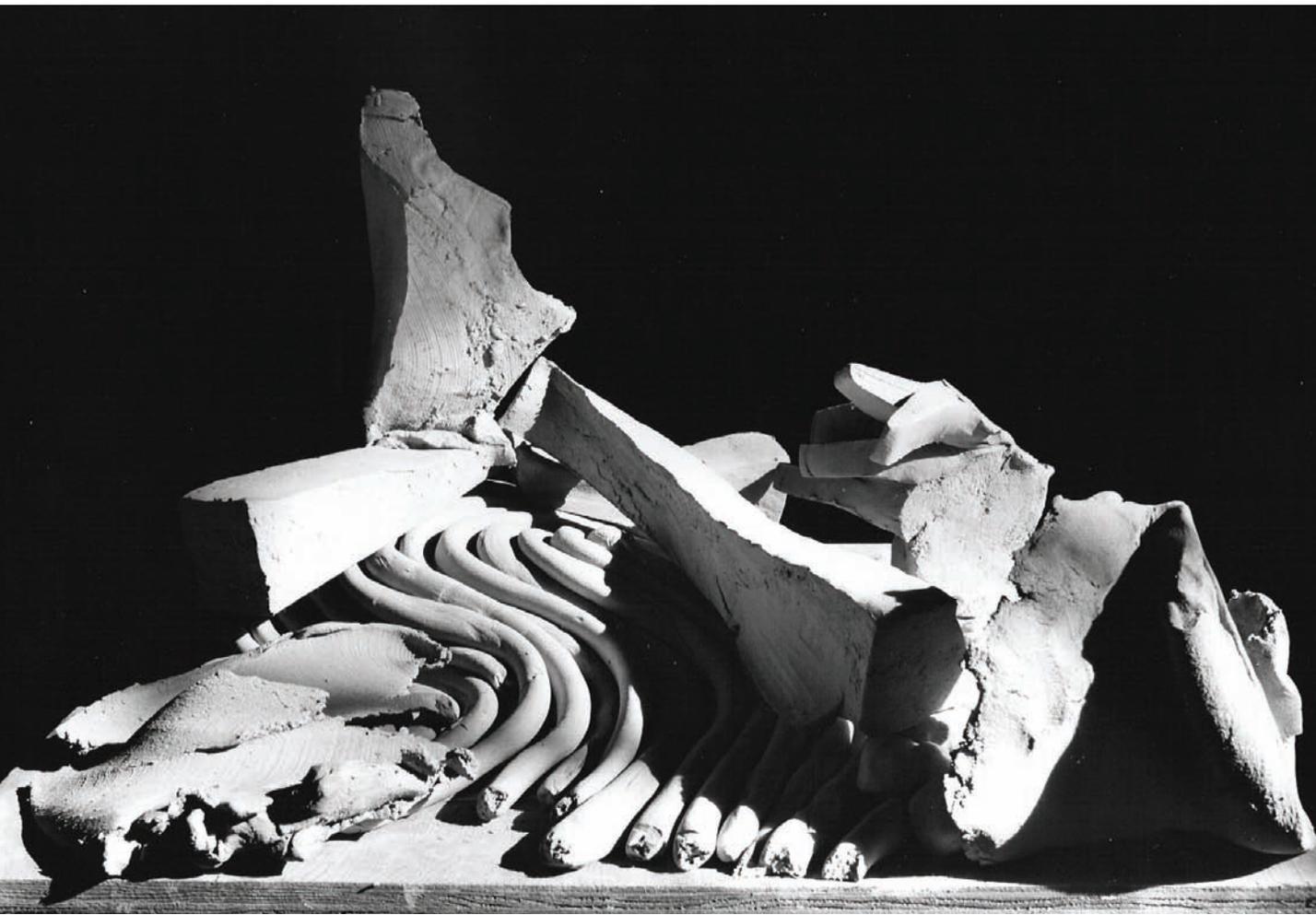


Figure 1. *Vaea, Immediat a L'etat Brut*, 1970, 36" x 24" x 8," Stoneware. Berkeley Art Exhibition.

PHOTO CREDIT: : Vaea Marx



EXPLOSIVE

EXPLOSIVE

CLAYTON BAILEY Port Costa

Since the early 1960s, Clayton Bailey has been making ceramics in many forms with a grand sense of humor. Aware of northern California's Funk Art movement, he and his wife, Betty, came west from Wisconsin at the invitation of Robert Arneson in the late 1960s. Clayton became well known for his crass subject matter and art hijinks, assuming the alter-ego of Dr. Gladstone, whose Wonders of the World Kaolithic Museum now inhabits the Bailey's property. While many are amused or possibly offended by Clayton Bailey's off-color humor, his capacity as fine artist, technician and broad thinker are secure. His skills of throwing pots on a wheel are superseded by his willingness to see them implode, explode or melt in the kiln, depending on the tale-spinning notion he wants to express. These measures are not accidents, but evidence of his mastery of the ceramic medium. Recently he wryly confessed, "I am the master of all the techniques that I use."

Exploding Bottle — Clinker Bottle

2007

expanding clay, porcelain skin, decal

8 x 8 x 12 in.



VIOLA FREY Oakland

Viola Frey left an extensive international artistic legacy. Both in form and color, her bold work often references a personal narrative that emerges in her small-scale bricolage pieces and heroic-sized figurative sculptures. Viola's commitment to her life as an artist ranks her as one of the most prolific ceramists in the sculpture field. Through ceramics she was able, " ... to deal in depth with the ideas and issues animating the best of modern art," as noted by CCAC President, Michael Roth. Through her 33-year teaching career at California College of Arts and Crafts, she influenced many students, especially regarding artistic purpose. She dryly said, "You have to be an artist to survive. That's one thing I learned. A lot of extraneous things were eliminated because of that. I learned how to concentrate on doing my work."

SEE: *Who Makes Originals, Ever?: A Conversation with Viola Frey*, by Richard Whittaker. *works and conversations*, Issue #4 <www.conversations.org/story.php?sid=45>

Viola (Plate)
1977
ceramic, glazes
19 ½ x 19 ½ x 2 ½ in.



TED FULLWOOD San Jose

Ted Fullwood's home surges with figurative and vessel ceramics along with enlivened, colorful pipe-cleaner sculptures in the nearly floor-to-ceiling hand-tiled interior created with his own hands. Exceedingly prolific in the studio, Ted is also an academically accomplished artist with both an MFA and MA in art history. One understands the abundance of his varied art forms when he begins to express about his work. Ted is internally driven, guided by the premise of "jumping into the idea before the idea gets old," and cites the work of Annabeth Rosen as a direct inspiration. Often, his figures integrate original written narrative in thought bubbles, linking his sculptures to underground comics like those by Daniel Clowes. One such sculpture reads in hacked writing, "It doesn't have beauty, but give it twenty years and it will gain considerable appeal."

Yolk
2010
ceramic
41 x 24 x 22 in.



JON GARIEPY Petaluma

The adept work of Jon Gariepy is noteworthy in part because he has been sculpting in clay for only six years. The maturity, subtlety and overall confident handling of the material reveal a seasoned approach that typically takes years to achieve. Jon's painting background contributed to his instinctive facility with the medium. He had a pre-existing admiration for color field painters, and the innate understanding of tempered hue on imperfect form. The universal iconography of the boat and its metaphor for human journey are autobiographical for the artist, who grew up fishing on western piers and sleuthing along harbors. These weathered ships hold both personal mystery and public meaning, including the artist's environmental concerns. "From the beginning, I have been determined to work as loosely and freely as possible," Jon says. "I feel this gives my work a feeling of movement and spontaneity."

SEE: *"Jon Gariepy: Stormy Weather,"* by Susannah Israel. In *New Ceramics*, May/June 2012, pgs 8-11.

Same As It Ever Was,
Same As It Ever Was
2011
ceramic
12 x 30 x 8 in.



MARY LAW Berkeley

Mary Law has actively worked in West Berkeley since the late 1970s. Many admire the functional stoneware and modified dwellings she creates through controlled manipulations of her wheel-thrown forms. Further defining her style is a preference for soda firings. Early exposure to some of the country's leading potters set the foundation for Mary's success.

Her influencers included Karen Karnes (as student) and Byron Temple (as apprentice), with whom she connected through Penland Center School of Crafts in North Carolina. The study of contemporary Asian ceramics and a life-long interest in utilitarian buildings, particularly West African granaries with thatched roofs, informed her designs known as "house pots." Mary states that, "I know there are many people out there who are moved by the feel of a handle on a cup or the way a plate rim frames a meal – and who want well-made, inspired pots around them on a daily basis."

House Pot
2011
soda fired stoneware
6 ½ x 8 ½ x 7 ½ in.

House Pot
2011
soda fired stoneware
6 ½ x 7 x 7 in.



ANNABETH ROSEN Davis

In 1997, Annabeth relocated from the East Coast (Philadelphia/New York) to become the first appointee to the Robert Arneson Endowed Chair of Ceramics at the University of California, Davis. With energy, enthusiasm and an original aesthetic, she invigorated many art venues beyond academia. Leading urban galleries and museums regularly show her ceramic sculptures. Known for her prolific output, Annabeth's evolutionary sculptures pulse with vitality as she bundles organic shapes using baling wire or mesh. Her drawings enforce the importance of informed spontaneity in her assembled, handmade forms. Annabeth reveals a unique combination of firm and delicate expression in all her work. While discussing her current sculpture, she summarized, "I work toward the understanding of employing both thoughtfulness and recklessness."

Burble

2012

glazed ceramic and rubber inner tube

14 x 22 x 17 ½ in.



NANCY SELVIN Berkeley

Nancy Selvin has lived in the ceramic-rich community of Berkeley for more than forty years. She is recognized for her poetic vessel interpretations, which attain a painterly presence when poised as still-life on a loosely-coated shelf. Her private ideas, silk-screened on select areas of her slab-built bottle forms, plates, or large tiles, are meaningful components to her work. Through the direct application of underglaze and ceramic pencil to unbisqued terra-cotta, Nancy achieves an integrated unity of surface and form after only one firing. Her current work explores the enlarged singular vessel shape, infusing it with persona, emphasizing its interpretation as sculpture. She describes this process as “taking a piece and giving it presence.” While committed to working in the vessel idiom, Nancy is not bound by the strictures of use. “By dealing with the bottle (or vessel) abstractly,” she says, “I am able to transcend its function.”

SEE: “Elegant and Intelligent: Nancy Selvin’s Still Life Arrangements” in *Bay Area Ceramic Sculptors, Second Generation*, Daum Museum of Contemporary Art, 2004, unpaginated.

Large Pot
2012
ceramic
23 x 17 in.

Small Pot
2012
ceramic
14 x 17 in.



RICHARD SHAW Fairfax

Prosaic objects serve as subjects for Richard Shaw, who has focused on ceramics since 1965. His sculptures derive from familiar vignettes of life that are reformulated using his expert technique and wry humor. Porcelain takes on the likeness of playing cards, books and logs, for example, that are formed into sculptures, stimulating technical inquiry and societal review. Sometimes they are just plain funny. These pieces, particularly his assemblage-looking figures, appear as still-life shifted from the horizontal to the vertical, infused with Shaw's witty vitality. The extreme finish found in his work is due to his expert development and use of decals on clay. Regarding visual illusion Richard Shaw mused, "Things aren't what they appear to be. It makes you look at things. It makes you have a new experience rather than the same old experience."

SEE: Interview with Richard Shaw, *Richard Shaw exhibition catalogue, Braunstein/Quay Gallery, 2007*, pgs. 7 – 35.

Person, Log, Skull
2011
ceramic
19 x 8 ½ x 9 in.



SANDY SIMON Berkeley

Sandy Simon is recognized as a national leader in the field of functional studio ceramics. Early in her career, she studied at the University of Minnesota with Warren MacKenzie, who is well known for his work regarding the Japanese premise of masterfully created vessels void of effusive ego. Valuing intuition in art-making supported by expert technical skill, Sandy's perspective regarding functional form has potent meaning through the practice of daily use. For her, there is power in the simplicity of function. And subtlety implies meaning, like the red Amazonian lucky seeds attached to her elegant porcelain or earthenware vessels. "Contact has power, use has power and feelings have power," Sandy says. "If we as makers can leave something to be digested, to be absorbed by the user, enjoyed and appreciated – then as makers we have done our job."

SEE: *Sandy Simon in TableSpace: A Framework for Contemporary Ceramics*, pgs. 62 - 67.

Covered Jar, 2011
nichrome wire, porcelain
5 ½ x 5 in.



JOHN TOKI Berkeley

The totemic sculptures by John Toki signal much of what defines California ceramics – innovation integrated with artistry. Trained as a potter in childhood, John developed his own language with clay. He makes multi-storied sculpture that echoes geologic striations, while invoking abstraction and Japanese aesthetics reflective of his own personal history. John’s life has centered on the cultivation and development of ceramics in the East Bay, especially as owner of Leslie Ceramics Supply Co. in Berkeley, now in its 66th year. New to John’s firing techniques is the use of a traditional wood-fire anagama kiln that draws both flame and ash across the surface of his stoneware and porcelain forms. In an interview with fellow ceramic artist Clayton Thiel, John recently mused about his large sculptures saying, “Form is something that responds to the human being. It is almost like music. The human message through sculpture is so important.”

SEE: Clayton Thiel Interviews John Toki, February 15, 2011 <www.youtube.com/watch?v=YSe52Zd0G4U>

Blue Wing

2008

stoneware, porcelain

8 x 10 x 96 in.

Another World

2010

stoneware, porcelain, woodfired

15 x 20 x 105 in.



WANXIN ZHANG San Francisco

Wanxin Zhang arrived in the United States from China in 1992 as a classically trained sculptor with an established reputation for his welded metal art works. He fully immersed himself in every aspect of the visual arts in the greater Bay Area – attending graduate school, studying museum exhibitions, and fearlessly reaching out to established members of the art community, which ultimately inspired him to embrace clay. Zhang’s life-sized ceramic figures, spawned from China’s ancient terra-cotta warriors, have emerged as expressionistic tributes to the human condition, citing both known and pedestrian personae as his point of departure. “What really defines contemporary versus traditional art is the meaning the piece tries to convey, as well as the inner spirituality or vitality that a sculpture carries,” said Zhang. “Once the artist has a concept for their art, any material is more than enough to deliver the message.”

SEE: “Peter Held: Conversation with the Artist,” *Wanxin Zhang: A Ten Year Survey, 1999-2009*. Exhibition catalogue, 2012, pgs. 13-22.

Special Ambassador
2011
fired clay and glaze
78 x 24 x 21 in.

EXHIBITION CHECKLIST

CLAYTON BAILEY

Mustache Oil Jug, 1991
stoneware ceramic,
tobacco spit glaze
29 x 24 x 24 in.

*Fire Breathing Demon
Dog*, 1995
stoneware ceramic,
electric light
30 x 17 x 22 in.

*Demon Bottle with Legs
and Sprigged Face*, 1990
stoneware ceramic, glass eyes
32 x 16 x 17 in.

*Exploding Bottle –
Clinker Bottle*, 2007
expanding clay, por-
celain skin, decal
11 x 6 x 6 in.

Exploding Pot, 2008
expanding clay, por-
celain skin, decal
12 x 8 x 8 in.

*Hyperthermium Bottle –
Bloated + Skull*, 1993
bloated terra cotta, sand
12 x 10 x 10 in.

*Hyperthermic Acid
Bottle – Tilted*, 1993
terra cotta, sand
20 x 12 x 14 in.

*Hyperthermic Vase
– Bloat*, 1994
bloated terra cotta, sand
9 x 10 x 10 in.

Alligator Dog, 1989
stoneware ceramic
11 x 20 x 15 in.

VIOLA FREY

*Untitled (Silhouettes of
Woman & Skeleton on a Cart
Next to Figure #1)*, 1978
ceramic
20 ¼ x 20 ¼ x 2 in.

*Untitled (Head, Woman
& Table)*, 1978
ceramic
19 x 19 x 2½ in.

*Untitled (Figure on Racking
Horse, Table)*, 1978
ceramic
19 x 19 x 2½ in.

Viola (Plate), 1977
ceramic and glazes
19 ½ x 19 ½ x 2 ½ in.

*Circle of Figurines, Leda &
the Manikin Man*, 1977
ceramic and glazes
20 x 20 x 2 ½ in.

All Viola Frey's work
courtesy of
Artists' Legacy Foundation

TED FULLWOOD

Local Figure, 2012
ceramic
39 x 18 x 22 in.

Yolk, 2010
ceramic
41 x 24 x 22 in.

Chair, 2011
ceramic
40 x 17 x 25 in.

Person of Interest, 2012
ceramic
24 x 17 x 23 in.

JON GARIEPY

*Same As It Ever Was, Same
As It Ever Was*, 2011
clay
12 x 30 x 8 in.

Silence, 2012
clay
14 x 65 x 10 in.

*Requiem for an Early
Departure*, 2012
acrylic on canvas
48 x 60 in.

Genesis of a Dirty Deal, 2012
acrylic on canvas
48 x 60 in.

All Jon Garipey's
work courtesy of
Vessel Gallery

MARY LAW

Tall House, 2012
soda-fired stoneware
13 x 5 x 5 in.

House Pot, 2012
soda-fired stoneware
7 ½ x 6 ½ x 6 ½ in.

House Pot, 2011
soda-fired stoneware
6 ½ x 8 ½ x 7 ½ in.

House Pot, 2011
soda fired stoneware
6 ½ x 7 x 7 in.

House Pot, 2012
soda-fired stoneware
9 x 6 ½ x 6 ½ in.

Small House, 2010
soda-fired stoneware
5 x 4 x 4 in.

Covered Jar, 2011
soda-fired stoneware
10 x 5 ½ x 5 ½ in.

Moon Jar, 2012
soda-fired stoneware
12 x 10 x 10 in.

Small Moon Jar, 2012
soda fired stoneware
7 ½ x 7 x 7 in.

ANNABETH ROSEN

White Stripe Pile, 2012
acrylic, ink and gouache
75 ½ x 71 ¼ in.

Stripe Tube, 2012
acrylic, ink and gouache
66 x 57 in.

Burble, 2012
glazed ceramic and
rubber inner tube
14 x 22 x 17 ½ in.

Stump, 2012
glazed ceramic and
rubber inner tube
14 x 25 x 20 in.

All Annabeth Rosen's
work courtesy of
Gallery Paule Anglim

NANCY SELVIN

*Large Pot with Green
Base*, 2012
ceramic
23 x 17 x 17 in.

Small Pot with Markings, 2012
ceramic
14 x 15 x 11 in.

Platter with Numerals, 2005
ceramic
20 in. diameter

Platter with Numerals, 2009
ceramic
20 in. diameter

Findings: #012, 2012
ceramic
14 in. square

Findings: #014, 2012
ceramic
14 in. square

RICHARD SHAW

*Three Stack and
Three Stack*, 2011
ceramic
11 x 9 x 7 ½ in.

Painter with Blue Skirt, 2011
ceramic
17 x 12 x 15 in.
Person, Log, Skull, 2011
ceramic
19 x 8 ½ x 9 in.

Bray Shoe, Edit 3, 2011
ceramic
11 x 3 ¾ x 3 ¾ in.

Wing Tip, 2011
ceramic
11 x 4 ¼ x 3 ¾ in.

Saddle Shoe, Edit 2, 2011
ceramic
7 ½ x 2 ¾ x 2 ¾ in.

Child's Pink Shoe, 2011
ceramic
5 ¾ x 2 ½ x 2 ½ in.

Bride and Ship, 2003
ceramic
12 x 12 x 7 ½ in.
Brown Bottle, 2007
ceramic
16 ¾ x 9 x 7 ½ in.

Hope Two, 1992
ceramic
19 ½ x 13 ¾ x 17 in.

Shoe – "At the Beach," 2011
ceramic
9 ½ x 10 x 3 ½ in.

SANDY SIMON

Covered Jar, 2011
nichrome wire and porcelain
7 x 7 x 5 ½ in.

Covered Jar, 2011
nichrome wire, porcelain with
red seed and wax thread
4 ½ x 4 ½ x 4 ½ in.

Covered Jar, 2011
nichrome wire and porcelain
5 ½ x 5½ x 4 in.

Covered Jar, 2011
nichrome wire and porcelain
6 x 6 x 3 in.

Covered Jar, 2012
nichrome wire, porcelain with
red seed and wax thread
5 x 5 x 4 in.

Covered Jar, 2012
nichrome wire, porcelain with
red seed and wax thread
5 x 5 x 3 ½ in.

Covered Jar, 2012
earthenware, porcelain
slip and green glaze
6 x 6 x 4 ½ in.

Covered Jar, 2012
earthenware, porcelain slip
green glaze, and red seed
5 ½ x 5½ x 4 in.

Covered Jar, 2012
earthenware, porcelain slip,
green glaze, and red seed
5 x 5 x 3 in.

Ewer, 2012
earthenware, porcelain
slip and green glaze
4 x 2 x 4 in.

JOHN TOKI

Another World, 2010
wood-fired stoneware
and porcelain
15 x 20 x 105 in.

Blue Wing, 2008
wood-fired stoneware
and porcelain
8 x 10 x 96 in.

WANXIN ZHANG

Special Ambassador, 2011
fired clay and glaze
78 x 24 x 21 in.

God Bless You, 2008
fired clay and glaze
26 x 24 x 79 in.

Inauguration Day, 2009
fired clay and glaze
72 x 24 x 20 in.

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