

THE BEST OF NEW CERAMIC ART



*Featuring
Winners of
the Monarch
National
Ceramic
Competition*

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Monarch National Ceramic Competition*



Hand Books, Inc.

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Madison, Wisconsin

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Back Cover (clockwise from top): Lana Wilson, *Artifact Teapot*;
Jean Cappadonna-Nichols, *Napoleon with Red Face and Green Fish*;
Peter Pinnell, *Straw Teapot*; Amy M. Nelson, *Woman as Icon* (detail);
Katharine Gotham, *Bullet Pot*

Page 2: Elaine Coleman, *Incised Porcelain Frog Plate*
Page 5: Beverlee Lehr, *Blue Horizon: Sanibel Island* (detail)
Page 8: Roxie Ann Worthy, *Minoan Bull*
Page 10: Elizabeth MacDonald, *Gold Wheel with Tiles*
Page 14: Jeri Hollister, *Iron Tribute*
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Page 60: David Stabley, *Wall Tile Composition*
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Page 110: Jason Hess, *Twelve Whiskey Cups*

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ARTISTS BY SECTION

SCULPTURE IN CERAMICS

Matt Wilt
Yves Paquette
Lisa Ehrich
Elyse Saperstein
James Bahn
Brian Christensen
Hanna Jubran
Gerald G. Smith III
Keith Bryant
Sandra Luehrsen
Mandy Greer
Lisa Maher
Claire Salzberg
Susannah Israel
Charles Johnson
James J. Brashear
C.A. McWeeny
Beth Changstrom
Jeri Hollister
Keith S. Mitchell
Diane L. Sullivan

THE CLAY FIGURE

Barb E. Doll
Leslie Lee
Ovidio C. Giberga

Jean Nunez Donegan
Roxie Ann Worthy
Elise Sheridan Arnold
Judith N. Condon
Jean Cappadonna-Nichols
Gary W. Benna
Jeff Kell
Mary E. Williams
Caryn Marquardt
Rod Moorhead
Paula Smith
Elizabeth Featherstone Hoff
Hazel Mae Rotimi
Fleur E. Reynolds
Sandra Rice
Guangzhen "Poslin" Zhou
Samuel P. McCarty

PAINTING, CARVING & RELIEFS

Beverlee Lehr
Diane O'Grady
Susanne G. Stephenson
Amy M. Nelson
David Stabley
Judith Decker-Sylva
Elizabeth MacDonald

Pamela Mahaffey
Elaine Coleman
Marilyn Lysohir
Terri Hughes
Jerry L. Caplan
Julie Tesser
Janis Mars Wunderlich
Julia Putnam
Alena Ort

VESSEL FORMS

Louis Vaccaro
Nancee Meeker
Hiroshi Nakayama
Kate Inskeep
Guadalupe Lanning
Robinson
Tobias Weissman
Susan A. Beecher
Robin Johnson
Lee Akins
Yoshiro Ikeda
Cynthia Bringle
Karl Yost
Sandra Byers
Jan Schacter
G. E. Colpitts

Posey Bacopoulos
Carol & Richard Selfridge
Ron Shady
Nancy Heller
Richey Bellinger
Rex Fogt
Patricia A. Watkins
Donovan Palmquist
Katharine Gotham
C. Keen Zero
Daphne Roehr Hatcher

TEAPOTS, PITCHERS & DRINKING VESSELS

Mark Tomczak
Lana Wilson
Barbara L. Frey
Susan Beiner
Nancy Barbour
Peter Pinnell
Michael D. Torre
Russell Wrangle
Wendy Dubin
Skeff Thomas
William A. Lucius
Jason Hess

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INTRODUCTION

For ten years Monarch Tile has sponsored the Monarch National Ceramic Competition. During this time the competition has grown in stature and reputation — to the point where today it is one of the premiere competitions for showcasing outstanding new ceramic art in North America.

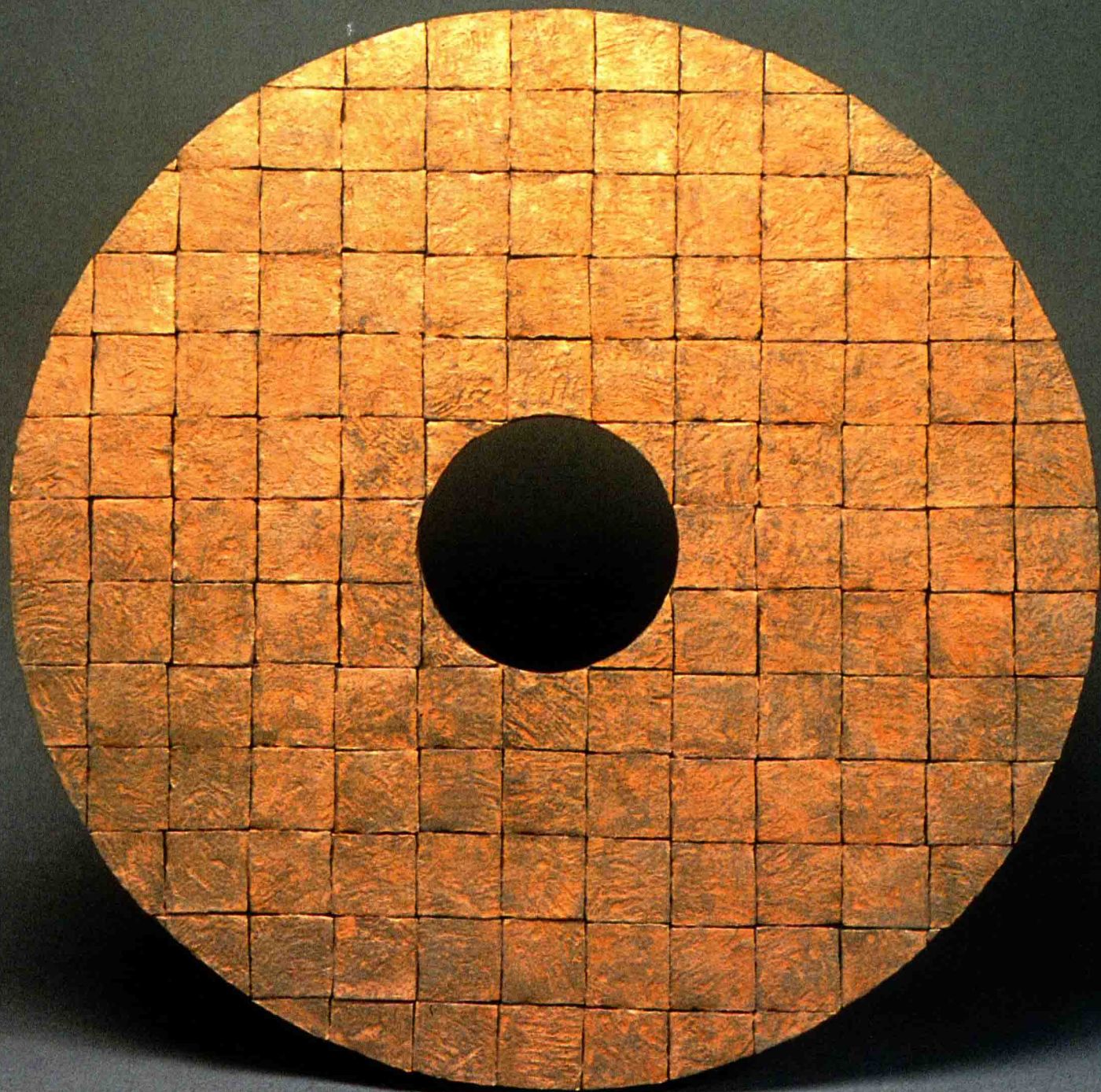
As the invited juror for the 1996 competition, I spent many, many hours viewing slides of almost 1,000 entries from all over North America. My role was to select a body of the best work, all made within the previous year, that would reflect the vitality of the ceramics field.

In years of jurying shows and exhibitions, I have never faced such a daunting task. When I finally made the journey to view the selected pieces in exhibition, I was struck, once again, by the strength and depth of this group of winning pieces. The entire exhibit made an important statement about new American ceramics. And this was a statement that should be presented beyond the physical exhibition itself.

Thus this book. Think of it as an exhibition on paper, where one can move between the rooms at will — and then revisit at a later date. What a broad range of talent! There are the beautifully serene, functional pieces. There is quite a bit of work with exciting new aesthetics, including work for the wall as well as the pedestal. And some very strong, challenging sculptural work.

People sometimes look wistfully at pieces of ancient ceramics in museums as if this art form were lost and buried. Yes, it takes an incredible amount of creativity to make ceramic art that adds to this remarkable history. The Monarch National Ceramic Competition is robust evidence that masterworks continue to be produced.

I congratulate the talented artists, and applaud Monarch Tile for sponsoring this competition. Their efforts bring recognition to a deserving group of ceramic artists. — TONI FOUNTAIN SIKES



HISTORY

A brief history of the Monarch National Ceramic Competition

It is somehow fitting that Monarch Tile, Inc., the world's fourth largest manufacturer of ceramic wall tile, is the founding and continuing sponsor of one of the premier competitions of ceramic art in North America. After all, both Monarch Tile and the artists they support create products from the same stuff. Through this competition, Monarch Tile showcases and celebrates the achievements of artists and what they create using the most basic ingredients of mud and water.

The first Monarch National Ceramic Competition was held in San Angelo, Texas in 1986, where the company was then headquartered. Initiated by Barba Squire Keene, Monarch's far-sighted Marketing Services Manager, the competition's purpose — to encourage an understanding and respect for the use of clay for both building and artistic purposes — is still in place today. Then, as now, Monarch Tile fully underwrites the venture and provides the more than \$5,000 in prize money that is awarded.

The competition was coordinated by the San Angelo Museum of Fine Arts — where the exhibition of selected pieces was also shown. Museum director Howard J. Taylor and his staff deserve credit for nurturing and growing the competition into a major presence, one that included artists' work from Canada and Mexico as well as the United States.

In a field where there are few opportunities for artists to showcase new work, the Monarch National Ceramic Competition quickly filled a real need — offering a forum to ceramists at all career levels to have their work seen in a significant, widely publicized context. Each annual exhibition was a

major survey of the field, causing American Ceramics magazine to write in 1989, “. . . if you want to see what’s going on in American ceramics, this is it.”

In 1989 Monarch Tile moved their corporate headquarters to Florence, Alabama, and in 1995 the competition moved there also. Thomas White, Monarch’s President and Chief Executive Officer, approached the Kennedy-Douglass Center for the Arts in Florence about assuming responsibility for coordination of what had become a major annual event.

In the last few years, the competition, has grown qualitatively and quantitatively. It has also furthered the careers and enhanced the reputations of innovative artists who make everything from large sculptural pieces to delicate tea cups.

Housed in a beautiful, old Southern mansion in downtown Florence, the Kennedy-Douglass Center for the Arts is important arts center and exhibition space in North Alabama. Under the leadership of Barbara K. Broach, Director of the Florence Department of Arts and Museums, the capable staff of the Center organizes and publicizes the competition, coordinates the jurying process, and lovingly displays the selected pieces in exhibition.

In the process, they provide a megaphone to tell the world about the vitality of new American ceramics. It is to Monarch Tile’s credit and to everyone’s benefit that this remarkable work is now seen by an appreciative international audience.

13 AWARDS

FIRST PLACE

Jeri Hollister 35

SECOND PLACE

Fleur E. Reynolds 56

THIRD PLACE

Lana Wilson 113

TILE AWARD

Elizabeth MacDonald 69

MERIT AWARDS

Jean Cappadonna-Nichols 47

Beth Changstrom 34

Ovidio C. Giberga 42

Katharine Gotham 107

Jason Hess 125

Beverlee Lehr 63

Nancee Meeker 83

Yves Paquette 17

David Stabley 67

Susanne G. Stephenson 65