

INK & CLAY 44



SHORT VERSION

Established in 1971, *Ink & Clay* is an annual juried competition of printmaking, ink drawing, ceramic ware, clay sculpture, mixed media and installation, utilizing any variety of “ink” or “clay”, or combination, as material. The competition results in its highly-regarded exhibition sponsored by the W. Keith & Janet Kellogg University Art Gallery of Cal Poly University, Pomona and underwritten by the generosity and support of the late Col. James Jones, Mr. Bruce Jewett, and Office of the University President, Soraya Coley.

Starting in 2012, the *Ink & Clay* competition was opened to artists working throughout the US, making it a national competition. The exhibition is documented through an on-line printable catalog. Unique among juried exhibitions, *Ink & Clay* is annually celebrated and recognized by artists and collectors for its quality and diversity.

This year, after a one-year respite for on-line development, *Ink & Clay 44* launched its first “on-line only” submission platform through the Western States Arts Federation’s (WESTAF) Call for Entry (CaFE) platform. All submissions were entered, and juried, on-line through the CaFE site: www.callforentry.org.

LONG VERSION

Established in 1971, *Ink & Clay* is an annual juried competition of printmaking, ink drawing, ceramic ware, clay sculpture, mixed media and installation, utilizing any variety of “ink” or “clay” (or combination) as material. The competition results in its highly-regarded exhibition sponsored by the W. Keith & Janet Kellogg University Art Gallery of CalPoly University, Pomona, and underwritten by the generosity and support of the late Col. James Jones, Mr. Bruce Jewett, and Office of the University President.

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This year, after a one-year respite for on-line development, *Ink & Clay 44* launches its first “on-line only” submission platform through CaFÉ.

Media/ Eligibility

Any artist living or working in the United States may enter this competition. The Jurors make the final decision on which works are acceptable among all the entries received by the posted deadline. Artwork Submissions must have been completed within the last 3 years (2017-2019). Entries CANNOT have been submitted in a prior year. Generally, any artwork utilizing any type of ink or clay, in whole, or in part, is acceptable. Artworks must be original —no giclée prints, reproductions, or solely digitally-based prints.

We seek entries that have been created by the artist's hand in some way, shape or form. There are no size restrictions. Past exhibitions have included non-traditional media including installations (both site-specific and not), freestanding and hanging sculptures, technology-involved media, kinetic or light-based works, mixed media, as well as the more traditional artforms such as printmaking, drawing and painting, sculpture and pottery. All artforms are encouraged for submission.

Fees

A \$50 entry and handling fee will be charged. This entitles the artist to three digital artwork entries. Please note that checks are no longer accepted. All fees must be paid by credit card through the CaFÉ site payment platforms. The entry fee is non-refundable, nor prorated, if less than 3 entries are submitted, or selected.

Sales

All artwork will be considered for sale unless otherwise indicated as NFS (not for sale) on the entry form. A 25% commission on all sales will be added to the "Artist's List Price" and retained by the Kellogg University Art Gallery to support programming of future exhibitions. Please price artwork entry accordingly. Completed W9 form will be required in the event of sale.

Awards

The Kellogg University Art Gallery is pleased to offer \$6,500 in cash awards this year. These include: the *James H. Jones Memorial Purchase Award(s)*, generously sponsored by Mr. Bruce M. Jewett; the *University President's Purchase Award(s)*, sponsored by the Office of the University President, Soraya Coley; as well as *Jurors' Choice* and *Director's Choice Purchase Awards* sponsored by both the President's Office and the Jones and Ink & Clay Endowments. Additional monetary (non-purchase) awards include Awards and Honorable Mentions totaling as much as \$2,500.

Ink & Clay Jurors

Two of this year's esteemed jurors are arts professionals specialized in either ceramics (clay), or printmaking/drawing (ink). The third juror, is a renowned curator, or curatorial expert, from within the arts or museums industry.

Susan Elizalde-Henson was born and raised in Southern California. She received a BA in Art History, a MA in Art, and a MFA in Art, with an emphasis in ceramics, from California State University, Fullerton. Graduate study also included coursework at the New York College of Ceramics at Alfred University in New York. She has been Artist-in-Residence at the Watershed Center for Ceramic Art in Maine and the International Museum of Ceramic Art in Denmark. She has served on artist selection panels for the City of Los Angeles, Cultural Affairs Department, Public Art Projects and has served on the Board of the Southern California Women's Caucus for Art. Her work has been exhibited both nationally and internationally, and has been published in several books and periodicals including: *Contemporary Chicana and Chicano Art*; *Triumph of our Communities: Four Decades of Mexican American Art*; *Chicano Art for Our Millennium*; and *Puro Muerto: Contemporary Images of Day of the Dead*. She is currently Associate Faculty at Saddleback College Emeritus Institute, and Facilitator for Art and Creativity for Healing, Laguna Hills, California.

At an early age, **Juri Koll** actively sought out important artists as part of his studies and began exhibiting his work. After classical studies at UC San Diego, he received his BFA from the California Institute of the Arts in 1984. He has exhibited at Photo LA, Cameravision, Muzeumm, Temporary Space LA, LA Louver, California Institute of the Arts, UC San Diego, the Xenodrome in San Francisco, the Mike Kelley Gallery at Beyond Baroque Literary Art Center, Art Share LA, the Gabba Gallery, the Porch Gallery, the Torrance Art Museum and the Museum of Art and History in Lancaster, California among others. He has written about art for the New York Times, the Huff Post and other publications. Articles on his own work have appeared in the LA Times, and the Huff Post as well as others. He has taught *buon fresco* at the J. Paul Getty Villa, and has taught art at Brooks College and film at the Academy of Art University in San Francisco. He is a member of the Directors Guild of America. He has produced notable art world documentaries and worked with major museums and galleries, such as the Metropolitan Museum of Art, The National Gallery in Washington D.C., the Los Angeles County Museum of Art, and the Museum of

Modern Art in San Francisco. His work appears in universities, galleries and museum collections including the Archives of American Art at the Smithsonian Institution in Washington D.C., the University of New Mexico Art Museum, Brown University, College of DuPage Library, Corvallis Public Library, McAlester College, and Trinity University. He is an Advisory Board member of Beyond Baroque Literary Arts Center and has lived and worked in Venice for thirty-five years and in 2018 opened the Institute's first permanent galleries. As Founder/Director of the Venice Institute of Contemporary Art (ViCA) since 2011, Koll curates and presents traveling exhibits at museums in the U.S. and abroad, such as the Chabot Museum in Rotterdam, Netherlands and the Wilhelm Morgner Haus Museum in Germany, and the Long Beach Museum of Art, the Torrance Art Museum, and the Museum of Art and History in California. He is the Director of the Fine Arts Film Festival, which features films on the art world from across the globe and is in its sixth year.

Kimiko Miyoshi's printmaking experience began as a collaborative silkscreen printer in Japan. After receiving her MFA in Printmaking from University of New Mexico, Albuquerque, NM, she built scientific exhibitions for Explora Science Center, a children's science museum, in Albuquerque, NM. The work had a great effect on her creative practice and observational habit. Miyoshi's recent solo exhibitions include *Connecting the Dots*, Angles Ink (San Pedro), *Merge*, Mira Costa College (two persons, Oceanside), *Works on Paper* at Stonerose Gallery (Long Beach), *Layered*, Project 643 (two persons, Ventura), *Serial Possibilities*, La Sierra University (Riverside), and *Pull Together*, Southern Oregon University (Ashland, OR). She has participated in group exhibitions such as *Print is Dead*, Dakota Gallery, (Bellingham, WA), *Air Water and Earth*, Muckenthaler Cultural Center (Fullerton), *Printmaker's Hand IV*, Northwind Arts Center (Port Townsend, WA), *Breaking Illusions: Artist as Scientist*, CGU (Claremont), *Pacific State Biennial North American Printmaking Exhibition*, Univ. of Hawai'i at Hilo, *Five Woman Printmakers*, JACCC (Los Angeles, CA), *Currency*, *Turner National Print Competition* (Chico, CA), *Invisible Systems*, Manhattan Beach Art Center, *Print Ed*, Limerick School of Art and Design (Ireland), *Past, Present, Future*, Silpakorn University (Thailand), and *Mass Emergence*, Angels Gate (San Pedro). Miyoshi teaches printmaking at CSU, Long Beach.

Accepted Works

Judging will be completed by **June 24, 2019**. Acceptance and Non-Acceptance notification letters will be emailed by **June 30, 2019**. Applicants may contact Kellogg Gallery **after July 8** if a notification letter is not received. Acceptance letters will include instructions for the art shipping/delivery and return/pickup.

Purchase Prize Eligibility

To be eligible for purchase prize, artwork CANNOT be marked "Not For Sale" (NFS). This year, monetary purchase awards may be as much as \$1000 for any purchase (but not less than the artist's asking price) and will be given in exchange of artwork being added to University's Permanent Collection. If an artwork is priced at more than the possible purchase prize amount (\$1000), the artist may wish to select 'NO' on the "Eligible for purchase prize" section of submission form, or reduce the price for consideration.

Loan Agreements

Completed loan agreements, with authorized signature, are due by no later than **July 14, 2019**, and must be signed and received prior to shipment or delivery of artwork. Loan agreement forms will be emailed along with the acceptance notifications and shipment/delivery instructions. Artwork will not be eligible for exhibition unless the loan agreement is completed in its entirety and signed prior to the deadline.

Insurance, Liability and Shipping Requirements

All accepted works, once received and certified under a valid Loan Agreement, will be insured for the duration of the exhibition. Although due care will be taken in handling of all entries, neither the Kellogg Gallery nor Cal Poly Pomona accepts responsibility for the damage of work submitted to the exhibition which is improperly framed or packaged, or without secure hanging devices, or without displaying instructions when needed. Out-of-area artists will be responsible for costs of shipment of art to and from the exhibition venue. Insurance Replacement Value (cost of materials and reproduction of work) is necessary for insurance coverage, even if the artwork is not for sale.

Submission Requirements

The following items are required as part of your submission. Submissions without the ALL of the required items will be disqualified. All data provided becomes property of Kellogg Gallery to be used for promotion, educational and archival purposes. Artists retain copyright of images and intellectual property, however, as part of this submission the artist is agreeing to give permission to the Gallery and University to use and post these for purposes of promotion, education and for archiving exhibitions and events.

1. A Curriculum Vitae (CV) or Resume in PDF form. Resumes/CVs of selected artists will be printed and included for reference in Gallery's Front Desk Pricelist Binder with the Artist Statement. Due to potential formatting concerns, this **MUST** be provided as a PDF doc by email. **CV/Resume must include Artist's Name at the top of the 1st page.** Please ensure correct editing, proofing and spelling of CV/Resume prior to submission.

If selected, and artist's CV/Resume is not received, artwork entries will automatically be withdrawn from consideration.

2. An Artist Statement describing, in general terms, what your submitted artwork is about. **200** words maximum, in **paragraph** (prose) form. If multiple artworks are being submitted please provide artist statement for each item entered. This is to prevent exclusion of a statement in the case one artwork is selected, and another is not.

- If artworks belong to different series, or have different artist statements, please submit individual statements per each artwork submitted. No more than three (3) artist statements (one per entry) is allowed. Please clearly indicate which statement goes with which artwork by including the *artwork title* in the statement, or at the top of each statement submitted.
- **Do not use artist name in the statement.** Entry must remain anonymous. **If artist's name is used in any artist statement submitted, it will automatically be withdrawn from consideration.** To avoid name use within any statement, please replace any reference to the artist name with "XXXX" to retain anonymity.
- Please ensure correct editing, proofing and spelling of all statements prior to submission. Statements of selected artists will be printed and included for reference on didactics, in a binder during the exhibition and/or used for an on-line catalog.

3. Two (2) High-Resolution (.jpg or .jpeg) Artwork Images for each entry is required. With no more than three (3) artwork entries per artist allowed, this means that for one (1) entry, two (2) images are required; for two (2) entries, four (4) images are required; and for three (3) entries, six (6) images are required. **Images must be professional in quality** - no informal shots please. If artwork is selected for exhibition, these photos may be used "as is" for the website, catalog and promotional materials. Please do **NOT** provide any image file other than JPEG/JPG. Images sizes must fit within CaFÉ's image requirements.

Depending on whether artworks are **2-dimensional or 3-dimensional**, please follow the following recommendations and requirements for your image entries:

- Works that are **2-dimensional** require a hi-res image of each artwork seen from a frontal view. A second "detail" image of any significant part of the work (artist's choice) is also required for consideration.
- Works that are **3-dimensional** require a hi-res image of the artwork seen from any view (artist's choice). A second "3/4 view", "backside view", "side view" or "close-up detail" image of any significant part of the work (artist's choice) is also required for consideration.

- **Installation Art/Site-specific Art** is considered **3-dimensional**, and must follow the **same** requirements as any 3-dimensional artwork. Please note: **Installation/Site-specific Artworks have separate designated Delivery and Installation Dates. (See Important Dates below.)**
- Artworks that are **kinetic, light-based, or include any type optical illusion, virtual reality or augmented virtual reality component** may supply a video link illustrating the necessary effect. Email link to artgalleries@cpp.edu with *Subject Line: Ink & Clay 44: Artist's Name -Video Link*. Link will be supplied to jurors for consideration.

4. Artists (or their Authorized Proxies) must be available on the designated dates for Artwork Delivery and Retrieval Dates. Installation Artist have separate designated Delivery and Installation Dates. (See Below for Important and Required Dates.)

Proxies representing artists for purpose of delivery and/or retrieval of artworks, **must have written authorization from the Entrant/Artist to do so.** In the written authorization, **Entrants/Artists must also Authorize their Proxy to Sign for them (the Entrant/Artist) in their absence.** Proxy will also be **required to supply a photo ID** to verify their identity. Sample Proxy Authorization:

- *Dear Kellogg Gallery Staff: (enter Proxy First and Last Name) has my authorization to Deliver (or Retrieve, or both, choose one) my artwork and sign any necessary paperwork for me in my absence. (Must be signed and dated by Entrant/Artist)*

Important Dates

Call for Entry Submissions Opens: Fri. February 15, 2019

Call for Entry Period: Fri. February 15, 2019 – Fri. May 31, 2019

Deadline for Entries: Fri. May 31, 2019, 11:59:59pm (Mountain Time Zone)

Juror Prelim Selections: June 1-15, 2019

Final Curated Selections: June 15-24, 2019

Notification Letters/Loan Agreements Emailed: Week of June 30, 2019

Completed Loan Agreements Required Prior to:
July 14, 2019 (prior to shipment or delivery of artwork)

Postmark Deadline for Shipped Artwork (for out-of-area entries only):

Mon. July 15, 2019 to be received no later than Mon. July 22, 2019

Local Hand-Delivery of Works to Gallery: Sat. July 20, 12-4pm

**Installation Art and Site-specific Drop-off
and Install Days (Artist-Lead):** August 3 and August 6-10

Exhibition Dates: Thurs. August 22 - Thurs. November 21, 2019

Award and Purchase Selections: Thurs. August 22-29, 2019

Opening Reception: Sat. September 7, 2019, 2-5pm

Awards Announced: 4pm

Pick-Up of Hand Delivered and Installation Works:

Sat. November 23, 2019, 12-4pm

Return Shipments of Work (for out-of-area only):

Weeks of Nov. 25 and Dec. 2, 2019

This prospectus may be photocopied, emailed and distributed as needed, but all submissions must be entered on-line through the CaFÉ site: www.callforentry.org

LEGAL AGREEMENT

ANY artist living or working in the United States may enter this competition.

ALL entrants must be 18 years of age, or older, PRIOR to submitting any entries to the competition.

ALL jury-selected artworks MUST be available for loan for the duration of the exhibition, including delivery and return/retrieval dates, as specified in the Prospectus.

Entrants, if selected, MUST agree to delivery/shipment, AND retrieval/return dates as specified in the Prospectus.

OUT-OF-AREA artists who choose to SHIP their selected work, WILL be responsible for costs of shipment of the art TO-AND-FROM the exhibition venue. Return shipment arrangements with PRE-PAID shipping labels will be REQUIRED upon receipt of item(s).

Artwork Submissions MUST have been completed within the last 3 years (2017-2019).

Current entries CANNOT have been submitted in a PRIOR year.

A FLAT-FEE entry fee will be charged for the submission of 1-3 artworks. NO entrant may submit more than 3 artworks for consideration. Entrants MAY submit only 1, or only 2, entries for the SAME FLAT-FEE as 3 entries, if participant so chooses.

Submission of artwork does NOT guarantee acceptance into the exhibition.

Entry fee is NON-REFUNDABLE. Refunds will not be provided for ineligible artists or entries.

Entry fee will NOT be PRORATED if less than 3 entries are submitted, NOR if less than 3 entries are selected by the jury for exhibition.

ALL entry fees MUST be paid by CREDIT CARD through the CaFÉ's site payment platform. Checks are NO longer accepted.

ALL artwork selected for exhibition WILL be considered FOR SALE unless otherwise indicated as NFS (not for sale) by the entrant.

A 25% commission on ALL sales will be ADDED to the "Artist's List Price" and retained by the Kellogg University Art Gallery to support the programming of future exhibitions. Entrant MUST price artwork entry accordingly. Artist Prices are FIXED and CANNOT be changed at ANYTIME after the entry is submitted.

Artists WILL be PAID by check by the University Foundation for ANY artwork SOLD during the exhibition.

ALL selected works, once certified under a LOAN AGREEMENT, WILL be insured for the DURATION of the exhibition AND loan term, while under the Gallery's custody and care.

DUE CARE will be taken in handling of ALL entries received.

Neither the Kellogg Gallery NOR Cal Poly Pomona accept responsibility for the damage of work submitted to the exhibition which is IMPROPERLY framed or packaged, OR without secure hanging devices, OR without provision of display instructions when specifics are needed for non-traditional OR unusual artforms.

ALL artworks must be "ready to hang" or "ready to set" on a pedestal. This includes unframed, "wall mounted" or "wall-hanging" artworks. D-rings attached to stretcher bars is recommended for all flatwork that is framed or unframed.

ALL "wall mounted" or "wall-hanging" artworks must have proper framing, glazing, and/or hanging devices, as needed. These MUST already pre-installed onto work, if they are needed. The Gallery nor University is responsible for supplying framing NOR "on artwork" hanging devices for any artwork. Basic artwork installation hardware for setting on a pedestal, or wall mounting WILL be provided. If there are

ANY unusual or specialized hanging devices required, artist WILL need to supply that hardware upon shipment or delivery, with installation instructions.

Photo-documentation of artwork condition and packaging will be taken for ANY SHIPPED items upon receipt and during package opening.

Photo-documentation of artwork condition and packaging will be taken for ANY DELIVERED items upon receipt and during package opening, if applicable.

Permission for USE of artwork IMAGES and TEXT provided by entrant, including, but not limited to: artist statements; resumes/CVs; and captions; or descriptions, MUST be granted by the entrant for EVERY selected artwork. Possible uses include, but are not limited to: websites, website archives, social media, printed materials, catalog publications, wall labels, didactic panels, sales listings, archival records, promotional materials (digital and printed), educational materials, gallery operation materials.

The Gallery and University also reserve the right to disqualify any artist who does not adhere to the entry submission terms as stipulated on this legal agreement or within the posted prospectus.

By submitting ANY entry to this "call for entry" entrants AGREE to the ABOVE terms and conditions, and to necessary DROP-OFF/PICK-UP, SHIPMENT dates (by self or by proxy) as stipulated in prospectus.