



STUDIO NEWS

www.baulinescraftguild.org

Summer 2011

A Publication of the Baulines Craft Guild. Preserving California's Fine Craft Legacy Since 1972

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BCG Calendar

August 12: Master Annual
Opening Reception & Silent
Auction 5:30-8pm. at AWDT

August 13-14: Grif Griffiths'
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August 20: Mary Edwards
Lecture

August 28: BCG Member &
Board Meeting* -
ALL WELCOME

September 10-11: Susan
Hersey Workshop

September 17: Susannah
Israel's Workshop

October 15: Workshop with
Joy Stocksdale

October 15: Newsletter
Deadline

*The BCG Board needs a

New Master Works from the Baulines Craft Guild Material at Play August 12 - September 23, 2011

Artists: Don Augstein, Michael Bondi, Don Braden, Bonita Cohn, Brian Condran, Diana Crain, Carol Durham, Alex Friedman, Robert J. Gauthier, Griffe Griffiths, Rod Guyer, Susan Hersey, Stephanie Hoppe, Susannah Israel, Nancy Jackson, Laurie Marson, David Marks, Kerry Marshall, Tom McFadden, Catherine Merrill, Bruce Mitchell, Sheila O'Hara, John O'Hare, Kathy Pallie, Beverly Prevost, Chuck Quibell, Paul Reiber, Inge Roberts, Michael F. Rohde, Jan Schachter, Barbara Shapiro, Barbara Kent Stafford, Joy Stocksdale, Carol Wedemeyer.

Opening Reception & Silent Auction - August 12, 5:30 - 8 PM

Material at Play: New Master Works from the Baulines Craft Guild



Art Works Downtown, San Rafael, CA
August 12 - September 23, 2011

**Opening Reception & Silent Auction of "Nests" to
benefit Baulines Craft Guild, August 12, 5:30 - 8 PM**
at Art Works Downtown, 1337 4th Street, San Rafael,
For gallery information: www.artworksdowntown.org
(415) 451-8119

volunteer treasurer/member.

Duties are to attend board meetings, help to determine the direction and programs of the Baulines Craft Guild, and oversee the business success of the organization. **If you are interested in joining the Board of Directors, please come to the next board meeting**, on August 28th, Sunday, at 11 AM at the home of David Marks. Contact Jan Moore for more information and directions. Your participation is welcome and encouraged. Jan Moore 415.458.3535 director@baulinescraftguild.org

Writers Wanted for the Blog: Choose a topic....Discuss

Is there an issue in craft that you would like to discuss, or share your thoughts about?

Do you have a review of a recent exhibition that you visited, or a residency that you attended, and would like to share your experience on the Guild website?

Criticism, intelligently expressed, is also welcome. No flaming, however. We have a blog on the BCG website that you can add to, and you may also invite your well intentioned friends who write intelligently about craft to join you on the blog. It's a function of the website that is sorely underutilized, but it could be a terrific tool for getting the word out about your work.

Contact the Director to become an administrator so you can write on the blog. Its for all of us.

Workshops

During the Master Annual Exhibition, **Baulines Craft Guild will offer workshops in studio craft techniques** at Art Works Downtown, and artists' studios. Workshop leaders will present individual exhibitions in the Founders Lounge at Art Works Downtown during the week of their workshop.

Griffe Griffiths will teach chasing and repousse` techniques on copper. **August 13 - 14, 10-4 PM** fee \$225
Founders Lounge Exhibition Dates: August 12 - 18

Mary Edwards, Ph.D., will give a talk titled "How To Get There From Here: Career Strategies for Visual Artists."
August 20, 10-12 PM fee \$25

Susan Hersey shows how she creates sprayed paper sculptures. Petaluma
September 10-11, 9:30 AM - 4:30 PM fee \$225
Founders Lounge Exhibition Dates: September 9 - 15

Susannah Israel - expressive clay sculpting techniques.
September 17, 9AM-3PM Workshop fee \$60
Founders Lounge Exhibition Dates: September 16 - 22

Joy Stocksdale - "Paint Once Get Many" - a one day workshop in Polychromatic Screen Printing. Sebastopol.
October 15. 9:30 AM - 4:30 PM fee \$100
Founders Lounge Exhibition dates: October 7 - 14

To Register: <http://www.baulinescraftguild.org/workshops-2011.htm>
You may pay online using Pay Pal, send a check, or contact Janet Moore, Executive Director, at the Guild office to register with a credit card. Call the office 415.458.3535 or email director@baulinescraftguild.org

SHOW SUPPORT FOR AN AILING MEMBER

Ericka Clark Shaw is extremely ill. Ericka has been a vigorous presence in the Bay Area ceramics scene for many years. You have seen her wall works and pots in our shows. Suffering from frontal lobe dementia and Lou Gehrig's Disease, Ericka is unable to talk and can barely walk. Many of you remember Ericka as a dedicated ceramics teacher, instructing students at Walnut Creek Civic Arts, Richmond Art Center, Laney College, and Merritt College.



Ericka spent years as an active member of BCG. Now that she is incapacitated, please support her and her family by sending cards so her family can read them to her. I'm sure it will mean a lot for them to know others are thinking about them. Lets be there for someone who was always there for her students and colleagues.

I'm sure that she would enjoy a card or phone call, even though she may not be able to respond. You can send her greetings at 53 Laurel Grove Ave., Kentfield, CA 94904. Her husband, Doug, will assist her and she is at home for the time being. Janet Moore - 415-458-3535

Member News



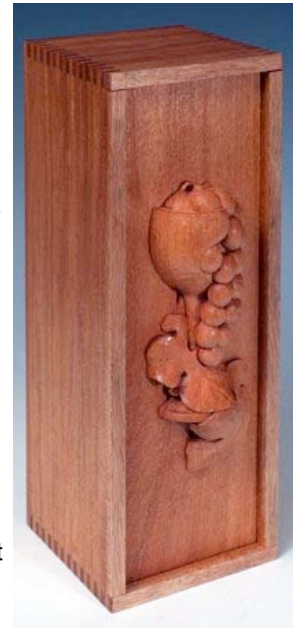
Alex Friedman (above) will be presenting a small solo show of small works, *Woven Delights*, at the 305 Bell Lane Gallery, Tam Junction, Mill Valley, CA from July 22 to October 20. This is in an office so it will be open M-F business hours.

relief carving of grapes and a wine glass in a rare piece of Cuban Mahogany, as a donation for WineSong, a major Wine and Art auction that benefits the Mendocino Coast Hospital. The carving forms the lid of a box for an outsized bottle (right). **The Winesong Auction will take place at the Mendocino Botanical Gardens on September 10, 2011.**

Andrea Tucker-Hody writes, "I have been consumed with teaching...I am finally getting back to myself and the studio." Andrea will be showing at *The Sausalito Arts Festival*. She will also be part of a show sponsored by The Marin Arts Council called *Asia Observed*, opening in Mid September. Also, her work will be in a new collectors book published by Alcove.

Paul Reiber taught woodcarving at the

College of the Redwoods Fine Woodworking Summer program. This was an intensive, two-week class, focused on fundamentals of carving, leading to the completion of a project. **Headlands Coffee House** featured a show of Paul's wall hung work, mirrors, and relief carvings through July 31. Paul has several sculptures in *Duet*, a joint showing of **Mendocino FurnitureMakers and musical instrument makers at Oddfellows Hall, Mendocino coinciding with the Mendocino Musical Festival**. The show features a variety of Music related furniture, sculpture and stringed instrument's and bows. Information at 707 937 2486. Paul recently completed a high



Birch Still Life 9"L x 12"W x 13"H.

It's a busy and exciting time for **Kathy Pallie**, clay artist. She received the 1st Place award for Ceramics with her piece *Birch Still Life*, at the Marin County Art Fair. She also received a Special award for another artwork. She had a piece accepted to the Marin Society of Artists *Fine Art Exhibition* at the Marin Art and Garden Center in Ross from July 10 - August 7, and will have a piece in the *Baulines Craft Guild Master* show. Kathy will also have a body of work in an ACGA exhibition at the Healdsburg Art Center from August 15 - 29th. This exhibition, *All Fired Up! Clay from ACGA*, features 8 ceramic artists. The current issue of *Dream Chaser Magazine* cover features The Association of Clay and Glass Artists of California. "We have a 6 page spread with individual write-ups about each artist in the Healdsburg show. It's really pretty grand!" A PDF of the magazine can be downloaded at the website: [Kathy is on page 17-ed www.magcloud.com/browse/issue/221405 www.kathypallieclayart.com

Three BCG Woodworkers are in *Studio Made: Santa Cruz Woodworkers* Santa Cruz Museum of Art & History



Roger Heitzman, Ron Cook and Michael Slinger are in *Studio Made: Santa Cruz Woodworkers*, July 30 - November 13, at the Santa Cruz Museum of Art & History, through November 13. www.santacruzmah.org

This show features ten members of Santa Cruz Woodworkers Association. Michael shows cabinets (right) and a cocktail table.



Ron Cook will be showing several pieces, including a carved chess set with table and bench, and a chandelier. "Ten of us, all nationally-known woodworkers, will show our work in the first exhibit presented by the new museum Director, Nina Simon." As she says, MAH is undergoing a transformation. "We have a vision to



become a thriving, central gathering place for people who are passionate about art, history, ideas, and culture." Besides getting ready for his portion of the exhibit, Ron also created all of the print media, postcards and posters, and is in the process of redesigning the Santa Cruz Woodworkers web site for the exhibit. "I've also been working on what will be the interactive portion of our exhibit, which will be a ground-breaking event in its self. This type of work harks back to my tech writing and web mastering days."

Ron will be at the American Craft Council Show again this year, August 12-14 at Fort Mason. "It should be an exceptionally good show this year. Only the Festival pavilion will be open, the big one, since the Herbst pavilion is under construction. This means that although there will be fewer exhibitors, they will be the cream of the crop."

Roger Heitzman will have his desk and chair set, "Nouvella" in *Studio Made: Santa Cruz Woodworkers*, at the Santa Cruz Museum of Art & History. *Nouvella* is made of South American mahogany, and the desk top is inlaid with a uniquely figured makore. These highly machine and hand carved pieces reflect much of the Art Nouveau style for which Roger has become known. In addition Roger has been putting together his material for publication in the upcoming book, *Artisan Furniture: Bespoke, Studio, and One-of-a-Kind* by Schiffer Publishing. This coffee table book should be available early next year.



Garry Knox Bennet's exhibition, *Lights Tables, Bling*, at Gallery NAGA in Boston MA, was up through the 8th of July. The Gallery NAGA has the invitation up on their site. You can also see most of the work on Garry's site (which is updating right now and almost complete!) <http://www.gkb-furniture.com>. At this writing, Gary is teaching a workshop (lamps, what else!) at Anderson Ranch in Aspen CO. IN THE FALL, the Victoria & Albert Museum in London will open a new exhibition; Postmodernism: Style and Subversion 1970-1990. Included in this exhibition will be two of Garry's pieces which have been recently acquired by the museum for their permanent collection. If you plan to be in the UK, that exhibition is scheduled to open on September 24, 2011 and will run through January 15, 2012. There is a great catalog as well. A wonderful new book has just been released, *Furniture With Soul* by David Savage (UK), it profiles a group of furniture makers from around the world. Garry has a segment in it. "If you follow furniture, some of your favorite people are in here, I am sure. A beautiful book on an amazing group of makers. For any who might have an interest, our second floor studio gallery is now open by appointment and we welcome groups or individuals. Come by if you are planning a trip to northern California. Our telephone is: 510-465-5637. Best Regards, Sylvia"

A bit about the Bray/Jentel Residency

by Susannah Israel



Here's a bit about the Bray/Jentel residency, a bit about my writing, and the true story of how I got into this.

About the residency:

The Jentel Critic at the Archie Bray Foundation, in Helena, Montana, is a collaborative residency offering the unique opportunity to match my most passionate pursuits, ceramics and writing. *I am the first writer selected to have also been artist in residence in ceramics at Archie Bray, providing a dual perspective.*

How it started: Harnessing critical writing to ceramics was bluntly proposed to me by one of my heroes, **Dave Hickey**. Hickey was a visiting artist for our graduate seminar at SF State University. Before he arrived, we got considerable cautionary advice: "He doesn't look at work; don't ask him to. Read his books before he gets here. Try to get him to smoke outside." The caustic critic was true to form, addressing one sleepy student in a parka as 'Nanook', and asking us what good we thought we were doing in grad school. He did in fact look at our work, shifting from clay to video to printmaking to installation formats without breaking stride. He commented that our perceptions of art and culture are formed today through second-hand experience from images, reviews and video. **Finally he demanded, almost unwillingly, if any of us could write? Everyone pointed at me. Hickey eyed me, nodded and said, "So write. Don't leave it in the hands of the critics."**

Publications: My first review, *Woodstoke 2000*, was published in *Ceramics Art & Perception*, at the invitation of Janet Mansfield. "Pursuing the Creative Spirit" was written for *Studio Potter* in 2001, about the lyrical work of Michelle Gregor. I wrote the catalog essays for Shalene Valenzuela's solo show, David Kuraoka's *Legacy* show, and the *2010 Ceramics Annual of America*. "Working Big" appears online at *Ceramics Today*, "Deep Impressions: Richard Akers" in *New Ceramics*, and "Sustaining the Creative Spirit" in *Studio Potter*, Spring 2011, on the topic of Sustenance. Most recently, I read "The Creek Is Rising" at a public presentation of work for the Jentel Foundation.

The residents I wrote about are:

[Aaron Tennessee Benson](#), [Nicholas Bivins](#), [Jana Evans](#), [Mathew McConnell](#) and [Courtney Murphy](#).

They all have great websites.

Some relevant links:

www.archiebray.org/residence_program

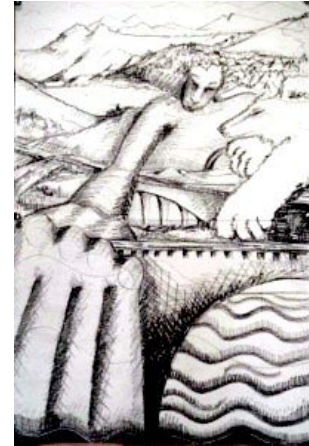
[/jentel_critic.html](#)

www.jentelarts.org/sitepages/aboutjentel04b.htm

wyomingarts.blogspot.com/2011/05/jentel-presents-june-7-at-sagebrush.html



I found wild clay thanks to the perfect clue of a cow's hoof imprint on the trail. 'Scooped it up and made a little cow.



Egypt,
after George Demuth, the
Precisionist painter.

I free write for an hour, then stretch, and draw. I've been drawing every day with the paper and materials available at Ace Hardware in Sheridan - my first time using china markers. There is not much variation in value, and every mark is permanent.

Drawing sessions are alternated with editing the Bray fellow essays, moving back and forth from the desk to the easel. It's a beautiful, comfortable workspace! Creek is right outside. Thanks to the Jentel Foundation for the time and workspace.

MEMBER MEETING :: Sunday, August 28th :: 1 - 5 pm

"Member meeting" of the Baulines Craft Guild for fun, fellowship and food. Please join us at the home of David Marks on Sunday, August 28, 1 - 5pm for a potluck picnic, with music by the fabulous David Marks and fellow musicians.

There is swimming if you are so inclined.
It is rare that we get together just to enjoy each others company, so please come.

**For potluck contributions,
last names beginning with A-M bring a salad or a side dish.**

Names beginning with N-Z please bring a desert.

All should bring something for the grill, and the Guild will provide beverages, but of course, you can bring some, too.

David's address is 2128 Marsh Road, Santa Rosa 95403.

You can Google Maps to customize directions from your location
<http://maps.google.com/maps>

Sheila O'Hara attends the Midwest Weavers Conference

What do you get after 2 ½ years of planning...by a very large group of volunteer textile enthusiasts from states including TN, OH, IA, IL, CO, MI, WI, MO? **The Midwest Weavers Conference in Upper Peninsula Michigan with 343 people all driving in from all over, and prepared to have a great time!** Sheila O'Hara was very pleased to be included in this conference in Hancock, MI, where she taught a 3 day reversible woven scarf workshop, and a plaiting hat making workshop, had a one person exhibition at a local gallery, and gave the keynote speech. **She was happy to just get there. The flight from Chicago was canceled,** so she spent the night in Chicago, took a 3 hour bus ride to Madison, WI, rented a car and drove 350 miles with two other people stuck in the same position. So glad she went a day early!



Sheila's students had driven in with their table looms all warped and ready to go with a variety of beautiful colors. All the workshops and seminars went well. We even got to see Lake Superior in its expansive wonder where we found some rock sculptures. Everyone returned home with new ideas and inspiration from the classes, the exhibits, the fashion show and the vendor hall booths. These gatherings provide a rich environment to spend time with like minded individuals who appreciate the traditions of textile arts, weaving, felting, dyeing, and basketry, and also having a good laugh.

Sheila continues this spirit of sharing and teaching at her home studio where students meet once a week. They'll be participating in the *18th Annual Quilt and Textile Exhibition* at the Lower Lake Schoolhouse Museum in Lower Lake, CA. August 5-27, Wed- Sat 11-4, with a reception on Saturday, August 13 from 12-2pm. 707-995-3565. Sheila will also show her work and demonstrate weaving at the *6th Annual Bluegrass Festival*, September 10, at Anderson Marsh Park. "Horseplay," a tapestry of a scene in Lake County, is one of Sheila's handwoven Jacquard

tapestries that will be included in the BCG Master Annual exhibition. www.sheilaohara.com

Elegy for a Silent Mill by Penelope Starr



This is the story of "Elegy for a Silent Mill" - artwork made in honor of all the New England mills that went silent in the last third of the 20th century. It's part of my *20th Century Fossils* series. About 5 years ago, while working on a Fossil Series of cast glass, I realized that I shouldn't be making castings of ancient fossils. I should be working on the 20th Century Fossils all around us: the discarded machinery, mills, skills of two centuries of industrial heritage.



Because I am from New England, and return there every summer, I see these artifacts every day. Our town has a set of silent mills, where the water power still flows, and the insides of the building still show their former uses. But none of the clackety clack we could hear from quite a distance when the mills were running.

For my "20th Century Fossils" series, I began buying metal gears, flywheels and tools. several years ago. First I cast a flywheel as bas-relief (above left), then a gear (above right), but my real desire was to cast 3-D glass gears.



In 2010 I made a set of two gears (left). Then in the winter of 2010-11, I began with production casting. Because I was working by myself, and learning as I went, it was a slow process. Very slow, Frustratingly slow.

I kept searching for a material that would make a reusable mold, but finally decided that my search was like those explorers who sought "El Dorado". It didn't exist.

By early spring I had made enough gears to put together a composition.

The effect I wanted was that of a waste-ground: these gears had just been dumped there. Composing that effect was harder than I thought it would be, but I finally got a composition that made the statement I wanted to give. (right)

This last piece traveled across the country with us in June and is now being reassembled to be shown inside on of the local mill buildings.



Photo credits: top - 1. and 2. Sibila Savage, 3. Bill Ollinger, above left. 4. above right, Cindy Pavlinac

Passing of John DeMarchi

From David Marks:

"Spring has passed, and Summer is definitely upon us. I am very aware of the passing of time. Not just by the summer days getting longer, the grasses and flowers taller and drier, but by the passing of a dear friend to the Woodworking community, John DeMarchi. We attended his Memorial Service. All who were there were reminded, once again, of what a creative, energetic, utterly capable force of nature he was."

David spoke at his Memorial and called him a "modern Leonardo da Vinci because he was so interested and so talented in so many fields. A true inspiration and a reminder to take up what you crave to expand your world."



JOHN ANTHONY
DE MARCHI
1941—2011

John lived his life with long established principles which drew so many good people to become his friends. He continued to reflect those principles until his passing.

Bravery. Kindness. Clarity. Honesty.
Compassion. Generosity.
Dignity.

He will be remembered and missed.



Artist, Woodworker, Metalworker, Machinist, Sculptor, Friend and Inspiration. John was a remarkable artist, woodworker, metal worker, machinist, and sculptor. Of all the tools that people have seen in David's shop, the one that seems to stand out in everyone's mind is that magnificent old 16 inch "American" brand jointer. It is because of John that David has that jointer. John sold David that jointer back in 1984. At that time David had only read about Babbitt bearings. These are the predecessor to ball bearings. Essentially, the shafts that support the machine head rest in cast iron pillow blocks that have a lining of a softer metal, generally a lead alloy, or a tin alloy, and an oil reservoir with a cotton wick that helps to lubricate the shaft and keep the machine running smoothly. John was such a fountain of information and an veritable walking encyclopedia of information on old world machinery that he inspired confidence in David to purchase the machine knowing that he could guide him through the restoration, which he did. Thanks to John, they successfully transported the jointer (using an ancient Egyptian technique of rolling it across the floor of the shop on metal pipes) and got it up and running in David's shop where it has been performing excellently for the last 27 years.

Around 2003, John was generous enough to agree to allow David and the TV crew from Woodworks to interview him in his shop/studio in Petaluma, CA. Here is the link to the Woodworks episode featuring John titled "Hand Tools and Sharpening Tour" (episode 705) that is posted at the DIY website:

<http://www.diynetwork.com/videos/hand-tools-and-sharpening-tour/39692.html>

One of John's famous quotes is "If you can't find a tool that you need, make it!"

Dear friends and family,

My love to you all and great thanks for so much support. You have helped me/us tremendously.

Please share this with anyone who may have been missed.

Blessings, Randee

On View

The Museum of Craft and Folk Art is proud to present
Wrapping Traditions: Korean Textiles Now
through October 22, 2011

THE KOREAN BOJAGI FOLK ART OF WRAPPING IN CONTEMPORARY FORM

Curated by Chunghie Lee



The Museum of Craft and Folk Art (mocfa.org) is proud to present a unique exhibition of contemporary textiles featuring over 65 works by international artists who are interpreting the traditional Korean textile Bojagi in innovative ways.

Bojagi (Bo-Jah-ki) or traditional Korean wrapping cloths were once used in formal ceremonies and daily activities in Korea. Similar to American quilting and patchwork, traditional Bojagi was made from leftover pieces of cloths or papers, which were elaborately embroidered together and was a primarily non-professional activity, engaged in by women in a folk art tradition. Function determined the form and the result often created beautiful abstract patterns.

Bojagi were made to protect and to decorate items and gifts wrapped inside them as alternatives to boxes and chests. Bojagi stored precious objects, clothing, bedding and covered food in the home. Although this folkloric custom continues in the country, today, the craft of Bojagi has had a great influence on contemporary artists from Korea and around the world.

Wrapping Traditions: Korean Textiles Now brings together contemporary artists from Korea, and ten

other countries that are inspired by this Korean folk art. Unlike the traditional form, contemporary Bojagi varies in medium, size, and functions to create a new meaning that transcends borders.

Wrapping Traditions explores both traditional Bojagi, and its multiple reinterpretations in contemporary art.

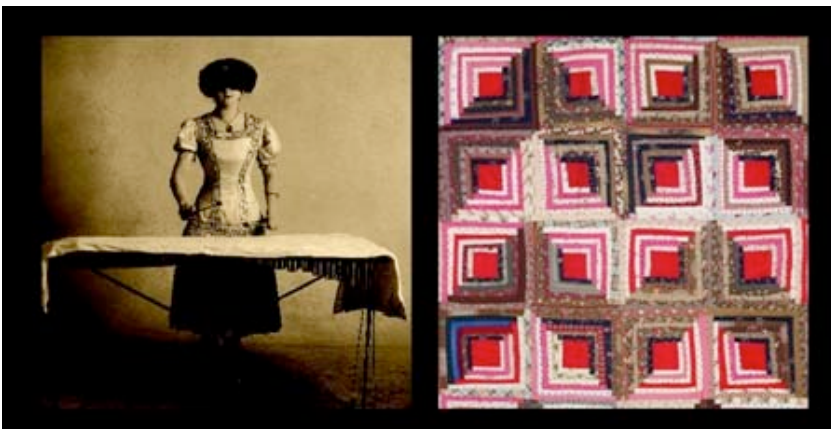
Korean born curator Chunghie Lee is a fiber artist, lecturer and writer. She is adjunct faculty in the textile department at the Rhode Island School of Design and her exhibition "Bojagi and Beyond" was shown in conjunction with the Cheongju International Craft Biennale in 2007 and the European Patchwork Meeting in Alsace, France in 2010.



Barbara Shapiro has work in this exhibit, both woven and basketry. Her works are called "Wrapping Memory."

The Museum of Craft and Folk Art is located at 51 Yerba Buena Lane, San Francisco, California. Museum hours are Wednesday-Saturday 11am - 6pm (Closed Sunday-Tuesday). Admission is \$5 for general public, \$4 for seniors, (62 and over) and FREE for Museum of Craft and Folk Art Members. The Museum of Craft and Folk Art is wheelchair accessible. For more information call (415) 227-4888 or visit www.mocfa.org.

Petaluma Art Center



Anonymous: 19th and 20th Century Photographs and Quilts by Unknown Artists from the Collection of Robert Flynn Johnson

August 5 to September 18
Opening Reception -
August 13 from 4pm to 7pm
to coincide with the Petaluma
Downtown Art Walk

Sunday, August 14, 2 - 4 pm, Panel Discussion - Curator Robert Flynn Johnson in conversation with fellow collectors of vernacular photography, gallery owners Stephen Wirtz and Robert Tat. Anonymous photography has a magical and mysterious quality.

The nineteenth and twentieth century images assembled here by collector and curator **Robert Flynn Johnson** are by turn poignant, humorous, erotic, and disturbing. Their subject is the human condition. Although the artists are unknown, the photographs could be made by anyone who has ever used a camera.

Johnson's search for vernacular photographs led him to discover another form of memory-gathering and he began collecting hand-made quilts. He found the same mystery and poignant humanity in quilts, pieced together from family clothing and fabrics.

Recently retired as curator in charge of the Achenbach Foundation for Graphic Arts at the Fine Arts Museum of San Francisco, a position he held since 1975, Robert Flynn Johnson is the author of numerous books and critical essays. Two recent books will be on sale at the Petaluma Art Center during the exhibition: *Anonymous: Enigmatic Images from Unknown Photographers* and *The Face in the Lens: Anonymous Photography*.

The exhibition includes 12 quilts and numerous photographic images from Johnson's second book, *The Face in the Lens*. Selected photographs from the author's collection will be offered for sale. Johnson will sign both books at the August 14 panel discussion with San Francisco gallery owners and fellow collectors, Stephen Wirtz and Robert Tat.

*The Petaluma Arts Center is located at 230 Lakeville Street, at E. Washington in central Petaluma. View Larger Map
Admission to the Petaluma Arts Center is free. A suggested donation of \$5 is appreciated.*

Opportunities

Deadline: August 12. Tasty: Artists Playing with Food. Cabrillo College Gallery, Aptos, CA. An all media juried exhibition open to artists residing in CA. One artist will be selected for a solo exhibition in the gallery during the 2013-2014 academic year and two cash awards will be presented. Selected works will be exhibited October 3 - November 4. Curated by Santa Cruz luminaries/authors/artists, Gayle and Joe Ortiz. Contact: Rose Sellery, email: gallery@cabrillo.edu Phone: (831) 479-6308. <http://www.cabrillo.edu/services/artgallery/tasty.html>

Deadline: August 12. Public Art Opportunity: BART Oakland Airport Connector Stations
Oakland, CA. In keeping with the Federal Transit Administration (FTA) guidelines to incorporate art into mass transit projects, the San Francisco Bay Area Rapid Transit District (BART) is soliciting qualifications from professional artists in consideration of the commissioning of artwork for the new Oakland Coliseum Connector and the Oakland Airport BART Stations. Apply through CAFE at www.callforentry.org/index.php under the name "San Francisco Bay Area Rapid Transit District: Oakland Airport Connector Stations. Questions regarding the RFQ or the OAC project may be sent to arts@bartoac.com. Oakland artists are encouraged to apply.

Deadline: August 15. The 1st Kaolin International Ceramic Art Competition will be held from October 18 to October 22 at the Great China Museum, Jingdezhen. The exhibition is sponsored by the Ministry of Culture of the People's Republic of China, and the China National Light Industry Council. It is being hosted by the Jingdezhen Municipal Government. The jury committee consists of well-known Chinese and overseas persons. The Grand Prize will be \$20,000. The deadline is August 15, 2011. For details, please visit the website at: www.chinaicf.cn

Deadline: August 18. Tabula Rasa: Emerging Curators - Call for Proposals - Arts Benicia. Evaluation Process: August 19-23, 2011. Curators will be notified by August 24. www.artsbenicia.org. Overview: Arts Benicia will make its gallery space available to emerging curators for exhibitions in its galleries from October 13 to November 13, 2011. We are looking for recent graduates, grad students, Curators or arts professionals with an interest in curatorial practice, and ideas for a show. Arts Benicia is located in the heart of a large Curators' community that is situated in an former military arsenal built in the 1800's. Arts Benicia has a pristine 2,000 square foot gallery space in the heart of the historic Benicia Arsenal. It is well lit, has white walls and concrete floor. What you get: · The opportunity to curate an exhibition of your choice, subject to review by Arts Benicia staff. · Access to Arts Benicia's gallery space to lay out and install the show. · A public reception · Publicity, email and card. · Volunteer and professional assistance · Access to a 10'x40' storage container. · An opportunity to do your most adventurous work in pristine gallery within a supportive artists' community environment. Curator's responsibilities: · Selection, coordination and presentation of artists' work. · ensure their own and audience member's safety. · Design exhibition, with input from staff. · Responsible for collecting artist agreement contracts from participating artists. · Curators must respect the gallery space and community and "do no harm." What will not be considered: · Self-curation; you may not exhibit your own work. · Any project that will damage our space; poses a safety risk; under-planned or requires much staff help. What will help your proposal (Not required): · A clear, specific proposal. · Resumes and/or websites of artists · Good use of available space. · Community involvement potential. · Possibility of programming children's experiences in the space. · Friendliness and flexibility on the part of the curator. Eligibility: All Curators and teams are welcome to apply. To apply, provide by August 18, 2011: 1. One page proposal. Tell us your ideas for the exhibition. You may attach drawings or other images used for planning, small jpegs please. 2. At least five images of relevant work. Links to online images preferred, or email no more than four small jpegs. 3. Current resume. Link to online resume preferred or email small pdf. 4. Three professional references (phone numbers we can call). Email materials to: larnie@artsbenicia.org and put "Tabula Rasa" in the subject line.

Deadline: August 19. CUP: Sip, Slurp, and Savor. Museum Store - Museum of Craft and Design at Hayes & Octavia. September 16 - October 14, 2011. Small works in Clay, Plastic, Glass, Wood and Metal. The cup is one of the most basic forms and yet offers infinite possibilities to explore. People are as passionate about their favorite cup as they are about what they drink from it, often having specific rules to its care and use. This show will explore the broad definition of cup, which may include mugs, tea bowls, tumblers, latte bowls, quach or ochoko (sake cup). These may be with or without saucers or may be part of a set. The cup must be functional for the intended use of drinking safely. Eligible Artists - All U.S. based artists and designers are welcome to submit entries of original artwork made in the past 2 years. Submissions reviewed from digital images only. NO SLIDES. Submit up to three (3) entries. One image equals one entry. Digital images should be submitted on compact discs or via e-mail and should be in jpeg format. If submitting via e-mail please include the completed document digitally. The disk should be clearly labeled with artist/designer name and contact info. The following information must be included on the separate form, which you can download here . Include: ● artist's name ● title of work ● medium (be very specific) ● dimensions ● year piece was made ● retail price. Museum of Craft and Design Museum Store, 130 Bush Street, 5th Floor, San Francisco, CA 94104. 415.773.0303 (phone) 415.773.0306 (fax) store@sfmcd.org www.sfmcd.org.

Deadline: August 26. New Canaan, Conn. CRAFT USA National Craft Triennial - November 13-December 23 open to craft media. Silvermine Arts Center 203-966-9700 ext. 26 | www.silvermineart.org | jeffreymueller@silvermineart.org

Deadline: August 30. Mapworks: the Map as Art. Sebastopol, CA. We are looking for art which references maps and mapmaking. This may be done directly or indirectly, metaphorically, or conceptually. The terrain may be (but is not limited to) geographic, psychological, political, historical, cultural, mathematical, imaginary, or personal. All media is acceptable, including installation. Video and film should be submitted as a DVD in loops no longer than 4 minutes; selected artists will need to supply their own equipment for display. Juror: Kim Anno is a painter, bookmaker, collaborator and Professor and Chair of Painting, at the California College of the Arts, San Francisco.

