

51st Annual Earthworks Jurying Comments

Juror: Kathy King

Entry #	Comments
1	I'm guessing the same person did #2, I really like the idea of showing the audience different ways of using clay, with something traditional like a lamp. I'm really distracted by the shade, it has too much texture. My suggestion would be to go with a more contemporary shade, something a little more simple and cone-shaped. Because it's so high up, it's feeling like two pieces and the shade gets too much attention. But the piece is quiet, really sweet color, nicely finished, so I will say this one with an offer to go shade shopping. I can talk to you about it at lunch.
3	I like the wonkyness. Appreciate the color and slip work. Could be a little higher to make sure lid won't come off. Great starting direction. Looser or tighter.
5	This piece is very sweet. I guess it's underglaze. I would think about going a little bit further in terms of mixing underglazing. Around the flower looks like red and purple over it, that gets dynamic. I don't think you need glaze on that but consider a room temperature sealant to give it, not a shine but like a beeswax application to it.
6, 100	Two beautiful little bowls here. Not the same person. I like the looseness of the carve (green bowl). Very sweet.
9	People aren't making as many teapots these days. Nice construction and scale. I like both of them. Hard decision. Only difference is the drop down lid.
10	This is another anchor piece. The title tells me a lot. This is lovely, technically really nice. I like the quality. I'm not the biggest raku fan but it's really fun. I call it the entryway drug to ceramics. Sometimes people don't give enough space for the clay body. Having these additions of color is really nice, the profile is fabulous, it's not the lightest thing in the world. I would say you've got such a great eye, down to where it meets the tabletop just having that little ledge there from the trimming. That really gives it more of a lightness. There's also a relationship between the space of the trimmed area and the rim. Seems like such a little thing but it's really important and it makes a big difference. How you begin and end the story. Those little details brought it to my attention. The idea of marrying clay and painting is so difficult. It's hard to do with surface on a 3d object. We're going to take that.
11	Another really beautiful vase. This could easily be in. Beautiful, very subtle, nice use of texture around the top.
12	Our bathing beauty is a lovely, strong, figurative piece. It's great, really fun, well made, got a great treatment of the waves around the legs and the sea foam around it. Very strong piece.
13,14	Intrigued. Really appreciate combo of painting with pops of texture and gloss glaze. Background makes a big difference. Open narrative. I know where that story is going ... night on the town ... straight to town (laughter).
15	That's really different. So it's an actual shell? I think this is really inventive, it's cool for what it is. I'm just not going to do air dry clay.
16, 18	These are the moments to be able to compare the way an artist is touching, manipulating clay and compare in different ways. I'm assuming these are the same person. I think this is a nice point of comparison, I like the way they used clay. It's very minimal, it's straggly filled with emotion and expression. I think it's a great first try, I can see glue and those moments are really important. We have to take those extra minutes and look at our pieces closely. Having the piece on a pedestal or this landscape can add more information. This piece is loose and more open. I'm going to go with 18 for the emotion of it.
17	It caught my eye because I like the subtle movement, it's a different kind of design, having it twist a little bit. I'm guessing it might be a flower vase. It does have a hole on top for some sort of function. It would be interesting to see you go into some different shapes. Some nice repetition here. The glaze is working on this, I'm getting a variety of different hues from the glaze. The speckling is kind of working. When you're seeing the activity of the form, are we marrying the best surface to that? If it was a black glaze would it be more interesting? If it was just one black glaze I'd be really paying attention to if something was off. I think it's sweet, we're going to take that.
19	There's some real pluses to this, the expression on the face is really great. I commend you for the inlaid lettering. I'm going to keep this in my thinking. I'm not sure what the names mean. I'm pausing because it seems so personal to someone, I'm not quite sure yet.
20	The baby. That's a lot for me. It leaves me with questions about the number of rosaries. It can go to a dark place or a humorous place. I'm confused about the direction this is going. I'm going to leave that one for the moment.
21	This little collage is a little bit different. A little shrine-like feel to it. It's small, I can see it put into an intimate place. We can go with that.
22	Oh my goodness this dragon is insane. Wow, this is really cool. It's one thing to represent a dragon but I really dig how this person used the textures of the balls of clay to create scales. I would have never thought of that. It's that thing about finding the details. For the sculpting ability this is really special.

23, 24, 25	I can tell these are the same person. Immediately, I'm a sgraffito fan so these did catch my eye. I went to these two over this one in terms of outside surface treatment. That's an example of when you're carving and the clear glaze gives off too much light reflection. This is giving me an opportunity to appreciate this surface so much more. I like the play of mixing underglazes. It almost has a little waxy quality so the light reflection is really down being contrasted by the interior glaze. I even like the signature, nice treatment there. I love this blue and white, I'm not sure it's paired as well with this one with the interior glaze. Try something different once in a while. This is a really sweet, nice lidded piece. The color is reading to me a little too much underglaze and with this I'm not thinking about the underglaze. I'm going to say yes to 23 and 24 but don't have them next to each other. They're two different flavors. 25 is a maybe.
26	I think it's good that I can't tell if its glaze or not, and it doesn't really matter in a sculptural piece. I think the bronze is a cool color and it's different than a lot of the surfaces we have in the show. Scale-wise might be a nice addition and pretty eye-catching so we'll go with 26.
27	Great angles. The side with the slip is a cool experiment. Surprising as you walk around it.
28	I need to talk about this. To me this is something from a fever dream. There is so much going on in this piece. Whereas the last tea pot used texture in a way that was very planned out and structural, this is using it in a really loose and all-over-the-place way. I honestly. At first I hated it, but I kept coming back to it. I can't stop looking at it. Lace patterns rolled into slabs are such a long-used texture in ceramics, it's somewhat got a 70s vibe. When people are using that I stop on that. I'm not quite sure that is what it is. I think it's fantastic in terms of its mythological feel. The only hard part is the milkiness of the glaze. It's hard to for me to get past this. It looks like the artist has an amazing command on color, the addition of the iridescent glaze, I love the scale, it's really fantastic. It just looks like it's trapped in fog. Is that better because it's not so glaring? I'm not sure. I think sculpturally this is so fantastic. I think I love it, but I can't get over the milkiness, we're going to put this in maybe, though I'm kind of obsessed.
29	There is a piece on the wall that I am really drawn to, I think it has a great presence. It is funny when you hear what titles are. It is a different way of thinking about ceramic material, using found objects. It's a good amount of work to cut up and collage the objects. A nice use of floral work. There's a hierarchy of fine china paired with pedestrian florals. It looks like a combination of different patterns from very fancy to everyday, and arranged in a way that makes it look like a headrest, a different way of looking at portraiture.
30	Really lovely. Feeling that there are so many amazing painters here. So light. It works because of an organic framework.
32	I commend and really appreciate doing something with a humorous quality. The other feels dramatic. 2 different feelings. I applaud the sculptural ability. Well done. Glazing is off the beaten path and works with the piece.
33	For scale this is quite striking. I did not realize it's filled with things. I really love the outside, its a really bold color. It has an almost female form to it, a textural quality. I like it from this angle more than the other angle. With the double blossom on the other side I'm not getting the same vibrancy. This side could be a bit more inviting. That's my main hesitation with the piece. I don't know about the paper and beads inside. This would be a real maybe if you have the room. I'm going to leave that in the maybe.
34	I always wonder, why three? We tend to think about sets in even numbers, what happened to number 4? What story is there? This is a case of finding the positives in what I'm seeing. The use of texture--I'm wondering are these commercial texture slab thingamajigs? If they are it's great the person is mixing them together. I don't necessarily think this reads as a set. I think it would have been better off individually. That being said if I were going to go for one, it would be this one (blue). It's a matching of the different textiles, but because I can't just take one, I'm going to think about this.
35, 37	Hand in hand. What throws me off is the use of text. Such a different feeling. Different type of text. Graceful line quality. See the script under it, puts me in a different direction. I'm paying attention to line quality.
36	I am intrigued by the quality of the rim here, it's almost like I can't figure out how you did that. That has to be really hard to do. Really excellent work on the rim there, and I would say with that attention to rounding all these edges off which looks beautiful, to bringing the foot up a little bit and bringing the roundness there as well. It's not a criticism, just a place to go. In terms of glaze, I'd be interested if this is one glaze. This is really lovely. I'm going to think about that, the rim is really something special.
38, 106	I think that these are fabulous. I love how cleanly they're pieces to together but show a sculptural eye, The different components. the piece gets this beautiful blanket of what I assume is wood or soda fire. Lamps are hard to do, this is a nice different way of approaching. Planning ahead, the light is upward with the shade with is effective. With people who have multiple entries, I'd like to take one and see where we're at at the end. But for these, I'd like to take both.
39, 40	This is one of those cases I can tell it was the same person, similar sensibility. You can tell from the way someone finished the rim. I like these as living together, not necessarily a pair but I would want them to live next to each other. I really dig this slip quality. I'm not sure how this was done, it's got a matte quality, I can see brushstrokes. Almost looks like the encaustic from earlier. There's a quiet to this bronze neck here. They're not the most symmetrical or abstracted. I find it quiet and harmonious. Those can live together.
41	This is lovely, it's completely enclosed. That's very sweet, good on you for putting a hole in it.

42	That's great, yet another surprise. Calling upon Bernard Palissy and the technique of making casts of animals and plants. I love the connection to using lowfire earthenware on the piece. An example of making me think of a reference point, but that's not a bad thing. I can see this idea of being recycled through another mindset. Not having the entire piece covered and this interesting background, I'm happy they kept it matte and not high gloss. I can tell there's a number of different pieces by this artist and I adore them all, but we'll start with 42 being our choice.
43	This one is really great too and the difference is scale, this has more of a central figure, nothing wrong with that. I'm imagining, do those need to live together?
45	Very sweet. Would look lovely with flowers. It's not quite a mug or cup. I commend this person on the loose use of clay. Covered up work inside. Good.
46, 47	I'm imagining it's the same artist. Those are very loose. Again looking for those little moments. This ones already priced (laughter). I'm looking at the profile. I'm attracted to the blue. Let's bring in 46. There's something very quiet about it.
48	This is really different, kind of a bold way of choosing composition. These flower drawings, I like it. They're kind of a little lonely with nothing in the background. The treatment of the textured band frames it in and it starts to make more sense to me. It's very light and we'll include that.
49, 50	Fabulous. They're super cute. Maybe a little too small to not get lost here.
51	Really heavy. Putin kills children. Political. Reference of baby heads and doll heads have been used many times. I'm not sure of the use of the mask. There's a lot of cracking. Worrisome. Applaud for going for it. Thought-provoking, not necessarily pretty or calming. Conversation starter. Splitting between two colors is great.
52	I think there's a lot of cool ideas here, I am not sure if this is inspired by historical form or not. I'm not sure how well this would pour, we would have to tip it over so dramatically. That might be something I would think about. I do love the use of underglaze transfers. My personal advice is to at all times try to make transfers your own because so many other people are using them. I think this is a good example of that, cutting them up, using it more like a textile pattern, having it next to this beautiful carving. The pedestal is nice too, that's cool, that may have been a transfer pattern underneath. Really promising
54	This is a really lovely centerpiece. I am intrigued by the presentation. It is a good way of presenting a simple tile. It turns it into a different object. Abstract. It turns it into a landscape. Straightforward. Minimal. Smart presentation.
56, 57	No joke. Boxes are hard. Getting lids on is hard. A few blips. Not completely sharp edges. Other piece. Honoring technique. This potter knows what she's doing. I commend you for surface technique and form. I like them both. 57 - might be functional. Nice surface sensibility.
59, 60, 61	I think out of these, it might be nice to include 60. Only because I'm feeling honestly a little bit more balanced in the weight of this. (blue) this one has a really beautiful surface on it, that's incredible, I love that. These are beautiful forms. For having a different form to it let's go for 60.
62	That's really fun. The relationship between this part and inside here I think could be worked on a little bit in terms of volume. I'd love to see this more welcoming, it looks a little squished. Not a bad thing, there's a lot going on here. The bee here is smacked in the middle, try moving it around. There's more activity with the ant transfers. It's a theater. I love the idea, I would just keep playing with how to combine forms. What you're doing to add the frog and snake is successful and I don't think you need as much with the transfers.
63, 64, 65	Nice deep bowls. Love that. So many underglaze transfers are common these days. I like to see what people do with them. Brushwork is much more interesting than the transfer. They're all great forms. I like 64 the best.
66	Really cool. Different kind of treatment. Adding encaustic works well. Going further with encaustic helps cover stress cracks. Cover up stress crack.
67, 68	Just incredible ability. Just huge compliments to you and your attention to detail. Mother of pearl is a nice touch.
69	That is super impressive. I absolutely commend the person's painting ability, the blending is fantastic. Being able to see the goldfish really drives a sense of depth in overlapping each other. Really lovely piece. Cone 6, wow, that is great. I'd be interested to know what clear glaze that is. It's really hard to find a glaze to put on top of my sgraffito. Finding a gloss glaze that isn't too glossy and just thin enough is really tough. This is lovely in not having so much light reflection. A testament to the form as well. Yes to 69.
70	I can tell the same person did this. That is really cool as well. Pelicans aren't my favorite bird, but I'm attracted to how the artist has set things up so this pelican is in front of that one, that's a really tough thing to do. I think 70 would work in the neighborhood of the last one. Fabulous.
71	I really like the composition. Makes sense. If scale was fitting from one to another it would make more sense. Keep playing with that idea.
72, 73	This is really nice, I like the use of the mixed underglazes and then going into sgraffito knowing how important the directionality of the cave in the background. This person committed to going in one direction, giving a sense of wind going by. I love the idea of the jar, lids are so hard, but I'm nervous about this not catching. Keep working on lid design having more of a drop. We need something to secure a lid like that. Whoever you are, I really like your work. I'm going to go with tentacles. These are lovely, keep up with that.

74	Early stages. Figuring out what kind of lid.
75	This is sweet. Hand-built tea pots are hard. I think this person has a great direction going. There is a big sharp piece on the side. These are those moments that we have to take that seriously before we put them up for sale or enter them into a show. This person could use a dremel and touch it up with glaze. The color is lovely, it has a whimsical wonkiness to it. It's got a lovely carving to it.
76	I like 76 for its different form. It has a lovely sense of form with ridges paired with glaze.
77,78	Great use of humor. Pay attention to how they come together. Getting glaze all brushed on. Kooky. So strange but funny and lovely. It's a maybe. Color is great. Really playful.
79, 80	Same artist? Interesting. One of the hard things about hanging work is to be able to plan and create a method to hang with the clay, that can be really helpful. This person looks like they have a great command of folding. These two pieces are very different. I'm going to say 80 could have a moment.
81	This is another double-wall piece. The same person? I love it, again this is a case where I wish everything could go in. Nice quality to the double wall, the color is very nice. I might try playing with the different angles to the cuts on the outer wall, playing with the angle of the knife might be interesting to get more surface area to add the color on. Very lovely.
82	Technique aspect, it's really hard to do a double wall piece. I see a lot of cracking. Be aware for exhibition purposes. I'm being forgiving because I can tell the potter challenges herself. Slip dripping.
83	This is the same person as the double walled piece. I'm kind of feeling this, because it's more exuberant. Spring is the season so I want to switch out 82 for this. Nothing against the piece at all, just trying to stay in a realm here.
84	There's a lot of narrative or image-based work in the show. This stood out to me because in a very different way it has a collage effect. I like the front piece floating off the back, not there just for structure but to give it the ability to hang. Could I see some different approaches to the edges here, it's not easy to see behind it but depending where it's hung in the room we'll have to make sure it looks as strong from the front and the side. This seems rather painterly, I'm getting a face, smokestacks. I'm not able to put together what the narrative is other than a kind of technology vs nature moment, there's some digital readout. The colors and use of underglazes and glazes is nice. It's veering towards a little muddy, it's a nice moment where the person stopped. The downside is I can see that this is broken and repaired, this looks like glue. That's one of the unfortunate things about ceramic is it breaks. I'm going to keep this in the maybe pile, it would have been a yes without being able to see the repairs. I'm a fan of trying to make the attachment as clean as possible, I would suggest to find a two part epoxy that mimics clay. Using that and painting over it would be great.
85	This is a sculptural piece. Do you look through it? This is a tough one. I just don't understand--oh okay, so we're implying that this would have been screwed together. I wonder what these are representative of? It's really well crafted, and I get the narrative part of it, I'm just so confused about what the forms are themselves. The color isn't giving me much to go on. Is it something really obvious? I like that all the pieces are here that fell off, that's clever. Kind of wish I understood, I get the narrative that it all falls apart but I feel like I wish I knew why these holes are here. It's a maybe for sure, it's really well crafted, I have to think about that.
86	Really great weight, lovely form. There are a number of vases and all of them could be in for sure. Very well made. It's tough when there's only so much we can include.
87	It would be nice to have it wall hung. Lovely form. Love the slip work. Quiet, sweet piece.
88	My eye went to it because it's so darn weird and I like that about it. I am a little confused about the hanging device. That's one of those things that means something to me. I'm going to start critiquing the hanging device. Trying to take that all away what do I think of the piece? It's really wacky. Looks like an alien instrument. I do like the little pops of coral, the slip trailing. It's something a little different. Is it referencing technology or the human body or some sort of instrument? It's leaving me guessing and I think it would be something for people to talk about. We're going to go with that.
89	Application on top is really cool. I get the abstraction into a hot rod. I appreciate it. Very rectangular with the edges.
90	Like this person's work. Hinged quality. Works well with the flowers. Functional piece that's off the beaten path.
91	It looks like a set—stronger as a set. The drawing quality is really nice. The interesting way to hang the back is very nice.
92	I also really like 92. we've talked about this person's work quite a bit today.
94	I'm on a podcast with Matt and Rose Katz, For Flux Sake. We have people call in with tech questions, it's almost like a card talk for ceramics. We talk about people who are having trouble with cone 6 darker bodies. Bloating is a problem. This person has it down with this piece. I love the idea of having the matte background, showing the unglazed clay with undergloss. The glaze that's softening the imagery against something that looks very static, a smart decision. A nice and different way. If I'm correct there is no glaze on the back. Maybe it's a matte glaze. That's a definite.
95	We looked at this person's work already, this must have been the crow. This is different. This is the impression into the clay I think this is a nice example of working with devils but manipulate the surface, this is more of a nice narrative piece so we'll go with this,

96	This is a piece I kept coming back to. This was just really fun, I was trying to see if it's a transfer or a decal or screen printed. I think it's a decal. I thought the attention to taking a static image like this but creating a lot of movement was a smart idea with the underglaze pencil lines. It's almost too over the top. It's just shouting BIRD. They put a textured glaze around the crow, that's a crow... is it? I don't know. The glaze around it is really fun. It's a different way of presenting representational imagery. Going pretty abstract. That's going to be in.
97, 98	These two pieces are promising in the use of textiles and color palette. It does seem like a painting. Seems a little small in scale for what I would imagine in this room. I'd be afraid they'd get a little lost. They're essentially paintings, very promising.
99	It's not a mug but it is a very sweet shino piece.
6, 100	Two beautiful little bowls here. Not the same person. I like the looseness of the carve (green bowl). Very sweet.
101	As a point of comparison, this has a much different feel to it. The other one is more intriguing, it's not something I know what it is, so there's more mystery. This one is a lovely piece. But we can omit it.
102	Tricky moment where found piece is so amazing. Harmonious together. I like the scale, more horizontal than vertical. The potter saw the relationship between the piece and the found object.
104, 105	Really lovely. Do I want to have both or put them together? In terms of the scale in the show I think this feels like a pairing, it's a nice contrast. Could they stand on their own? Certainly. Really appreciate how well finished they are, how they have the seal on them. That really feels like a pairing to me. Great weight to them. Light as a feather. I could spin them both all day. That's a nice thing to have in your home. Let's definitely go with these two.
38, 106	I think that these are fabulous. I love how cleanly they're pieces to together but show a sculptural eye, The different components. the piece gets this beautiful blanky of what I assume is wood or soda fire. Lamps are hard to do, this is a nice different way of approaching. Planning ahead, the light is upward with the shade with is effective. With people who have multiple entries, I'd like to take one and see where we're at at the end. But for these, I'd like to take both.
107	Come on, it's adorable. The Japanese term kawaii, that sweetness, very simple. In a case like this the crazing pattern, I'm assuming we're not eating out of this. I took it as more of a planter. Crazing can be a problem, but I think it's really adorable so we're going to keep this.
108	It's really sweet, I just wish these cups were a little.. they seem a little low to me in relationship to this. This is very different to take this profile and turn the pouring this way. I applaud thinking about the form and doing something unexpected, that's really great. Even though they may not match I would go with two different cups, they don't need to match.
109, 111	That's pretty wild, whoever you are you're trying a lot of different things. That's an interesting place to be. It can be confusing to enter things that are very different. Just because one piece gets in don't assume that piece is better. Spend more time in the studio and think about where you're feeling more centered. That is the biggest challenge of ceramics. We can do so many different things. I commend you for trying a lot of things by creating a vase form and having a static band of carved areas here. It's hard to see and maybe that's a good thing to be more subtle. This bowl I think has real promise to the quality of the line. I like that it disappears in parts. It's not perfect but it's not hesitant.
110	This is really cool, I like the glaze combo. Very tall, thin and narrow, we want that volume on the wheel. This is a little more static but there's something so beautiful about it. It creates a canvas. I like this one a lot. Let's do it.
112	I like the volume of it, it's a very nice size. I think there's something interesting about this blue glaze. I can't tell, I think it's a glaze that needs to be on top of something. There's some interesting bubble textures here. I would love to see some more of this combo whether it's hand modeled or however they got that texture there. Balanced in terms of smooth and textured.
113	Good weight. Could spend more time deeper with the foot. I like it. Image is good placement. Good painterly quality. Quiet. There's a lot of crazing. Clay companies are changing recipes for clay, makes it tougher to work.
114	It's a little tough. It's got a beautiful different kind of volume for a pitcher, generous opening and I see the textures and how the artist tries to move the texture into the handle. With something of this size, don't get sculptural with the handle but develop the two individually. It's small and hard to lift up. A more robust handle. Keep up with the texture but move it around the body of the piece. A lovely movement, a nice color combo, places to go.
115	We have some crazed relief flowers, and much more sculptural. This is really lovely. This brings me back to relief porcelain carving. The part here on the side is a little dry, be a little more generous with the glaze on that. With the top being so exuberant can we get some of that on the side. It could be a treatment of taking some of the side edges up a little to give a sense of a curl.
116	Stoneware, really? I would have thought that was lowfire, interesting. This is another really nice example of someone taking a pared down form but putting time and energy into the painting itself. I see a little bit of a warp in it I think the person was trying to bring it off the table which I commend them for, but I think the four feet added to the warp. I would advise this person to go a little thicker on the slab or add a coil or stripe of clay around the edge and play with different kinds of feet. Yes, it's a great simple form, lots of incredible talent and time went into the owl, now it's time to go back to the form to give an even stronger canvas to the great painting. Love it, we're going to keep it. I'll put it in my car.
117	Simple form. How smart to have the fox curling around plate. Forgives anything else that might be wrong. Any surface work that can go on a simple form ... kudos for achieving that.

118	I love some humor. (laughter) I love this idea of being able to go from the last piece to this, can all these works live together? Absolutely. It comes down to the hard job of putting the show together. This is clever and sweet, I love the character of the face, the lines look loose but really finished to be able to see the edges are smooth, there's nothing cut off. A great piece. A little brushy with the underglaze. It's still that the underglazes we use will act differently. Some of the underglazes are more refractory than others, I think in this case it really worked to the artist's advantage. Has a brushy quality but also an aged fabric feel. We'll include that.
119	Really crazy and fun. Wow. Fabulous in detail. Love every single textured line.
120	This is a striking piece, it's really clean, I love the ability that I can't quite tell the firing method, whether it's woodfire or a low fire atmospheric. It's interesting how the artist chose to lift it from the base, really smart to bring some space in. It works with the idea of having this crunchy clay quality on the bottom, an idea of ascension. When we're bringing in different materials that's something to be mindful of. Everything about this I would say the artist is intending. From keeping texture here, keeping that line of a different color around the wood, it's really important. They could have chosen to sand that down, there's a nice quality that this is matte. Super clean and I think it's a nice scale for the room. So yes to that.
121, 124	Isn't it crazy how much better they look together? I kept walking by this and I think because even though I enjoy the colors and quirky flowers, it's the same treatment all around. When you're putting something that is more compositionally set and you put it next to something abstract, they start talking to each other. They have enough commonality that they make more sense to me. We're going to take both.
122	That's pretty nice how they have that in there. There's a lot for us to learn about showing pieces. It's very sweet, I get a little confused between the values of the sky to the sea but that could be intentional. But it's very well done, and someone with a lot of painting experience. We're going to leave that for now
123	This is very playful, implies a relationship. I think sometimes what I'm going to critique is unfair because I couldn't do this. In a case like this, this form with this white terra sig--everything shows. I just wish this had been sanded down a little bit or just let the irregularity show. We're talking is this line trying to be completely smooth or not. The lights are hitting it, everything's showing. I like the idea of it, I think it's promising, beautifully crafted. It's a little hard to judge. I look at it and I'm starting to see these shadows. I'm a fan. I don't know if it's its time right now.
125	Another one I kept walking by. That is a great form, a great idea for a form. It's got these seams here that are practical and a cool texture. The glaze looks really fun and I think this elegant neck is what makes the piece. It's good.
126, 127	I'm assuming it's the same artist. I am attracted to the forms to the point that do they even need the rabbit? The rabbit is very important to the artist. It's almost providing the pedestal, a theater for the rabbit. Formwise it's absolutely wonderful. The lids fit well, that's a really lovely addition. I love the movement of this even though it's so quiet and beautiful. I'm torn between the two. It is interesting to see how people manipulate ceramics and the glaze on top. I'm going to say... let's say 127 for now, and 126 is maybe. I'm going with my gut. There's something about the organic movement that made it stand out.
129	This is really technically very well done. It's almost so well done that it took me a number of times looking to see the dancer. That can be good and bad. It's really nice to get that surprise. Well thought out, excellently carved, the mounting on the background is very lovely. Definitely a very contained piece, kind of keeps it nice and calm so all your attention goes toward the carving. Being monochromatic keeps advantage of the shadow and texture. We'll keep that.
130	Mhm. The trick of this piece is it's really eye catching. I like the moment, the drippy glaze works. It's unfortunate there's two chunks taken off from the bottom. I'm guessing it was a glaze run or wadding issue. I like that it's tricky to tell what the firing is, I'm guessing reduction. It's part of the deal with crystalline glazes or anything that will run to avoid that. This is a struggle, is it something I don't want to consider because of the imperfection or overlook that because I won't see it? I'm impressed that the person tried to finish it, much respect there. At what point do we say that something is technically marred? With vessel makers we have issues with safety, glaze fit. This is not something that's keeping this piece from being enjoyed. I'm overlooking the blips and say we're going to have that in.
131, 136	Naughty bunny is sweet, I like the matte glaze on it. I'd be interested to know what it is. Lots of painted work in the show. Lots of different natural scenes, this could be among it. Reminds me of Sue Tirrel's work. And this is very sweet, I can imagine that with a candle in it. If that's what you're going for, they have so many convincing fake candles now. I can imagine that being a nice look to it. Let's do 136.
132	That one, I find it whimsical. I think it's sweet, I'm gonna say it's got a quirky character to it. It's kind of stuck onto the wood, I'm try to think of a different way to make it seem like there's more to it or attached to it. Could be just moving it down closer to the end of the log to imply it's attached to a body.
133, 135	Abstract quality is good and almost recognizable as something. Nice voice.
134	This goes in the category of a really good idea that needs to be developed more. Is it a planter? Would flowers grow through the bottom here? That would be cool to see. I think I'm not sure of the angle here. It's loose, it's a start, it looks like it's handbuilt so playing with the thickness of the discs and having it relate to how your rim is looking. Either that or the other direction and make the rim more robust. I would say keep working on it.
137	I like this piece. It's a case that it could have had a stand standing it up, don't mind it on the side though. Could live on a low pedestal. Good scale and sheen.

138	Much more straightforward pattern. Jar with figures. Really sweet. Glaze works top to bottom. Super clear. Excited about that.
141	Lid is well made, works well. Imaginative. Fantastic throwing and putting together. Great use of lid. Glaze is bothersome. So crazed. Not fitting the clay body well. I suggest spraying. Lighten up on glaze application. Eye is suited towards slip. Glaze doesn't help.
142	This one is grander. Having glaze (clear) is complimentary rather than distracting.
143	These are soda fired? Wow. That's a lot of underglaze to go into a soda kiln. It makes sense with the texture on the outside. When I first saw them I thought it was too much, but they're growing on me as a pair. There's a pattern that's fun. Not my personal palette colorwise. They're striking and different from the other pieces. As a set we'll go with those.
144	These are lovely, they feel like they're getting toward a kind of different volume from the line quality on the side. Whoever you sare, push that a little more. They're really light which you have to love and they seem really straightforward. Let's include these, there's nothing to say we can't give extra love to a mug. In a show of this scale it's easy to get pieces that might get looked over. These are kind of like a little whisper. We'll keep them.
145	It's really sweet, it has such a great weight to it, I really could see using this quite a lot. A nice size to it, like a little oatmeal bowl. Very quiet and simple. I probably walked by it 36 times this morning, so we're going to give it a moment.
146	I think it's getting there. There's an idea of layering with the carved areas and layering of glazes. Though this is a generous size sometimes when we layer glazes on a smaller piece you want to give it more breath. Where it's working best is this area where you have a curved line repeating on itself, looks a little more active than the other side. This is pretty cool.
147	It's really fun, I like the reference to the traditional pilgrim's bottle and thinking of the purpose of those to strap to your saddle. Whether there was a use of that for somebody seafaring who knows. Using the octopus is a great opportunity to show movement. It is clutching that piece, giving us an extra moment of appreciating the form we don't normally see. Based on the imagination we're going to take this.
148	This is a nice size mug, the handle isn't the most comfy. It's a little strappy. Have your friends give you feedback. We'll put this in our mug collection.
149, 152	I could tell the same artist did this piece, and the reason why I'm not going to pay more attention to this one is I think the person is starting on the journey of preseng in different ways. This is a little rough. I'd be interested to talk about if they're implying a function. I'm having trouble not looking at the quality of the structure. Something to consider when bringing in other materials is someone will look at them as closely as the clay. Is it helping the piece? I understand it's an amphora shape. I like where they're going with it. This is a tough one, I love the idea but the execution isn't spot on yet. This is a maybe. I would like to reward the person's ingenuity and thinking outside the box.
150	This works, this looks like it's a purchased stand. How do we learn how to find the right answer. I like the height of this, it's unexpected. We're going to go with this piece here. Wonderful.
155	Getting a heavy reference to Sandi Pierantozzi. Does that stop me from appreciating it? No. I think it's mainly in the handle that I get that from. I would like to applaud the use of texture. You don't see teapots any more. This is refreshing to see that. I do like this. I would wonder has this reference come up? I think the strength of the pairing of patterns, the construction, makes it spot on.
156	It's a very quiet piece, a lovely form that is really lovely. The only thing that plays with me is I would be interested to have it pour and the handle looks a little small, I can see that worked a little larger for this form. I'm trying to see if that's blowout, or a chip, it looks like a chip. Was that something that would keep it out? Now that I see it I can't not see it. Tough that it's right on the side of the piece. Such a beautiful piece, It's going to be a maybe.
157	I love this person's sensibility of form and treatment of edges. Even though that piece (156) is more substantial it doesn't take away from the beauty and power of this piece.
158	This piece here is so sweet. I believe this is the same person as the pitcher and bud vase. This would be a nice piece to include.
159, 160	This is called Fire God? (159) I love the title. These are sweet, this is somewhat sculptural, I like the color on here. This I think could go further with the carving, get a little looser. I can see a trend area to here. That's kind of stopping me here. I'm more intrigued if we could find space for 160, it's a little geological gem.
161	I don't think I even saw this until now. It looks so different but there is something lovely and quiet about this. Just for it's simplicity and matteness it looks like the cloesest thing to having unfired raw clay and I like that for a sculptural piece.
162, 163	Destined to be together. They're really cool. Scale is on the small side. Looks like they should be together. I really like it a lot. Maybe.
164	This plant head is really fun. It's really interesting. Whether it's a straining of the neck, the face is very well sculpted and it's quite strange and fabulous.
165	I love the surface treatment. Appreciate the painterly technique; the form is intriguing. It talks quite like singing. The stand is pretty good straight on. Finished quality to the wood. Needs more attention to the stand. Structural.