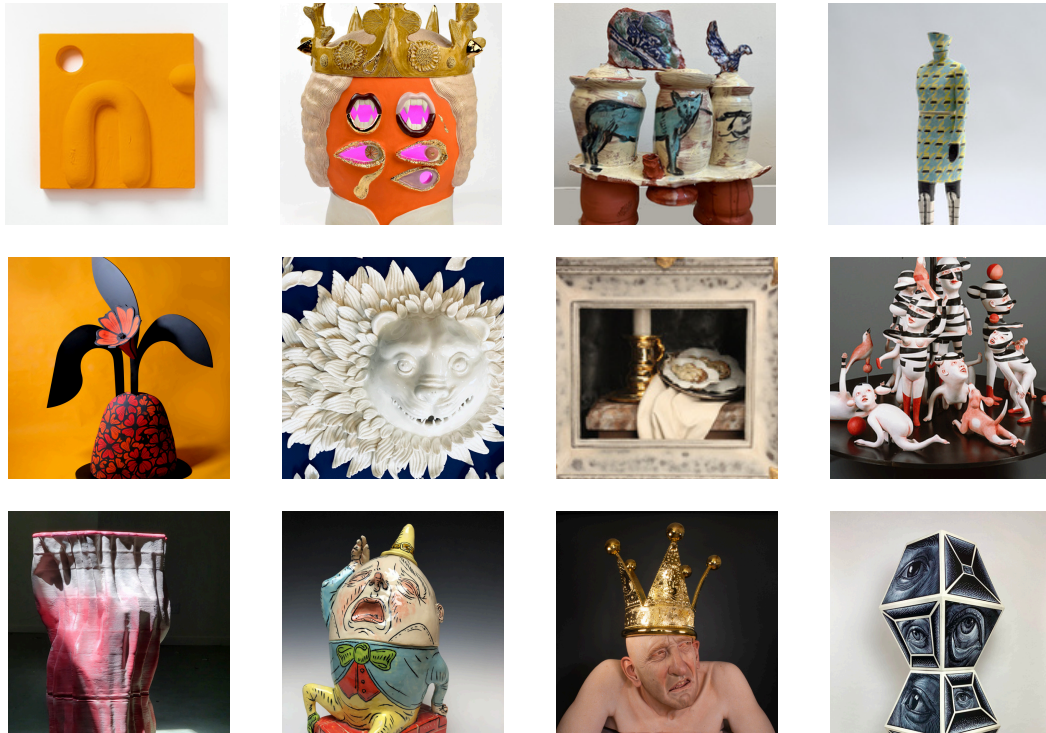


MoNA

Museum of Northwest Art

MoNA Ceramic Invitational 2025: *Build Me Up, Tear Me Down, Why Don't You Love Me Babe Like There's No One Around?*



January 25 - May 11, 2025

Iván Carmona, Emily Counts, Daniel Duford, Claudia Fitch,
Ariana Heinzman, Holly Hudson, Dirk Staschke, Patti Warashina,
Timea Tihanyi, Ryan W. Kelly, Tip Toland, and Chris Theiss

Artist names listed in accordance with images from left to right, then top to bottom

A Multi-Generational Engagement with Clay

The exhibition features 12 remarkable artists from Oregon and Washington whose engagement with clay offers an account of the expressive possibilities of the medium. The MoNA Ceramic Invitational 2025 offers a window into the contemporary Northwest landscape of ceramic sculpture which, modeled by hand and time, becomes an extension of the artists' body and mind, and the embodiment of the historical moment in which we live. Seduced by the physicality of the clay body, the works in the exhibition explore its plastic qualities, and often push its limits, to investigate the forces at work within culture and society.

What story does each of these pieces tell to you?

While this installation may have a familiarity in expression or form, the individual pieces are anxious, melodramatic or ugly. I am returning to these remembered domestic spaces to interrogate the half-cocked dream logic that governed my family's collecting; a logic that in turn shaped me.
— Ryan W. Kelly



Ryan Kelly, *Humpty Dumpty*, 2024, White stoneware 8" x 12" x 20"

The forms are not literal representations, they are abstractions of the recurring dream of the past, or an emotional reflection of my past interactions. Free standing sculptures and wall panels perform for the audience, telling their story.
— Iván Carmona



Iván Carmona, *Verano*, 2022, Ceramic, plaster, paint on panel, 16" x 16" x 3.5". Courtesy of the Artist and Winston Wächter Fine Art



Emily Counts, *Vicious Queen* (detail), 2024, Glazed stoneware with gold luster, 70 x 38 x 13

Although my inspiration is typically personal and rooted in a habit of combing through memories, my goal is to suggest open-ended narratives that create space for the viewer's own stories and meaning, to form connections with others through my work.
— Emily Counts

Through ceramics I endeavor to explore the space in between sculpture and painting that neither medium can occupy alone.
— Dirk Staschke



Dirk Staschke, *Penumbra 2*, 2019 Ceramic, 13" x 14" x 9"

I wanted to address the deep time of the American continent to counter the shimmering surface of present politics. The works are meant to address the larger-than-human climate from an almost shamanic perspective.
— Daniel Duford



Daniel Duford, *Fermentation Chamber*, 2024, Ceramic, 19.5" x 18" x 7"



Walking, waiting, standing, leaning, the models' gestures are prompted by selected images from the media stream pinned on my studio wall: moments of human activity on the street, ubiquitous and monumental, contemporary and ancient.
— Claudia Fitch

Claudia Fitch, *Marching Lawyer 2 (Hounds Tooth Checked)*, 2024, Glazed porcelain, epoxy glue, aluminum, 25 x 8 x 10 inches
Courtesy of the Artist and Greg Kucera Gallery
Photo Credit: Spike Mafford



Increasingly interested in the absurd, Heinzman's practice is a series of translations between materials, particularly flat materials and voluptuous clay forms. These dimensional and material shifts allow for something to be lost in translation, causing something absurd to happen.

— Ariana Heinzman

Ariana Heinzman, *Done Drop Dogwood*, 2024, Ceramic and steel, 62" x 47" x 21"

My artistic process usually begins with a single idea or figure which will inspire me to create another figure in relationship to it, a kind of supporting actor for the first. Then that piece will inspire another sculpture and so on. This building process allows my work to grow organically, to make connections between ideas and continually surprise myself as I go along.

— Holly Hudson



Holly Hudson
The Giving Tree (Tree of Life)
(detail), 2024
Ceramic, 312" x 82" x 4"

*I made Greedy King as a way to
speak about ego and how
corrosive it can become if left to
its cravings.*
— Tip Toland



Tip Toland, *The Greedy King* (detail), 2021,
Stoneware clay, glaze and luster paint, chalk
pastel, 54" x 57" x 43"



*The parallels between digital and
physical worlds and experiences shed
remarkable light on the human brain
as it negotiates these increasingly
mixed encounters. Technology is
human. It is part of us, made by us in
our own image.*
— Timea Tihanyi

Timea Tihanyi, *Bruised Corpus*, 2024,
Porcelain, pigmented porcelain, glaze,
silicon carbide dust, 15" x 24" x 12"
(includes steel pedestal 48")

I work in the medium of ceramic because it constantly challenges my abilities and patience. It forces me to use both the creative and the analytical parts of my brain.
— Chris Theiss

Chris Theiss, *I Have My Eyes on Me Endlessly (a nod to Arneson)*, 2024, Ceramic, paint, 63 x 15.5 x 15.5 inches



Through the use of the human body, I am able to observe societal concerns, the interaction of every day life and its interwoven parts, sometimes in complex arrangements to show diverse psychological human interactions. The body is a image that has given me reference to my own existence, as a marker of my own time, and the civilization in which I live.

— Patti Warashina

Patti Warashina, *Passage Through Venetian Light*, 2012, Earthenware, underglaze, glaze, mixed media, Artwork: 122.25" x 60" x 60"

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Upcoming Events & Workshops

FEBRUARY

08 Gallery Tour

MARCH

01 Painting Daffodils
w/ Kristin Frost

08 Gallery Tour

15 Fabric Mache Bowls w/
Kate Dwyer

22 Artist Panel w/ Patti Warashina,
Tip Toland, Claudia Fitch and
Emily Counts

Join us for our Free Youth Programming!

Early Enrichment: Wednesdays,
10:30 - 11:15am

Teen Art Club: Fridays,
3:00-5:00pm

APRIL

05 Sketching Spring Flowers in
Watercolor w/ Kathleen
Moore

12 Gallery Tour

12 Sculpting Sustainability:
Solutions for Skagit Food
Waste

23 Member's Meeting

MAY

03 Flowers for Mother's Day: A
Card-Crafting Workshop

07 Book Club on Creative
Response to Trauma

10 Gallery Tour

10 Writing's on the Wall: An
Open Mic on Artistic
Practice



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