



SACA juried artists are expected to uphold high standards of craftsmanship and artistry, and it is essential that SACA showcases only top-quality work at its juried shows and exhibitions. By presenting our best work, we not only uphold these standards but also help educate the public and advance SACA's mission to "provide a greater understanding and appreciation for clay to the community at large." Additionally, jury sessions can offer valuable feedback that supports artists in their ongoing growth and development.

JURY REQUIREMENTS:

1. Only SACA members who are active at the time of registration can register for the jury session.
2. Register and pay for the jury session on the SACA website by the deadline. Complete the Artist Form for all five pieces you will bring to the session. Walk-ins will not be accepted.
3. Read all the Jury Guidelines and Criteria
4. Bring five pieces of your best work to the session. Your pieces must fit and be visible from all sides in a space that is approximately 30"x30". Affix a small 1"x1" label to each piece in a prominent position with a number from 1-5, which must match the numbers and descriptions on the Artist Form. If your pieces are too large for the allotted space or if you need space to hand your piece, contact the Jury Coordinator immediately after registering to ask for accommodation.
5. Bring any stands, easels, and fabrics to display your pieces to best advantage.

JURY GUIDELINES AND CRITERIA:

The pieces presented in the jury session should be a thoughtfully developed body of work. This work should display an understanding of the elements and principles of good design - shape, line, color, texture, balance and composition - and clearly demonstrate the artist's unique voice and personality.

1. Bring your best work - Make sure all pieces are examples of good workmanship: well made, clean, and free of cracks, kiln wash, dust, soot, dirt, smudges and fingerprints.



2. Do not bring seconds - Construction must be of high quality. Don't bring work with cracks, S-cracks, chips, splitting seams, uneven walls, rough or sharp edges, or obvious repairs. Standing pieces must have a stable base or footing and stand on their own. All work should exhibit a finished appearance with smooth bottoms. Ensure any feet, legs, handles, etc. are well built and solidly affixed. If you attach media such as rocks, feathers, wire, gems, glass, etc.; they should augment the work in an attractive way and be firmly affixed to the piece.
3. Make sure pieces function as intended - Pieces intended for food or drink must have food-safe glazes and functional forms. Hanging pieces must have sound hanging devices. Vases must hold water. Judge the weight of your piece versus its intended function, in other words, a drinking vessel should be lightweight enough so that it's still easy to lift and use when it is filled with liquid. Lids should fit well, with smooth mating surfaces on lid and vessel.
4. Do not leave any doubt about functionality - Raku, many low-fired pieces, and items with added melted/cracked glass are not safe for food or liquids. Please mark non-functional items with an information sheet about proper usage. If a decorative vessel won't hold water, it should be labeled as such. If the piece is obviously sculptural or decorative in nature, you may still want to make that clear in the Artist Form or with a note next to the piece.
5. Only bring pieces with high quality glaze work - Work should be free of glazing flaws such as over-runs, thin areas, sharp edges, crazing, bubbling, crawling, or pin holes except when clearly intended to create a special effect.
6. Be original - Whatever the construction technique, make sure your work demonstrates your own imagination and originality. Show your own creativity, individuality and knowledge of the medium. Deriving inspiration from another is all right if the composition, colors and/or details make the work uniquely your own.
7. Do try a trial run of your jury set up at home - Set up your presentation and try to view it objectively. Get opinions from others; teachers and professionals may offer helpful insights.

JUROR INFORMATION:

Jurors are recruited from the SACA membership and from local clay educators and professionals. They typically have many years of experience and/or training, and a



willingness to help raise the level of expertise among SACA members. Jurors are sensitive to the anxieties inherent in the jury process and will judge based on the above guidelines and criteria, not by personal preference and aesthetics. Comments and feedback from judges will be helpful and constructive to support and further a member's education and growth.

Jurors strive to preserve the anonymity of each artist. Numbers are assigned in place of names. Forms are provided to the jurors which they use to write comments and/or numerically rate the artists and each of their pieces. Jurors first evaluate each artist independently on their own, and then come together as a group discuss to arrive at a consensus for each artist's rating

The jurors' comments are collected by the Jury Coordinator and are available to pass along to the artists. The administrator emails each artist within two days to give the jury's decision. The jury results are "Accepted" or "Deferred." Deferrals mean that the jurors believe that the artist is not ready yet to participate in a juried show, but the artist is encouraged to seek help from teachers or professionals and try again later. When an artist is deferred, it is very important to request jurors' comments to help prepare for a future jury session.

APPENDIX: Elements that contribute to a thoughtfully developed body of work within the context of the Jury Session.

As stated in the Guidelines and Criteria, a thoughtfully developed body of work should be what is presented in the jury session. Below are additional insights from past jurors to assist the artist in assessing their own artwork for presentation in a SACA jury session.

- An identifiable "body of work" makes a consistent aesthetic statement. When an artist displays pieces with recurring themes, subjects, style or techniques, it can strengthen their jury presentation because the artist's voice is clear and identifiable. Some artists may believe they can best demonstrate their knowledge of a range of techniques with wildly different pieces, but, for a jury presentation, that kind of display could end up looking disorienting instead of coherent and work against the artist.



- On the other hand, pieces which are all too similar in form and color make a boring display. Similar forms need individual personalities. Create ways to meld repeating elements into an interesting display with a defined voice.
- Aesthetically sound work is original and unique and demonstrate the artist's clear and coherent vision and voice. We all learn at first by copying, but eventually the true artist moves toward work which demonstrates their own personality and original ideas. Surface decoration techniques are one of the best ways to create a unique look but you there are many ways to create your own unique body of work.
- Color can have a favorable impact. However, if you prefer muted colors and tones, you can use interesting forms or textures to differentiate your body of work.
- The word "original" is also complicated. In a medium with thousands of years of history, new forms and methods are scarce. But even classic forms can be made unique with a unique approach to shape or decoration.
- Incorporate commercially available tools and forms with discretion. The easy availability of stamps, texturizers, slip cast forms, decals, and more offer abundant opportunities for creativity if used with moderation. For example, a commercial slip cast plate dipped in two glaze colors would hardly be classified original. But a slip casting form created by the artist clearly makes the work unique. If you do use a purchased slip cast form, it can be made personal by applying truly unique surface decorations.
- The work on display should inform the viewer of your own unique creativity and personality.

If you have questions regarding the jury process, feel free to contact our Jury Coordinator at info@southernarizonaclayartists.com.