



Trophy: Grace (Hartigan) 30" x 22"

Photography: David Schmitz

NANCY SELVIN

BORN: Los Angeles, California

EDUCATION:

University California, Berkeley,	Ceramics, M.A.	1970
University California, Berkeley,	Ceramics, B.A.	1969

SELECTED AWARDS & HONORS:

International Academy of Ceramics: IAC, Member	2015
National Endowment for the Arts, Individual Artist Fellowship	1988
National Endowment for the Arts, Individual Artist Fellowship	1980
California Arts Council, Visual Artist Fellowship	2003
Distinguished Artist Lecture, Renwick Alliance	2005
Oakland Business Arts Award, Individual Artist	1990
California Craftsman Award	1978

SELECTED ONE & TWO PERSON EXHIBITIONS:

Nancy Selvin, Patricia Sweetow, Spun Smoke, Oakland Ca	2016
Nancy Selvin, Paintings and Work on Paper, The Light Room, Berkeley Ca	2013
Snyderman Works Gallery, Philadelphia Pa	2010
California Clay, Baltimore Clayworks, Baltimore Md	2008
Pacini Lubel Gallery, Seattle Wa	2006
Daum Museum, Sedalia Mo	2004
Tercera Gallery, Palo Alto Ca	2003
Pence Gallery, Davis Ca	2002

SELECTED PUBLIC SERVICE & PROFESSIONAL ACTIVITIES:

CCA (California College of the Arts), Oakland Ca	
Faculty, Ceramics Program, 2007-Current	
Watershed Center for Ceramic Arts, Board of Trustees, 1999-Current	
President 2000-2004	
AMOCA, Board of Directors	2016- Current
Alameda County Public Art Advisory Committee,	2005- 2014

SELECTED PUBLIC COLLECTIONS:

The Daum Museum, Sedalia Mo
 The Microsoft Art Collection, Redmond Wa, Santa Clara Ca
 Los Angeles County Museum of Art, Los Angeles Ca
 The Smithsonian Institution, Renwick Collection, Washington DC
 The Oakland Museum of California, Oakland Ca
 Arizona State University Research Collection, Tempe Az

NANCY SELVIN

Trophies: For the Women Abstract Expressionists

On Exhibit:
Clay on Clay, Pence Gallery, Davis Ca
April 28- June 11, 2017

Reception:
April 28, 6-9 pm

Gallery Talk, Saturday April 29, 1 pm



Nancy Selvin has been exploring the materiality of clay for more than forty years. Her past investigations have led to the creation of vessel abstractions that demonstrate a surprising variability: some are inflated and volumetric, others are flattened and compressed; bowls are often open and direct while sculptural bottles are obfuscated and mysterious. Her ongoing series of domestic forms depict an honest engagement with the material, allowing clayness to be revealed. Surfaces are overlaid with Selvin's signature mark making and scatters of silkscreened texts and images, serving both as slices of memory and visual imagining. The resulting forms are visceral and instinctive.

In this new body of work, Selvin builds upon her strength as a potter of painterly surfaces and as a conceptualist with a soft edge. The forms in this series are linked to the theme of tribute: each "trophy" is homage to a woman Abstract Expressionist painter of the New York School or from the San Francisco Bay Area. Selvin admires the qualities that ultimately came to define these Ab Ex women painters: the physicality of their process – the bold strokes of paint applied freely and forcefully; the gestural drawing that wholly embraced abstraction; scale that proclaimed self-assurance. Selvin's predilection to elevate artists whose means of expression are intuitive and spontaneous has been, as Selvin notes, "reinforced by my ceramic schooling under Voulkos." This affinity is the inspiration for the series of upsized trophy vessels, several of which are on display in the Pence galleries.

Trophy for Grace (Hartigan) and Trophy for Jay (DeFeo): are idiosyncratic interpretations of abstractionist bravado and the singular vision of women painters sustaining an artist's life. Selvin has chosen the historical form of Greek Attic vases as the most overt source of reference as these classical vessels were conceived as conveyors of narrative. This storytelling aspect was what appealed to Selvin but her portrayals are not literal. The loose, arching drawing on Trophy for Grace recalls the large, loopy lines Hartigan drew on her late paintings. In Trophy for Jay, the charcoal-colored fluid brushstrokes that flow from top to bottom, and the fringed petal-like termination at the opening echo the palette and radiating lines that DeFeo used in her definitive painting, *The Rose* (1958–1966). Additionally, Selvin's use of a rugged clay body that amplifies its tactility and grittiness, along with her intentional raw finish at the seams are meant to "speak to the intuitive way the work was built" and be consistent with the Ab Ex process as practiced by these women painters.

Selvin has inscribed the names of her idols on the trophies with stencil lettering that is scraped, smudged, scratched, or partially obscured, and always appears as a faint trace – the symbolic residue of what is now absent. In this sense the Trophies serve as lasting tributes to the accomplishments of the painters they represent. As poignantly stated by Selvin, this new series of trophy vessels is "...a way to say thank you for clearing a path and providing an example for all of us."

...Jo Lauria, Los Angeles Ca



Trophy: Joan (Mitchell) 30" x 21"