

northern clay center

TEN YEARS IN RETROSPECT



northern clay center

10th
Anniversary

TEN YEARS IN RETROSPECT

A HISTORY AND A TEACHING COLLECTION

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MISSION STATEMENT

Northern Clay Center's mission is the advancement of the ceramic arts. Its goals are to promote excellence in the work of clay artists, to provide educational opportunities for artists and the community, and to encourage and expand the public's appreciation and understanding of all forms of the ceramic arts.

Ongoing programs include classes and workshops for children and adults at all levels of proficiency; seven exhibitions each year of work by regional and national artists; studio space and grants for individual artists; and a sales gallery representing many of the top ceramic artists from the region and elsewhere.

INTRODUCTION

EMILY GALUSHA

This book is one of ten special projects and events which marked the 10th anniversary of Northern Clay Center in 2000 and 2001. We commemorated the first ten years with a mix of programs similar to the mix which has characterized the Center for the past decade: exhibitions that showed the almost infinite possibilities for artistic expression in clay, whether a classic teabowl by a master Japanese potter or a spare, attenuated rendering of legs emerging from the earth; educational programs which went beyond technique to ideas; opportunities for the serious collector or the happy buyer of the occasional pot to acquire some of the best examples of clay objects being made today. We paid firm attention to our regional audience of artists, students, and ceramic buffs, but also extended our reach beyond the region with a shared exhibition and publications. Finally, we wanted the year to be fun, so we put on some good parties, with tasty food, great music, and slightly offbeat memorabilia.

This book is also representative of what the Center has done for the past ten years. It has commentaries which we hope will make you think about the different ways individuals interact with art—and will also make you smile. It has a summary history, which may provide useful information to those interested in how organizations develop. And it has pots and sculptures—the objects which now form the core of the Center’s teaching collection—which we hope will inspire future students at the Center and elsewhere.

We have summarized the Clay Center’s history in a time line, the organizational equivalent of a line drawing of a figure. If the drawing is done well, all the crucial elements are included and there is enough information for the eye or the mind to fill in or guess at the missing parts, but with just enough uncertainty about those missing bits to challenge the imagination. Presenting the Center’s history in a schematic time line also reflects our sense that, like new baby or vacation pictures, institutional history is most interesting to those who actually created it or who were there. Others will be more than satisfied by flipping through a March of Time rendering of the events.

Most of the quotations scattered throughout the history are from a series of “storytelling” meetings held in the fall of 2000. We asked a number of individuals to participate, all of whom had been involved in different stages of the organization, and in different roles—as artists, funders, board members, staff, teachers, volunteers. There were many wonderful stories,

some far longer than the short quotations we’ve included, some probably not publishable. What clearly came through all the stories, and all the responses to the development of the Center, was the strong sense of collective ownership of the Center’s success. This is an organization made by and for many people, one that has had a major impact on the clay community here.

It is also an organization made possible by money. For space reasons, the time line does not include all the funders—individual and institutional—who made it possible to do all that the Center has done in the thirteen years since the first meetings. This kind of arts organization could not have started when and how it did, however, without early and substantial investment by major donors. The St. Paul Companies took the first flier, and invested in the founding director’s salary for the first year-plus. The Dayton Hudson and Butler Family Foundations, and eventually the General Mills Foundation, gave like people used to vote in Chicago—early and often. Other major institutional funders eventually stepped in, but those first few, along with a couple of individuals and the St. Anthony Park Bank, were willing to take a major risk on an untried entity. The results have proven that the risk was worthwhile.

There were also funders who came in later, but with a particularly valuable kind of support. These were donors who funded some special projects which enabled the Center to extend its reach and its programming in extraordinary ways.

The Lady Slipper Chapter of the American Business Women’s Association gave the Center early money which helped us show other, later donors that we could do great work with kids. Lady Slipper grants have continued to fund the core of the Center’s artist-in-the-school residency program. The McKnight Foundation, with its support of the series on craft criticism, and The Regis Foundation, with its support of the Masters Series, have enabled the Clay Center to produce programs that truly advance the ceramic arts, and extend the scope of our programs beyond the immediate region.

There have been many individuals who have been members and donors for years—and there are some who join us for a year and then move on. There were also numerous donors who provided special support for the 10th Anniversary programs. To all of you, all of us say *thanks*.

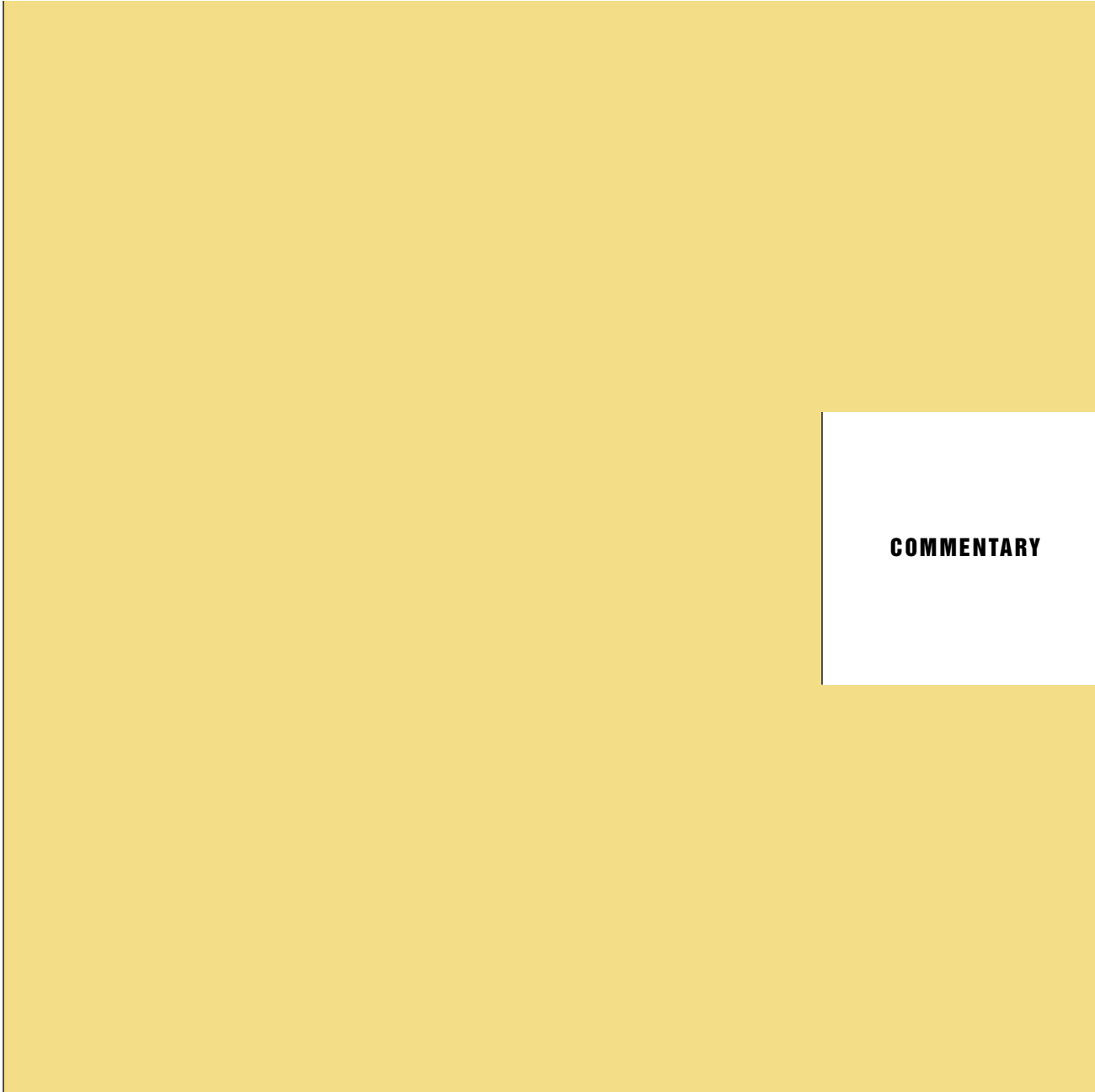
Teddy Roosevelt said, “Far and away the best prize that life offers is the chance to work hard at work worth doing.” If you’re lucky, you find something to do in your life that gives you a really good reason to get up in the morning. And not just get up, but wake up with an idea of how to solve a particular design problem, or what to call an exhibition, or how to phrase the description of an object. All three of the essay authors in this book appear to have found that morning tonic. All of us who have worked or are working at the Center, or who volunteer here, find it on a regular basis (although not every day or forever.) There is an exhilaration and sheer delight in doing something that challenges and uses

all your skills and all your talents; that stretches your capacities and allows for risk; that has meaning and value; that is, quite simply, a whole lot of fun.

Now, we look to the future. We want to maintain seriousness of purpose, but always and forever eschew solemnity. We want to show good clay works, teach excited students, support dedicated artists, and throw good parties. We want to continue to fulfill the founders’ promise in 1990, that the Center would “provide a common ground where artists will be encouraged to excel, where teachers and students will share ideas and where everyone can experience the ceramic arts in their unique diversity.”

We thank everyone who has been part of the Center for the past decade and more. We invite long-time participants and people who are new to clay to work with us in continuing to achieve the Center’s mission—the advancement of the ceramic arts.

Emily Galusha joined the Board of Directors of Northern Clay Center in 1991, was elected chair of the board in 1992 and was appointed director in 1994.



COMMENTARY

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CREATING

MARY BARRINGER

As for myself, I experience a sort of terror when, at the moment of setting to work and finding myself before the infinitude of possibilities that present themselves, I have the feeling that everything is permissible to me. If everything is permissible... then any effort is inconceivable, and I cannot use anything as a basis, and consequently every undertaking becomes futile.... What delivers me from the anguish into which an unrestricted freedom plunges me is the fact that I am always able to turn to the concrete things that are here in question. I have no use for a theoretic freedom. Let me have something finite, definite—matter that can lend itself to my operation only insofar as it is commensurate with my possibilities. And such matter presents itself to me together with its limitations. I must in turn impose mine upon it. So here we are...in the realm of necessity.

— Igor Stravinsky

What have I gotten myself into, I'm thinking as I contemplate this essay. The flattering idea that I *could* write about creating has turned to dread at the presumption and abstractness of the task. Like most artists, I have a collection of eloquent quotes by others, and I'm tempted just to pack this survival kit and hand it around. Besides, I'm a potter, and thus inclined to focus on what you might call the process and product end of things. My mind almost immediately asks, creating what? How? With what? It feels more manageable—more seemly, perhaps—to speak of *making*, a tangible activity, than of the generative spark behind it. Process is concrete, as Stravinsky says—a path. To start down a path is to forgo, at least for the moment, all other paths, and to bend one's attention to what is ahead, around, and underfoot.

Clay is a generous medium: abundant, soft, and endlessly malleable. Most of us who work in clay had, at some early point, a tactile epiphany—an experience in which we literally put our hands on possibility and were pulled in, pulled along, by the qualities of the material. The power of that encounter—its promise and truth—sustained us through the long lessons in clay’s other truth: that doing something *with* this wonderful stuff requires skill, attention, and respect for its nature. How hard, how soft, how high, how hot: we learn and re-learn these things, pushing our ideas up against the physical facts of the clay and having it push back—or slump away. When, out of laziness or impatience, we try to suspend those facts or sneak past them, we get reminders, little refresher courses, on gravity, time, or the mysteries of the eutectic. It seems, paradoxically, to take accepting certain limitations to get to that free and creative place promised by the unformed clay. Ten thousand years of ceramic history—of transcendent objects made of the available clays with the available technologies—attest to this, to the creative use of limitations.

These limitations are tied to structure—to the bedrock, you might say, of physical reality. Both clay’s strengths and its frailties come out of its chemical and mineral structures: its flat particles holding water between them, sliding along each other in one dimension but clinging, not crumbling, when squeezed. Some wonderful and suggestive scientific research has recently put these aspects of clay, so intimately known to people who handle it daily, in a new light. In searching for

the origins of life—of complex, energy-transmitting structures—some scientists have begun to look at clay as a possible link between inorganic and organic chemistry. Clay’s crystalline structure, unlike that of most minerals, has what one scientist called “microdomains of disorder”, where catalysis, *i.e.* change, can occur. Its enormous surface area and the slight irregularities in its latticework allow for reactions, replacements, and the storage of information. Anyone who works with clay would recognize what these scientists have to say about its nature. A structure that is not too structured, that allows for disorder, change, energy in and out, would seem to be the ideal metaphor and vehicle for creative activity.

Form languages are another kind of structure. Furniture-making has one, architecture too. Like verbal languages, they are a groove down which our ideas flow, and like languages, the vocabulary may change over time without altering the basic elements that define them. This framework—this set of givens and boundaries—holds our thinking and our making when we are in the studio. The history of ceramics shows us that pots can take an astonishing number of forms—but not an infinite number. Not everything can be a pot, except perhaps metaphorically, and not every idea can be expressed as a pot. Pottery form is like a boxing ring: its ropes are stretchy and there’s ample room to move around, but fundamentally you are either inside the ring or outside it, and if making pottery is to mean anything, we have to respect, and be engaged by, that fact.

I’m not talking here about rules and prescriptions, but about the combination of exhilaration and determination that comes from having chosen one’s line of inquiry and one’s tools well. Annie Dillard, quoting Paul Klee, says “You adapt yourself to the contents of the paintbox”, and therein lies a lifetime’s worth of work. Or maybe not. Much as I need, believe in, and am interested in limits, I know they can immobilize and stifle as well as energize and focus. One of the cyclical rhythms of the artist’s life concerns the changing relationship with the limits imposed, internally or externally, upon the work. When I first began working as a potter, function provided a set of parameters that was thrilling to me. Moving around inside those parameters, examining my own ideas about them, and pushing against them kept me busy for many years. Then somehow it went slack on me. I began to feel constrained and resentful, aware that I had some ideas that couldn’t be explored in this language. My work left utility behind, and finally seemed to want to abandon pottery itself; my commitment to that form-language seemed arbitrary and habit-bound, and the work showed it. When I finally realized this and let the work go where it was pulling, it became sculpture. Connected to the pots, certainly, because the core sensibility at work was the same, but conversing with a different history, in a slightly different language, and engaged with different limitations.

When I had pursued this direction for awhile, a strange thing happened: I began to understand more clearly and

appreciate more deeply, the particular language of pottery. I saw the use of boundaries, and got interested again in what pots are, how they are different from sculpture, and what I might do with that. I climbed back into the ring, newly energized by the space inside it.

This is how it is in the studio, or wherever we live out our creative lives: like one of those complicated eighteenth-century dances where the partners circle and shift positions, and then come back together. One of the partners is possibility, that expansive energy we are always trying to tap. It pulls us along to unexpected places, whether what preoccupies us is grandly world-altering or something more private. The other partner is limitation—the forces, internal and external, pressing in on us. For each of us, there are boundaries to be probed, unthinkable steps to be imagined then taken, public and private humiliations to be faced. Creating, we know, is about defying those boundaries, about freedom, risk, and “venturing outside the box”. But first, we build the box.

Mary Barringer is a studio artist who makes both sculpture and functional pottery. She lives and works in western Massachusetts.

Notes:

Igor Stravinsky, *Poetics of Music*. Harvard University Press, 1942

James Gleick, “Quiet Clay is Revealed as Vibrant and Primal”, *New York Times*, May 5, 1987

Annie Dillard, *The Writing Life*, Harper and Row, 1989

CRITIQUING

ROBERT SILBERMAN

An idea for a New Yorker cartoon, entitled “The Critic”: Eustace Tilley, the magazine’s dandyish icon, top hat firmly in place, moves briskly down the center of a gallery peering through his monocle and pointing with his walking stick as he says, “I like this, I don’t like that, I love this, I hate that...”

If we wanted to turn the image into a strip, the second panel could show Tilley returned to his study or, better, writing while sitting in the bath like Waldo Lydecker, the snobbish, affected and, by the way, homicidal gossip columnist in *Laura*. He would be proclaiming with obvious glee, “Oh, yes, this will positively *slay* that young artist!”

Somehow becoming a critic as a reasonable alternative to a career as a serial killer doesn’t quite match my notion of things. For me, writing about ceramics has been above all an experience in learning about ceramics. If critical judgments there must be—how explicit depends upon whether the assignment is a review, a profile, a text to accompany an exhi-

bition, or some other kind of writing altogether—it remains the process of forming a response that is most important. Critiquing means, first of all, learning. Moreover, the learning process goes in both directions, for one simultaneously learns about the objects and about one’s self. To critique a work of art one asks, “What is it exactly, and what is its value?” Which also means, “Who am I, and what are my values?”

If we are talking about written criticism, not oral critiques, writing may seem like the final act, a neat second stage after one’s mind is made up. But in my experience there’s nothing neat about it. First comes looking at the work and if possible handling it, followed by some reading, some thinking, some writing and then more looking, more reading, more thinking, some rewriting...you get the idea. It’s never as simple as 1) look 2) think 3) write. That’s good, because then the process can be about learning, not just a matter of snap judgments and glib opinionizing. Likes and dislikes may be immediate, formed at first glance. But the process of writing—and critiquing—requires more, requires that what is instinctual be made conscious, vague impressions be expressed as clear statements, and unacknowledged assumptions be noted, whether that means complex ideas about aesthetics and politics, or simple preferences (“I just like blue”).

I did not set out to become a ceramics critic—who does? But I have had the good fortune to be asked to write about Warren MacKenzie and quite a few other ceramicists, most recently Jun Kaneko. It is both a pleasure and a challenge to

write about such individuals and their work, to learn about how and why they do what they do, to try to assess their strengths and weaknesses and broader significance. To write about Warren was to learn about Leach and Hamada, England and Japan. To write about Ken Price was to learn about Los Angeles and Taos, Peter Voulkos and Mexican commercial ware, abstract ceramic sculpture and what Peter Schjeldahl referred to as “cuppy cups.” To write about Nora Naranjo-Morse meant learning about traditional Pueblo pottery and culture, and her turn from that traditionalism to more contemporary approaches, first in her satirical figures and more recently in large-scale sculptural and installation work. The ceramic world is a large and varied one, and I’ve enjoyed exploring it. In effect, that is what anyone engaged in critique is doing: venturing out, looking around, and trying to bring as much knowledge and experience as possible to bear upon the exercise of judgment.

Yeats wrote, “We are but critics, or but half create.” He was voicing his concern about the timidity and emptiness of contemporary art. But in a strange case of misremembering, for years I thought the line was, “We are critics, or but half create.” The change made it an assertion that all artists must be self-critical, and would be less than complete unless they were disciplined judges of their own work. The ceramics world offers unusual opportunities in that respect, since as critiques go there’s nothing quite like smashing a pot to smithereens, especially when the blow is administered by the maker. I

would suggest, however, that all creators are critics in another way: they are always implicitly judging the work of others by imitating or rejecting it as a model. The creative act is in that sense as well a critical act, and my experience has been that artists can be the most intense and passionate critics of all because they must look so hard at the work of others to define their own work, and themselves.

Collectors, too, obviously engage in critique. “To buy or not to buy” is their fundamental question, and it can lead to the same kind of scrutiny. Does the object fit the pattern emerging from all previous acquisitions, that mirror of taste and self? How badly does the collector want it, and why? Whether you wear a monocle or not, you are what you like and don’t like—though let us hope not just that.

“Oh, so you think you’re a critic, eh?” A familiar enough refrain, as if there were some academy one must attend before expressing an opinion. Critiquing goes on all the time, in all sorts of ways. That’s a good thing, because if nobody is willing to express an opinion we might as well all move to Switzerland. Yet opinions alone don’t mean much, as talk radio teaches us every day. Judgments give purpose to the learning process, the heart of any critique, and the learning process gives weight to judgments, preventing them from being “mere” opinions. For all the talk about critics as gatekeepers, career-makers, arbiters of taste and the like, for all their supposed awesome life-and-death power—put “critic” on your business card and see how readers tremble, as if in the presence of a

T-Rex—no judgment is The Last Judgment, some definitive proclamation of value. As a writer about ceramics I may at times be a guide providing historical and biographical background or pointing out a specific aspect of a work that might be overlooked. I may be a sociological or cultural commentator trying to interpret some aspect of the art world and the art market. I may be a provocateur espousing a judgment sure to incite an audience. But whatever the role, I hope I am presenting my view as but one opinion in what should be an ongoing dialogue among artists and collectors and critics and anyone and everyone else. That’s what I believe “critiquing” is all about: looking, thinking, and stating an opinion, in the hope of engaging a response from someone who is also looking and thinking, but perhaps in a different way, with a different opinion. Give-and-take is all. That’s why the unstated question at the end of every piece I write is obvious, though I’ll state it here: what do you think?

Robert Silberman teaches art history and film studies at the University of Minnesota, and writes frequently on clay art and artists.

COLLECTING

JOHN DRISCOLL

Boyhood memories of sundaes with deep, viscous, gleaming chocolate feeling its way over a creamy body of ice cream are still very strong. Initially I suppose, a sundae was just a sundae. However, even as a boy it did not take long to realize aspects of the dynamic sensual experience a chocolate sundae could offer—to transport my young consciousness to, well, to another realm. Not too much later, pursuing a natural curiosity, butterscotch came to my attention and it was then clear that a sundae is not just a sundae. Thus began an awareness of aesthetic concerns.

Years later, while in college, I chanced upon a small plate with what I learned was a temmoku glaze embracing its simple form: deep, viscous and gleaming with a soft sheen. Still later, there could be little doubt that significant experience with butterscotch sundaes led to a deeply seated affinity for shinos. While I was a graduate student in art history, William Hull (a former director of the Everson Museum in Syracuse and then the founding director of what is now The Palmer Museum of Art at Penn State) introduced me to the work of several European potters. Subsequently, he organized the pioneering 1976 exhibition *Twenty-Four British Potters*. I recall buying from that show a large John Ward for \$20.00, a small Geoffrey Swindell for \$7.00, a magical Lucie Rie for \$53.00, and an elegant Liz Fritsch which at \$180.00 was perhaps the most expensive piece in the entire show (there was a marvelous Hans Coper which I didn't buy for \$80.00). This was high finance to a struggling graduate student, but the infatuation was compelling, and I soon found my way to Albion Mews, London, and the studio of Lucie Rie. Twenty-five years and hundreds of pots later I am still reeling from the love affair with pottery.

The twentieth century was an era of renaissance in so many ways. This was certainly the case with pottery, reborn as an art form in the inspired work of Bernard Leach (1897-1979) and his Japanese and English colleagues during the teens and twenties. His 1940 publication of *A Potters Book* explored the technical, theoretical and philosophical basis by which an “individual potter” could exist as an artist in an industrial world. Leach endures as the most influential potter of the century. Nowhere is it more evident than in the presence of his work. While I came to Leach slowly (and missed a chance to meet him), his work as a potter and writer has exerted a profound influence upon me. It began with the simple experience of living with one of his medieval style pitchers, purchased not for itself, but in a group lot. That insistent little jug, so inauspiciously acquired, kept surfacing in memory, repeatedly insinuated itself into conversations about other works of art and finally cajoled me into paying attention. In doing so I found a career of staggering accomplishment that was the root of this renaissance.

Looking at Leach and seeing all that came in his wake helped me understand something of the magnitude and privilege of living in an era in which people of high intelligence and creative achievement have been at work in our midst. It is all the more remarkable that this work was done outside the purview of art world hype. The entire renaissance in the pottery world began and was nurtured through more than half a century as a result of passion and conviction. As a collector it has been a marvelous thing to witness. A potter’s work can tell

us things we have never known about the people we have always been. A masterpiece manifests aspirations we never knew we could possess. Pottery’s most ancient lineage for expression and use, its elemental embodiment of earth, fire, wind and water, and the provocative intercession of the human hand are all aspects of its nature that, as a collector, I seek.

Collecting connotes a concentration, a mission, a purpose. This, each person must define for themselves. One wishes for a high cultural knowledge or moral authority to guide collecting. I began with a strong visceral response to glazes and forms not unlike that which I experienced the first time I saw Rembrandt’s *Lucretia* at The Minneapolis Institute of Arts, Demuth’s *I Saw the Figure Five in Gold* at the Metropolitan Museum or The Philadelphia Museum’s room of Brancusi’s. I also believed that in my own pottery collecting it would be possible to acquire work which would manifest the very highest level of achievement: masterpieces. With that self-encouragement, the hunt was on.

When facing a work of art one must begin by asking: “Is the artist’s original aesthetic intent intact? Did the artist personally celebrate the achievement of the piece or did he or she smile faintly and simply tolerate its existence?”

“Do cracks, chips, interruptions in the glaze or other factors distract or add interest?” Such factors are a condition of existence for pottery. It is part of being. “Is the aesthetic clear or is there ambiguity?” One of the most admired pots I steward is a large William Marshall which the previous owner refused

to sell to me for over three years because it had been shattered into many pieces and put back together with white carpenter’s glue. I could only see its beauty and the expressive force of Marshall’s hand as he made the piece. Having finally acquired it, I am continually surprised and gratified by the positive reaction of others. Even broken and reassembled it remains a grand example—the whole is indeed more than the sum of its parts. It has not only the artist’s intent, but also the sage presence of an enduring icon.

Criteria continue with the basic question “Is it the finest thing ever encountered?” Now, that is a tough standard. From there one can ask if it is the single best thing a potter ever did. If not, is it one of the ten best? If not, is it in the top ten percent? Top 25 percent? Is it a pivotal work, a work that manifests particular aspects of an artist’s work in a cogent fashion? Is it the artist’s largest work and does size matter? Is it more than just a representative example? Do I want to live with it? Will it stand up to other pieces already owned or will it make a quick trip to the closet? Is this the one time in my life that such a work will come my way? These questions must take into account issues of connoisseurship including historical significance, provenance, condition, as well as visceral intangibles. Are there other questions which apply? These considerations are essential to collecting. Without them, one’s motivations are suspect and the process is simply one of accumulation. Collecting has nothing to do with materialism; it has everything to do with stewardship and the commitment that some people make

to art, knowledge, aesthetics, history and learning in order to explore and preserve cultural ideas, values and standards.

Collectors should be aware of the judgments arrived at by others, but ultimately the measure of their own contribution and creativity is in their own independent conclusions. One must be attentive to the separation and integration of details: the curl of a lip, the profile of a neck and shoulder, the body’s form and how the foot spreads to meet the ground. These one must embrace, caress, and fondle with the certain knowledge that such undivided attention will be well-rewarded. Just as the potter must define his or her own voice so the collector must cultivate a sure knowledge of what each work offers and must strive for what is meaningful and beautiful. Such stewardship can define in a natural way the collector’s vision. It took me some time of collecting Rie, Coper and other essentially post-war potters before the pots themselves began to lead me in other promising directions: Leach, Hamada, Cardew, Braden, and many other artists working in America, Denmark and Japan. Because we live in this period of renaissance, there are many rich directions to be pursued.

Collectors are essential stewards of history and of cultural memory. They are essential to our own self-definition and to our understanding of other people, other cultures. I am often astonished by the nobility of thought and purpose that I encounter when meeting collectors. It is a rarefied realm fired with excitement.

John Driscoll is director of Babcock Galleries in New York, and is an avid collector of twentieth century ceramics.



HISTORY

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1988-1989

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EDUCATION/ARTIST SERVICES



Joan Mondale, Ron Gallas, Fuller Cowles, Susan Spencer, Connee Mayeron, Peter Leach, in Mayeron studio

On Peter Leach's role:

"If it weren't for Peter Leach, NCC wouldn't have happened. His skill was at pulling people together."
 "Peter Leach birthed the organization. Without his energy, everyone might still be talking about the idea, with no action."



Warren MacKenzie at First NCC Workshop

Other workshops with Curtis Benzle and Philip Cornelius; plus studio tours to Victoria Christen, Linda Christianson, Connee Mayeron, Jeff Oestreich, Donovan Palmquist, Amy Sabrina

ORGANIZATION



Connee Mayeron, Susan Spencer, at NCC organizing meeting

May 1988
 Incorporated; Founding Director, Peter Leach

"The organizing meetings moved from the back of the bar to Peter's studio."

Filed for tax-exemption

First temporary NCC location:
 2325 Endicott Street in Saint Paul

November 29, 1988
 First Board Meeting

Andy Boss elected president

January 1989
 Steering and Advisory Committees formed



NCC First Building (before)

May/September 1989
 IRS and state exemptions received

July 1989
 Northern Clay Center Capital Campaign launched for \$285,000

August, 1989
 First Newsletter



Susan Spencer, Peter Leach, Joan Mondale



NCC First Building (after)

1990

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EXHIBITIONS

Ceramic Vessels: Barbara Diduk and Winnie Owens-Hart
(off-site exhibition)

Intentionally Regional
(group invitational)

Clay: Minnesota Collects
work from private collections
[opening exhibition]

EDUCATION

Two workshop series

First workshop at University Avenue,
with Jim Leedy

[on loan from Saint Anthony Park Bank for the building and for working capital]
“Was it hard to convince the loan committee?”
“Not if you own the bank.”

First season of classes at NCC, for both adults and
children: 48 students in 6 classes



7 classes and programs with 75 participants for year

ARTIST SERVICES

“Andy Boss and Park Bank saved NCC.”

Began renting studio space to artists



Peter Leach moving bricks in new space

“The building cemented the reality of the Center.”

Sales Gallery opened

“Kay Erickson was like Mother Earth; she came in
with a major gift and wanted to make the place work.
She and Joan were the major fundraisers.”



First Jerome Artists Grants

ORGANIZATION



Peter Leach, Kay Erickson, Gretchen Quie, and plans for NCC's first home

Lease signed on
2375 University Avenue

First Benefit Auction at Ruby's Cabaret

[There wasn't much food at the first benefit auction, but there
were some good things, such as a normal-sized tub of smoked
trout paté donated by the New French Café.] “that one tub of
paté convinced everybody in the room that we put on a gourmet
feast and a great party.”

NCC moves in



Meg Fogelson, Susan Spencer, Marshall Browne in class

October 13
Official opening; more than 1200 people attended



1991

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EXHIBITIONS

Uncommon Ground: An Exhibit of Functional Pottery
Cheryl Husby and Robert Briscoe

Student Bodies: An Invitational Exhibit
(from six area colleges and universities)

Fire! – Dale Bryner-McMillen,
George Kokis, Nancy Liedl

Earthy Delights (member show)

Jerome Exhibition:
Judith Altobell and Joellyn Rock

Dual Function:
Ceramic Art for the Tabletop
(group show)



Martha Slaughter, Warren MacKenzie, Peter Leach, Harry Drake, *Dual Function* opening

1991 Holiday Exhibition and Sale

EDUCATION

Sample Workshops/Special Programs:
Peteris Martinson on Latvian art; "2 Days in May," alternative firing weekend at Bob Briscoe's; Clay Whistle-Making with Gib Krohn; Peter Pinnell on Glaze Chemistry



Peter Leach, Kay Erickson, Jerry Erickson, *Dual Function* opening

Fall 1991 Classes expanded to include clay sculpture and jewelry

41 classes and programs with 571 participants

ARTIST SERVICES

First Jerome Residencies awarded to
Judith Altobell and Joellyn Rock

1st Studio Artist Spring Sale

Studios rented at close to capacity

First gas firing in Center's downdraft gas kiln designed by Bob Briscoe



Martha Winans Slaughter, NCC's executive director, November, 1991 to January, 1994

ORGANIZATION



Joan Wells, program and facility coordinator; Jim Jahoda, studio coordinator

Clay at the Cabaret, 2nd Annual NCC Benefit Auction

Peter Leach resigned as Executive Director

Board Retreat

"There was a giant crew of Democrats, flanked by Joan and Walter [Mondale], and it was one of the best fundraiser parties I ever went to."

John Mannillo elected president



Bob Nickoloff and Fritz Mondale, NCC benefit at Ruby's Cabaret

1992

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

EXHIBITIONS

Minnesota Blues
(invitational group show)

Student Bodies II

Teapots: Contemporary Views
(touring show)



Robert Turner and Scott Chamberlin

The Edifice Complex: Structures in Clay
Susan Geiger, Holly Hanessian, Randy Johnston, Julia Macy,
Aldo Moroni, Josie Winship

Studio Artists Exhibition

Vintage Collections
(commercial ceramics and other objects
from the 1930's to the 1950's)

1992 Holiday Exhibition and Sale

EDUCATION

“The original idea was as a club or guild for potters, with no interest in classes or reaching out to the public.”

Workshops/Special Programs:
Paul Soldner, Gail Kendall, David Gamble, Richard Gruchalla



Student in wheel classroom

63 classes and programs with 653 participants

ARTIST SERVICES

“I was afraid the place would fold in on itself. If it had operated as a club for an inner group, that would have been its downfall.”



Sales Gallery at University Avenue

2nd Studio Artist Spring Sale

1992 Jerome Artists: Kristin Cheronis, Donovan Palmquist

NCC Members Show and Sale

Studio Artists Sale

ORGANIZATION

Spring and Fall Benefit Parties

“NCC has increased the awareness of clay in this region.”

Working capital loan from City of Saint Paul
to relieve dire cash flow – \$50,000



Al Clemente Saks, studio manager

Emily Galusha elected chair

Advisory committees named for exhibitions and education,
drawn from earlier artist advisory committee

1993

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

EXHIBITIONS

Narrative, Satirical, Straight: Ceramics Faculty from the University of Minnesota
(Curt Hoard, Tom Lane, Mark Pharis)

1992 Jerome Residents Exhibition:
Kristin Cheronis and Donovan Palmquist

Architectural Use of Terra Cotta: Historical Examples, Process, and New Uses (Gladding, McBean, Siah Armajani and Mary Swartout, Tom Lane and Richard Peterson, Andrew Leicester)

Guidebook — *Terra Cotta in the Twin Cities* published

10,000 Lakes: An Installation by *Walter McConnell*

Come to the Table: installations by *Martye Allen, Victoria Christen, Michael Huyck, Shirley Johnson, Gail Kendall, Connie Mayeron*

NCC Faculty and Student Show

1993 Holiday Exhibition and Sale

EDUCATION

NCC awarded McKnight funds for a three-year series of symposia and lectures “Art and Craft: Changing Definitions in the Twenty-First Century.” Program begins with a symposium in March “Out of Our Hands”, presented with KTCA, and continues with Philip Rawson lecture in September “The Value of Craft”, cosponsored by Walker Art Center. Rawson lecture published by NCC.



Paper kiln (before and after)

“NCC is a wonderful place to meet very nice people, who are interesting in their own right, and who produce, at times, really wonderful things.”

82 classes and programs with 903 participants

Sample Workshops/Special Programs:
Various topics with Jeff Oestreich, John Reeve, Tom Lane, Susan Spencer, Kevin Caufield, Paul Dresang, and others.

Independent Study option introduced

ARTIST SERVICES

1993 Jerome Artists: Joseph Kress, Mary Lucas



Shirley Johnson, Studio Artists Sale at Calhoun Square



Bob Briscoe at '93 Clay Olympics

Studio space rented at 80 percent capacity

September Members' Sale

ORGANIZATION

“The spirit of cooperation has transcended everything else.”

All professional staff, except director and studio manager, changed



Lee Love, Studio Artists Sale at Calhoun Square

NCC shop redesigned by Michael Basler



Martha Slaughter and Katie at '93 Clay Olympics

Looked at buildings, negotiated with landlord

Fall Benefit, *Clay at the Dakota*



Marshall Browne, Emily Galusha, Warren MacKenzie, Em Swartout, painting special going-away platters for Joan Mondale (leaving for Japan)

1994

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EXHIBITIONS

Teacher as Mentor: Aurore Chabot, Chris Gustin, Suze Lindsay
(plus two students of each)

NCC Studio Artists' Exhibition

1994 Holiday Exhibition and Sale

1993 Jerome Artists Exhibition: Joseph Kress and Mary Lucas

The Language of Abstraction: Sally Brogden, Gary Erickson, Amara Geffen, Yih-Wen Kuo, JoAnn Schnabel, Deborah Sigel

Under the Influence of Women: Linda Christianson, Karen Gunderman, Gail Kendall, Gail Kristensen

EDUCATION

Sample Workshops/Special Programs:

Kiln Building with Al Saks and Donovan Palmquist; Kevin Caufield, Amy Sabrina, James Grittner, Kurt Wild, Linda Sikora and Matthew Metz, Tom Kerrigan, and more

Outreach and cooperative programs expanded to twelve other arts and community organizations, including: City Academy, Langford Park, Rondo Community Education, Metro State University, Minneapolis College of Art and Design, the Science Museum of Minnesota, and Walker Art Center.

Classes:

Addition of a third classroom; studios reconfigured
Education program evaluated

McKnight Criticism Series continued with Donald Kuspit lecture at Walker Art Center

88 classes and programs with 1,002 participants

ARTIST SERVICES

1994 Jerome Artists' Project Grants: Mary Carroll, Victoria Christen & Trish Carney, Gary Erickson, Johanna Steinrueck, Al Clemente Saks



Kiln-building workshop crew

ORGANIZATION

Board retreat; Martha Slaughter resigns to move to Chicago; Emily Galusha named acting director, then director



Emily Galusha, NCC director, February, 1994 to present

Marshall Browne elected chair



Spring Benefit Party and Salute to Martha Winans Slaughter

Clay at the Dakota, NCC's fourth birthday and annual benefit

Looked at buildings, negotiated with landlord

1995

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EXHIBITIONS

Minnesota Hot Dish (group juried show)
Published catalogue and artist cookbook;
made possible in part by a grant from Land O'Lakes

1994 Jerome Artists Exhibition: Johanna Steinmueck, Mary Carroll, Victoria Christen,
Gary Erickson, Al Clemente Saks, Sandra Westley



Gary Erickson, labeled for *Minnesota Hot Dish*

The Marks of an Artist:
Nancy Blum, Mary Carroll,
Matthew Metz, Linda Sikora



Education Director Ann Kohls leading school group through *Majolica/Maiolica*, with Mary Jo Bole foot sculpture in foreground

Majolica/Maiolica: Linda J. Arbuckle, Mary Jo Bole,
William Brouillard, Phyllis Kloda, Farraday Newsome Sredl

Faculty/Student Exhibition

1995 Holiday Exhibition and Sale

EDUCATION

Workshops/Special Programs:
Bob Briscoe, Paul Dresang, Mary Jo Bole

McKnight Criticism Series continued with "What's Clay Got to Do With It?", a symposium on ceramics criticism, featuring conversations between ceramic artists and critics, and a final lecture/summary; published in 1996. Speakers included Adrian Saxe and Ed Lebow, Betty Woodman and Janet Koplos, Mark Hewitt and Janet Mansfield, Gary Kornblau. Done in conjunction with the annual NCECA conference, held in the Twin Cities.



Lucy Yogerst and happy students making knee-high pots

Classes and Outreach:
Residency program at the Galtier Magnet School in St. Paul for 160 children. Other outreach programs conducted with Macalester College, Metro State University, Minneapolis College of Art and Design, the Science Museum of Minnesota, the University of Minnesota, the Weisman Art Museum, and NCECA



More knee-high pots and potters

Major expansion of facility tours and short-term programs and workshops

141 classes and programs with 2,425 participants

ARTIST SERVICES

Evaluated studio program, approved changes pending building decisions

1995 Jerome Artists' Project Grants to Kathleen Crook, Heather Delisle, Mike Norman, Monica Rudquist, Deborah Sigel

Weisman Art Museum Panel Discussion, "What's Good? What's Bad? And Who Says It's Ugly?: Choice, Consumerism, and Connoisseurship in Contemporary Ceramics"



Marshall Browne and new soda kiln

Added new gas kiln, electric kiln and four new wheels.



ORGANIZATION

"There was a fear that toothbrush holders and ashtrays in classes would take over the place."

NCECA national conference in Minneapolis

"There is a strong intellectual content to workshops, lecture series, and the nature and quality of the exhibitions."

First of ongoing major outreach grants received from Lady Slipper Chapter of American Business Women's Association, launching expansion of artist school residency program

Looked at buildings, negotiated with landlord



NCC staff at Fifth Birthday Bat Bash, Clay At the Caves

EXHIBITIONS

Five Jerome Artists: Kathleen Crook, Heather Delisle, Mike Norman, Monica Rudquist, Deborah Sigel

From Hips to Spaceships: Science and Design in Advanced Ceramics (underwritten by a grant from 3M)



Maren Kloppmann repainting gallery at University and Raymond

Andrea Gill/Jim Lawton: An Exploration of Vessels

Studio Artists' Exhibition

Clay, Wood, and Fire: Dan Anderson, Rob Barnard, Joy Brown, Catherine Hiersoux, Chuck Hinds, Randy Johnston, Karen Karnes, Peg Malloy, John Neely, David Shaner

1996 Holiday Exhibition and Sale

EDUCATION

Published edited transcript of "What's Clay Got to Do With It?"

Workshops/Special Programs:

Linda Christianson, Paul Lewing, Karen Karnes

Added new computer-controlled electric kiln, donated by Kopp Investment Advisors

Produced special lecture series, in conjunction with advanced ceramics exhibition: Donald Geesaman on "Aesthetics and Science", Paola Antonelli on "Mutant Materials in Contemporary Design", Randy Johnston and Dr. Jim Johnson on creative problem solving

Classes and Outreach:

Extended residency programs with Galtier Magnet School and Jackson Elementary School in St. Paul; other programs conducted with Macalester College, Metro State University, Minneapolis College of Art and Design, the Science Museum of Minnesota, and the University of Minnesota



Making candlescreens during the Holiday Open House

Expanded clay camps for children

171 classes and programs with 2,590 participants

ARTIST SERVICES

\$136,000 paid to artists in commissions, grants, and teaching contracts and fees

Artists of the Month begins, spotlighting two to three sales gallery artists each month

1996 Jerome Artists' Project Grants to Jim Gubernick, Lori Keenan, Lee Love, Amy Ploeger, Chuck Solberg

"It has been wonderful to watch people grow, flourish and develop their talents. Committed teachers helped make that happen."

"NCC has made clay more a part of many people's lives."

ORGANIZATION

Looked at buildings. Found Wendell's stamp factory. Negotiated with landlord

Board/Staff Retreat

April: Board approved purchase



Old façade of new NCC home

May: announced move to new location at 2424 East Franklin, Minneapolis

June: signed purchase agreement

August – December: designed renovation, solicited bids, selected architect (MS&R) and contractor (Watson Forsberg), began construction, raised money



Chuck Solberg at the keyboard before the crowds arrived at Clay at the Metropolitan

Clay at the Metropolitan, annual fundraising benefit and sixth birthday party

All year: raised money, negotiated with neighborhood

Closed on purchase

EXHIBITIONS

Thurston/Williams: A Site Specific Installation

[May to September: Break for relocation]

Five Jerome Artists: Jim Gubernick, Lori Keenan, Lee Love, Amy Ploeger, Chuck Solberg

Tureen du Jour (invitational group show)

1997 Holiday Exhibition and Sale

Tracing Tradition (To honor Warren MacKenzie, this exhibit featured work by him along with work by Wayne Branum, Guillermo Cuellar, Barbara Diduk, Shirley Johnson, Randy Johnston, Michael Simon, Sandy Simon, Mike Thiedeman)

EDUCATION

Workshops/Special Programs:
Kevin Caufield and Donovan Palmquist on kilns,
Gail Kendall, Janet Williams



Raku tong egg relay race, NCC-Farewell-to-University-Avenue-and-Clay Olympics Party



Clay camp

The *Regis Masters Series*, funded by The Regis Foundation, began: a series of lectures by senior American ceramic artists; in cooperation with The Minnesota Historical Society (Warren MacKenzie lecture) and The Minneapolis Institute of Arts (the remainder of the series)

Classes and residencies:
Interdisciplinary tile mural project for all students at Horace Mann Elementary School in St. Paul

137 classes and programs with 3,522 participants

Warren MacKenzie Lecture, first in the 1997-1998 *Regis Masters Series*

ARTIST SERVICES

McKnight Foundation Fellowships and Residencies for Ceramic Artists began, with first fellowships to Linda Christianson and Matthew Metz; residencies to Marina Kuchinski and George Pearlman

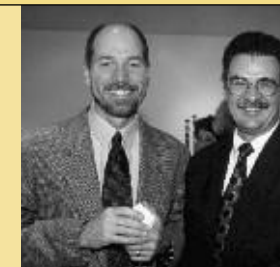
1997 Jerome Artists' Project Grants to Attila Ray Dabasi, Ruth Martin, Robin Murphy, Marcia Olson, James Whitney Tuthill

Artists of the Month continues after move to larger space

\$176,000 paid to artists in commissions, grants, and teaching contracts and fees



Stuart Nielsen (Board member) and Kate Nielsen



Marshall Browne and Bob Walsh (Board chairs)



Tom Choi (board member) and Andy Boss (founding Board president) at gala building opening

ORGANIZATION

"The kiln chimneys were the product of people who really cared."



New façade



New kiln room, with Mrs. Marion Barnum, Dick Proulx and Larry Johnson

Student Sale/Alumni Reunion/Used Pots Sale/Garage Sale/Farewell to University and Raymond Neighbors/Barbecue Picnic

Closed for move

Re-opened the Center at 2424 East Franklin in Minneapolis

TOTAL EST. WEIGHT OF THE MOVE
3 kilns @ 11,435 = 34,305 (2,125 bricks)
Raku kiln = ~3,000
old soda bricks and concrete block = ~5,500
200 kiln shelves = 3,600
40 wheels = 6,800
150 pieces of other equipment and furniture = 11,130

Total of major stuff moved once = 64,335
Total times stuff moved: 3 to 5
Total weight moved = ~ 200,000 to 322,000

Grand Inauguration and Seventh Birthday Celebration

Gala Benefit and Exhibition Preview

Open House for members, artists, students, teachers, donors, general public

Open House for Seward neighborhood residents



NCC staff

1998

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

EXHIBITIONS

Eddie Dominguez: Influences of Home, Land, and Culture
(underwritten by the Jerome Foundation)

Five Jerome Artists: Attila Ray Dabasi, Ruth Martin, Robin Murphy, Marcia Olson, James Whitney Tutthill

References... Eva Kwong, John Chalke, Eric Van Eimeren, Kim Dickey, Steve Welch

Studio Artists Exhibition

McKnight Artists Exhibition:
Linda Christianson, Matthew Metz

Regis Masters Exhibition: Rudy Autio, William Daley, Ruth Duckworth, Ken Ferguson, Karen Karnes, Warren MacKenzie, James Melchert
(supported by Continental Clay Company)

1998 Holiday Exhibition and Sale

EDUCATION

Regis Masters Series—Ken Ferguson, Karen Karnes, William Daley, Ruth Duckworth, James Melchert, Rudy Autio (January–June)

Sample Workshops/Special Programs:

Eva Kwong, Eddie Dominguez, Richard Bresnahan, Bill Daley

“I found, in classes, that the ceramic arts are democratic: it doesn't matter who you are or what you do, everyone is in their t-shirts and jeans and all are equal. Not only that, but people are so nice!”



Emily Galusha, Bill Daley, Jim Melchert, Karen Karnes, Warren MacKenzie, Ken Ferguson, *Regis Masters Reunion* at MIA

Regis Masters Reunion Roundtable

Classes and Outreach:
Two major artist-in-schools residencies: Hans Christian Andersen Elementary School in Minneapolis, and Pine Bend Elementary School in Inver Grove Heights

191 classes and programs with 4,387 participants

ARTIST SERVICES

30 Sales Gallery Artists featured in Artists of the Month

\$195,000 paid to artists in commissions, grants, and teaching contracts and fees

1998 Jerome Artists' Project Grants to Kelly Connole, Sarah Heimann, Maren Kloppmann

“The *Regis Series* has expanded my students' universe.”



Richard Bresnahan workshop



Eddie Dominguez workshop

1998 McKnight Artists Fellowships to Judith Altobell and Jeff Oestreich; Residency Awards to Leila Denecke & Eiko Kishi, Vincent Burke & Deborah Sigel

ORGANIZATION



Warren MacKenzie and Karen Karnes, MacKenzie kitchen



Ken Ferguson, Jim Melchert, Bill Daley, *Regis Masters Reunion*

Bob Walsh elected chair



Miss Kitty adopts NCC in June

Board self-assessment review

First Franklin Avenue Birthday and Last Annual Benefit Auction

Preview of the *Regis Masters Exhibition*

1999

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

EXHIBITIONS

Three Jerome Artists: Kelly Connole, Sarah Heimann, Maren Kloppmann

Eberle, Kraus, Meyers — Storytellers

Revelations of the African Potter



Four McKnight Artists: Judith Altobell, Jeffrey Oestreich, Marina Kuchinski, George Pearlman

1999 Faculty and Student Exhibition



Jun Kaneko: A Solo Exhibition

1999 Holiday Exhibition and Sale

(underwritten by Continental Clay Company)

EDUCATION

Workshops/Special Programs: Edward Eberle, Douglas Dawson, Sana Musasama, Deb Sigel, Jun Kaneko

Regis Masters Series: Peter Voulkos, Betty Woodman, Stephen De Staebler

Classes and outreach: ClayMobile funded and launched. Funding provided by Wendy and Douglas Dayton; American Business Women's Association - Lady Slipper Chapter; Arts in Education, Minnesota State Arts Board; General Mills Foundation; The Laura Jane Musser Fund; Norwest Bank; Riverside Bank; School Arts Fund of United Arts; 3M.



Sophie at 1999 Clay Olympics

Four extended artist residencies in schools: St. Odilia School in Shoreview; Excelsior Elementary School, Excelsior; Seward Montessori School, Minneapolis; Groveland Elementary School, St. Paul.

New soda kiln added

204 classes and programs with 4,988 participants



Outreach students at Plymouth Christian Youth Center

ARTIST SERVICES

Artists of the Month continued with 30 artists exhibited

\$266,000 paid to artists in commissions, grants, and teaching contracts and fees

1999 McKnight Artists Fellowships to Gary Erickson, Will Swanson; Residencies to Joe Batt and Kelly Connole, Ho-Jeong Jeong and Jihye Kim

1999 Jerome Artists' Project Grants to Angela Beekman, Edith Garcia, Jen Richardson

American Pottery Festival debuted 21 potters from around the country, 8 dialogue demos, 1 lecture, 10 slide talks, 1500 pots, a great party

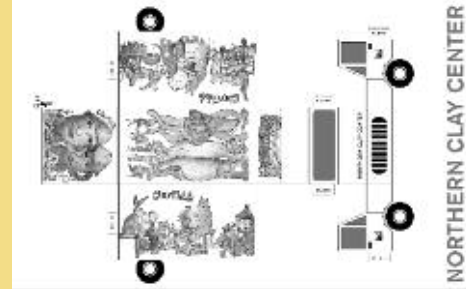
Student Sale and Clay Olympics



JJ Peet firing raku kiln

ORGANIZATION

Volunteer Tour Guide Training Program began



"The life of a clay studio is a story of kiln shelves."

Two food and wine benefit events produced by Lynne Alpert and volunteer assistants.

"I was proud to say I worked for Northern Clay Center."

2000

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

EXHIBITIONS

1999-2000 Regis Masters Exhibition: Jack Earl, Stephen De Staebler, Robert Turner, Peter Voulkos, Betty Woodman, Eva Zeisel

Three Jerome Artists:
Angela Beekman, Edith Garcia, Jen Richardson

Lasting Connections: James Tanner, Brian Kuehn, Bradley Sunnarborg, Paul Wandless, Sandra Westley

2000 Studio Artists Exhibition

Five McKnight Artists: Gary Erickson, Will Swanson, Leila Denecke, Eiko Kishi, Deborah Sigel

2000 Holiday Exhibition and Sale

Ten Years in Retrospect
(invitational group show of representative work from past 10 years)

EDUCATION

Regis Masters Series: Eva Zeisel, Jack Earl, Robert Turner

Workshops/Special Programs:
David Regan, James Tanner, Will Swanson, Joe Batt & Kelly Connole, Susan Beiner, Michael Wisner, Susan Rawcliffe

Purchase large gas kiln, add electric kiln



Camp Courage clay artist



ClayMobile and outreach students

Classes and outreach:
Greatly expanded extended artist residencies to 9 schools and afterschool programs

220 classes and programs with 5,343 participants

ARTIST SERVICES

Artists of the Month continued with 30 artists exhibited

Second American Pottery Festival
20 potters from around the country, 5 artist demos, 5 slide talks, 1500 pots, another great party

\$280,400 paid to artists in commissions, grants, and teaching contracts and fees

"No one ever expected the national impact and presence of the Center, certainly not so fast."

2000 Jerome Artists' Project Grants to Frank Brown, Teena Janay Eldridge, Wade Scheel



Michael Wisner workshop

2000 McKnight Artists Fellowships to Sarah Heimann, Joe Kress; Residencies to Arina Alincai, Mika Negishi, Mary Selvig, Megan Sweeney

ORGANIZATION

Board/staff planning retreat



Linda Christianson, 2000 APF



Julia Galloway, 2000 APF



Ron Meyers' hands, 2000 APF



10th Anniversary birthday cake

10th Anniversary Gala Party

"Great parties give people hope."

Acquire *Ten Years in Retrospect* teaching collection

EXHIBITIONS

Tatsuzo Shimaoka: 2001 Regis Master Artist
(exhibition traveled to Babcock Galleries in New York in July)

2001 Faculty/Student Biennial Exhibition

*Three Jerome Artists: Frank Brown,
Teena Janay Eldridge, Wade Scheel*

My Kingdom for a Horse—Horses created by Gina Bobrowski, Jeri Hollister, Jean-Pierre Larocque, and Mike Norman; as well as Rudy Autio, Deborah Butterfield, and from the T'ang Dynasty, China, southern India and Nepal

EDUCATION

2001 Regis Masters Series Lecture by Tatsuzo Shimaoka, a Living National Treasure of Japan

2001 Regis Masters Reunion Roundtable II, with Bill Daley, Warren MacKenzie, Jim Melchert, Tatsuzo Shimaoka, Bob Turner, and Betty Woodman. 10th Anniversary Symposium, with lectures and discussions by Janet Koplos, Don Geesaman, Mary Barringer, John Driscoll, Christopher Monkhouse, Rob Silberman.



Southside Family School Student

Classes and Outreach:
10 extended artist residencies
scheduled for the year, for estimated
1,200 participants

3,770 enrollment in adult and child
classes and public programs to June,
including clay camps

ARTIST SERVICES

Artists of the Month continues

Third American Pottery Festival
20 potters from around the country, 4 artist demos,
5 slide talks, 1500 pots, another great party

2001 Jerome Project Grants to Katharine Gotham,
Kristin Plucar, Emily Schroeder

2001 McKnight Artists Fellowships to Margaret
Bohls and Bob Briscoe; Residencies to Vineet
Kacker, Davie Reneau, Patrick Taddy, Janet Williams

ORGANIZATION

“The surprise? That dreams come true—the
community has embraced the Center.”



“[The Regis Series] is the nicest thing that’s been
done to honor a bunch of mud people.”

Visions from the Past/Dreams for the Future—
“Alumni Reunion” and thank you party—final
major event of 10th Anniversary celebrations

Shimaoka catalogue and NCC history
and catalogue published

2001 Regis Masters Reunion II: Bob Turner, Bill Daley, Tatsuzo Shimaoka, Betty Woodman; (back) Jim Melchert, Warren MacKenzie

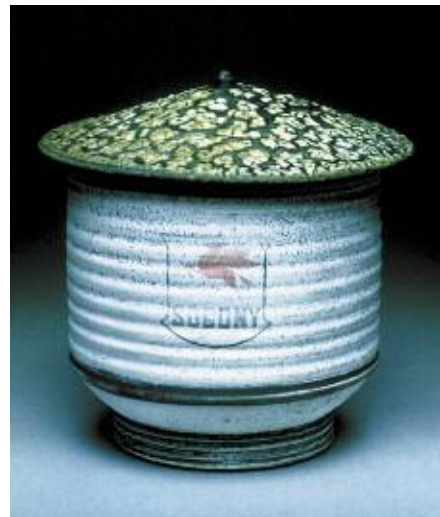
EXHIBITION AND
TEACHING COLLECTION



✧
 Martye Allen
Listen To Them • 2000
 porcelain
 17" dia x 2"



✧
 Judith Altobell
After Dylan's Desolation Row • 1995
 low-fire red clay, terra sigillata, stains
 17" x 11" x 33"



» Dan Anderson
SACONY Water Tower • 2000
 wood/soda/decals-fired, sandblasted stoneware
 12" x 12" x 14"



» Mary Jo Bole
Pottery Plaque • 1998
 mosaic on ceramic
 21" x 16" x 18"



» William Brouillard
Game Cock • 2000
 majolica on earthenware
 27" dia. x 6"



✧
 Robert Briscoe
Square-footed tray (relish) • 2000
 stoneware
 13" x 13" x 1.5"



» Kevin Caufield and Amy Miglini
Large Platter • 2000
 porcelain
 18" dia x 3"



» John Chalke
Grey/Brown scoop • 1989/99
 cone 05 ceramic
 8.5" x 4" x 17"



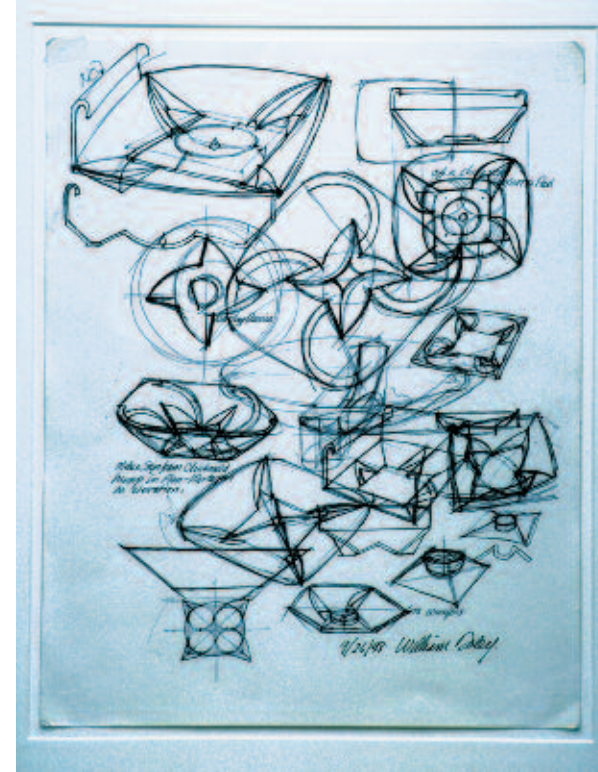
» Victoria Christen
Blue pitcher • 2000
 earthenware
 9" x 4" x 9"



» Linda Christianson
Cooking oil can • 2000
 wood-fired stoneware, rubber-coated wire
 5" x 5" x 7"



» Gary Crawford
Untitled • 1997
 stoneware
 9.5" x 7.5" x 4"



» William Daley
Drawing • 1998
 ink on paper
 14" x 11"



» Stephen De Staebler
Black and Orange Legs • 1996-99
 fired clay
 9" x 19" x 32"



» Barbara Diduk
Two Forms: Salt and Pepper Shakers • 2000
 low-fire white clay, sheet metal, rubber, wood
 6" x 3" x 8"



» Paul Dresang
Large oval bowl • 2000
 stoneware, temmoku glaze
 24" x 18" x 8"



» Edward Eberle
Emblem Bearer • 2000
 porcelain
 6" x 4" x 6"



« Eddie Dominguez
Blue Flax, Dinnerware Set as Garden • 1998
 low-fire red earthenware, polychrome glaze
 24" x 14" x 21"



» Gary Erickson
Salsa Misterioso • 1985
 earthenware
 21" x 9" x 9"



» Ken Ferguson
Running Hare Platter • 1997
black stoneware, chrome slip, osage orange spots
25" x 21" x 4"



Bob and Cheryl Husby «
Platter • 2000
salt-glazed porcelain
18" dia x 4"



» Shirley Johnson
Pair of bowls • 1994
stoneware, wax-resist khaki glaze
6" dia x 3" each



Randy Johnston
Boat form • 2000
wood-fired stoneware
30" x 10" x 8"



» Chuck Hines
Bowl • 1999
wood-fired stoneware
6" dia x 4"



» Jun Kaneko
Platter • 1996
glazed ceramic
22" x 26" x 3"



☺
Karen Karnes
Wood-fired vessel • 1995
stoneware
21" x 13" x 16"



☺
Gail Kendall
Fruit bowl • 2000
terra cotta
16" dia x 7"



☺
Maren Kloppmann
Square box • 2000
soda-fired porcelain, terra sigillata, glaze
5" x 4" x 5"



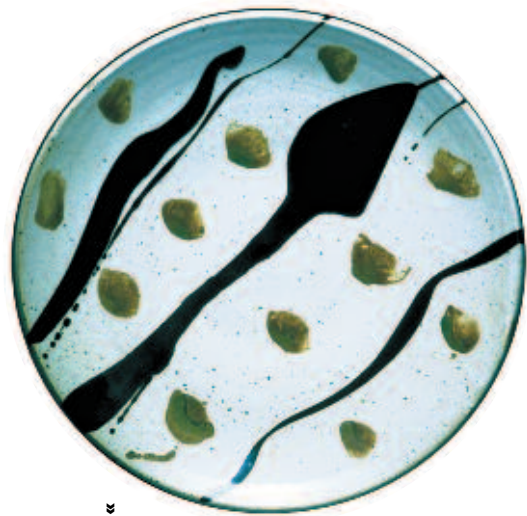
☺
Lee Love
Chawan teabowl • 1999
stoneware
6" dia x 4"



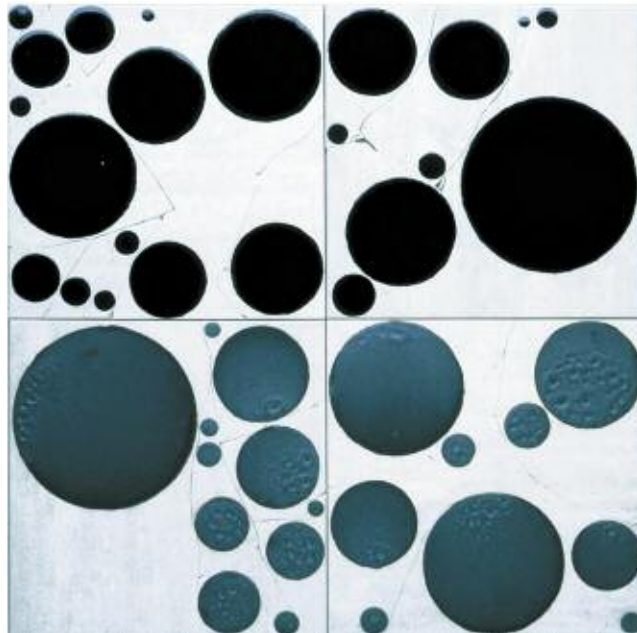
☺
Joe Kress
Vase • 2000
stoneware
5.5" x 4.5" x 8.5"



☺
Eva Kwong
Big Ball with Skinny Vase • 1999
salt-glazed stoneware, color slip
9" x 4" x 8"



» Warren MacKenzie
Platter • 2000
stoneware
19" dia x 3"



» James Melchert
Forty-Three Places I've Been • 2000
porcelain, platinum glazes
26" x 26" x 1.5"



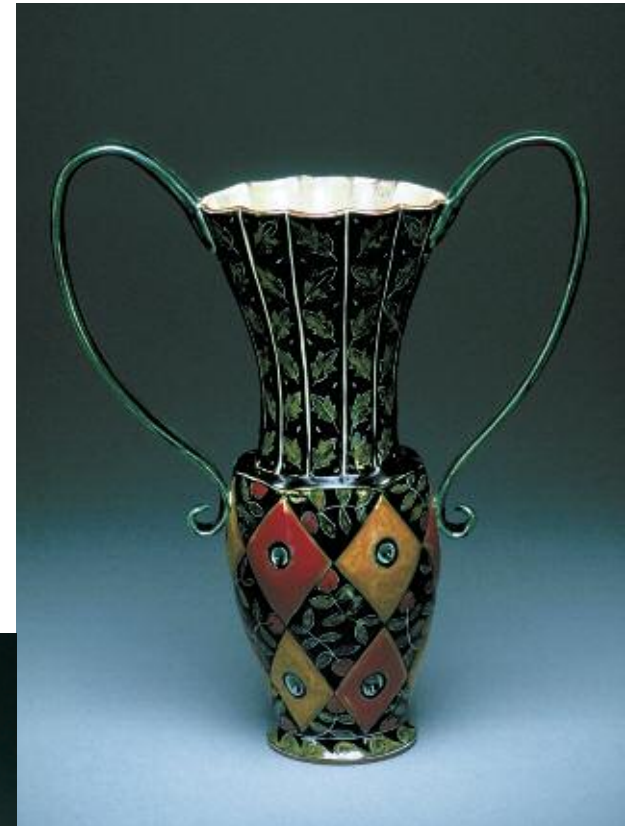
» Ron Meyers
Earthenware platter • 2000
ceramic
14" dia x 13"



» Matthew Metz
Box • 2000
wood-fired porcelain
5" x 3" x 5"



» Mike Norman
Waterhorse • 1999
white earthenware
21" x 10" x 17"



» Robin Murphy
Pineapple Vase • 2000
red earthenware
16" x 8" x 18"

Jeff Oestreich «
Fish dish • 2000
 salt-glazed stoneware
 19" x 7" x 5"



» J.J. Peet
History Lesson #1 • 2000
 mixed media
 22" x 12" x 14" (group)



Mark Pharis «
Bowl • 2000
 earthenware
 18" x 12" x 9"



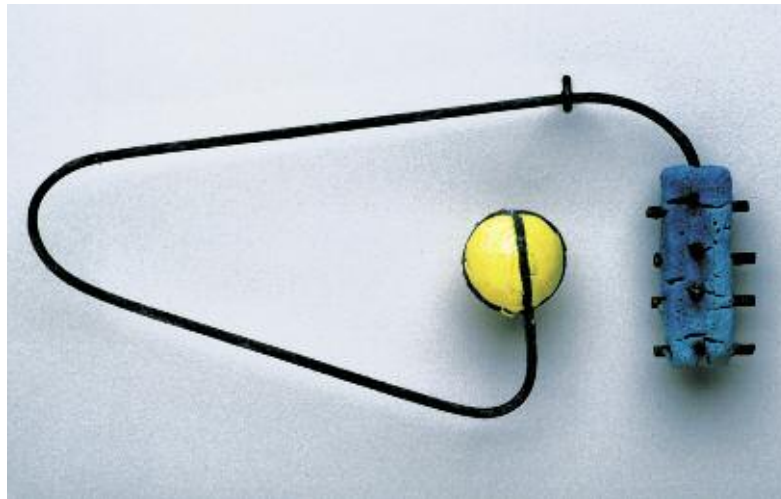
Donovan Palmquist
Teapot • 2000
 stoneware
 11" x 7" x 9" »



«
 Ken Olson
Storage jar • 2000
 Stoneware, shino glaze
 6" dia x 7"

» Monica Rudquist
Teapot • 1999
 porcelain
 10" x 5" x 6"





Deborah Sigel
Fairness #23 • 1997
 Egyptian paste and steel
 6.5" x 15" x 2"



Linda Sikora
Teapot • 2000
 wood/oil/salt-fired porcelain, polychrome glaze
 9" x 7" x 8"



Michael Simon
Persian Jar/Yellow Bird • 2000
 salt-glazed stoneware
 5" x 5" x 6"



James Tanner
Mass Man • 1982
 ceramic
 15" x 10" x 7.5"



Sandy Simon
Covered jar • 2000
 porcelain, nichrome wire
 7" dia x 5"



Mic Stowell
The Rocket • 2000
 red earthenware, underglaze
 10" x 10" x 2"



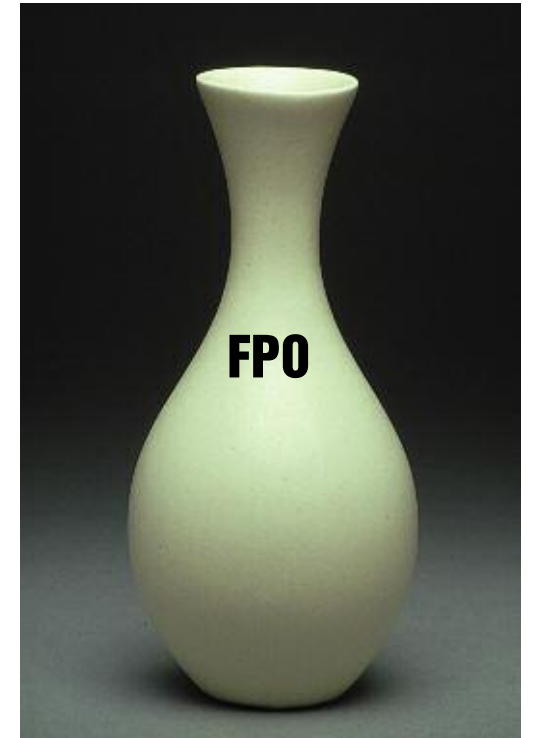
Steven Thurston
Implications of Space: Bubble Blossom No. 2 • 1997-98
 castable Ultra Cal 30, threaded rod, nuts
 10" x 10" x 9"



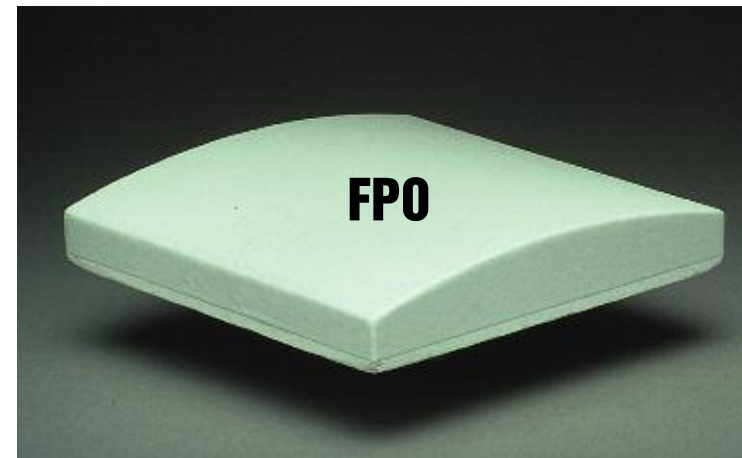
Robert Turner
Oshogbo • 1990-96
 reduction-fired stoneware
 7" x 7" x 10"



Betty Woodman
Artemesia Vase • 1996
 glazed earthenware, epoxy resin, lacquer, paint
 18" x 7" x 18"



Eva Zeisel
Upright vase • 1999
 porcelain
 4" dia x 7"



National Aeronautic and Space Administration
White space shuttle tile
 8" x 8" x 1.5"

The artists who provided objects for *Ten Years in Retrospect*, an exhibition and teaching collection, were selected from the over 200 whose work has been shown in curated exhibitions over the past 10 years. The characteristics of the artists and the objects in the collection are representative of those exhibited in the last decade: emerging and well-known, regional and national; sculpture and utilitarian pots, and a range of clay bodies, surface finishes, and firing methods.

All of the objects have been acquired by the Clay Center. They will be shown in a permanent display after the Center expands its space. Additional objects have been donated to the teaching collection since the roster of the exhibition was selected; these objects, and others yet to come, will be included in the permanent, rotating display. Objects in the collection are available for loan to qualified institutions for appropriate display.

PEOPLE »

**EXHIBITING ARTISTS/CURATED EXHIBITIONS:
OCTOBER 1989 – JUNE 2000**

Martye Allen	Kristin Catt	Kathy Erteman	Jeri Hollister
Judith Altobell	Kevin Caufield	Kathy Ervin	Nancy Holste
Dan Anderson	Aurore Chabot	Andrea Fabrega	Woody Hughes
Linda J. Arbuckle	John Chalke	Ken Ferguson	Cheryl & Bob Husby
Siah Armajani	Scott Chamberlin	Jil Franke	Michael Huyck
Tori Arpad	Kristin Cheronis	Kirk Freeman	Janel Jacobsen
Rudy Autio	Kenneth Chin-Purcell	Ron Gallas	Hugh Jacobson
Rob Barnard	Alex Chinn	Edith Garcia	Sarah Jaeger
Angela Beekman	Victoria Christen	Willem Gebben	Douglas L. Johnson
Joe Bennion	Linda Christianson	Amara Geffen	Michael Johnson
Megan Bergstrom	Robert Bede Clarke	Susan Geiger	Shirley Johnson
Lynette Biesanz	Kelly Connole	Andrea Gill	Jan McKeachie Johnston
Josh Blanc	Gary Crawford	Catherine Gleason	Randy Johnston
Nancy Blum	Kathleen Crook	John Glick	Jeremy Nudell Kalin
Mary Jo Bole	Guillermo Cuellar	Katharine Gotham	Jun Kaneko
Pelagia Bonniwell	Attila Ray Dabasi	Sharon Graham	Karen Karnes
Karl Borgeson	William Daley	Silvie Granatelli	Lori Keenan
Wayne Branum	Malcolm Davis	James Grittner	Gail Kendall
Barry Braun	Stephen De Staebler	Jim Gubernick	Eiko Kishi
Bob Briscoe	Heather Delisle	Karen Gunderman	Marilyn Klinker
Maureen F. Brockway	Andrea Leila Denecke	Chris Gustin	Phyllis Kloda
Sally Brogden	Josh DeWeese	Charles Haling	Maren Kloppmann
William Brouillard	Kim Dickey	Holly Hanessian	George Kokis
Frank Brown	Barbara Diduk	Susan Harris	Paul Kotula
Joseph Brown	Marc Digeros	Pat Harvey	Anne Kraus
Joy Brown	Eddie Dominguez	John Heck	Joseph Kress
Marshall Browne	Paul Dresang	Sarah Heimann	Gail Kristensen
Betsy Bryant	Ruth Duckworth	Catherine Hiersoux	Marina Kuchinski
Dale Bryner-McMillen	Edward Eberle	Lisa Himmelstrup	Brian Kuehn
Vincent Burke	Teena Janay Eldridge	Chuck Hindes	Alexandra Kulijewicz
Cynthia Burns	Heidi Elmer	Curtis Hoard	Diana Kulisek
Deborah Butterfield	Gary Erickson	Peter Hodges	Yih-Wen Kuo
Mary Carroll	Ruth Talen Erickson	Butch Holden	Eva Kwong

Tom Lane	Ken Olson	Sandra Daulton Shaughnessy	John Turula
Jean-Pierre Larocque	Michael Padgett	Jane Shellenbarger	James Whitney Tuthill
James Lawton	Donovan Palmquist	Tatsuzo Shimaoka	Beth Upton
Peter Leach	George Pearlman	Deborah Sigel	Eric Van Eimeren
Andrew Leicester	J.J. Peet	Linda Sikora	Peter Voukos
Cynthia Rae Levine	Paula Pergament	Michael Simon	Paul Wandless
Nancy Liedl	Lee Persal	Sandy Simon	Susan E. Warner
Suze Lindsay	Mark Pharis	Ann Sisel	Bryan Warren
Lee Love	Pete Pinnell	John Skelton	Richard Wehrs
Mary Lucas	Amy Ploeger	McKenzie Smith	Steve Welch
Peter Lupori	Matt Pogatshnik	Chuck Solberg	Christy Wert
Warren MacKenzie	Claudia Poser	Jinsoo Song	Sandra Westley
Julia Macy	Zoe Primrose	Roxann Sorenson	Geof Wheeler
Peg Malloy	Danna Pye	Susan Spencer	Betty Emerson Wilcox
Ruth Martin	Liz Quackenbush	Farraday Newsome Sredl	Kurt Wild
Constance Mayeron	Sara Rayner	Tom Stark	Janet Williams
Lynne McCarthy	Jude Ryan Reiling	Johanna Steinrueck	Josie Winship
Katherine McIver	Jen Richardson	Helen Stemmerman	Betty Woodman
Dennis McLaughlin	Bob Rickels	Suzanne Stephenson	Erica Wurtz
Linda McNary	Stephen Robison	Mic Stowell	Rosalie Wynkoop
Walter McConnell	Joellyn Rock	Roy Strassberg	Lucy Yogerst
James Melchert	Diane Rosenmiller	Eric Stull	Dave Yungner
Matthew Metz	Monica Rudquist	Bradley Sunnarborg	Todd Zack
Ron Meyers	Brenda Ryan	Will Swanson	
Amy Miglini	Amy Sabrina	Mary Swartout	
Sarah Millfelt	Al Clemente Saks	James Tanner	
Keith Moore	JoAnn Schnabel	Elizabeth Tapper	
Aldo Moroni	Wade Scheel	Jacqueline Taradash-Bennett	
Karin Muchemore	Emily Schroeder	Mike Thiedeman	
Robin Murphy	Nicholas Seidner	Steve Thurston	
John Neely	Ray Serrano	Sara Tjossem	
Mike Norman	Jo Severson	Christopher True	
Jeff Oestreich	David Shaner	Robert Turner	

* As in many organizations, time, people and software changes have put our database through many revisions over the course of ten years. In addition, our archives unfortunately do not include names of participating artists from several very early shows. Thus, if your name should be part of this list, but does not appear here, please accept our apologies as the omission was not intentional.

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NCC staff, May 2001: (from left) Joe Singewald, Mary Aguilar, Sarah Millfelt, Emily Galusha, Paul Williams, Shannon Robinson, Debbie Burchett, Kate Bauman; (front) Teena Eldridge, Colleen O'Dell (not pictured, Adam Smrcka)

**NORTHERN CLAY CENTER
10TH ANNIVERSARY CELEBRATION MARKERS**

I	<i>Ten Years in Retrospect</i> An Exhibition and Teaching Collection	September 24 – October 29, 2000
II	Gala Exhibition Preview Exhibition Opens	September 23, 2000 September 24, 2000
III	Inauguration of New NCC Woodfire Kiln	Fall, 2001
IIII	10th Anniversary Special Holiday Open House	November 12, 2000
IIII I	10th Anniversary <i>Regis Masters</i> Program <i>Shimaoka: An Exhibition</i> Opens Lecture by Tatsuzo Shimaoka	March 2, 2001 March 3, 2001
IIII I	Publication of <i>Clay Masters A to Z</i> 1997–2000 <i>Regis Masters</i> Lectures	Winter, 2002
IIII II	<i>Regis Masters</i> Reunion and Reception	March 4, 2001
IIII III	Publication of the NCC History and 10th Anniversary Exhibition Catalogue	June, 2001
IIII IIII	Symposium on Creating, Critiquing, and Collecting 10th Anniversary Edition of American Pottery Festival	April 19, 2001 April 19 – 22, 2001
IIII IIII I	NCC Alumni Reunion with <i>Biennial Faculty/Student Exhibition</i> Opening	June 29, 2001

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