2018 Fellowship Recipient BRETT FREUND

2018 Fellowship Recipient

DONOVAN PALMQUIST

2017 Residency Recipient **DEREK AU**

MSKNIGHT-MSKNIGHT-ARTISTS

2017 Residency Recipient

LINDA CORDELL

2017 Residency Recipient BRYAN CZIBESZ

2017 Residency Recipient

IAN MEARES



SIX MCKNIGHT ARTISTS

JULY 13 - AUGUST 25, 2019

Northern Clay Center, Minneapolis, Minnesota

2018 Fellowship Recipient

BRETT FREUND

2017 Residency Recipient LINDA CORDELL

2018 Fellowship Recipient

DONOVAN PALMQUIST

2017 Residency Recipient

BRYAN CZIBESZ

2017 Residency Recipient

DEREK AU

2017 Residency Recipient

IAN MEARES

Essays by M.C. Baumstark

© 2019 Northern Clay Center. All rights reserved.

No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews.

For information, write to: Northern Clay Center 2424 Franklin Avenue East Minneapolis, MN 55406

www.northernclavcenter.org

Manufactured in the United States

First edition, 2019

International Standard Book Number 978-1-932706-51-8

Unless otherwise noted, all dimensions: height precedes width precedes depth.

Six McKnight Artists — (

ABOUT THE McKNIGHT PROGRAM

The McKnight Artist Fellowships and Residencies for Ceramic Artists programs are designed to strengthen and enhance Minnesota's artistic community, as well as significantly advance the work of Minnesota ceramic artists whose work is of exceptional artistic merit, who have already proven their abilities, and are at a career stage that is beyond emerging.

The programs provide two forms of direct financial support to ceramic artists: two fellowships are awarded annually to outstanding mid-career Minnesota ceramic artists; four residency awards are granted each year to artists from outside Minnesota, for a three-month stay at Northern Clay Center.

Three individuals comprised the panel and selected the 2018 Fellows: Cynthia Bringle, potter from Penland, North Carolina; sculptor Marilyn Lysohir from Moscow, Idaho; and Jason Busch, director of the American Folk Art Museum in New York.

The 2019 exhibition features work by two 2018 McKnight Artist Fellows, and four 2017 McKnight Artist Residents. The fellowship artists used the grants to defray studio and living expenses, experiment with new materials and techniques, and build upon ideas within their current and past work.

The McKnight Artist Fellowships and Residencies for Ceramic Artists program and this exhibition are made possible by generous financial support from the McKnight Foundation, Minneapolis, Minnesota.

Brett Freund often begins describing his ceramic practice by explaining that he once worked for a company painstakingly applying tiny rhinestones to glittering, professional dance costumes. His interest in the fabulous facets and faux facades of gems remains evident in his ceramic sculpture-cum-pottery, but Brett's sharp critique of preciousness combined with its physical signifiers offer beholders a rare treat: a piece that *feels* fancier than it looks. Holding one of Brett's pots is like holding a crystal specimen or a rare fossil—strikingly heavy yet delicate. You *want* to use both your hands to cup it carefully, lest you drop it, or miss exploring a single inch with your fingers.

Combining crystalline forms onto semi-cylindrical armatures, Brett uses bright glazes, delicately incised lines, and organic, gem-like composition to suggest luxury and preciousness in both their raw materiality and their making. Rather than participate in the rich ceramic traditions of *trompe l'oeil* and *impossibly-thin-cups*, Brett makes cups that are heavier than you expect, and require particular care to hold. Not only does his work reveal an aesthetic exploration of what we consider valuable and precious, but a material one as well.

Brett's work, however, resists becoming an object of cloying perfection. Rather, he has carefully identified a core group of signifiers of preciousness (hand-feel, gemlike structures, commodity) and subverted the rest. While ceramic (and slipcasting) tradition might dictate careful joining techniques, Brett uses an obvious and goopy joining slip, tinted to bright oranges and greens to stand out. Rather than carefully china paint his gems, Brett has

hacked the *mishima* technique, using wax resist and quick swipes with an X-Acto knife to outline the forms. Freund's work even questions luxury's traditions in authorship, as he incorporates modular and 3D-printed parts. Engaging in both experimentation with and critique of preciousness, these objects suggest a mash up of cultural values and approaches to craft traditions.

From suggestions of valuable gems to scribbled cartoon figures, Brett Freund's objects reveal a remixing of highand low-brow culture. Brett is one of many ceramic artists selling work through Instagram, Etsy, and other online markets. Rather than merely transport his work to an internet store-front, however, he pays careful attention to the aesthetic trends of Instagram, and actively works to appeal to them. Responding to the aesthetic concerns of a democratic media like the internet has long been considered low-brow, but Brett's explorations of value and remixed culture are anything but.

We might expect Freund to boldly proselytize the digital revolution, especially as he works with internet sales, social media, and rapid prototyping, but again, Brett's practice indicates a cultural mash-up of documentation and archival strategies. Citing both fears about digital loss and his interest in remixing analog technology with internet sales, Brett has begun photographing his work in medium format and 35mm, keeping slides of his favorites, and sending physical prints out with orders. For him, the photos are both archive and object themselves, enabling him to maintain sentimental reminders of the precious objects he has made and sold.

Proto Pot, 2019, Porcelain, 10" x 5" x 5"



DONOVAN PALMQUIST

"This time," Donovan Palmquist tells me, "will be different." His new studio, a lifelong dream on a plot of private land shared with his wife, Colleen Riley, is currently clean and pristine as the final carpentry and electrical work finishes up. The McKnight Foundation grant allowed Donovan to finish this home studio, which he says comes surprisingly late-in-life for a nearly lifelong potter and kiln-builder. And what will be different? "How clean it is," Donovan says, feeling inspired by his empty shelves and clean, white walls. A shift toward scarceness is already evident as Palmquist's recent iterations balance simple forms with sparing surfaces.

Largely fired in atmospheric kilns (of his own design), Donovan's pottery often refers back to the natural origins of the clay, glazes, and firing technology. The forms, accentuated by sensitive surfaces, suggest organic forms like seeds, rocks, bones, and leaves. And these associations lead the viewer back to the more natural roots of Palmquist's practice. Both inspired by the landscape that surrounds him, and that land which produced the materials with which he works, Palmquist's work doesn't replicate nature, but gently comments upon it. Rather than sacrifice form for function, Donovan perfectly combines the two, offering vessels that are superbly useful for holding, pouring, and eating while aligning the viewer's (or holder's) sensibility to the natural world.

Rather than hold the natural world at a remove, or place it on a pedestal, Palmquist eagerly engages with the world and its materials as they are now. His continued interest in rust, decay, and man-made forms intertwines with an organic, aesthetic vocabulary. Particularly fascinated by metal pouring pots, Palmquist is a lifelong collector whose connoisseurship of surface emerges in his sensitivity to the pots' surface in making, glazing, and firing. Cultivating and collecting the diversity of surface in a human-occupied earth, Donovan strives for simplicity and clarity, distilling earth's variety into essentialized forms with minimal embellishment.

Produced in a continuum, the body of Donovan's work displays subtle shifts and growth in each firing, introducing small, but novel changes to established routines. Using wheel-thrown forms as a base, Donovan will cut, stretch, alter, and carve the clay into sturdy and organic vessels. In his glazing, Palmquist veers away from the ornamental, often dipping or brushing glazes that interact with atmospheric firings in subtle and transformative ways. Inspecting Donovan's pots can feel like inspecting an organic object, like a boulder or a fish. The vessel just is and it's difficult to tell where the clay, glaze, and firing begin and Donovan's interventions end.

While atmospheric-fired pottery is common in the Midwest, Donovan's work is anything but typical. On the one hand, Palmquist produces flawlessly resolved vessels with immaculate surfaces that evoke organic relationships, with minimal additional information. On the other, his work asks viewers to return their consideration of clay to the earth and its natural rhythms of production, destruction, erosion, birth, and decay. Palmquist's vessels elevate everyday experience into the realm of the transcendental, enriching our environments and inviting contemplation into our relationship with the natural world.



Derek Au says he'd be happy as a librarian. He delights in organizing, categorizing, and discovering history—it shows in his work. Au's road to Minnesota was a winding one, with the last nearly 10 years of his life spent in Jingdezhen, China, the "porcelain capital" of the world with his wife, Huang Nuokan, before the McKnight residency and a new adventure ahead of them in Alfred, New York.

Au's delicate pots reveal an expert synthesis of multiple clay histories, the combination of locally-made, Minnesota clay bodies and Chinese glazes divulging the depths of his research and process. His plates seem almost effortless—a few quick brush strokes where clay and glaze seamlessly meld—but a moment's consideration makes clear Au's mastery of complex processes and materials. Most striking, perhaps, is his series of *Painted Jun* ware—a dark, coarse, stoneware body and a "Jun" celadon glaze from Nigel Wood's book, *Chinese Glazes*.

In combining a local claybody mixed by Continental Clay with a light Chinese glaze, Au reflects not only on his personal ceramic history between the East and West, but on the discipline as a whole. His decision to tie his pottery to its material origins serves a historic purpose. Au says, "Potters are traditionally tied to a place, a specific location. As time passes, they become familiar with the local materials and learn how to use them. Having worked with Chinese materials for the past decade, it took me a lot of work to learn about the materials available at NCC, and how I could use them to make work."

In the *Painted Jun* series, Au seems to remind us that every point of production is worthy of consideration. We can see the marks left in wet clay, articulated as sensitive ridges, almost "painted" together. The spontaneous quality of the stoneware pots is further emphasized by a perfectly fitted glaze, light blue and semi-translucent. Finished and delicate, each piece speaks of wet clay and silky glaze, of experimentation and practice, of expertise made simple, all tidily wrapped into a deceptively simple vessel.

But these pieces do more than illustrate Au's historical engagement with material and place. Derek's ongoing practice seeks to ingratiate his processes and products into the ceramics canon immediately. As one wall in the *Expatriate Ceramics** exhibition proves, Derek is meticulous about his glaze recipes, running test on test to ensure not only perfection, but expert knowledge. Derek is the founder of *Glazy.org*, an online database of ceramic recipes that is free and open to the public. This sort of open-source education speaks to the communal nature of traditional studios, something that Au felt he was missing after moving to his own studio.

Au's work speaks to the experimental nature of ceramics, but also to the dialectical possibilities of ceramic education. In cultivating open-source communities, and in documenting his experiments, Au's work exists both within the gallery, and outside it. Each piece represents moments in production, experimentation, and perfection—the whole process laid out on the surface of a pot.

Painted Platter, 2018, Stoneware, 3" x 15" x 6"



Expatriate Ceramics was an exhibition curated by Ursula Hargens for Northern Clay Center in March of 2018. To view the accompanying catalogue, see https://issuu.com/northernclaycenter/docs/expat_final_v2.

LINDA CORDELL

Linda Cordell understands discomfort. Her previous work conveys a knack for the uncanny, as perfectly creepy porcelain figures teeter on monochromatic furniture, trapped in goopy and dripping glazes. Toeing a line between precious and terrifying, Cordell's work finds roots in tradition, yet forces viewers to confront the figurine's nostalgic past within the political present.

I spoke to Linda in the summer of 2018, and we kept our conversation to ceramics, but the potency of Cordell's current work kept leading us back to the political climate. In the past 15 years, Cordell has been a prolific figurative ceramicist, developing a controlled representational style with a cynical twist, including an emaciated President Lincoln bust being nibbled on by a rat.

Cordell's work wrestles, visibly, with clay's decorative past. At some point in our conversation, I asked Linda, "Why is it important that we express anger and discomfort in ceramics?"—a question that felt necessary as I pictured Linda building disheveled and distorted animals amidst the functional pottery of her studiomates at NCC. For Linda, the angst of her work emerges from the necessity of *being seen*. "I think it has to be [angry] to be noticed," she said. "If I just made beautifully carved and passive porcelain animals, it'd be too easy to walk by, they'd just be objects, no one would look closer. The anger and discomfort of my work asks folks to look and think through their reaction, disconnecting the work from its 'object' past."

The body of work that Cordell made during her time at NCC reflects on the history of European figurines, but not just to upset their beauty or surprise viewers with unexpected angst. No, these specific figurines that Cordell references in her new assemblages, ones filled with odd furniture, and scaly and decaying bodies, were created in Nazi Germany, as a part of the cultural propaganda of the Third Reich.

In 2019, Cordell's work takes on new significance as uncanny cultural commentary. While we might be able to perfect souvenir and decorative production, under the surface, a specific kind of ugly looms. Rather than shy away from this, Cordell weaves the underpinnings of hate and fear into her work from the start, turning attention to the implications of turning a blind eye to that which lies beneath a beautiful facade.

We don't often look twice at our own light fixtures or book ends, but rather assume their sameness and revel in the comfort of their expectedness. Cordell's work does not allow such assumptions. She thwarts our expectation of a pretty object with one that is actively engaged in discomfort, pain, disgust, reversing the easy passivity we've come to associate with figurines.

While it could be enough to merely render the beautiful ugly, as many do, Cordell is unable to separate her work from its contemporary climate. Rather than retreat into the forced nostalgia of replicating European figurative ceramics, Cordell boldly faces the past, dredging up uncomfortable truths.



BRYAN CZIBESZ

While much of ceramic tradition remains unchanged, it's unlikely that a potter from 100 years ago would recognize the tools of their trade in Bryan Czibesz's practice. Czibesz's groundbreaking work was among the first in ceramics to utilize rapid prototyping (3D printing) technology in ways that expanded the field's understanding of this new tool. Having built ceramic printers and then, having taught others to build and use these complex machines, Czibesz takes his mastery of this tool to the next level, intentionally disrupting and altering his work on multiple levels: in the algorithms and software, in the physically altered printing patterns, and in the manipulation of the printed object. Bryan's interrogation of both objects and the means of their production suggest a kind of re-making in which objects become subject to new visualization, interpretation, and potential futures.

What does it mean to conceptualize and interpret history from the perspective of both object and objectmaker? For viewers, it might be helpful to start in the inner workings of a 3D printer. Bryan relies on digital technology for both the scanning and printing of objects, using images and an algorithm to translate an object to image and then back to object again. When an object is scanned, it stays still as the computer utilizes photos to create spatial relationships between points, looking at both the object itself and its surrounding context. While most artists would take this information to reproduce an object perfectly, Czibesz is interested in the information deemed unnecessary, the oft-ignored artifacts that this software can leave behind. These "little erratics" as he calls them, might stem from data captured from the background rather than the object itself.

Juxtaposed against the seemingly useless information that forms the "little erratics" are the objects that Czibesz scans and reproduces. Inspired by monuments and souvenirs, Czibesz mines his personal and family history, scanning and documenting everything from the Soviet War Memorial in Budapest to a small, china painted, porcelain mug that belonged to his father's cousin. In the case of the Soviet War Memorial, Bryan's scanning and (mis)printing of the object allows for a transformation of meaning and new understanding of a historical monument. In the case of the mug, which features a bird on the handle with broken wings, the re-making of the object monumentalizes something feeble and small, allowing it to endure beyond its physical limitations.

Rendering these scanned objects nearly unrecognizable in their alterations, Bryan Czibesz's work continues to interrogate our relationships with objects. Whether it's the discarded information of an algorithm that's been visualized and printed and fired into permanence, or the recognizable forms printed in scribbly lines, Czibesz reminds us of the complexity of the term "handmade." While "the mark of the hand" has been accepted as the signature of an unalienated maker, what does that mark look like? Czibesz's work asks: if we are to have a sophisticated and intentional relationship with making and tools, how could we possibly reduce that to a mere fingerprint? Instead, we find the "mark" of the maker in the context of the objects, the altering of the tools, and the little erratics left behind.



IAN MEARES

At the root of Ian Meares' ceramic practice (or at least A root of An aspect of One of his practices) is a firm and freeing belief that clay's capacity for criticality extends beyond craft, design, and art. Contained in an intricate but limited aesthetic vocabulary, Meares' Heads (2018 to present) call on viewers to examine their commitment to symbol, material, and narrative. The interrogation of this form, which Meares refers to as "bud," "balaclava," and "head," is more than 10 years in the making; each repeated form a meditation on observation, voyeurism, and self-aware thought. The unexpected and detailed glazes on simple forms illustrate lan's comfort within a particular material vocabulary. There is both expertise and exploration here, and the displays of both invite viewers into conversation with the work, and their expectations around objects, authorship, and communication.

Within a single repeated form, Meares takes viewers on a technical ceramic "deep dive" with inlaid slips interacting with brushed and poured glazes (some with color changing lanthanide bases), cultivating surfaces that evoke paintings while taking full advantage of the kiln's capacity for material transformation. When we spoke, he told me he had been inspired by a French pop music video and wanted to consider both the appearance of and theoretical implications of shifting light and appearance. How can viewers work through the veneer of a thing? Is it the artist's responsibility to build up layers of meaning? Or tear down the ones with which the viewers come equipped? Wielding clay's materiality as tool and raw supply, Meares' surfaces invite critique of the idea of "surface" itself.

As artists can be, Ian has been somewhat itinerant in his career, building this series of work across months and states, inhabiting NCC's studios for little more than a month. Still, he says, the engagements he had with NCC ranged from critical theory and philosophy to his switch from Grolleg porcelain to stoneware, a shift dependent on knowledge gained only in physical experience. This sort of shift, says Meares, "The availability of certain qualities in materials [encourages] adaptability, like speaking different literacies and languages. That kind of nimbleness is sort of precarious."

While precariousness isn't an immediate impression that one might have of these sturdy, grounded heads, or his staccato wall installations, viewers can find evidence of exploration and risk-taking in both the material experimentation and the space that Meares opens for conversation. Rather than direct viewers to discomfort, Meares simply opens ideological and physical space for conversation with viewers using their relationship to material as the vehicle. Meares says, "Material imagination is the engine of empathy, you can imagine yourself as the object. And once we understand how materials work, we can understand the mechanics of theory."

Each of lan's objects are small and thoughtful tactics to build visual, physical, and ideological vocabularies. His work illustrates the quarrelsome quandary between the head and the hand, ruthlessly played with and interrogated, leaving behind an open source archive for translation and transformation.



DEREK AU

Red Lodge, MT Born: June 13, 1975 (Dayton, OH)

EDUCATION

2018 - 2019 Special Student in ceramics, New York State College of Ceramics at Alfred University, Alfred, NY 1995 - 1999 Interdisciplinary Studies in philosophy, literature, humanities, computer science, and mathematics, Florida State University, Tallahassee, FL 1993 - 1994 Interdisciplinary Studies in ceramics, fine arts, philosophy, and humanities. New College, Sarasota, FL

SELECTED SOLO & GROUP EXHIBITIONS

2018 Yunomi Invitational, CLAY/AKAR, Iowa City, IA & online • Expatriate Ceramics, Northern Clay Center, Minneapolis, MN 2017 From, In, To Jingdezhen; Eight Experiences, Clayarch Gimhae Museum, Gimhae, South Korea **2016** Designed & Crafted 16, Signature Gallery, Atlanta Contemporary, Atlanta, GA • Utilitarian Clay VII National Symposium Invited Artists Exhibition, Arrowmont School of Arts & Crafts, Gatlinburg, TN 2012 Made by Hand, solo exhibition, The Clay Studio, Philadelphia, PA • Documentary 《china瓷》, CCTV-9 Documentary, Beijing & Jingdezhen, China • *Teaware*, group exhibition, 50 Moganshan Road, Art Industry Park, Shanghai, China 2011 Tooling, National Tainan University of the Arts. Tainan, Taiwan • Transcending Time, BMW Hap Seng Star Gallery, Kuala Lumpur, Malaysia • 2nd Dimension Contemporary Ceramics Group Exhibition, Ningbo Contemporary Art Museum, Ningbo, China • Foundation: Functional, Two Cities Gallery, Shanghai, China • Varied Life Exhibition

"参差日常"生活展 微山行, Design Gallery, Shanghai, China **2010** First International Triennale of Kogei in Kanazawa, 21st Century Museum of Contemporary Art, Kanazawa, Japan • *Group Exhibition*, Light Square Gallery, Adelaide College of the Arts, Adelaide, Australia **2009** *Wang Hao & Derek Au: Functional Ceramics*, Pottery Workshop C2 Gallery, Jingdezhen, China • *Foundation: Summer Show*, Two Cities Gallery, Shanghai, China • *Ningbo Contemporary Ceramics Exhibition*, Ningbo Museum of Art, Ningbo, China • *Form & Function: Ceramics Group Exhibition*, Two Cities Gallery. Shanghai, China **2008** *Solo Exhibition*, Pottery Workshop, C2 Gallery, Jingdezhen, China

SELECTED AWARDS

2017 McKnight Artist Residency for Ceramic Artists, Northern Clay Center, Minneapolis, MN

PROFESSIONAL EXPERIENCE

2017 - present 72 Hands.org, built and manage website 72 hands.org to store videos, photos, and articles documenting both traditional and contemporary ceramics practices in Jingdezhen, China 2015 - present Glazy.org, built and manage Glazy.org, a free, open-source ceramic recipes website 2009 - 2018 Ceramic Artist, Jingdezhen, China 2012 - 2015 Co-Founder, KAOLIN Ceramics Publication, China 2007 - 2009 Studio Manager of the Resident Artist Studio, Pottery Workshop, Jingdezhen, China



LINDA CORDELL

Philadelphia, PA Born: December 16, 1963 (Norman, OK)

EDUCATION

1998 MFA, Louisiana State University, Baton Rouge, LA1995 BFA, New York State College of Ceramics at Alfred University, Alfred, NY

SELECTED SOLO & GROUP EXHIBITIONS

2019 *Creative Collective: The Clay Studio as Claytopia,* NCECA Concurrent Exhibition, American Craft Council, Minneapolis, MN 2018 Permanent Residency: Casting Shadows, Goggleworks Center for the Arts, Reading, PA • Spanning the Spectrum, NCECA Concurrent Exhibition, Mendelson Gallery, Pittsburgh, PA **2017** Contemporary Clay: A Survey of Contemporary American Ceramics, Western Carolina University Fine Art Museum, Cullowhee, NC • Eclectic Earth. Schick Art Gallery at Skidmore College, Saratoga Springs, NY • Kaleidoscope of Perspectives, Ann Street Gallery, Newburgh, NY 2016 A Curious Nature, Philadelphia Art Alliance, Philadelphia, PA • Shaping Minds: Philadelphia's Clay Mentors, Leonard Pearlstein Gallery at Drexel University, Philadelphia, PA **2015** These Are a Few of My Favorite Things, Marion Art Gallery, SUNY Fredonia, NY, Tina Hastings, curator • Art Unleashed, Hamilton Hall, University of the Arts, Philadelphia, PA 2013-2015 InCiteful Clay, group traveling show, presented by Exhibits USA, Judith Schwartz, curator **2014** Arts/Industry: Collaboration and Revelation, John Michael Kohler Arts Center, Sheboygan, WI • A Clay Bestiary, Hunterdon Art Museum, Clinton, NJ, Hildreth York and Rosemary Maravetz, curators 2013 Fauna: Adelaide Paul and Linda Cordell, The Clay Studio, Philadelphia, PA • Twenty-First Century Heirlooms, Racine Art Museum, Racine, WI • Animalia, Schein-Joseph International Museum of Ceramic Art. Alfred, NY 2012 Shifting Paradigms in Contemporary Ceramics: Garth Clark and Mark De Vecchio Collection, The Museum of Fine Art, Houston, Texas 2011 FRESH Figurine, Fuller

SELECTED AWARDS

Craft Museum, Brockton, MA

2017 McKnight Artist Residency for Ceramic Artists, Northern Clay Center, Minneapolis, MN

2011 NYFA Artists' Fellowship: New York Foundation for the Arts, Brooklyn, NY **2007** Individual Artist Fellowship: Pennsylvania Council on the Arts, Harrisburg, PA **2003** Pew Fellowship in the Arts: Pew Charitable Trusts, Philadelphia, PA

SELECTED COLLECTIONS

John Michael Kohler Arts Center, Sheboygan, WI • Museum of Art and Design, New York City, NY • The Museum of Fine Arts, Houston, TX • Racine Art Museum, Racine, WI

SELECTED PUBLICATIONS

Joe Bova, ed., 500 Animals in Clay: Contemporary Expressions on the Animal Form. New York. Lark Books. 2006 • Glen R. Brown, ed., *The Figure in Clay,* New York, Lark Books, 2005 • Veronika Alice Gunter, ed., 500 Figures in Clay: Ceramic Artists Celebrate the Human Form, New York, Lark Books, 2004 • Whitney Jones, "Art/Squirrel Bomb + Split Cock: Linda Cordell's Grotesque Porcelain Sculptures," CFile.Org, https:// cfileonline.org/art-squirrel-bomb-split-cock-linda-cordellgrotesque-porcelain-sculptures/ • Andrew Martin, Moldmaking & Slip Casting, New York, Lark Books, 2007 • Judith Schwartz, Confrontational Ceramics, A & C Black, London, England, 2007 • Andy Smith, "Linda Cordell's Unsettling, Humorous Ceramic Sculptures," *Hi-Fructose* Magazine, http://hifructose.com/2017/07/29/lindacordells-unsettling-humorous-ceramic-sculptures/

PROFESSIONAL EXPERIENCE

2018 Visiting Assistant Professor, sculpture, SUNY Fredonia, Fredonia, NY **2017** Adjunct Assistant Professor, ceramics, University of the Arts, Philadelphia, PA

2015 - 2016 Visiting Assistant Professor, ceramics, Kutztown University of Pennsylvania, Kutztown, PA 2014 - 2015 Adjunct Assistant Professor, ceramics/3D-design, Tyler School of Art, Temple University, Philadelphia, PA 2009 - 2014 Full-time Instructor, ceramics/3D-design, Edinboro University of Pennsylvania, Edinboro, PA

BRYAN CZIBESZ

New Paltz, NY Born: May 31, 1971 (Mayfield, OH)

EDUCATION

2009 MFA, studio art and ceramics, San Diego State University, San Diego, CA **2004** BA, studio art, Humboldt State University, Arcata, CA

SELECTED SOLO & COLLABORATIVE EXHIBITIONS

2018 Recombination: Shawn Spangler and Bryan Czibesz, Honolulu Museum of Art, Honolulu, HI 2017 Future Archaeology, Jane Hartsook Gallery, Greenwich House Pottery, New York, NY, collaboration with Shawn Spangler (catalog) **2015** Excavations, Palazzo Cenci, Rhode Island School of Design, Rome, Italy, collaboration with Jessica Brandl • *Transpositions*, Schacht Gallery, Saratoga Clay Arts Center, Saratoga Springs, NY 2014 Re/Charting, University Art Gallery, University of Hawai'i at Mānoa, Honolulu, HI, solo and collaboration with Shawn Spangler • CTRL + P. Center for Craft Creativity and Design, Asheville, NC, collaboration with Shawn Spangler; Anna Walker and Marilyn Zapf, curators **2013** *CTRL + P,* Houston Center for Contemporary Craft, Houston, TX, collaboration with Shawn Spangler; Anna Walker and Marilyn Zapf, curators (catalog) 2011 Prototype, The Clay Studio, Philadelphia, PA

SELECTED GROUP EXHIBITIONS

2019 Reinvented, Belger Crane Yards Studio, Kansas City, MO, Adam Chau, curator (traveling) 2018 Sans les mains! Nouvelles technologies appliquées à la céramique, Fondation D'Entreprise Bernardaud, Limoges, France, Michael Eden, curator (catalog) 2017 Reinvented, Clay Art Center, Port Chester, NY, Adam Chau, curator 2016 Unconventional Clay, NCECA Invitational, Nelson Atkins Museum, Kansas City, MO, Catherine Futter and Leigh Taylor Michelson, curators (catalog) • Eclectic Earth, Schick Art Gallery, Skidmore College, Saratoga Springs, NY, Matt Wilt, curator • The Ceramics Annual, Williamson Gallery, Scripps College, Claremont, CA, Susan Beiner, curator • Hot Pots, Clay Art Center, Port Chester, NY, Judith Schwartz and Adam Chau, curators 2015 M3: Making Material

Matter, Society of North American Goldsmiths

Conference, Gallery 224, Office for the Arts at Harvard University, Allston, MA, Jamie Bennett and Anat Shiftan, curators 2014 Ceramics Top 40, Gallery 224, Office for the Arts at Harvard University, Allston, MA, Leslie Ferrin, curator (catalog) • The Clay Studio: 40 Years, Harrison and Reed Smith Galleries, The Clay Studio, Philadelphia, PA, Garth Johnson, curator 2013 Ceramics Top 40, Red Star Gallery, Belger Crane Yard Studios at Red Star Studios, Kansas City, MO, Leslie Ferrin, curator 2012 The International Exhibition of Small Forms Porcelain, The Riga Porcelain Museum, Riga, Latvia, Ieva Naglina and Ilona Romule, curators 2010 Earth Matters, 2010 NCECA Invitational, The Galleries at Moore College of Art and Design, Philadelphia, PA, Linda Ganstrom, curator (catalog) **2009** The Margins: A Nontraditional Approach to Clay, The Icehouse, Phoenix, AZ, Brian Gillis and Nathan Betschart, curators (catalog)

SELECTED AWARDS

2017 McKnight Artist Residency for Ceramic Artists,
Northern Clay Center, Minneapolis, MN 2015 NCECA
International Residency Award, c.r.e.t.a. Rome, Rome, Italy
2014 American Craft Council Emerging Voices Award
Nomination, American Craft Council, Minneapolis, MN

COLLECTIONS

2018 Honolulu Museum of Art, Honolulu, HI **2012** Riga Porcelain Museum, Riga, Latvia **2007** De Young Museum, Fine Arts Museums of San Francisco, San Francisco, CA

PROFESSIONAL

2019 Associate Professor of Art, State University of New York, New Paltz, NY • Guest editor, *Studio Potter*, V 47 N 1 Winter/Spring 2019 **2017** Moderator, Future Now,

Symposium on ceramics and digital technology, Clay Art Center, Port Chester, NY • Workshop facilitator, Harvard/MIT 3D Ceramic Printing Master Class, Harvard Ceramics, Cambridge, MA **2015** Resident, c.r.e.t.a. Rome and NCECA International Residency, Rome. Italy

BRETT FREUND

Minneapolis, MN Born: March 18, 1983 (Pittsburgh, PA)

EDUCATION

2011 MFA, Southern Illinois University-Edwardsville, Edwardsville, IL **2005** BFA, Indiana University of Pennsylvania, Indiana, PA

SELECTED GROUP EXHIBITIONS

2017 All Lands/Omnus Terra: New Ceramic Work by Australian and American Artists, 51st NCECA, Gallery 114, Portland, OR 2016 A Kook Milieu, Kelly Behun Studio, Barneys, New York, NY • Clay and Glaze, Interior Design Show, Vancouver, British Columbia **2014** *American* Pottery Festival, Northern Clay Center, Minneapolis, MN 2013 2013 Yunomi Invitational, AKAR, Iowa City, IA 2011 The Eighth Annual Marge Brown Kalodner Graduate Student Exhibition. The Clay Studio. Philadelphia. PA • NCECA National Student Juried Exhibition, University of South Florida, Tampa, FL 2009 The Sixth Annual Marge Brown Kalodner Graduate Student Exhibition, The Clay Studio, Philadelphia, PA 2008 Cups Galore, JFH Studio, New Haven, MO 2007 It's Only Clay, 2007, Bemidji Community Art Center, Bemidji, MN, Jeff Oestreich, juror • Cup: The Intimate Object V, Charlie Cummings Clay Studio, Fort Wayne, IN, Pete Pinnell, juror

SELECTED AWARDS

2018 McKnight Artist Fellowship for Ceramic Artists,
Northern Clay Center, Minneapolis, MN 2015 Jerome
Ceramic Artists Project Grant, Awarded by Northern
Clay Center, Minneapolis, MN 2014 The LEAP Award,
Contemporary Craft, Pittsburgh, PA 2012 Lormina
Salter Fellowship, Baltimore Clayworks, Baltimore, MD •
Emerging Artist 2012, awarded by Ceramics Monthly

GALLERY REPRESENTATION

Lillstreet Art Gallery, Chicago, IL • Northern Clay Center, Minneapolis, MN • Society of Contemporary Craft, Pittsburgh, PA • Yonder Shop, San Francisco, CA

SELECTED PUBLICATIONS

2016 Ceramics: Contemporary Artists Working in Clay, by Kate Singleton, Chronicle Books: 57-59 2015 Graphic Clay, by Jason Bige Burnett, Lark Books: 56 2012 "Exposure," Ceramics Monthly, September 2012:18 • "Exposure," Ceramics Monthly, April 2012:18 2011 "The 2011 National Student Juried Exhibition" by Tony Merino, Ceramics Monthly, September 2011:58-59

PROFESSIONAL EXPERIENCE

2012 - 2013 Baltimore Clayworks, Lormina Salter Fellowship **2005 - 2007** St. Petersburg Clay Company, Artist-in-Residence



IAN MEARES

Fayetteville, AR Born: August 31, 1977 (St. Petersburg, FL)

EDUCATION

2017 MFA, critical & curatorial studies, Claire Trevor School of the Arts, School of Humanities, University of California Irvine, Irvine, CA 2009 MFA, ceramics and sculpture, School of Visual Arts, Pennsylvania State University, University Park, PA 2006 Postbaccalaureate, ceramics, Wichita State University, Wichita, KS 2000 BA, politics and ethos of East Asia, philosophy minor, Eckerd College, St. Petersburg, FL

SELECTED CURATORIAL PROJECTS

2018 Translator and Editor, "Exhibition HUNGER" & "Project HUNGER," Trøndelag Centre for Contemporary Art, Trøndelag, Norway, Toril Redalen, curator 2017 Organizer and Moderator, Simple Wares/Tessellating Tones: Facets of Practice, Consideration and Mediation, Conference, University of California Irvine, Irvine, CA 2016 Co-curator, Critical Aesthetics: Sensuous Discontent, film series, with Kelly Donahey, The University Art Gallery, University of California Irvine, Irvine, CA

SELECTED SOLO & GROUP EXHIBITIONS

2018 Brixtape, Invitational by FPOAFM Nomadic Art/ Craft Collective, Calico Brooklyn, New York, NY • Form. Figure. Structure., ArtSpace Lima, Lima, OH, Luke Sheets, curator • The Shoe Box Show, Invitational, Apple House Gallery, Guldagergård International Ceramic Research Center, Skælskør, Denmark, Mette Blum Marcher, organizer • Supermud/Futuremud, Invitational, Penn State Ceramics Area, Union Project, Pittsburgh, PA 2017 Undone, Santora Gallery, Santa Ana College, Santa Ana, CA, Meredith Goldsmith, curator **2016** *16th* Kohila International Wood Fired Ceramics Symposium, Invitational Exhibition, Tohisoo Manor Park, Kohila, Estonia **2014** 2nd European Wood Fire Conference Exhibitions, Guldagergård International Ceramic Research Center, Skælskør, Denmark, Priscilla Mouritzen, curator

SELECTED AWARDS

2017 Graduate Research and Travel Grant, Claire Trevor School of the Arts, University of California Irvine, Irvine, CA 2016 Medici Travel Scholarship, Claire Trevor School of the Arts, University of California Irvine, Irvine, CA
The Brython Davis Fellowship, Graduate Division, University of California Irvine, Irvine, CA 2013 To Cleave and Alight, I FELL, Bloomington, IN 2011 Inchoate and Pinched, Red Lodge Clay Center, Red Lodge, MT
2008 Buoy to Horizon, Galleri Ceramic Art Nordjylland, Lønstrup, Denmark

SELECTED COLLECTIONS

Kohila Collection, Tohisoo Manor, Kohila, Estonia • Møbelfabrikken, Nexø, Denmark • The Museum of International Ceramic Art-Grimmerhus, Education Collection, Middelfart, Denmark

RESIDENCES

2017 McKnight Artist Residency for Ceramic Artists,
Northern Clay Center, Minneapolis, MN 2016 16th Kohila
International Wood Fired Ceramics Symposium, Tohisoo
Manor, Kohila, Estonia 2014 2nd European Wood Fire
Conference, Guldagergård International Ceramic Research
Center, Skælskør, Denmark 2013 School of the Arts,
University of Kansas, Lawrence, KS

PROFESSIONAL EXPERIENCE

2018-present Artist-in-Residence, Ceramic Technician, and Instructor, The School of Art, The J. William Fulbright College of Arts and Sciences, University of Arkansas, Fayetteville, AR 2017-2018 Visiting Assistant Professor of Art, Interim Area Coordinator for Ceramics, Graduate & Undergraduate Advisor, Department of Art,

Ohio State University, Columbus, OH **2011-2013**Visiting Assistant Professor of Fine Art, Henry
Radford School of Fine Art, Indiana University,
Bloomington, IN **2010** Visiting Artist & Guest
Tutor, Kunsthøgskolen i Bergen, Bergen National
Academy of the Arts, Bergen, Norway

DONOVAN PALMQUIST

Farmington, MN Born: April 26, 1955 (Madison, WI)

EDUCATION

1988 MFA, ceramics, University of Minnesota, Minneapolis, MN **1979** BFA, ceramics and art education, Carthage College, Kenosha, WI

SELECTED SOLO & GROUP EXHIBITIONS

2019 Artists of the Cannon River Clay Tour: Place, NCECA Concurrent Exhibition, Northfield Arts Guild, Northfield, MN • Ruth Crane: A Ceramic Collector's Journey, NCECA Concurrent Exhibition, Goldstein Museum of Design, University of Minnesota, St. Paul, MN 2015 Four person exhibition, Hopkins Center for the Arts, Hopkins, MN **2013** *Shino Extravaganza* II, NCECA, Houston, TX 2011 Stillwater Gallery, Two person show. Whitefish, MT • Minnesota Nice, Lillstreet Art Center, Chicago, IL • Synergy, Two person show, Northfield Arts Guild, Northfield, MN • 2011 Artists of NCC/20th Anniversary Edition, Northern Clay Center, Minneapolis, MN • Setting Roots, Group Exhibition, Northfield, MN **2007** Five Wood Fire Potters. Truro Center for the Arts, Castle Hill, MA • St. Olaf Clay Invitational, St. Olaf College, Northfield, MN 2006 Fire and Ice, Two person show, Northfield Arts Guild, Northfield, MN **2001** The Art of Tea. Lakewood Cultural Center, Lakewood, CO • NCECA Clay National 2001, Winthrop University, Charlotte, NC 2000 Foot in the Door Show, Minneapolis Institute of Art, Minneapolis, MN 1998-2000 Faculty-Studio Artist Exhibition, Northern Clay Center, Minneapolis, MN 1997 Monarch Ceramic National, Kennedy-Douglass Center for the Arts, Florence, AL • Strictly Functional Pottery National, Market House Pottery, Ephrata, PA 1996 Fire and Vapor, Two person show, Alice R. Rogers Gallery, College of

St. John, Collegeville, MN 1995 Minnesota Regional Ceramics Exhibition, Edina Art Center, Edina, MN • University of Minnesota Alumni Exhibition, Katharine Nash Gallery, University of Minnesota, Minneapolis, MN • Five Contemporary American Ceramic Artists, Premier Gallery, Minneapolis, MN 1993 From the Heart to the Hand, Minnesota State Arts Board Invitational, St. Paul, MN • Jerome Fellowship Show, Northern Clay Center, St. Paul, MN

SELECTED AWARDS

2018 McKnight Artist Fellowship for Ceramic Artists,
Northern Clay Center, Minneapolis, MN 2007 Minnesota
State Fair, 2nd prize in ceramics, St. Paul, MN 2001
NCECA Clay National 2001, Most Useful Pot Award,
Winthrop University, Charlotte, NC 1993 Minnesota
State Arts Board Career Opportunity Grant 1992
Jerome Foundation Fellowship Grant

SELECTED COLLECTIONS

Arthur Anderson Company, Minneapolis, MN • Lutheran School of Theology, Chicago, IL • Minneapolis Institute of Art, Minneapolis, MN • Ruth Crane Collection, Bloomington, MN

PROFESSIONAL EXPERIENCE

2011 Juror, Edina Art Center, Edina, MN 2004 Kiln planning and building presentation at NCECA Conference, Indianapolis, IN 1992-2003 Member, Board of Directors, Northern Clay Center, Minneapolis, MN 1992-present Owner, Master Kiln Builders, Inc., custom kiln building and consulting 1976-present Studio potter, focusing on vessel oriented work



McKNIGHT FOUNDATION

The McKnight Foundation, a family foundation based in Minnesota, advances a more just, creative, and abundant future where people and planet thrive. Program interests include regional economic and community development, Minnesota's arts and artists, education equity, youth engagement, Midwest climate and energy, Mississippi River water quality, neuroscience research, international crop research, and rural livelihoods. Founded in 1953 and independently endowed by William and Maude McKnight, the Foundation has assets of approximately \$2.2 billion and grants about \$90 million a year.

Program Goal:

Support working artists to create vibrant communities. Minnesota thrives when its artists thrive.

As creators, innovators, and leaders, Minnesota's working artists are the primary drivers of our heralded arts and culture community. Artists nurture our cultural identities, imagine solutions, and catalyze social change.

Organizations can provide critical support structures to working artists, helping artists sustain themselves through their creative work.

The McKnight Foundation invests in the arts and other sectors to support Minnesota's working artists and advocate for the value of their work.

Past Recipients

1997

- Linda Christianson
- Matthew Metz
- Marina Kuchinski
- George Pearlman

1998

1999

- Gary Erickson
- Will Swanson
- Joe Batt
- Kelly Connole

2000

- F Sarah Heimann
- R
- R Mika Negishi
- R
- Megan Sweeney

2001

- F Margaret Bohls
- F
- R
- R Davie Reneau

- Judith Meyers Altobell
- Jeffrey Oestreich
- Andrea Leila Denecke
- R Eiko Kishi
- Deborah Sigel

- Joseph Kress
- Arina Ailincai
- Mary Selvig

- Robert Briscoe
- Vineet Kacker
- Patrick Taddy
- Janet Williams



2007

- F Maren Kloppmann F Mike Norman
- Keisuke Mizuno
- William Brouillard

Sandra Westley

- Kirk Mangus
- Tom Towater

2003

2002

Chuck Aydlett Mary Roettger

Miriam Bloom

David S. East

Ting-Ju Shao

Kurt Webb

2004

- Andrea Leila Denecke
- Matthew Metz
- Eileen Cohen
- Satoru Hoshino Paul McMullan
- Anita Powell

2005

- Maren Kloppmann Tetsuya Yamada
- Edith Garcia
- Audrius Janušonis
- Yonghee Joo
- Hide Sadohara

2006

- Robert Briscoe
- Mika Negishi Laidlaw
- Lisa Marie Barber Junko Nomura
- Nick Renshaw
- John Utgaard

- David Allyn
 - R Edith Garcia

- F Ursula Hargens
- Ann-Charlotte Ohlsson

2013

F Andrea Leila Denecke

R Alyssa Wood

Joseph Kress

John Lambert

R Greg Crowe

R Lee Love

2008

- Marko Fields
- llena Finocchi
- Margaret O'Rorke
- Yoko Sekino-Bové Elizabeth Smith

2009

- Ursula Hargens
- Maren Kloppmann
- Jonas Arčikauskas
- Cary Esser
- Alexandra Hibbitt
- R Ryan Mitchell

2010

Linda Christianson

Heather Nameth Bren

Naoto Nakada

- William Cravis R Rina Hongo
- - **R** Kevin Snipes

2011

- Gerard Justin Ferrari
- Mika Negishi Laidlaw
- Peter Masters Janet Williams

2012

- F Brian Boldon
- Pattie Chalmers
- Haejung Lee
- R Nick Renshaw

Keisuke Mizuno

- Kimberlee Joy Roth
- Claudia Alvarez
- Tom Bartel R
- Sanam Emami Sarah Heimann

2014

- F Kelly Connole
- F Kip O'Krongly
- Jae Won Lee
- R Andy Shaw

2015

- F Mika Negishi Laidlaw
- R Kathryn Finnerty
- R Lung-Chieh Lin
- R Joseph Pintz

F Nicolas Darcourt

- Sheryl McRoberts
- Eva Kwong
- Anthony Stellaccio

2017

F

F

R

R

F

- 2018
- **Brett Freund** Donovan Palmquist

Xilam Balam Ybarra

Mic Stowell

Derek Au

Ian Meares

- R Ted Adler
- Alessandro Gallo R Hidemi Tokutake

Leandra Urrutia

- Jessica Brandl
- R Amy Santoferraro

- F Ursula Hargens

- Helen Otterson
- 2016
- Forrest Lesch-Middelton
- Kosmas Ballis

McKnight Artist Fellowships and Residencies for Ceramic Artists

Northern Clay Center

NORTHERN CLAY CENTER

Northern Clay Center's mission is to advance the ceramic arts for artists, learners, and the community, through education, exhibitions, and artist services. Its goals are to create and promote high-quality, relevant, and participatory ceramic arts educational experiences; cultivate and challenge ceramic arts audiences through extraordinary exhibitions and programming; support ceramic artists in the expansion of their artistic and professional skills; embrace makers from diverse cultures and traditions in order to create a more inclusive clay community; and excel as a non-profit arts organization.

Staff

Sarah Millfelt, Executive Director
Jill Foote-Hutton, Coordinator of Artist Services and
Storytelling

Tippy Maurant, Director of Galleries and Special Events Emily Romens, Galleries Manager

Board of Directors

Bryan Anderson Nan Arundel Mary K Baumann Craig Bishop Heather Nameth Bren Evelyn Browne Nettie Colón

Sydney Crowder Nancy Hanily-Dolan

Bonita Hill, M.D. Patrick Kennedy

Mark Lellman

Kate Maury

Brad Meier

Debbie Schumer

Rick Scott

Paul Vahle

Director Emerita

Emily Galusha

Honorary Directors

Kay Erickson

Legacy Directors

Andy Boss Warren MacKenzie Joan Mondale

Edited by Elizabeth Coleman and Franny Hyde
Photographs of ceramic works by Peter Lee
Design and portraits by Joseph D.R. OLeary (vetodesign.com)

