

NORTHERN CLAY CENTER
PRESENTS

SIX MCKT

SIX McKNIGHT ARTISTS

2013 McKnight FELLOWSHIP RECIPIENTS

KEISUKE MIZUNO
AND
KIMBERLEE JOY ROTH

2012 McKnight RESIDENCY RECIPIENTS

PATTIE CHALMERS
HAEJUNG LEE
ANN-CHARLOTTE OHLSSON
AND
NICK RENSHAW

SIX McKT

SIX McKNIGHT ARTISTS

JULY 12 – AUGUST 31, 2014
NORTHERN CLAY CENTER
MINNEAPOLIS, MN

GALLERY M:

**2012 McKnight Artist Residencies
for Ceramic Artists**

Pattie Chalmers, Carbondale, Illinois
Haejung Lee, Baton Rouge, Louisiana
Ann-Charlotte Ohlsson, Rønne, Denmark
Nick Renshaw, Amsterdam, The Netherlands

EMILY GALUSHA GALLERY:

**2013 McKnight Artist Fellowships
for Ceramic Artists**

Keisuke Mizuno, Robbinsdale, Minnesota
Kimberlee Joy Roth, Minneapolis, Minnesota

Essays by Janet Koplos

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FOREWORD

SARAH MILLFELT

DIRECTOR

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.

The 2012 selection panel consisted of three individuals: Michael Corney, a potter from Carlsbad, CA, and a participating artist in Northern Clay Center's 2012 exhibition, *Self-[contained]*; Alexandra Hibbitt, a ceramic sculptor from Athens, OH, and Associate Professor, Assistant Director, and Graduate Chair of the School of Art at Ohio University; and Marlene Jack, a potter from Barhamsville, VA, and Professor of Ceramics at the College of William and Mary in Williamsburg, VA.

Three individuals comprised the 2013 selection panel: Rachel Delphia, Associate Curator of Decorative Arts and Design at the Carnegie Museum of Art in Pittsburgh, PA; Peter Pinnell, a working potter, as well as the Chair of the Department of Art and Art History and Professor of Ceramics at University of Nebraska—Lincoln; and Janet Williams, ceramic sculptor and installation artist, Assistant Professor of Art at University of North Carolina at Charlotte, and exhibiting artist in the Clay Center's 2013 showcase of past McKnight recipients, *Four McKnight Artists*.

The 2014 exhibition features work by the two 2013 McKnight Fellowship recipients and four 2012 McKnight Residency Artists. 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.

2013 McKnight FELLOWSHIP RECIPIENT

KEISUKE MIZUNO

A NEW STAGE

Keisuke Mizuno's life has taken several sharp turns, the most striking being his early success with a body of work that had no comparison in contemporary ceramics: he crafted diminutive flowers and fruits being consumed by slugs; within holes, indicative of decay, were tiny humanoid skulls.

The works were distinctive, not just for their *momento mori* subject matter, once a great theme for European painting, but uncommon now. Also exceptional was their beauty without sentimentality. He employed a wide palette of china paints, once the province of hobbyists, but led back into acceptability by Ron Nagle, another master colorist. There was nothing simple or quick about these works. They were visually intense, highly colored, and sometimes patterned with tactile dots. Typically, a sort of leaf cup held the decaying vegetable matter, which was familiar, but not identifiable. Three or four slugs, antennae extended, nibbled delicately. The repulsion factor played against the charm of color and form. And the holes in the fruit—which in real life would signal “do not eat!”—here, symbolized birth canals for the tiny representations of humanity within. Except, of course, that they were skulls. But infant faces can sometimes look rather skull-like, as if the beginning and the end of life are conceptually not so far apart.

No one would have predicted this achievement. Although Mizuno was born in Nagoya, not far from some of the “six ancient kilns” of Japan—a ceramics-mad country—he was oblivious to that. A good

student, he followed the normal path of intense study to qualify for a good college, but while still in high school he suddenly saw the conventional road ahead—college, corporate job, family in the suburbs—and thought: “not for me.” He knew someone who had enjoyed a home stay in the U.S., which gave him an idea, and he began to take conversational English classes outside of school, in preparation. Soon he was planning a longer stay, but he had no specific goal. He now jokes that maybe this was a “quarter-life crisis.”

At Pittsburgh Community College, Mizuno took liberal arts classes—including his first ceramics course—in a comfortably small setting. He transferred to Indiana University's business school, trying to be sensible about his future. Every semester, he also took ceramics just for fun. He had inculcated a work ethic from his father, a civil engineer, who often labored seven days a week, and his mother, who had grown up on a vegetable farm and always worked. Finishing his degree, he was called for job interviews with big companies and found himself declining. He stayed at Indiana for another semester, in denial. Then he held an assistantship at the Peters Valley Craft Center in New Jersey, where he asked the faculty for advice.

He went to the Kansas City Art Institute for a year. That undergraduate program was incredibly intense. He was in the studio every day from 9 a.m. to midnight, and he had plenty of company. He followed the example of others in applying to graduate

schools. He was accepted at Arizona State University, where he shared a studio with Sam Chung, as compulsive a worker as he was, who now teaches there. By the time he finished graduate school, Mizuno was showing everywhere, including Japan. He continued working in Arizona for a few years, until he was hired to teach at St. Cloud State University, where he is now tenured.

But after an exhibition at the prestigious Frank Lloyd Gallery in Los Angeles, he came to another pivot point and stopped showing. Gradually, he began to work in a completely different way, as if he wanted every aspect, except for highly controlled workmanship, to oppose the work that had made his reputation. New wall works, modest in size, consist of a sort of stage setting—two dark-glazed, angled walls, an inch or so thick, and a similar floor on which rests an object such as a sphere or a tumbler. It throws pale, stippled “shadows” on the dark walls. The inversion of light and dark makes the arrangement like a photographic negative. The tumbler's shadows “depict” it from different points of view. The silhouette makes a rectangle, while its rim casts an ovoid shadow, for example. Mizuno seems to say that even a profile can have several realities. It's a surprising way of thinking, and it may take a while before his audience catches up with him. Has he done it again?



Keisuke Mizuno, *Untitled*, 2014, porcelain, 8" x 8" x 8".

2013 McKnight FELLOWSHIP RECIPIENT

KIMBERLEE JOY ROTH

FORM AND PATTERN

Non-ceramists who admire the medium are often intimidated by the science of it: the geology of clay itself, the chemistry of glazes, and the miraculous controlled transformation of firing, with issues of shrinkage, among other things. What an advantage Kimberlee Joy Roth must have, since her first life path was to study math and science and become a teacher of high school physics. A native of Skokie, Illinois, she first taught in Chicago and then taught for five years in Alaska. She also taught five semesters as an adjunct at the University of Alaska, Anchorage. University teaching entitled her to take a free class and she wanted photographic color processing. But, in the way these things fortuitously happen, she ended up in a ceramics class.

She had a friend who was a potter, and she knew the material, she says: ceramic superconductors and industrial ceramics. She fell in love with the raw clay itself. Within one semester, she was making her own clay and glazes, since the chemistry of it came easy to her. She thought she would be a production potter and was fortunate to coincide with an exceptional crop of students at the University of Alaska who have gained considerable recognition for their functional ceramics, including Deborah Schwartzkopf, Jennifer Allen, and Munemitsu Taguchi. She left Alaska in 2002 to spend a year as a special student at Louisiana State University, and another year at the University of Nebraska, Lincoln—both schools with high reputations in ceramics. And finally she was ready for graduate school, choosing Minnesota.

Roth was working with porcelain, firing with wood and soda in Alaska, but the vastly different climate of Louisiana made it less enjoyable and she turned to electric firing. Her earliest work was thrown, but she also tried press molding (plasterwork). At Lincoln, she went back to soda firing; the glaze attracted her, particularly as it played out on the edges of cuts in her pots. She also did sprig work, attaching cut-out shapes to surfaces. She was inspired by architectural detailing, which she discovered in art history classes and remembered from Chicago (both late 19th-century masonry architecture and such anomalies as the only Baha'i temple in the U.S., located just 30 minutes from where she grew up). Ogival (pointed) arches particularly attracted her.

Architecture is not the only influence, however. Roth is also enamored of the forms of orchids and inspired by the beauty of the sexual organs of flowers. She was also looking at the curvilinear designs of Art Nouveau. And she may have been subliminally influenced by the amoebic forms of midcentury modernism in the furniture and dishes of her family home.

In graduate school, she moved into slip-casting, the best method to achieve the forms she wanted to produce. The process involved carving Styrofoam—which she particularly enjoys—and making a mold from it. The limitations are the size of the mold, which is several inches larger in every direction than the resulting object, and the weight of the slip required to fill it. There is also the size

limitation of what will fit in her kiln, and, most of all, what is practical for serving food.

These considerations would seem to curtail her choice to what can be held in the hand. But casting allows for multiples and she finds it less tedious than repetitive throwing. For her MFA show in 2007, she cast 250 dishes and covered a wall with them. In 2008, at Northern Clay Center, she created a floral wall installation, and she has done 15-foot commissions. The objects she devises for these assembled works are complete in themselves. Some condiment bowls and appetizer platters are sensuously sinuous and others crisply defined, with an emphasis on outline. They are always curvilinear, with the only sharpness being, for example, a line of faceting running down the contours of a vase. Emphasis in Roth's work is always on form, and while she loves color she uses single colors and, often, light hues that do not complicate the viewer's appreciation of form. She may introduce a bold contrast through the background color on which she mounts her installations. Individual containers can be made to lock into each other in installations. Each begins with a paper drawing so she can be sure of fit, but she yields to the kiln's determination of how much a flat surface will slump into a containing concavity. Her conception and process yields abstractions of natural sources in geometric patterns.



Kimberlee Joy Roth, *Yellow/Green Flower*, 2014, slipcast, cone 9 porcelain, electric oxidation, 11" x 7¾" x 1½" each.

2012 McKnight RESIDENCY RECIPIENTS

PATTIE CHALMERS

STORYTIME

Pattie Chalmers' works are not just narrative. They begin with autobiography, and, even when they stick close to it, there is such an element of imagination that they easily slide into the realm of myth. She can see her family members as story-book characters, not just as the source of personal recollection. She seems to be a born storyteller, with a gift for empathy and a knack for metaphor.

Chalmers, who currently teaches at Southern Illinois University in Carbondale, Illinois, was born in Winnipeg. Her father studied forestry, but became a government computer worker consigned to a modern building rather than a natural setting. He also does carpentry and paints watercolors. Her mother is a homemaker with a range of creative domestic skills. Chalmers, the middle of three girls, got her BA in history and psychology, but, stunned by the death of her boyfriend, she switched to art. She was attracted to drawing and printmaking and took ceramics classes, not expecting to go on in that medium. But eventually, she discovered that she liked relief, and her manipulation of clay happily went beyond the working of a printing plate. She found ways to combine all these interests, drawing on vessels and creating tableaux that express the perspective composition of drawing in deep relief. Underlying all is her engagement with ideas and images relating to history, nature, and contemporary culture, expressed with humor.

Stumpland, first exhibited last spring at a downtown Minneapolis gallery, seems a quintessential example. Here we see Annie

Oakley with her rifle and a tender, sensitive, rosy face that contrasts with the rest of her body and attire, which are underglaze-painted flat colors. She stands on a geologically layered base from which a vast field of stumps angles upward and stretches away into the distance, receding in size. Near the front of that expanse, a man in glasses, wearing a suit, wrestles with a bear, and in the background a lone fire tower stretches up to a spindly height. Oakley was part of a Wild West show romanticizing pioneer settlement, and the fire tower provides an opportunity to observe nature, but doesn't prevent its destruction; the man wrestles with nature in a very direct way and is not likely to win. Chalmers began with characters and events from her own life, but the work is open to speculation and interpretation.

Equally evocative is *Little Words*. Again the main character is a woman. Here she looks like a '50s working woman, in pumps, a checked skirt, and a belted turtleneck sweater. She holds an envelope close to her throat and the look on her face is at once suspicious and melancholy. She stands on a real doormat, at the back of which "WORDS" is tall and emphatic, while "little," in white and in cursive, sits on it like an off-center crown. Below the doormat, Chalmers has constructed a base representing topographic layers, with sedimentary lines drawn on all four sides. The woman here, as elsewhere, is made with expressive dimensions rather than naturalistic ones: her head and hands are disproportionately large.

The storytelling capacity of these tableaux recalls the great precedent of Jack Earl, the Ohio ceramist whose figurative and narrative work of the '60s stood out from the predominant work of that era, which was neither. He began, however, with long text accompaniment, whereas Chalmers only occasionally incorporates a few words. She arises in a different context than Earl, because both figures and drawing are common in contemporary ceramics now. Both employ humor, but his is shaggy-dog spoofing, whereas hers is wry, sometimes even plaintive. Canada has contributed much to American comedy—numerous Second City and Saturday Night Live performers, for example, and some Canadian humor, such as the writings and drawings of Bruce McCall, has a self-targeted amusement at the conditions of life that may also be recognized in Chalmers' work.

Chalmers also makes vessels with drawings and photo-transfers on them, and, in this, she is even more in keeping with her era. Many ceramists, even those making completely functional works, draw as a gesture of intimacy, a personalization in an understandable visual language. What distinguishes such work is style or subject matter. Chalmers' illustrations are often drawn from historical material—old photographs, comic books, or advertisements. She also uses decorative decals. Even when she uses language, it may be opaque. Chalmers gives us allusions, but not conclusions.



Pattie Chalmers, *Little Words*, 2013, clay and mixed media, 53" x 20" x 22".

2012 McKnight RESIDENCY RECIPIENTS

HAEJUNG LEE

IN BETWEEN

Haejung Lee knew from a young age that she wanted to be an artist, and although she first assumed she'd be a painter, she ended up declaring a major in ceramics — inspired, she confesses, by the pottery scene in the movie *Ghost*. The first year, she learned to make clay, to wedge, and to improve her throwing technique, but she didn't really like it. Yet the second year, when she learned mold-making and slip-casting, the material and process took hold. It was the right choice. It suited her clean and neat inclinations and was appropriate for the functional work she did as an undergraduate, and for the abstracted cultural commentary she creates now.

The most profound impact on her work has been her experience as a foreigner, living and working far from her native South Korea. Although she earned both her BFA and MFA degrees in Korea, she took six months off between them to study English in Vancouver, BC. Following grad school, she had a five-month residency at The Banff Center in Canada and four months at Guldagergaard, a ceramic research center in Denmark. She now wonders how she did it, with her limited English then.

Someone advised her to get a degree in the country where she wanted to build a career. What little she knew was American style. So she managed to pass the TOEFL language test that allowed to her apply to American schools, and she chose Louisiana State University. She joined an English-language conversation group, where she met a volunteer teacher who became her husband.

Living in America, now with an American spouse, has heightened her sense of being “in between” and has influenced the character of her work.

Her struggle with English made her think of language as an invisible barrier. Realizing that anyone could encounter a barrier, she found the idea a meaningful subject for her work, and she created installations such as *Fence with Kimchi Jar*, in which she used her mold-making and casting skills to shape dozens of flattened jars, stacked in columns four high, set in a base of raw rice. The wall centers on a Korean-style double door composed of innumerable rice bowls within a wooden frame. At the same time, she made blinds out of linked, side-dish plates. In all these works, she cast functional wares like those of her birth culture, using them in a nonfunctional way.

Some of the plates from that installation included between one and three rice-grain shapes — and this, too, became a significant emblem for Lee for several years. She has suspended the hand-size “grains” to suggest snow, embossed the shape within medallions on the wall, punctured groups of them with chopsticks or forks, and hollowed others out to make rice bowls that she arranged in a spiral. All seem meaningful: rice as snow might allude to purity, or to a changed environment. A close look at the fractured rice grains on the wall, reveals that the broken edges are highly colored, like a hidden personality. The spiraling rice bowls may refer to a journey inward or outward, and the orderly lines, with

each vessel nestling into a notch in the next, bring to mind Lee's comment that Korea is collectivistic. Another shape she has used is a simplified house outline — another way to speak of culture, since the Asian roofline is different from those of the west. Most of her work is a statement of where Lee comes from as she attempts to adapt to her new home.

These are also statements of beauty with their barely perceptible patterns (brands and other cultural icons) and uncolored or simple, monochrome surfaces. All show a positive aspect, even in the midst of forms or configurations implying loneliness, isolation, coldness, or uncertainty. Recent work addresses the theme of interpersonal relationships, giving a name to the undercurrents of being an immigrant caught between cultures, languages, and even cuisines. She expresses this idea through the use of knots, which represent connections and also tension or strength. If a knot is too tight or tangled, you must undo it or cut it off, she says. The knots show color on the ends, implying that color runs beneath the surface, unseen. Lee has also adopted a stylized hoyo blossom. Known here as a wax plant, the species is mostly native to Asia. It features complex flowers of many thick, five-pointed stars, but it is slow to bloom. That's another lovely metaphor.



Haejung Lee, *My Interpersonal Relationship, YOU & I (II)*, 2013, stoneware, porcelain, 36" x 12" x 5".

2012 McKnight RESIDENCY RECIPIENTS

ANN-CHARLOTTE OHLSSON

DOWN TO EARTH

When you see Ann-Charlotte Ohlsson's small-scale sculptures, you think they're something you've seen before — pine cones, coral, some sort of insect carapace, sea creatures, nut shells, a mineral accretion. When you look closely at one, you think the structure is simple and predictable. When you see a group of them, you think it's a cluster of the same forms.

In fact, these objects are like people: recognizably similar but each unique. The array represents infinite options within a certain type. They are intimate and particular. Their usual palm-of-the-hand size makes them seem in need of care. They are tactile, subtle, detailed, and ultimately inexplicable. There is no narrative, no title, no declaration of meaning beyond the sensations of the physical object and whatever associations that evokes from viewers. That is all Ohlsson wants.

Her approach to art-making is practical and modest, perhaps befitting someone who came to it unconventionally and late. She claims never to have made specific decisions — "it just worked out this way. Things just happen." Ohlsson was born in Sweden, but has lived much of her adult life in Denmark. She did not go to college. Her last job in Sweden was as an assistant occupational therapist, using ceramics and textiles to help patients learn to focus and to understand structure. A co-worker urged her to go to school. As she gradually took steps in that direction — she took a drawing class, then attended a sculpture school — she made sure she could go back to the job. She didn't want

to attend a regular art school, because she felt she was not interested in art as ideas, just in making. "More down to earth," she says. She went to a school, on Denmark's isolated Bornholm Island, that focused on glass and ceramics. It was so new that it had no real buildings, no kilns, just a barn and tables.

There she learned to make clay and glaze, worked in porcelain and stoneware, and, as one of the first students, helped to build the kilns. She learned to throw, but felt her thrown forms had no life. She spent three years at the school and earned a diploma. When she finally returned to the full-time job in Sweden, she had a bad year of not making much work. The next spring she was invited to be the technical assistant at the International Ceramic Research Center (Guldagergaard) in Denmark — close to Copenhagen, not so isolated — so she quit her job and worked there for two and a half years, meeting people from all over the world, but finding little time to work in her own studio. Ultimately, she went back to Bornholm and joined three others to share a studio and shop. She worked part time with a flexible schedule at a retirement home and had (and still has) a job selling smoked herring during Bornholm's summer tourist season, which takes the pressure off selling her work.

Nina Hole had come to Bornholm as a guest artist to make her signature work: a big sculpture around which a temporary kiln is built to fire it. Ohlsson assisted her, initiating a relationship that has continued. She has helped Hole on projects in Copenhagen,

Taiwan, Mexico, here at Northern Clay Center and most recently in Japan (interrupting her NCC residency to go there). The work is not regular enough to support her, but is a great travel experience, and she meets people and enjoys intangible benefits. "It's nice to come out of my own work for a couple of weeks, to be more physical," she says.

The shared studio has come to an end, but Ohlsson fires a wood kiln with another maker for now. There is an occasional gallery on Bornholm, open for special events, and a few other places to sell her sculpture. Her work is entirely hand-built, using a cardboard box as a mold, a technique she learned during her second year of school, when a Canadian potter taught her the quick, low-cost technique. Inspired by nature, her work has changed from net-like perforations to more textured forms. She is casual about glazes and regards each iteration as experimental, "just trying." That's why she prefers the wood-fire look, more natural than a glaze and without overall uniformity. The work is physical and tactile enough to interest even those without knowledge of ceramics, which happily agrees with Ohlsson's preference of "not wanting to tell anyone anything."



Ann-Charlotte Ohlsson, *Untitled* (Detail), 2013, wood-fired and soda-fired stoneware, 63" x 63" x 3".

2012 McKnight RESIDENCY RECIPIENTS

NICK RENSHAW

FIGURING

The most striking things about Nick Renshaw's creative history are his peripatetic life and his consistent use of the figure as a medium for conveying his interest in surface qualities. Renshaw was born in Yorkshire, in the north of England. He comes from a family of practical people, received a good education in a boys' high school, and spent a year taking foundation courses at York College of Art, where he had his first exposure to clay. His orientation at the time was toward design (practical, like his roots), but soon he moved toward more freely creative work. He spent three years at Manchester Polytechnic, earning his BA in 3-D Design in 1989, but importantly, in 1988 he went to Alfred University here in the U.S., on exchange, where he encountered Tony Hepburn (originally from Manchester). Hepburn and the other Alfred faculty members were influential models for Renshaw as he worked on developing pottery or vessel-oriented sculpture at that early stage of his creative life.

That experience abroad was the first of many, the latest of which was his 2013 residency at Northern Clay Center. After attending the Rietveld Academy in Amsterdam from 1993 to '95, he stayed on there, making his home in that liberal and internationally focused city and subsequently pursuing both a master's degree in Amsterdam and a Ph.D. in England. But the focus here is his work rather than his academic achievements. Following the theoretical challenges of the Rietveld program, he developed what is recognizably his mature work. In 1997 a small, erect figure was part

of a complex installation he created while an exchange student at Brooklyn's Pratt Institute. It focused on a wooden construction of a squared-off tree and platforms, along with wall drawings. The figure implied the presence of an observer in an otherwise cold environment that suggested that nature is becoming an abstraction. In this work, titled *Portrait*, the figure has an oversize head and his arms hang limply at his sides. He seems powerless.

This kind of message — sociopolitical? psychological? — subtly underlies much of Renshaw's work, although he makes little claim for it. The interpretation may be due to the typical human response to the figure; it may be a projection of the viewer's thinking as much or more than the artist's. Renshaw notes, for example, that people saw his new works differently after the 9/11 terrorist attacks, although that had nothing to do with his thinking while he was making them. Operating in an art context, rather than a purely ceramic one, may encourage the creation of work that can be read as having this sort of "content."

Early on, Renshaw did a residency at the European Ceramic Work Center in Holland, a venue dazzlingly equipped to allow ambitious large-scale work and a place that also supports ceramic sculpture by visiting non-clay artists (Tony Cragg, for example), thus encouraging very open thinking about what can be done in clay. Renshaw began to think of newspaper clippings or even the dictionary as resources, when some specific item led him to think about something else that inspired

a work. Some early figures had mask-like faces, others had partial bodies, some had graphic patterns applied. Some were covered with shards, others drilled with holes. Most of Renshaw's figures are simple, nonspecific standing bodies; some are a bit more like a stocky person; others are closer to robotic and may remind a viewer of Antony Gormley's figures. They are structurally bland, bodies that seem childlike or neutered.

They are not didactic, and he doesn't want to be defined by one way of working, going so far as to say that it may be a coincidence that he's working in clay rather than another material. But the clay is important because of its tactile qualities and its capability of repeating forms, which emphasizes surface. Some figures are clothed, which always has a social aspect, but he also applies glaze color in abstract patterns. Clay also suits his preference for working in series and for showing process. His focus is on experimenting and individualizing, and clay as a material also contributes to that. Just as he evades explicit meaning, he is willing to give up total control. He considers the vulnerability in process that he experiences with clay to be a parallel to the vulnerability and lack of control under which we all live our lives. He notes the quietness of the figures.



Nick Renshaw, *Man of Colour*, 2013, fireclay stoneware, multiple and high-fired, sintered engobe, 23½" x 9¼" x 4".

KEISUKE MIZUNO

ROBBINSDALE, MINNESOTA
BORN: 1969, NAGOYA, JAPAN



EDUCATION

1994–1997 MFA, Arizona State University, Tempe, AZ • **1993–1994** Kansas City Art Institute, Kansas City, MO • **1990–1993** BS, Indiana University at Bloomington, Bloomington, IN

SELECTED EXHIBITIONS

2014 *Red River Reciprocity: Contemporary Ceramics in Minnesota and North Dakota*, Plains Art Museum, Fargo, ND • **2013** *Beauty in All Things: Japanese Art and Design*, Museum of Arts and Design, New York, NY • *Fired Earth, Woven Bamboo*, Contemporary Japanese Ceramics and Bamboo Art, Museum of Fine Arts, Boston, MA • **2011** *Foreign Worlds, Private Places*, Penland Gallery, Penland, NC • *Minnesota Artists*, Lill Street Gallery, Chicago, IL • **2010** *Resident Artist Show*, Banff Centre, Alberta, Canada • **2009** *Imprint*, Mesa Art Center, Mesa, AZ • *NCECA Arizona State University Alumni Exhibition*, Tempe, Arizona • **2007** *Faculty Exhibition*, Penland Gallery, Penland, NC • **2006** *SOFA Chicago*, Leslie Ferrin Gallery, Pittsfield, MA • **2005** *Japan/USA: A Cross-Cultural Exchange*, Santa Fe Clay, Santa Fe, NM • *Museum of Contemporary Art Benefit Auction*, Los Angeles, CA • *Excess*, The Clay Studio, Philadelphia, PA • *Heavenly Earth: Contemporary Asian Ceramics at the Museum of Arts and Design*, International Asian Art Fair, The Seventh Regiment Armory, New York, NY • *NCECA Exhibition*, Taipei County, Yingge Ceramics Museum, Taipei, Taiwan • **2004** *Solo exhibition*, Frank Lloyd Gallery, Santa Monica, CA • *SOFA New York*, Lacoste Gallery, Concord, MA • *The Nature of Craft and the Penland Experience*, Mint Museum of Craft + Design, Charlotte, NC • *Asian American Ceramics*, Kentucky Museum of Arts + Design, Louisville, KY • *Hieronymus Bosch Slept Here*, Irvine Fine Art Center, Irvine, CA • *McKnight Artists*, Owatonna Center for the Arts, Owatonna, MN

SELECTED AWARDS

2013 McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation, Minneapolis, MN • **2010** Residency at Penland School of Crafts, Penland, NC • Residency at Banff Centre, Alberta, Canada • **2004** Minnesota

State Arts Board Artist Initiative Grant • **2002** McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation

SELECTED PUBLICATIONS

Beauty and Wonder: Glazing and Ceramic Art, Catalogue, The Museum of Contemporary Ceramic Art, The Shigaraki Ceramic Cultural Park, Shigaraki, Japan. • *Diverse Domain: Contemporary North American Ceramic Art*, NCECA, Catalogue, Taipei County Yingge Ceramics Museum, Taipei, Taiwan • Richard Burkett, *Masters: Porcelain, Major Works by Leading Ceramists* (Asheville, North Carolina: Lark Books, 2008). • Jo Lauria, *Color and Fire: Defining Moments in Studio Ceramics, 1950–2000* (New York: Rizzoli, 2000). • Kazuko Todate and Anne Nishimura Morse, *Fired Earth, Woven Bamboo: Contemporary Japanese Ceramics and Bamboo Art* (Boston: Museum of Fine Arts, 2013).

SELECTED COLLECTIONS

Fuller Craft Museum, Brockton, MA • Los Angeles County Museum of Art, Los Angeles, CA • Museum of Arts and Design, New York, New York • The Museum of Contemporary Ceramic Art, The Shigaraki Ceramic Cultural Park, Shigaraki, Japan • Museum of Fine Arts, Boston, MA • Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

PROFESSIONAL EXPERIENCE

1999–2014 Professor of Art, St. Cloud State University, St. Cloud, MN • **2004** Visiting Artist, Mankato State University, Mankato, Minnesota • Instructor, Penland School of Crafts, Penland, NC • **2003** Visiting Artist, Northern Clay Center, Minneapolis, MN • **2002** Instructor, Penland School of Crafts, Penland, NC

KIMBERLEE JOY ROTH

MINNEAPOLIS, MINNESOTA
BORN: 1968, SKOKIE, ILLINOIS



EDUCATION

2007 MFA in Ceramics, Art History Minor, University of Minnesota, Minneapolis, MN • **2003–2004** Special Student in Ceramics, University of Nebraska, Lincoln, NE • **2002–2003** Special Student in Ceramics, Louisiana State University, Baton Rouge, LA • **1999–2002** Ceramic art classes, University of Alaska, Anchorage, AK • **1990** BS Physics, BA Mathematics, 6–12 Teacher Certification, North Park College, Chicago, IL

SOLO EXHIBITIONS

2012 *Bouquet*, Burnet Gallery, Le Chambers Meridian Hotel, Minneapolis, MN • *It's Plastic*, Catherine G. Murphy Gallery, St. Catherine University, Saint Paul, MN • **2008** *New Work*, Northern Clay Center, Minneapolis, MN

SELECTED GROUP EXHIBITIONS

2014 *Red River Reciprocity: Contemporary Ceramics in Minnesota and North Dakota*, Plains Art Museum, Fargo, ND • **2013** *Ceramics3, Metal2: 5 Artists*, Catherine G. Murphy Gallery, Saint Paul, MN • **2010** *Ordinarily Here*, Frederick R. Weisman Art Museum, Minneapolis, MN • **2009** *Minnesota Women Ceramic Artists: 2009 Juried Exhibition*, Northrup King Building, Minneapolis, MN • *Recent Acquisitions*, Frederick R. Weisman Art Museum, Minneapolis, MN • **2008** *Not Not Clay, Really Contemporary Works*, Gallery 13, Minneapolis, MN • *3rd Annual F-M Erotic Art Exhibit*, The Upfront Gallery, Fargo, ND • **2007** *Biennial Exhibition of North American (Functional) Ceramics*, Guilford Art Center, Guilford, CT • *7th Annual National Juried Cup Show*, Downtown Gallery, Kent State University, Kent, OH • *Feats of Clay XX*, Lincoln Arts & Culture Foundation, Lincoln, CA • *The Next in Line*, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN • *Second Annual UAM National Juried Cup Show*, Taylor Library Gallery, University of Arkansas, Monticello, AR • **2006** *NAGAS - North American Graduate Art Survey*, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN • **2005** *Operation Prairie Storm*, A Label for Artists, Winnipeg, Manitoba, Canada • *Contemporary*

Queer, Bruner Gallery, The Shaw Center for the Arts, Baton Rouge, LA • **2004** *8 Fluid Ounces*, Foster Hall Gallery, Louisiana State University, Baton Rouge, LA

AWARDS

2013 McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation, Minneapolis, MN • **2011** Artist Initiative Grant, Minnesota State Arts Board • **2010** Community Supported Art, Springboard for the Arts and The Walker Art Center, Twin Cities, MN • **2007** Katherine E. Nash Purchase Award for Student Work, University of Minnesota, Minneapolis, MN • John & Susan Stewart Purchase Award, Lincoln Arts & Culture Foundation, Lincoln, NE

GALLERY REPRESENTATION

Burnet Art Gallery Store, Le Meridien Chambers, Minneapolis, MN

COLLECTIONS

Frederick R. Weisman Art Museum, Minneapolis, MN • Lincoln Arts & Culture Foundation, Lincoln, CA • Mayo Clinic Rochester, Rochester, MN

PROFESSIONAL EXPERIENCE

2013 Co-Instructor, Digital Ceramics, University of Minnesota: College of Design, Minneapolis, MN • **2007–Present** Technician, Catherine G. Murphy Gallery & The Art and Art History Department, St. Catherine University, St. Paul, MN • **2007** Visiting Artist, University of Wisconsin–Parkside, Kenosha, WI • Visiting Artist, Rochester Community and Technical College, Rochester, MN • **1998–2000** Adjunct Professor, Physics Department, University of Alaska, Anchorage, AK • **1993–1998** Physics Teacher, Robert Service High School, Anchorage, AK • **1991–1993** High School Physics Teacher, South Shore Community Academy, Chicago, IL

EDUCATION

1998–2001 MFA, University of Minnesota, Minneapolis, Minnesota • **1989–1993** BFA with Honors, University of Manitoba, Winnipeg, Manitoba • **1983–1986** BA, University of Manitoba, Winnipeg, Manitoba

SELECTED SOLO EXHIBITIONS

2015 *Mudmaid Museum*, Practice Gallery, Philadelphia, PA • **2009** *Mississippi Mudmaid Museum*, Creative Electric Studios: Art Boat, Mississippi River, Minneapolis, MN • **2007** *What I Meant to Say*, Curator: Alex Lopez, Vtrue Artspace, San Antonio, TX

SELECTED GROUP EXHIBITIONS

2014 *Transformation 9: Contemporary Works in Ceramics, The Elizabeth R. Raphael Founder's Prize*, Society for Contemporary Craft, Pittsburgh, PA • *Complicated History*, Vanguard Sculpture Services, Milwaukee, WI • *Rear View: Looking back while moving forward*, Curator: Melanie Egan, York Quay Centre, Toronto, Ontario • **2013** *Closely Becomes Wonderful*, Gallery 13, Minneapolis, MN • *Greetings from Kecskemét*, Kápolna Gallery, Kecskemét, Hungary • **2012** *Bill O'Donnell + Pattie Chalmers*, Curator: Claire Hedden, McLean County Art Center, Bloomington, IL • *and then...*, Lillstreet Art Center, Chicago, IL • **2011** *Figurine*, Santa Fe Clay, Santa Fe, NM • *The Everenders*, Lynn Merhige Gallery, St. Petersburg, FL • *Figuration*, The Clay Studio, Philadelphia, PA • *Making Fun: The 67th Scripps Ceramic Annual*, Curator: Timothy Berg, Williamson Gallery, Scripps College, Claremont, CA • *Multiple Personalities*, Craft Alliance, St. Louis, MO • *Intimations of Candor and Culpability: Pavel Amromin & Pattie Chalmers*, Red Lodge Clay Center, Red Lodge, MT

SELECTED AWARDS

2014 Finalist, The Elizabeth R. Raphael Founder's Prize, Pittsburgh, PA • **2012** McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation, Minneapolis, MN

SELECTED PRESS AND PUBLICATIONS

Colette Copeland, "Figuration at The Clay Studio," *Ceramics Art and Perception*, Issue

87, 2012: 96–99. • Edith Garcia, *Ceramics and the Human Figure* (London, UK: A & C Black Publishing, 2012). • Andrea Marquis, "HERstory," *Ceramics Monthly*, Issue 61, No. 8, 2013: 44–47. • Judy Seckler, "Clay's Good Humour," *Ceramics Art and Perception*, Issue 87, 2012: 13–17.

COLLECTIONS

Sonny Kamm Foundation, Sparta, NC • The Clay Studio, Philadelphia, PA

PROFESSIONAL EXPERIENCE

2006–present Assistant Professor, Southern Illinois University, Carbondale, IL • **2002–2005** Resident Artist—Harbourfront Arts Centre, Toronto, Ontario • **2005–2006** Visiting Artist/Assistant Professor, Ohio University, Athens, OH • **2001–2002** Assistant Professor, University of Minnesota, Minneapolis, MN

PATTIE CHALMERS

CARBONDALE, ILLINOIS
BORN: THE YEAR OF THE SNAKE,
WINNIPEG, MANITOBA, CANADA

**HAEJUNG LEE**

BATON ROUGE, LOUISIANA
BORN: 1976, SEOUL, SOUTH KOREA

**EDUCATION**

2005–2008 MFA, Ceramics, Louisiana State University, Baton Rouge, Louisiana • **2000–2002** MFA, Ceramics, Kyung Hee University, Suwon, Korea • **1995–1999** BFA, Ceramics, Kyung Hee University, Suwon, Korea

SELECTED SOLO EXHIBITIONS

2014 *Juried NCECA Project Space*, NCECA, Wisconsin Center, Milwaukee, WI • **2013** *Interpersonal Relationship*, Glassell Gallery at the Shaw Center of the Arts, Baton Rouge, LA • **2012** *Taking Root, Part 2* 生根開花, Ceramics Park Gallery, Taipei County Yingge Ceramics Museum, Taipei, Taiwan • **2011** *Taking Root*, Baton Rouge Gallery Center for Contemporary Art, Baton Rouge, LA • *ROUTE [rút] 길*, Santiago Gallery, santiagoogallery.wordpress.com • **2010** *Emerging*, The Cryor Art Gallery, Coppin State University, Baltimore, MD • *ROUTE [rút] 길*, Main Gallery, Baltimore Clayworks, Baltimore, MD • **2008** *Culturally Constructed Barriers* 벽, Foster Gallery, Louisiana State University, Baton Rouge, LA

SELECTED GROUP EXHIBITIONS

2013 *10th Anniversary Art Melt Award Exhibition*, LSU Museum of Art, Shaw Center for the Arts, Baton Rouge, LA • *Combination of Brown Eyes*, NCECA Concurrent, Independent Exhibition, Williams Tower Gallery, Houston, TX • **2012** *Branch Out*, Baton Rouge Gallery Center for Contemporary Art, Baton Rouge, LA • *Deviation from Comfort*, NCECA Concurrent, Independent Exhibition, Seattle Design Center, Seattle, WA • **2011** *House & Home* 집을 생각하다, Clayarch Gimhae Museum, Gimhae, Korea • *Artmelt*, Louisiana State Museum, Baton Rouge, LA • *Method: Multiple*, NCECA Concurrent, Independent Exhibition, C. Emerson Fine Arts Gallery, Tampa, FL • *Lagniappe: Invitational Exhibition of LSU Ceramic MFA Alumni*, Main Gallery, Baltimore Clayworks, Baltimore, MD • *NEXPO NCECA*, Tampa Convention Center, Tampa, FL • **2010** *Main Lining Ceramics*, NCECA, Main Line Art Center, Philadelphia, PA • *Baltimore Clayworks: Cultivating Clay and Community for 30 Years*, NCECA, Amber Street Studio,

Philadelphia, PA • **2009** *The Ceramics Space & Life*, The 5th World Ceramic Biennale, Korea, World Ceramic Exposition Foundation, Icheon World Ceramic Center, Kyunggi do, Korea • *Affinity* 인연, Icheon World Ceramic Center, Kyunggi do, Korea

AWARDS

2012–2013 McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation, Minneapolis, MN • **2011** NCECA Emerging Artist, Tampa Convention Center, Tampa, FL • **2009–2010** Lormina Salter Fellowship, Baltimore Clayworks, Baltimore, MD • **2008** Best of Show, *Art Melt*, Brunner Gallery, Shaw Center for the Arts, Baton Rouge, LA • **2007** Award of Distinction (Jurors' choice award), *1st Contemporary & Modern Art Juried Exhibition for Aspiring Korean Artists*, Korean Cultural Center of Los Angeles, CA

PUBLICATIONS

"Art melt," *Dig Magazine*, 2011, Baton Rouge, LA • "PROJECT SPACE," *NCECA Journal 2014: 37-38* • Maman Rikin, "No Small Adventure: Haejung Lee," *Ceramics Monthly*, November, 2011: 50–53.

COLLECTIONS

Guldagergaard, International Ceramic Research Center Skælskør, Denmark • Pneymatikh Estia, Athens, Greece • New Taipei Ciry Yingge Ceramics Museum, New Taipei, Taiwan • Tainan National University of the Arts, Tainan City, Taiwan

PROFESSIONAL EXPERIENCE

2013 Juror, *30th Annual Juried Student Exhibition*, The Art Museum of the University of Memphis, Memphis, TN • Public Lecture and Mold-making & Slip-casting Workshop, University of Memphis, Memphis, TN • **2011** Emerging Artist Lecture, NCECA 2011 conference, Tampa, FL • Visiting Artist Lecture, KyungHee University, Global Campus, Korea • Visiting Artist Lecture and Workshop, Tainan National College of Art, Tainan, Taiwan

ANN-CHARLOTTE OHLSSON

RØNNE, DENMARK
BORN: 1962, SOLNA, SWEDEN

EDUCATION

1997–2000 The Glass and Ceramics School, Bornholm, Denmark • **1995–1997** The Art School of Norrköping, Sweden

SELECTED SOLO SHOWS

2012 *Devour*, Grønbechsgård, Hasle, Denmark • **2006** *Hul-Huller-Hulere*, Grønbechsgård, Hasle, Denmark

SELECTED GROUP SHOWS

2012 *Serendipity: An International Exhibition of Wood Fired Sculptural Ceramics*, Crimson Laurel Gallery, Bakersville, NC • **2011** *Den neste generation*, Palæfløjen, Roskilde, Denmark • **2010** *Baltic Woodfired 2010*, Hjorths Fabrik Ceramic Museum, Rønne, Denmark • *Decade One*, Denmark's Design Skole Nexø, Bornholm, Denmark • *From a salt kiln*, Denmark Zeeno Space, Seoul, South Korea • **2009** *Baltic Woodfired 2009*, Hjorths Fabrik Ceramic Museum, Rønne, Denmark • *Crafts of Today*, Eckerö, Finland • *Woodfired*, Standard Ceramic Supply Company, Pittsburgh, PA • **2008** *Ud af Ilden Rasch*, Pakhus, Rønne, Denmark • *55`North*, Rundetaarn, København, Denmark • *Nordic Woodfire Marathon*, Standard Ceramic Supply Company, NCECA, Pittsburgh, PA • **2007** *100 years of Studio Ceramics on Bornholm*, Thisted, Denmark • **2004** *1st European Ceramics Competition*, Maroussi, Athens, Greece • **2003** *2nd World Ceramic Biennale*, Icheon, South Korea

AWARDS

2013 McKnight Artist Fellowship for Ceramic Artists, McKnight Foundation, Minneapolis, MN • **2004** Received the Friedrich Hetsch Bronzemedalje for Outstanding Craftsmanship, Denmark

PUBLICATIONS

Ann-Charlotte Ohlsson, "Metamorphosis," *The Log Book: The International Wood-fired Ceramics Publication*, No. 56, 2013. • Paul Leathers, "Like a Moth to the Flame," *Ceramics Technical*, No. 36, 2013: 104–107. • Claus Domine Hansen, *Håndbog i Studiokeramik (Potter's Manual)*, Kroghsförlag, 2001.

COLLECTIONS

Hjorths Fabrik Ceramic Museum of Bornholm, Rønne, Denmark • International Ceramics Studio, Kecskemét, Hungary • Museum of International Ceramic Art-Denmark, Guldagergaard, Skælskør, Denmark • Red Deer College, Red Deer, Alberta, Canada

PROFESSIONAL EXPERIENCE

2001–2013 Nina Hole's Assistant, Fire Sculptures in Taiwan, Hungary, Sweden, USA, Wales, Korea, Mexico, Brazil, and most recently, at Sasama International Ceramic Festival, Japan. • **2012, 2013** Guest Teacher at The Royal Academy of Art, Denmark's Design School, Bornholm, Denmark, Woodfire workshop • **2012** Artist in Residence, Red Deer College, Red Deer, Alberta, Canada • **2009** Co-Organizer of Baltic Woodfired: symposium, workshops, exhibitions • **2001–2003** Technical Assistant, Museum of International Ceramic Art-Denmark, Guldagergaard, Skælskør, Denmark

NICK RENSHAW

AMSTERDAM, THE NETHERLANDS
BORN: 1967, DRIFFIELD, YORKSHIRE,
UNITED KINGDOM

EDUCATION

2009 PhD Doctoral Research, University of Sunderland, Sunderland, United Kingdom • **1997** MA Exchange Programme, Pratt Institute, Brooklyn, NY • **1995–1997** MA in Free Design, Sandberg Instituut, Amsterdam, The Netherlands • **1993–1995** BA, *cum laude*, Ceramics, Gerrit Rietveld Academie, Amsterdam, The Netherlands • **1986–1989** BA, Manchester Polytechnic, Manchester, United Kingdom • **1988** BA Exchange Programme, Alfred University, New York State College of Ceramics, Alfred, NY • **1986–1987** Foundation Course, York College of Art, York, United Kingdom

SELECTED SOLO EXHIBITIONS

2013 *Other Origins*, Galerie De Witte Voet, Amsterdam, The Netherlands • **2011** *Myriad*, Galerie De Witte Voet, Amsterdam, The Netherlands • **2009** *White Riot*, CEAC, Xiamen, China • *Panoply*, Galerie De Witte Voet, Amsterdam, The Netherlands • **2007** *Kupfernickel*, Galerie De Witte Voet, Amsterdam, The Netherlands • **2005** *Maliebeeld*, Malietoren, Den Haag, The Netherlands

SELECTED GROUP EXHIBITIONS

2014 *RAW (Art Fair)*, Galerie De Witte Voet, Amsterdam, The Netherlands • *Gerrit Rietveld Academie*, Gemeentemuseum, Den Haag, The Netherlands • **2013** *Trajector Intermezo-Rematch (Art Fair)*, Brussels, Belgium • **2012** *Rolling Snowball III*, Redtory, Guangzhou, China • *Riverside*, Stichting Beeldenpark Drechtoevers, Papendrecht, The Netherlands • *Kith and Kin*, National Glass Centre, Sunderland, United Kingdom • **2011** *Rolling Snowball II*, CEAC, Quanzhou, China • *Brandpunt Terra*, Oude Kerk, Delft, The Netherlands • **2010** *Ons Soort Mensen*, Virtueel Museum Zuidas, Amsterdam, The Netherlands • *"It was 20 years ago today,"* Northern Clay Center, Minneapolis, MN • **2009** *The Dialogue*, CEAC, Xiamen, China • *Nieuwe Liefdes*, Keramiek Museum Princessehof, Leeuwarden, The Netherlands • **2008** *Met Zorg Verzameld*, Collectie Isala Klinieken, Museum De Fundatie, Zwolle, The Netherlands • *Hedendaagse Keramiek in Nederland*, Gorcums Museum, Gorcum,

The Netherlands • *FLICAM*, Netherlands Paviljoen, Fuping, China • **2007** *Breekbare Ideeen*, Centre Ceramique, Maastricht, The Netherlands • *5 McKnight Artists*, Northern Clay Center, Minneapolis, MN • **2006** *Art Amsterdam (Art Fair)*, Amsterdam, The Netherlands

SELECTED AWARDS

2013 McKnight Artist Residency for Ceramic Artists, McKnight Foundation, Minneapolis, MN, United States • **2009** Work Stipend, Arts Council, The Netherlands • **2007** McKnight Artist Residency for Ceramic Artists, McKnight Foundation, Minneapolis, MN, United States • **2006** Basic Stipend, Arts Council, The Netherlands • **2002** Basic Stipend, Arts Council, The Netherlands

GALLERY REPRESENTATION

Galerie de Witte Voet, Amsterdam, The Netherlands

SELECTED PUBLICATIONS

Sukjin Choi, "Nick Renshaw," *Korean Ceramic Art Monthly*, 2013. • Piet Augustijn, "Nick Renshaw," *Keramiek*, 2011. • Irene Craen, "Nick Renshaw," *Mister Motley*, <http://www.mistermotley.nl/en>, 2011.

COLLECTIONS

ABN AMRO Bank, Amsterdam, The Netherlands • FuLe International Ceramic Art Museum, Fuping, China • Keramiek Museum Princessehof, Leeuwarden, The Netherlands • VU Medisch Centrum, Amsterdam, The Netherlands

PROFESSIONAL EXPERIENCE

2010 Public Art Commission, Gemeente Ouder-Amstel, Ouderkerk aan de Amstel, The Netherlands • **2008** Artist Residency, FLICAM, Fuping, China • **2006** Artist Residency, European Ceramic Work Centre, s'Hertogenbosch, The Netherlands



THE MCKNIGHT FOUNDATION

The McKnight Foundation, a Minnesota-based family foundation, seeks to improve the quality of life for present and future generations. Through grantmaking, collaboration, and strategic policy reform, we use our resources to attend, unite, and empower those we serve.

Arts Program Goal

Minnesota thrives when its artists thrive. The McKnight Foundation supports working artists to create and contribute to vibrant communities.

Program Strategies

We fund organizations that are mission-driven to support working artists, with capacity and systems in place to develop and share their work.

We support select programs and projects to fuel exceptional and diverse artistic practice.

We leverage local and national collaborations, knowledge, and policies that maximize the value of artists' work in their communities.

THE MCKNIGHT FOUNDATION

PAST MCKNIGHT RECIPIENTS

1997

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

1998

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

1999

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

2000

- F Sarah Heimann
- F Joseph Kress
- R Arina Ailincal
- R Mika Negishi
- R Mary Selvig
- R Megan Sweeney

2001

- F Margaret Bohls
- F Robert Briscoe
- R Vineet Kacker
- R Davie Reneau
- R Patrick Taddy
- R Janet Williams

2002

- F Maren Kloppmann
- F Keisuke Mizuno
- R William Brouillard
- R Kirk Mangus
- R Tom Towater
- R Sandra Westley

2003

- F Chuck Aydlett
- F Mary Roettger
- R Miriam Bloom
- R David S. East
- R Ting-Ju Shao
- R Kurt Webb

2004

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

2005

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

2006

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

2007

- F Mike Norman
- F Joseph Kress
- R Greg Crowe
- R John Lambert
- R Lee Love
- R Alyssa Wood

2008

- F Andrea Leila Denecke
- F Marko Fields
- R Ilena Finocchi
- R Margaret O'Rorke
- R Yoko Sekino-Bové
- R Elizabeth Smith

2009

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

2010

- F Linda Christianson
- F Heather Nameth Bren
- R William Cravis
- R Rina Hongo
- R Naoto Nakada
- R Kevin Snipes

2011

- F Gerard Justin Ferrari
- F Mika Negishi Laidlaw
- R David Allyn
- R Edith Garcia
- R Peter Masters
- R Janet Williams

2012

- F Brian Boldon
- F Ursula Hargens
- R Pattie Chalmers
- R Haejung Lee
- R Ann-Charlotte Ohlsson
- R Nick Renshaw

2013

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

F Fellowship Recipient
R Residency Recipient

NORTHERN CLAY CENTER

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 the public's appreciation and understanding of the ceramic arts.

Staff

Sarah Millfelt, Director
Michael Arnold, Exhibitions Manager
Elizabeth Coleman, Publications Assistant
Christian Novak, Development and Artists Grants Manager

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Kay Erickson	Warren MacKenzie
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Director Emerita

Emily Galusha

Credits

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Design and portraits by Joseph D.R. OLeary (vetodesign.com)



