

# ANNUAL <sup>2022</sup> REPORT

EXHIBITIONS | EDUCATION |  
SALES GALLERY | ARTIST SERVICES



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# Northern Clay Center's 2022 Annual Report

The building material that provides both foundation and walls for our physical space in South Minneapolis, the mighty brick, is the very same material that comprises the kilns needed to take our art medium—clay—from its raw form to its permanent state—ceramics. This building block, not unlike the childhood (and for so many of us adults) favorite “toy”, the LEGO™, on its own is such a rudimentary object. It is most often rectangular; when it stands alone, it is an object of little significance; yet, when it “clicks” into place with others of its ilk, it can create an entire universe that can stand the test of time (or become a force to be reckoned with if tramping barefoot through the house post playtime). While now *several* years old, our friends at Warner Bros. produced the ultimate story of building blocks via the LEGO™ movie. Themes of hope, teamwork, self-actualization, and a creativity revolution (not to mention “everything is awesome!”) were interwoven throughout this movie. Interestingly enough, these very same themes rang true in Northern Clay Center’s own brick world throughout 2022.

*Hope*—2022 marked three years since NCC embarked on its journey through the pandemic, the long-overdue call for equity in the community and the field of ceramics, and the figurative rebuilding of the very ways in which it meets its

mission. Hope for the future/impact in the field/relevance was evident in all we did, in how we did it, and why we showed up each and every day.

*Teamwork*—after a 2021 seismic shift in staffing at NCC, our calendar year 2022 offered up new talent, new positions and new methods of onboarding and supporting new and returning staff members alike, ultimately creating an incredibly talented and passionate team. New opportunities for in-person convening, learning, and celebrating the art of clay became the norm at NCC. The return of “teamwork makes the dream work” mentality was palpable.

*Self-actualization*—In order to understand how we could make the ceramics field a better place, we had to understand our role, our shortcomings, our mistakes, and our strengths. 2022 was a year of unpacking what has worked in the past for our organization so that we could truly understand what we could offer in the future.

*Creativity Revolution*—While some of the Center’s practices and objectives were ones necessary to our future success, we spent time learning together how to be better humans and better NCC staff members and better ambassadors in the clay world. “What if we...?” was a common phrase in our heads as we attempted to restructure

programs, create new artist services, introduce clay makers to our community, identify new paths of earned income, and engage our constituents.

What follows are examples of these themes in action, fueled by our programmatic and institutional work in 2022. But, in lieu of colorful click-and-lock characters and an awesome soundtrack, we tell our story of 2022 with numbers, narratives and the words of our partners and those we served. I’m sure you’ll agree that while not everything was awesome, everything was cool when you’re part of this team.

# EXHIBITIONS

## Exhibitions



Northern Clay Center's 2022 calendar of exhibitions furthered conversations about genuine equity & inclusion, contemporary studio practices in clay, & the globalization of the field of ceramics. These exhibitions offered stunning examples of contemporary ceramics from across the spectrum of making—from life-sized raw clay sculptures built onsite, to the exploration of functional pots by emerging makers, to historical & contemporary discussions around the contributions of Black American ceramic artists, to celebrations of award-winning national and local talent. The guest artists represent genuine diversity of identity; race, culture, gender, neuro and physical ability, age, sexual orientation, location, and religion to name a few of note. The 2022 schedule of exhibitions, in many ways, was the Center's best and most evolutionary year to date. With

global challenges dictating restrictions on engagement between NCC and the public, artist access to studio space & materials, shipping delays, & funding, we were afforded opportunities to strategize engagement on a national and international stage, showcasing who, what, and why Minnesota and the Midwest are so strong in the ceramic arts. As per our tradition, we continued to accentuate exhibitions with gorgeously-produced catalogs, both in print and digital formats.



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## PROGRAMMING

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### 1/14 – 2/20 Main Gallery and Emily Galusha Gallery | *Emerging Artist Grant Recipients*

The exhibition featured Minnesota recipients of emerging artist project grants awarded in 2020 - 21, and recent recipients of the Warren Mackenzie Advancement Award. This exhibition featured the work of Clarice Allgood, Aaron Caldwell, Ira Elliot Corbett, Katie Coughlin, Wendy Eggerman, Gabrielle Gawreluk, Ashton Keen, and Jacob Meer

### 3/6 – 4/16 Main Gallery | *Memento Mori*, curated by Heather Nameth Bren

The Latin phrase, *memento mori*, translates to, “Remember that you must die,” a grim reality, but a reality still. The purpose of this exhibition was to explore how artists have responded to themes of death in the wake of a modern global pandemic. Throughout the ages, contemplating death has been a major theme in the arts. Although the concept of death is unpleasant, facing the inevitability of death has numerous benefits: to remind of the temporal nature of our human existence, to inspire moral resistance to earthly pleasures, and to appreciate vitality of life and fleeting beauty, while acknowledging the permanence of death. Clay and ceramic art have inherent metaphors of life cycles in the material stages of clay from its formation from the earth and once living organic matter.

Artists in this exhibition included: Marisa Finos, Jeanne Quinn, Arun Sharma, and Dirk Staschke. Beyond their contributions to the exhibition, participating artists presented their work via zoom from their studios and the Center; additionally, the curator led a panel discussion amongst the artists as they shared their visual responses to the theme of memento mori, in the wake of a modern global pandemic; and our outreach staff led a virtual tour of the exhibition.

### Emily Galusha Gallery | *Fandom*, curated by NCC's Deputy Director & Director of Galleries and Exhibitions

The concept of ‘fandoms’ has been with us for over 100 years, but since the early 2000s the idea has become part of mainstream culture. Fandoms span interests from bands to novels, sports teams to films, reality shows, role-playing games, and more—if you love it, there's a community for you. For many of us, ceramics is our primary fandom—we can even see more specific groups around individual artists as they sell out new collection drops in a matter of seconds, and as imitators of this work pop up around the web.

*Fandom* was an exhibition to ‘ship ceramics and fandoms of all types. It served to take all our loves and bring them together into a beautiful mélange celebrating our collective nerdiness. Here, we hoped to bring new voices into the more formal setting of the gallery. Participating artists included: Chris Burch, Lydia Ferwerda, Delvin (Del) M. Goode, John R. Hamilton III, Bri Larson, Ian Petrie, Stephen Phillips, and Avé Rivera. In conjunction with the exhibition, NCC produced a unique take on a traditional artist panel—a role-playing game simulation. Panelists participated as characters traveling through a fantasy virtual tabletop game board while answering questions about their work and process and encountering some fantastical circumstances along the way.

### 4/29 – 6/19 Main Gallery | *Members Exhibition*

NCC once again turned its exhibition spotlight on our incredibly talented members (comprising students, educators, professional artists, and novices) with a juried exhibition. Membership was the only requirement for application. Unlike any members exhibition in our history, this iteration engaged the audience with a glimpse into the multitude of possibilities when we lend our collective creative voices to the experience of isolation, challenge, pain, hope, and triumph. The in-person exhibition in each gallery featured work by member-artists selected by jurors Paul S. Briggs and Lisa Buck. All submitted work was also included in an online exhibition featured on NCC's website.

### Emily Galusha Gallery | *Members Exhibition: K-12 Educators and Students*

In addition to *Members Exhibition* in the main gallery, 2022 gave us the special opportunity to amplify the critical and highly-impactful work by the K-12 educators and students in our clay community with the *Members Exhibition: K-12 Educators and Students*. The impetus for this new exhibition was the recognition that the clay community loses touch with many emerging makers by the time they graduate from high school, and BIPOC makers are disproportionately represented in this cohort. NCC created this exhibition to form meaningful relationships with student makers and their teachers to build the foundation of a more diverse and representative clay community both now, and well into the future. In the first year of NCC's K-12 initiative, over 26% of student applicants and final exhibiting

# EXHIBITIONS

artists identified as BIPOC. *Members Exhibition: K-12 Educators and Students* was also juried by Paul S. Briggs and Lisa Buck. Rather than require membership for application, NCC created and awarded one-year Education Memberships to all K-12 students and educators who applied for the exhibition. Education Membership perks included significant discounts to all workshops and classes at NCC, free education resources, and regular communication regarding opportunities through NCC. The works of every applicant were also featured in an online exhibition on NCC's website.

## 7/1 – 8/21 Main Gallery and Emily Galusha Gallery | *Six McKnight Artists*

The annual exhibition, McKnight Artists, provided the unique opportunity to view works by the 2022 recipients of the McKnight Artist Fellowship for Ceramic Artists, Mike Helke (Stillwater, MN) and Juliane Shibata (Northfield, MN), as well as the 2021 recipients of the McKnight Artist Residency for Ceramic Artists: Ashwini Bhat (Penn Grove, CA), Hyang Jin Cho (Fort Collins, CO), Tom Hubbard (Attleboro, MA), and Roberta Massuch (Philadelphia, PA). This exhibition, supported by the McKnight Foundation, showcases the success of each artist's fellowship or residency.

## 9/1 – 9/4 Main Gallery and Emily Galusha Gallery | *2022 American Pottery Festival*

The 24<sup>th</sup> iteration of the *American Pottery Festival* welcomed local and nationally renowned ceramic artists for a weekend full of technical demonstrations, presentations and lectures in conjunction with the opening of the exhibition. In 2022, this extensive conference continued in a virtual format where a diverse cast of 22 artists presented, demonstrated, taught, and conversed with an audience of 250+ that tuned in over Zoom from as far all corners of the nation.

## 9/17 – 10/30 Main Gallery | *A Gathering: Works from 'Contemporary Black American Ceramic Artists'*

Curated by Donald Clark and Chotsani Elaine Dean, it was an exhibition that brought to life the pages of their newly-published book, *Contemporary Black American Ceramic Artists*.

Artists featured in this exhibition included: Larry Allen, Ebitenyefa Baralaye, Kristina Batiste, Tricia Bishop, Paul S. Briggs, Rich Brown, Wesley T. Brown, Aaron Caldwell, Kimmy Cantrell, Danielle Carelock, Jstn Clmn, Chotsani Elaine Dean, Morel Doucet, Michelle Roxana Ettrick, Rosa Eugene, Winton Eugene, Earline M. Green, Aisha Harrison, David R. MacDonald, Jim McDowell, Nathan Murray, Sharon Norwood, Kelly Phelps, Kyle Phelps, Stephen Phillips, Ashlyn Pope, Ashan Pridgon, Joann Quiñones, Ellamaria Foley-Ray, Prof. Bobby Scroggins, Janathel Shaw, Keith Wallace Smith, Malcolm Mobutu Smith, Lydia C. Thompson, Paul Andrew Wandless, James C. Watkins, and Adero Willard.

Select participating artists took to the community to share the exhibitions with populations who might not otherwise have or make the opportunity to visit the show. Lydia Thompson visited with students at South High School in Minneapolis. Professor Bobby Scroggins partnered with Black Youth Healing Arts Center to work with youth during an afterschool drop-in program over the course of three days. Students learned about Scroggins' work, the process of working with clay, and created masks and a functional object as part of the workshop. And, Aisha Harrison joined five ceramic apprentices and Juxtaposition's Ceramics Lab Lead to share about her work and shepherd the group through sculpting facial features with clay.

Through a talk titled *Black Bodies and Metaphor in Clay*, participating artists Ashlyn Pope and Sharon Norwood shared the ways they use clay as a tool of expression and celebration of Blackness and Black Bodies and the role that clay plays in this connection. Taking place at the Playwright's Center (NCC's neighbor) was a conversation amongst several exhibition artists, titled *At the Precipice of Healing: Power and Change from Their Hands*. A Gathering artists came together to engage in meaningful discussion about their creative process in response to the collective trauma following the murder of George Floyd and a global pandemic. The deliberate presence of the exhibition in proximity to George Floyd Square had the intention of conversing with this trauma and negotiating the line of pain and hope, also serving as a place of healing and fellowship with the community. As contributors to this exhibition and conversation, these artists shared the ways in which they have persevered and reflected the pain and strength of Black artists and the Black community all amidst the realities of the pandemic. Artists shared the ways in which clay has carried them through and provided ways to speak to the history and realities of Black experiences in the US, and how they envisioned their work and our collective future moving forward.

A final component of our exhibition related content was *The Ever-present Strength, Power, and Longevity of Black Creative Labor*. A Gathering artists, who all engaged in clay and the educational system in different ways, discussed creative Black labor and its inclusion and disintegration in history, culture and education. By discussing this history and sharing their own experiences in the field of ceramics and in various educational systems, they offered multidimensional and

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expanded worldly perspectives by centering Black, African American and African history, art, and experience in American culture, education, and contemporary ceramics. This event was hosted in partnership with the University of Minnesota's Department of Art and Department of African American and African Studies.

In an effort to expand the impact of this exhibition and the publication itself, Northern Clay Center identified and secured two additional venues to host the show. From May – August of 2023, the Crocker Art Museum in Sacramento, California will play host; from September 2023 – March of 2024, the Michele and Donald D'Amour Museum of Fine Arts as part of the Springfield Museums in Massachusetts will host the exhibition. Because of the watershed significance of the exhibition, NCC exercised its stated values regarding allyship and offered both additional locations the fully-produced exhibition at no cost.

#### 9/17 – 10/30 Emily Galusha Gallery | *Lisa Marie Barber*

Lisa Marie Barber's aesthetic sensibility is rooted in the Mexican folk art and Mexican Catholic shrines and churches of her heritage and upbringing in Tucson, Arizona—about 50 miles from the Mexico border. Its decorative and “excessive” qualities project a belief that ornamentation and abundance denote reverence and value. Barber's shrine-like works are composed of multitudes of individual, hand-formed parts, showing joy in process and adornment.

Using recycled “slop” clay and minimal tools, Barber's hand-built creations project her imagined conceptions of home, gardens, peacefulness, playfulness, and celebration. To her, they are personal meditations on the happiness and beauty that outline every day. Deliberate with showcasing the “handmade” quality of her work, she uses low-tech methods to create large assemblage ceramic sculptures and installations and mixed-media quilts. Featured in this autumn's exhibition was “Viva Las Flowers,” a large-scale assemblage that brings together arrangements of color, flowers, figures, and play.

In conjunction with a show of her large-scale ceramic works, the exhibition afforded Barber an opportunity to conduct an in-person conversation at NCC wherein attendees learned more about her work and processes.

#### 11/13 – 12/24 Main Gallery | *Winter Exhibition*

A seasonal favorite, the *Winter Exhibition* and Sale consumes the majority of our gallery space and celebrates the wares of dozens and dozens of artists, with a backdrop of festive décor.

#### Emily Galusha Gallery | *MN NICE Graduates*

This exhibition featured the work from our spring 2022 graduates from the Minnesota New Institute for Ceramic Education (MN NICE). In addition to serving as a formal exhibition experience for this group of makers to celebrate their accomplishments, the NCC exhibition team works alongside the artists during installation to teach and train the skills needed to successfully produce an exhibition.

# EXHIBITIONS

## STATS & QUOTES

NCC's exhibitions and related programs were designed to introduce the ceramic arts to a culturally and economically diverse community and introduce a more diverse ceramic arts community to the world. Our exhibition-related activities in 2022 enabled NCC to host 24 clay artists (from outside of Minnesota) onsite and another 20 (from outside of Minnesota) virtually who take various approaches to ceramic artistry. Activities related solely to exhibitions included:

- Nineteen virtual or in-person lectures by exhibiting artists from 3 countries and 23 states;
- Fifteen artist-led workshops to students, educators, and the general public;
- Over 70 exhibition artists exhibited their work in 11 exhibitions in NCC's galleries and on our website through regular exhibitions, another 165 through our Members exhibitions, and another 160+ artists are exhibited on our website if you include all the sales gallery artists and *American Pottery Festival* Artists. Of these exhibiting artists, 69% were from Minnesota, 31% identified as BIPOC, and 1% were international artists.
- Artists received generous honoraria for time/travel, virtual educational engagements, materials, studio space and technical assistance.
- Additionally, we toured the annual exhibition *Traveling McKnight Artists* to Minnesota State University, Moorhead, Bemidji State University, and Gustavus Adolphus College in 2022.
- We published four catalogs, including catalogs for *Six McKnight Artists*. and *A Gathering*;
- While we do not have an explicit sales imperative for our exhibition program, sales far exceeded our projected budget at over \$25,000 in sales.

Below are excerpts of shared statements from a handful of the over 230 exhibition artists whose lives we impacted in 2022:

*You could really see all of the care, thought, time & effort you put into every aspect of the exhibit, & the catalogue, & the display of everything; it was an absolute honor to be a part of that exhibit so thank you so much. And I also wanted to say thanks for including me in the events...I really enjoyed being on the panel & speaking with the high school group. I only wish I could have stayed longer for the final night's opening party, but I had a wonderful time... the work that you are doing at Northern Clay Center is just inspiring & amazing so thank you so much.*  
— Kristina Batiste, exhibiting artist, *A Gathering*

*I thought my Cinderella event ended on the evening of the opening but receiving the book in the mail was an unexpected treasure. Thank you so much for the copy of *Contemporary American Black Ceramic Artists*. Most of all, I am grateful for the note expressing your appreciation. It was a gratifying yet humbling experience. Appreciatively, Earline.*  
— Earline Green, exhibiting artist, *A Gathering*

*We were at NCC on Saturday to view my (5th grader) son E. Sharff's piece "Reach" in the K012 exhibition. What an incredible opportunity for him. He said "I feel so proud to be a part of a show like this". An indelible memory I'm certain.*  
—Kari Scharff, mother of a K-12 exhibiting artist

*I want to thank you for such a beautiful exhibit. The lighting was SO spot on. I would love to learn more about lighting. I learned so much from this experience. Thank you.*  
—Carol Patt, exhibiting artist, *MN NICE Graduates*

*The Northern Clay Center shows featuring the McKnight Foundation recipients has been an important part of the education of the students at BSU. The ceramics professor brings the ceramics class to the gallery to introduce new ideas & techniques. The students have learned from & were inspired by the shows to experiment with their works in clay.*  
—Laura Goliaszewski, Talley Gallery Manager at Bemidji State University, location for *Traveling McKnight Exhibition*



*Now I'm in the retirement stage of life & know that ceramics is one very important thing that makes life good. Every time I'm at NCC to work on my own clay project, view an exhibition or help unload a soda kiln, I feel excitement about it all. Increasingly, I find visits to the latest gallery show to be thought provoking & inspirational. The exhibitions are visually exciting & executed to get & keep our interest. For a long time, I've been mostly interested more traditional functional pottery. Now I'm increasingly stimulated by a much broader view into clay work, thanks so much to your work on the exhibits. After these thoughts were put to paper, I read the NCC 'Action & Accountability' statement on the NCC website. My own thoughts are closely aligned with those words. I trust that you and all the rest of NCC's staff, board, and members will continue the work to advance ceramics.*  
—Randy Blase, NCC Member



## EXHIBITIONS

## EXHIBITION ARTISTS

227 individuals (73 from outside MN, 72 persons who identified as BIPOC, (150% increase over 2021))

Andriana Abariotes	Hiram Cochran	Hailey Hawk	Matthew McLeod	Tricia Schmidt
Lauren Adamson	Mariette Cole	Angela Heida Hammer	Jacob Meer	Amelia Schmidt
Larry Allen	Elizabeth Coleman	Mike Helke	Sam Meersman	Susan Schweitzer
Clarice Allgood	Amy Conwell	Edi Hepler	Hazel Meerson-Hendrie	Prof. Bobby Scroggins
Emma Anderson	Ira Elliot Corbett	Marlow Hepler	Adam Miller	Elliot Sharff
Lily Anderson	Peter D'Ascoli	Oliver Hepler	Kent Miller	Arun Sharma
Marion Angelica	Saba Dabbagh	Kimaya Hernandez	Michael Monsor	Janathel Shaw
Mary Zeleny Arimond	John Dahl	Lisa Himmelstrup	Sheila Murray	Juliane Shibata
Carla Arnevik	Christopher Daley	Clare Hinnenkamp	Nathan Murray	Ali Shubinsky
Bob Arnoldy	Chotsani Elaine Dean	Quinn Horacek	Chelsea Neba	Chris Singewald
Joshua Ausman	Kylee Decker	Tom Hubbard	Caroline Niebres	Keith Wallace Smith
Brad Bachmeier	Anoush DePasquale	NormaRae Hunt	Charlie Nierman	Malcolm Mobutu Smith
Natalia Baczynska	Kayhan Depasquale	Franny Hyde	Sharon Norwood	Dirk Staschke
Ebitenyefa Baralaye	Abigail Dolan	Hamish Jackson	Carter Pasma	John Steger
Lisa Marie Barber	Morel Doucet	Isabelle Johnshoy	Carol Patt	Alex Stoner
Anna Bartosch	Tom Dunn	Justin "Jay" Johnson	Marisa Peck	Mic Stowell
Kristina Batiste	Wendy Eggerman	Sierra Johnson	Kate Pennoyer	Susan Strand-Penman
Casey Beck	Michelle Roxanna Ettrick	Zoe Kaplan	Carly Peters	Mandy Stringer
Pamela Belding	Rosa Eugene	Arista Karger	Robyn Peterson	Mars Struck
Timothy Bergelin	Winton Eugene	Lori Katz	Ian Petrie	Cindy Syme
Ashwini Bhat	Cecilia Faust	Karl Keel	Kelly Phelps	Joseph Tashjian
Tricia Bishop	Susan Feigenbaum	Ashton Keen	Kyle Phelps	Calliope Temte
Kim Blevins	Sara Fenlason	Elizabeth Khludenev	Stephen Phillips	Beth Thompson
Amy Boland	Liza Ferrari	Melissa Klocke	Viki Plant	Lydia Thompson
Chris Bond	Lydia Ferwerda	Rob Kohlmeyer	Janelle Pochardt	Priya Thoresen
Pamela Bonzelet	Marisa Finos	Rebecca Kosey	Ashlyn Pope	Frida Tietz
Meghan Brantner	Cayden Fischer	Static Lacey	Claudia Poser	Will Van Dyke
Jamaya Breauxsaus-Ollie	Kate Fisher	Alex Lange	Ashan Pridgon	Julia Van Geest
Paul S Briggs	Stephen Fisher	Bri Larson	Livia Proudlock	Asma Waheed
Emilie Britton	Karen Flynn	Mitchell Lee	Jeanne Quinn	Haylie Walker Kuklock
Margot Bromley	Aiden Foster	Tommy Lewis	Joann Quiñones	Elizabeth Walter
Rich Brown	Tara Frady	Keather Lindman	Jim Radde	Paul Andrew Wandless
Wesley T Brown	Olivia Gallenberger	Joey Lindstrom	Mary Radford	Qing Wang
Chris Burch	Mary Garvie	Daryn Lowman	Donna Ray	James C Watkins
Vincent Burke	Gabrielle Gawreluk	Spencer Ludtke	Ellamaria Ray	Julia Wichmann
Lynda Buscis	Elsa Gilbertson	Shelby Lund	Marty Rehkamp	Spencer Wickliff
Aaron Caldwell	Maura Gjesvold	Marlaina Lutz	Parker Renner	Adero Willard
Kimmy Cantrell	Delvin M Goode	David MacDonald	Jo-Anne Reske Kirkman	GH Wood
Danielle Carelock	Earline M Green	Brynne Macosko Paguyo	Ave Rivera	Clara Wuotila
Elijah Carrick	Julian Gruber	Omar Madkour	Isabella Rivera	Abigail Xiong
Alexander Chinn	Kari Halker-Saathoff	Dawn Malcolm	Riley Roberts	Kailiah Yang
Hyang Jin Cho	Ian Halvorson	Kate Marotz	Lindsay Rosenoff	Jamie Zavoral-Brown
Heeryung Choi	John R Hamilton III	Andrew Marske	Kelsey Russell	
Logan Chyla	Madelyn Hanson	Yaritza Martinez Zurawski	Brenda Ryan	
John Cisney	Julie Harris	Roberta Massuch	Henry Salita	
Jstn Clmn	Aisha Harrison	Jim McDowell	Peter Scherschligt	

# EDUCATION AND OUTREACH

## Education



Education programming in 2022 demonstrated continuing ingenuity and the evolution of program relevancy, and an earnest effort to build the ceramics community by inviting and providing space and resources for the unique contributions of artists and learners alike. During the calendar year, NCC conducted 251 educational programs (includes 96 adult classes, 80 youth classes, and 75 workshops) reaching over 2860 participants (includes 938 adults, 649 youth, and 1274 workshop participants). It is important to note that these numbers represent increases of 27% and 13% over pre-pandemic numbers, in terms of number of programs that ran and total participants, respectively.

At the conclusion of each educational term NCC asks students to share feedback on their experiences through anonymous survey submissions. The survey seeks to understand the quality of instruction, facilities, and staff support in an effort to continuously grow and improve how we are serving our student



community. When asked about the quality of instruction students shared the following about our teaching artists:

*Helen was amazing! She not only taught us the groundworks of handbuilding, but also shared so much practical knowledge based on her years of experience.*

—Anonymous Survey Response

*Clarice is a gifted, thoughtful instructor. She encouraged me to try things I never would have guessed I was ready to do, and I did it! She was also great at noticing what her students needed and offering just the right information at the right time.*

—Anonymous Survey Response

*Chris' demos are excellent - love the way he narrates what he's thinking about throughout. He also made a point of checking in with each student to answer any questions. Great experience!*

—Anonymous Survey Response

### ADULT EDUCATION ACCESS SCHOLARSHIPS

NCC has continued its efforts to expand access to the ceramic arts through Education Access Scholarships for all who wish to learn, grow as an artist, and participate in the ceramic arts community. The Center recognizes that there are significant and systemic racial and economic impacts that impede participation in the arts, and resulting financial barriers contribute to further divide. To address and help bridge financial barriers to ceramic education, NCC continued to offer scholarship opportunities for our education programming: a half-tuition scholarship open to artists and learners seeking financial assistance, and a full-tuition scholarship open to artists and learners who identify as Black, Indigenous, or a Person of Color. In 2022, NCC offered seven half-tuition scholarships and 50 full-tuition scholarships.

*NCC class helped me at such a complicated time in my life. I was struggling with depression and anxiety. Working with Clay taught me to accept things as they are and that there is no "supposed to be" the just is what us and I must see or create the beauty I want from what is true. It is the only way to truly enjoy the body I'm in and how this brain of mine works. I couldn't afford this class. I cannot tell you how grateful I am. I reached some serious breakthroughs at the electric wheel.*

—Joyce Lee, Scholarship Recipient

*Having the opportunity to be part of the NCC family has been wonderful. The welcoming community at NCC has been amazing and helpful, and overall makes the space a lot of fun. As a returning student/scholarship recipient I've had the good fortune of meeting a lot of people in the studio and I have gained not only technical experience, but also friends*

# EDUCATION AND OUTREACH

*in the community. I plan to continue taking classes at NCC indefinitely, both to learn ceramics and to continue to be part of the community there.*

—Andrew Grenfell, Scholarship Recipient

## MONITOR MENTORSHIP PROGRAM

NCC Education Access Scholarship recipients are invited to join the Studio Monitor Mentorship Program as a way to increase their involvement at NCC and serve in a leadership role in the NCC community. This program offers the chance for former scholarship recipients to continue in the development of their ceramic education at any level while serving as a resource to other students in the studios at NCC and continuing their ceramic development at NCC through courses at a discounted rate.

*Becoming a studio monitor at NCC has been a great experience for me. I appreciate the tuition discount and early registration. It also gives me the opportunity to deepen my relationships with other students and learn from more experienced potters by sharing the space and connecting in different ways while we're all working on our own ceramics projects and advancing our skills. It's a great community to be part of!*

—Marcela Sánchez

## FORM & FIRE: FOCI MCGA & NCC

NCC actively sought connections within the vibrant arts community of Minnesota to diversify and evolve our educational offerings and contribute to the strengthening of the arts community. An exciting new partnership of 2022 was a crossover glass series with Foci Minnesota Center for Glass Arts (Foci MCGA)—NCC ran a 6-week course for adult students of ceramics and/or glass where they were able to create custom glass molds at NCC using clay while

learning about the mold making process and practicing handbuilding techniques. Students then took their custom molds over to Foci MCGA and practiced fusing glass and slumping their fused glass sheets into their molds. Foci MCGA & NCC will continue their partnership for another collaborative ceramics and glass course in the winter of 2023.

## HYBRID WORKSHOPS

In February of 2022, NCC ran a hybrid in-person and virtual participatory workshop with former McKnight artist Kip O'Krongly where she demonstrated and guided students through her systematic surface design processes using slip, underglazes, latex and stencils, and inspired students with the many possibilities of decorating with these techniques. This hybrid workshop was the first of its kind and now serves as a model and impetus for other workshops to be offered in the same format, including our 2022 *American Pottery Festival* workshops that ran in-person with a remote participation option. In both O'Krongly and the *American Pottery Festival* workshops, students attended both in person and from across the nation all having successful creative experiences. O'Krongly's processes were able to be accomplished on tiles with simple tools in small spaces, so kits were assembled for virtual students and were even shipped to students on the west coast.

## ART EDUCATORS ROUND TABLE

Along with two local art educators, NCC developed a 10-week class designed specifically for Art Educators to provide professional development, the opportunity to nurture their own creative

practices, and grow their technical skills for teaching and administering clay in the classroom. Each week, a participating educator would lead the class with one of their own clay lessons, receiving feedback and offering the chance for others in the class to glean from their teaching strategies and try new techniques. The class was offered at a discounted rate to educators, offered CEU credits, and ran with a full capacity of 10 students.

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## MINNESOTA NEW INSTITUTE FOR CERAMIC EDUCATION

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Northern Clay Center continued to cultivate success with the MN NICE program, a nationally-recognized program, one of the only programs of its kind to fill the need for high-level ceramics training and continuing education for non-traditional students. Even in the face of challenge and growth, and as other alternative ceramic education programs crop up, the quality of programming available to students in MN NICE remains an exemplar throughout the country.

With eight participants graduating in 2022, the cumulative list of program alumni from the graduating classes now totals 50. We have maintained our commitment to tailoring the educational and professional development in ceramics experience by providing access to rigorous personalized instruction for a diversity of experience levels, interests, and daily schedules. Students develop and articulate their artistic voice and transition from one career or phase of

# EDUCATION AND OUTREACH

life to another through personalized and critical dialogues with established artists in the local community and visiting exhibition artists, weekly in-depth seminars on ceramics history and theory, productive critiques, onsite studio and museum visits, and technical demonstrations. The program format agilely shifted to operating successfully in the midst of pandemic challenges and even after returning to full in-person meetings, has incorporated some of these new practices, such as remote visits with national artists, into regular programming; this has enriched learning by opening more doors to broader perspectives and ideas.

The high-quality work produced for the MN NICE graduation exhibition in November 2022 demonstrated a level of risk-taking and mature, substantial artistic development that is only possible when supported by a cadre of engaged teaching artists, mentors, and peers. MN NICE graduates have received artist grants and awards in juried exhibitions and been accepted into competitive MFA programs. They are also engaged in the ceramic community, teaching classes, collaborating with other artists, and actively exhibiting and selling their work.

In the fall, we welcomed our ninth MN NICE cohort of seven participants. The group ranges from recent college graduates and long-time NCC students, to individuals who are reinventing themselves after a long career in a different field. Our current cohort is intergenerational and have a range of experiences; many students have a shared background in arts education.

They came to MN NICE in search of a community of makers, access to materials and equipment, and to build a body of work to enter into shows, sales, and apply to MFA programs.

*Finding one's flow is essential and uplifted through the MN NICE program. We've had the opportunity to engage with scaffolded self-reflection in which one reflects on life and practices. Through these observations we are then able to see a more full picture of what the creative process looks like for each person in the cohort. I can enthusiastically say that my approach to the process and ideas is much more research influenced now than it was before. It is great to have deepened historical and material context, and while my process is still developing, I've been able to further identify and improve it.*

*It has been an absolute joy to have such a thoughtful cohort. Our class sessions, outings and critiques are so enriched from our genuine questioning and sharing work with one another. It is especially powerful to work in the studio space at the Northern Clay Center and to have the opportunity for ongoing feedback. The active advice, excitement and community that we give/get within the program is immensely beneficial for artistic practice.*  
—Ivy Mattson (2022-23 cohort)

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## PROGRAMS FOR YOUTH

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### MENTORSHIP FOR YOUTH MAKERS

In 2022, NCC created a fresh class model that provided a focused mentorship opportunity for youth makers seeking to develop and further define their voice in ceramics. This class, called Ceramic Mentorship for Youth Makers, was for youth ages 16 – 21, an underserved demographic at NCC, inspired students to alternative paths to ceramics and to continue their journey

of expression in clay. The pilot version of this program in summer of 2022, under the direction of guest McKnight Artist-in-Residence (as well as writer and educator), Claudia Alvarez, during which time she worked with select local youth who expressed interest in a career path in clay. At its core, this program is intended to guide and inspire teen and adult makers through in-person and virtual meetups, critique sessions, and general mentorship, providing myriad pathways in clay. Effectively, NCC is taking the learnings of over 10 years of operating the MN NICE program (Minnesota New Institute for Ceramic Education). NCC is working to distill several aspects of this program into an appropriate offering for an even younger and less experienced cadre of makers, but we proudly laid the groundwork for such in 2022. NCC offered 50% need-based scholarships and a few 100% scholarships for BIPOC students and the course served 8 students in summer of 2022. Youth under 18 years of age are encouraged to stay connected to the resources at NCC and keep developing their work through our weekly drop-in Pottery Punch Card for Teens program.

### SUMMER CLAY CAMPS

In summer 2022 we reached 390 youth in 45 different sessions of our summer clay camp program; the most in-person camps ever run during a camp season. By offering a wide array of camp themes, age groups, and meeting times throughout the ten-weeks of the summer term for youth, we have worked to remain relevant and accessible. We have continued to cultivate larger audiences for future Clay Camp participants through strategic promotion



# EDUCATION AND OUTREACH

of camps and scholarship opportunities, and affordable monthly family clay workshop offerings. With a goal of 330 enrolled campers, we consider 2022 camp enrollment a resounding success and brought in a total of \$79,300 plus in revenue. We were able to provide 16, half- and full-tuition scholarships to youth for Clay Camps, monthly family workshops, and the Ceramic Mentorship for Youth Makers course.

## 5 CENTERS PARTNERSHIP CAMPS

Our partnership with surrounding art organizations to offer a traveling youth camp with diverse experiences continues with strength. In 2022, we sought out one new and one former partner to grow the web of connection within the arts community and invited Chicago Avenue Fire Arts Center and Articulture to be part of the 5 Centers partnership. Along with veteran partners FilmNorth and Highpoint Center for Printmaking, we ran two weeks of 5 Centers camp.

*My camper had a ton of fun at this camp, and I will also agree that it is a valuable offering! What a great way to sample and learn about arts orgs in the twin cities!! Thank you!*

—Clay Camp Parent

## DONA TURBES SUMMER STUDIO INTERN

Our Dona Turbes Summer Studio Intern continued to strengthen our youth programming provided during the season of Clay Camps. Intern Nic Salazar, a recent graduate from Macalester College with a degree in Art History and American Studies, displayed a passionate interest for investing their time, skill and energy into a strong

educational and community-focused arts organization. Nic displayed their earnest nature in their focused support of the Clay Camps program through daily tasks, and their participation in the NCC community through classes and devotion to their ceramic practice. The Dona Turbes Internship is funded by Smith-Sharpe Fire Brick Supply, a Minneapolis-based refractory supply founded in 1924, contributing in honor of Dona Turbes, a long-time staff member who helped many potters and teachers across the country. It is just one more example of how the community of ceramics entrusts NCC to carry their legacies and uphold the values evidenced by a life in craft.

*I always had to find ways to make art accessible for me, not only as a BIPOC artist, but also as a low income one. NCC's BIPOC scholarships are what first drew me, and my teacher had also recommended the Dona Turbes Internship when I was a sophomore. NCC makes art accessible for those that have been historically disadvantaged. I know this from first-hand experience (both living it and studying Art History). NCC's programs meld both of my interests—art and education.*

—Nic Salazar

## CLAY CAMP ASSISTANTS

The Clay Camp Assistantship program is intended to nurture and develop classroom and artistic skills for emerging artists, and to support them towards their goals within the ceramic field as teachers and artists by providing them with the essential opportunity of hands-on classroom and teaching experience through working directly with and assisting students, shadowing and assisting experienced teaching artists, and the opportunity to lead





# EDUCATION AND OUTREACH

## Outreach

demonstrations all in the context of a large and leading educational ceramic arts center. Each summer, we provide opportunities for over 15 assistants to help run our camp programs and to gain classroom experience. The Clay Camp Assistants work closely with the education program and clay camp teachers to provide classroom support for weekly summer clay camps at NCC.

In the summer of 2022 NCC was privileged to have Moz Rude serve as a clay camp assistant. They were a BFA student at University of Wisconsin, River Falls. Following their graduation in May 2023 Rude will join NCC as a teaching artist for the 2023 Clay Camp season, in addition to their duties as an outreach teaching artist and occasional staff in our sales gallery.

*Being a clay camp assistant was a highlight of my summer. It was a great experience helping teach clay, everyone was excited to be there, and we all had so much fun!*

—Moz Rude



### CLAYTOGO

Our 2022, community-based programs served as reminders to our staff and teaching artists that NCC's *ClayToGo* and ART@HAND programs are still very much in demand and remain sources of joy, engagement, lifelong learning, and healing and recovery, despite the crisis we collectively traversed in the last several years. Throughout 2022 and with our *ClayToGo* program, we brought the delights of working with clay to dozens of schools and community groups throughout the Twin Cities Metro Area and beyond. We provided short visits and extended artist residencies using our *ClayToGo* van; tours, artist demonstrations and hands-on experiences for select groups who visited the Center (local colleges

and elementary schools, social service organizations, birthday parties, scout groups, etc.); and public programs.

Through the aforementioned types of programming, we reached over 3900 youth, families, and school children in 2022 (up from 1633 in 2021), through over 130 unique programs and partnerships, which represents an increase of 36% and 190%, respectively over calendar years 2021 and 2020. Programs varied from 1 – 2-hour experiential workshops, to multi-week and multi-month programs that enabled the sharing of myriad ceramic making and decorating techniques, the inclusion of select ceramic art history lessons, and the opportunity to create independent and group artworks.

# EDUCATION AND OUTREACH

Many of our partnerships enabled our teaching artists to resume their pre-pandemic efforts to reach a long-time partner; others brought the joys of clay art to new populations who wouldn't otherwise have the opportunity to create with clay. A few highlights of our 2022 calendar year of *ClayToGo* programming included:

- Brynne Macosko Paguyo's love of teaching and clay find common ground each year at Southside Family School (SSFS). A classroom teacher at SSFS for over 25 years, Macosko Paguyo has been the critical ingredient in the success of NCC's long-term partnership with SSFS, which dates back to 2001. Her own involvement began in 2008 and, since such time, she serves as our ceramic instructor at SSFS, annually engaging the student population in an in-depth clay experience. Northern Clay Center serves as logistical support, providing tools, clay and other necessary materials, as well as firing the work in its kilns. Within this particular structure of programming, the school is able to employ the talent they already have on staff, while having access to a temporary clay studio and firing facilities each year. We are able to support the clay instruction for over 200 youth, while nurturing SSFS's instruction in clay.
- NCC maintained an ongoing presence as part of many after-school programs throughout the metro area, including four schools within the Columbia Heights School District (year 17); at Green Central School in Minneapolis (year three), Bethune Elementary School in Minneapolis (year 10), CityView Community School (year two), all in Minneapolis; and two middle schools in the Mounds View School District.
- We invested hundreds of hours of instruction with select Twin Cities schools, wherein 100s of elementary and middle school students had in-depth instruction by one of our teaching artists at such schools as Friendly Hills Middle School in Mendota Heights, Braham Elementary School in Braham, Keewaydin Elementary School in Minneapolis, and Justice Page Middle School in Minneapolis.
- We conducted dozens of short, experiential clay classes with summer enrichment programs and discovery clubs, with 10 libraries across the state through the SELCO program, and other select organizations like Chatfield Art Center, Roosevelt High School, and Keystone Community Services.
- We took our clay show on the out-of-doors and on the road to community-based art fairs and gatherings, including right outside our facility for Franklin Open Streets and our annual McKnight Open House event; with our neighbors as part of the Seward Community Event; with other arts-focused organizations through demonstrations as part of the 2022 fall American Craft Council show and the Minneapolis Institute of Art's Botticelli-centric family day.
- In conjunction with our fall 2022 exhibition, *A Gathering: Works from 'Contemporary Black American Ceramic Artists'*, we enabled the visits of three participating exhibition

artists to FAIR Middle School, South High School, the Black Youth Healing Arts Center and Juxtaposition. Lydia Thompson visited with students at South High School in Minneapolis. Professor Bobby Scroggins partnered with Black Youth Healing Arts Center (BYHAC) to work with youth during an after school drop-in program over the course of three days. Students learned about Scroggins' work, the process of working with clay, and created masks and a functional object as part of the workshop. And, Aisha Harrison joined five ceramic apprentices and Juxtaposition's Ceramics Lab Lead to share about her work and lead the group through sculpting facial features with clay.

Throughout all of our efforts in 2022, our primary goals included supporting our established partnerships so that we may continue providing access to the ceramic arts for organizations and individuals that, without NCC support, would not have exposure to or benefits of working with clay. The majority of our partners faced barriers to access, both financial and the very nature of the material—its cumbersome weight and fragility, the associated mess with clay processes, and heavy/large/ expensive equipment required for a sustaining ceramics studio. The development and the long-term management of clay programs is a huge hurdle for many education and social service organizations, even those with existing arts programs. Add onto the above barriers the realities that come with the pandemic and hybrid learning in general. NCC dismantled these barriers to bring participants a high-quality ceramics arts

# EDUCATION AND OUTREACH

experience, presented by professional teaching artists who possess practical knowledge and teaching expertise, presented both in-person or at a distance, if necessary.

Armed with funding from Aroha Philanthropies, RBC Foundation – USA, Greystone Foundation, and a Minnesota State Arts Board Arts Learning Grant, NCC deployed 25 teaching artists to sites across the Metro, reaching Pre-K students at elementary schools to those in high school.

*Students really responded to Lydia's [Thompson, from NCC's exhibition, A Gathering: Works from 'Contemporary Black American Ceramic Artists'] personal approach to the workshops. Lydia was very genuine and generous in sharing details about her life and art, and invited any and all manner of questions from students. They were invited to attend the opening of Lydia's group show at NCC and Lydia gifted us a personalized exhibition book so students could see examples of work from the exhibit and continue to learn about the artists in the exhibit. Students reported that they loved the opportunity to have a nationally-recognized artist come into their ceramics classroom at South to share about their work, and noted their desire to have more artists visit.*

—David Olson, Ceramics Teacher, Visual Art Department Co-chair, South High School

To date, and since we began officially tracking the reach of NCC's offsite outreach programming in 1994, we've served some 130,600+ individuals through over 3,200 unique collaborations and programs through ClayToGo. While difficult to capture the long-term impact of all of those years of programming on so many participants, we see increasing examples of such when former participants become teaching artists for NCC, go on to study

ceramics at a college or university, visit as adults and start their own ceramics collections, or bring their own children to clay camps. And, qualitative reports over the many years have attested to the positive impact our programming has had on the lives of young people.

*What ended up happening was a full and total bond with our teacher...Abby has become an intriguing part of our classroom; she has bonded with the teachers and students, and this is easily everyone's favorite day. We have learned so much from her and we now have a creative outlet.... she has truly changed us for the better.*

—Haley Wireman Sobba, People Serving People

*NCC enhances the lives of our students and creates opportunities that our students otherwise wouldn't have. We are an art focused school with no art teacher. The demand for art teachers is at a such a crucial level that there are many public schools that don't have an art teacher. NCC coming to our school with supplies and an experienced teaching artist who enjoys working with kids is amazing. To watch the kids' eyes sparkle when the teaching artist explains while at the same time demonstrating what the project is melts my heart.*

—Rosalind Bakion, CityView School

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## ART@HAND

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NCC's ART@HAND programs for vital aging met adults 55+ in their preferred setting. Sometimes at NCC for intergenerational artist lectures or hands-on events, other times at a nursing homes, care centers, independent living communities, or in partnership with day programs that serve that constituency. While our previous partners were slow to ramp up their in-person creative arts programs, NCC worked diligently to tailor clay arts

experiences to meet our partners needs as they related to class size, locale of instruction, frequency of visit, and budget size.

Ultimately, in 12 months of programming in 2022, NCC teaching artists led over 45 unique programs, and reached almost 1100 aging individuals, which culminated in over 270 hours of hands-on instruction. Since the inception of ART@HAND, in 2008, we've reached over 30,000 people through almost 1400 programs.

Highlights of our work with aging adults included:

- We continued our partnership with Fairview Ebenezer, which began in late 2008 and early 2009, during the impetus of NCC's ART@HAND program. Throughout 2022, we held a steady presence at 12 unique sites under the primary Ebenezer service provider. From monthly convenings with an adult day program, to weekly sessions with care centers/nursing homes/memory care units, to lifelong learning classes with independent living communities—our programs prioritized impact, inclusivity and access to the ceramic arts for hundreds of place-bound aging adults.
- At Opportunity Partners in Minnetonka, we led ongoing classes for older adults with developmental disabilities, all of who required adaptive instruction.
- At Sholom Home's Schaller Campus in St. Paul, our teaching artist facilitated summer and fall sessions for older adults who were part of Sholom's memory care program.
- At Boulevard Gardens location through a long-standing partnership



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with Common Bond Communities, our teaching artist led eight weeks of programming with members of their independent living community, many of whom experienced challenges with their dexterity.

Nostalgia drove the efforts of one of our major ART@HAND partnerships in 2022. A long-time teaching artist for NCC's outreach programs and the individual who leads NCC's work with long-time partner Martin Luther Manor, Susan Obermeyer has, over the past decade, shared the wonders of art and clay with hundreds of people who have resided at or participated in programs at Martin Luther Manor in Bloomington, Minnesota. Our initial work with this partner began in 2009, as our organization was in the preliminary

months of launching its ART@HAND program. Obermeyer took over as lead teaching artist there in 2011.

On a monthly basis, Obermeyer visited three different constituencies at Martin Luther Manor for a 90-minute workshop. Residents who live in the assisted living apartments at Meadow Woods, people who spend a few days each week at Campus Club Adult Day Center, and residents receiving care at Martin Luther Care Center gathered monthly to create art together and to share conversation and community.

*The objects created become cherished gifts for the resident's families. The residents give their work to sons and daughters, grandchildren, and friends. Many times, I've heard stories that pieces created by residents are kept and beloved by their families,*

*who have later displayed the art at their loved one's wake and funeral. The families cherish the art their loved one sculpted with their hands, painted with their brushstrokes, and created toward the end of their lives.*

*The positive benefits of Northern Clay Center's programming with this constituency cannot be understated. Many of the residents are experiencing a difficult time in their lives. They may even be close to the end of their life, but for a brief 90 minutes, they can forget what's going on in their world. Creating allows the mind to focus on what is right in front of you. Other thoughts and worries tend to disappear, if only for a brief time...An atmosphere of positivity exists when we're together. Much kindness and laughter are expressed.*

*Having the opportunity to teach clay to the lovely people at Martin Luther Manor fills my heart with joy. I've had the honor of working with so many these past years. Friendships have been formed, stories have been shared, creativity shared, and happiness felt by all. This experience is priceless.*

A long-time participant herself, Mary C. (94-year-old MLCC resident artist) was quick to point out that,

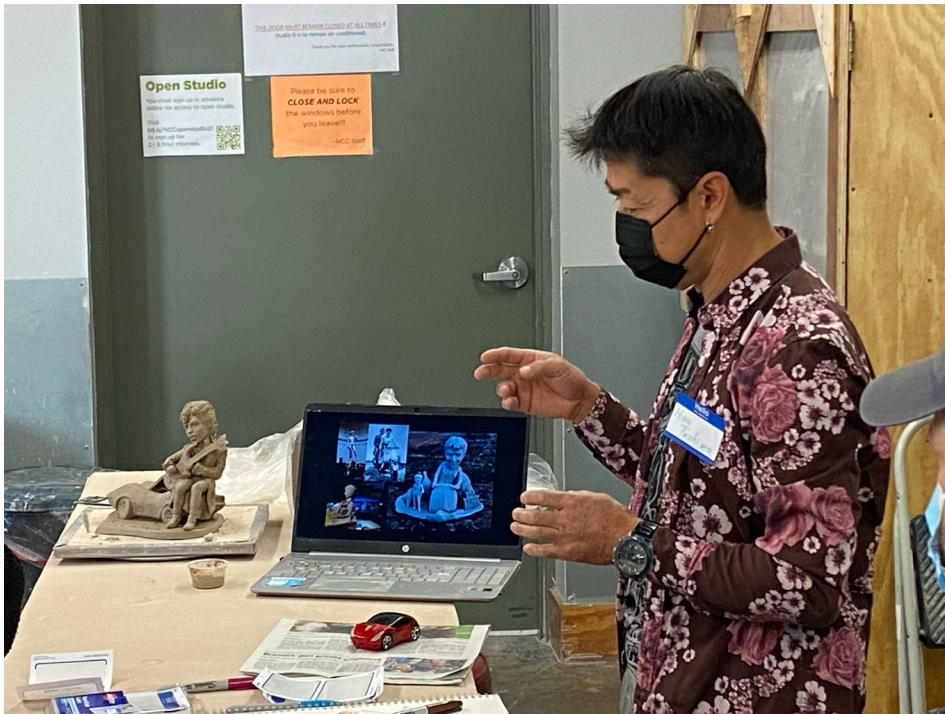
*...many people think of clay as just something for kids, but we older folks enjoy it too! It's really important to have something fun to do.*

Mary's severe rheumatoid arthritis makes it difficult to move her wrists and hands. Through working with clay, Mary has experienced less pain and greater mobility in the use of her hands.

Joyce H. (84-year-old MLCC resident artist) says,

*Who needs antidepressants when you've got Northern Clay." Joyce says, "I love working with clay. It's helped me to use some of my hidden talents. I never thought I'd be doing something so artistic, with clay and watercolors too. It really lifts my mood*

# EDUCATION AND OUTREACH



*and helps improve my feelings about what I am able to accomplish and create at this age. It makes me feel alive and brings me joy. Helen and I would just brighten up when we got to clay class.*

Joyce's daughter commented,

*My mom has really enjoyed all the arts programs at Martin Luther Campus. She has especially enjoyed the Northern Clay classes. Each member of our family has a clay piece that my mom has created in class. These pieces are so special to each one of us. They're priceless! We will treasure them always!*

## ART EDUCATORS

For the seventh year in a row, the Clay Center continued its series of multi-day workshops designed specifically for K-12 art educators during the fall MEA weekend. Presenters included:

- Hirotsume Tashima is a creator of large-scale public art who has been in more than 170 exhibitions throughout their career. Participants in this workshop learned about clay's utility as a storytelling medium and created their own narrative sculpture under Tashima's guidance. Tashima was visiting Minnesota while on sabbatical from Pima Community College in Tucson, AZ.
- Participants had the opportunity to slow down and learn to develop class cultures that are more accessible for all students under the guidance of Aki Shibata. A behavioral artist, Shibata's work is based on compassion and the intersection and interaction of humans and art in public spaces. They lead the Teaching Artists Minor Program at

MCAD as well as facilitating Inclusion, Diversity, Equity, Accessibility, and Leadership training with the Science Museum of Minnesota.

- Using the Alexander Technique to improve skill, poise, and reduce discomfort, Brian McCullough, Director of the Minnesota Center for the Alexander Technique, worked with participants to help evaluate body movements and develop techniques to take care of participants' bodies while they teach and create. Habit patterns can cause discomfort and interfere with optimal functioning and our artistic products. Through this workshop participants achieved greater freedom, ease, and inspiration!

Additionally, NCC staff continued to grow its online resources for art educators throughout 2022.

Cumulatively, throughout 2022, our education programs reached some 10,746 people through NCC classes, workshops, lectures, tours, clay events, and outreach residencies in 2022, almost double the numbers we reached in 2021 and 2020, respectively, but still substantially less than pre-pandemic years, primarily due to the infrequency of our educational efforts in larger public settings. And, we employed the talents of 155 artists from across the country, 84 of who were from Minnesota and 24% of who identified as BIPOC.



# EDUCATION AND OUTREACH

## TEACHING ARTISTS

134 individuals (84 from outside MN, 35 persons who identified as BIPOC)

Clarice Allgood	Risa Nishiguchi	Marisa Finos	Jstn Clmn	Steve Rolf
Marion Angelica	Susan Obermeyer	Gabby Gawreluk	Chotsani Dean	Moz Rude
Heather Barr	Kip O'Krongly	Lynn Hobaica	Darcy Delgado	Aki Shibata
Heather Bren	Erin Paradis	Ashton Keen	Maria Dondero	Tricia Schmidt
Eileen Cohen	Ashlyn Pope	Woodrow Kielas-Jensen	Kate Fisher	Prof. Bobby Scroggins
Elizabeth Coleman	Katie Reeves	Bri Larson	Jill Foote-Hutton	Janathel Shaw
Abigail Cooper	Ruby Sevilla	Jacob Meer	Brett Freund	Cassidy Sutton
Leila Denecke	Todd Shanafelt	Kent Miller	Edith Garcia	Hirotsune Tashima
Joel Edinger-Willson	Christopher Singewald	Mel North	Delvin Goode	Keith Thompson
Paola Evangelista	David Swenson	Claire O'Connor	Aisha Harrison	Lydia Thompson
Joel Froehle	Emma Symanski	Jeff Oestreich	Joshua Hebbert	Adero Willard
Olivia Gallenberger	Olivia Tani	Elizabeth Pechacek	Mike Helke	Keith Williams
Julian Gruber	Priya Thoresen	Ian Petrie	Amy Hosterman	Maggie Jaszczak
Ursula Hargens	Persis Wade	Jeanne Quinn	Keather Lindman	Tom Jaszczak
Noah Heil	Jason Wang	Ave Rivera	Sean Lofton	Nancy Green
Lisa Himmelstrup	Lucy Yogerst	Randy Schutt	Mary Martin	Minso Yuh
Karin Holen	Eliza Au	Sandra Shaughnessy	Brian McCoullough	Sunkoo Yuh
Erin Holt	Alison Beech	Audra Smith	Evelyn Rose Mtika	Sarah Haven
Franny Hyde	Chris Burch	Dirk Staschke	Janina Myronova	Mike Jabbur
Zoe Kaplan	Aaron Caldwell	Dalia Tomilchik	Sharon Norwood	Christina Margarita Erives
Jennica Kruse	Laura Casas	Zach Van Dorn	Yuchiro Onishi	Lizabeth Navarro
Lucy Lamosse	Linda Christianson	Jenny Weber	Helen Otterson	Brent Pafford
Rob Lieder	Ira Elliot Corbett	Claudia Alvarez	Pattie Paiz-Jones	Lee Love
Samantha Longley	Katie Coughlin	Lisa Marie Barber	Hannah Prichard	Al Clemente Saks
Mark Lusardi	Wendy Eggerman	Kristina Batiste	Joann Quiñones	Mike Stumbras
Kate Maury	Christina Erives	Ellen Johanna Cairns	Andrew Rivera	Lynne Hobaica
Emily Murphy	Lydia Ferwerda	Kevin Caufield	Chloe Rizzo	

# SALES GALLERY & SPECIAL EVENTS

## Sales Gallery & Special Events

Northern Clay Center's Sales Gallery represented the work of almost 300 regional and national potters and sculptors, and we promoted their work through special shows, on our website, through various social media channels, and with the *American Pottery Festival*, an annual fundraising weekend of sales, workshops, and lectures. Of these featured sales gallery artists, 102 were from Minnesota, 38 identified as BIPOC (12%), and 10 were international artists.

Our sales gallery and special events objectives were lofty ones in 2022, but we accomplished much in addition to providing much-needed income to the aforementioned artist makers.

Highlights included:

- The gallery was open 7 days a week from 10 am – 5 pm. Unlike previous pandemic years, we were able to lift the restriction on number of visiting guests/customers in the gallery at one time.
- On the staffing front, 2022 saw little unnecessary turnover and several new additions. NCC's galleries coordinator was promoted internally to the exhibitions team; NCC welcomed three new sales gallery staff members and a new online store photographer.
- On the Diversity, Equity, Inclusion and Access front, our initiatives included:
  - Evolving the Sales Gallery Artist Relations Associate position, created to discover artists who are underrepresented in our sales gallery. With the goal of expanding the diversity of the roster of artists with gallery representation at NCC, this position led the charge in removing barriers to entry to our gallery, by identifying and extending invitations to new artists in an effort to create new gallery relationships.
  - We redesigned our gallery contracts so the language is clearer and more accessible to all artists. The word "contract" was changed to "agreement" to acknowledge the reality that our gallery relationship is really a partnership, rather than one with an implied power dynamic. Agreements are now shared through a fillable pdf platform compatible with phones, as well as computers, to remove most tech or internet barriers. We still print and mail agreements to accommodate those without access to these technologies.
  - The gallery staff continued to expand their knowledge and understanding of the painful nature of cultural appropriation as it relates to our gallery inventory. If it is determined that a body of work can be perceived as culturally appropriative, staff engages with the artist with the goal of sharing our values as an organization and sharing our knowledge and criteria for inclusion in the gallery. Some of these conversations were received with understanding, gratitude, and learning; some ended with NCC and the artist parting ways professionally.
  - Finally, we acknowledge the prohibitive cost of shipping work to our gallery, and gallery staff continued its 2021 initiative of paying for the shipment of all work to NCC by artists identifying as BIPOC, for their first year of representation. Our ultimate goals included removing a barrier to entry, acknowledging the appropriateness of reparative action, and investing in the new gallery relationship, and ultimately building trust with the maker.
- We conducted the 14<sup>th</sup> Annual Chili Cook-off in a virtual realm. We produced a free ART@HAND virtual chili bowl-making workshop and provided participants their own making kit (with free firing!). We updated our annual Chili Cook-off Cookbook with recipes from our community that we hope to grow each year. And, we created an Instagram contest with prizes for winners in each of four categories (Chili, cornbread, brownies, and Judge's choice).
- The *American Pottery Festival* (APF) was conducted in-person with a structure similar to pre-pandemic times.
  - The event opened at 10 am CT on Friday, September 2, with in-person shopping opportunities, as well as a robust online gallery.
  - There were two pre-festival in-person artist workshops with Nancy Green, Maggie Jaszczak, Tom Jaszczak, and Minsoo Yuh.
  - Scholarships (specifically for those identifying as BIPOC or of financial need) and Special Pricing (Members, Educators, and Students) incentives were offered.
  - Free artist lectures and weekend workshops were also held virtually and in-person; all of which were well attended.
  - NCC hosted an opening night cocktail party for visiting and local

# SALES GALLERY & SPECIAL EVENTS



APF guest artists and their lodging hosts, as well as an artist/volunteer wood-fired pizza party on Saturday night. All travel, lodging, and food for visiting and local artists was covered by NCC and myriad community volunteers.

- ° Pre-festival ceramic sales were \$26,675, down significantly from 2021 (\$38,232). APF weekend ceramic sales were \$37,223, also down significantly from 2021 (\$50,360). Part of the event sales decline was due to an online sales platform crash on opening day when we'd typically see at least \$20K in sales, but in 2022 only saw \$10K.
- ° The public responded enthusiastically to the opportunity to celebrate with visiting artists through gallery talks, gallery

visits, workshops, and demonstrations again.

*I wanted you to know that I got your note the other day and I wanted to express my extreme gratitude to you and to everyone who took care of us during APF. Meeting you in person and being able to get to know you a little better was an absolute highlight of the trip for me. It truly felt like I was catching up with a dear friend that I hadn't seen in a long time.*

—Delvin Goode, Guest Artist

*I appreciate all that the NCC does and has done for the ceramics community. I had an excellent time meeting you and all the other staff and artists.*

—Mike Stumbras, Guest Artist

*Thanks so much for having us for APF, we couldn't attend last time so we're excited for 2022!... It's great that you're at NCC, we're very grateful for their presence and for all they do for the ceramics world.*

—Maggie Jaszczak, Guest Artist

*Thank you so much for the opportunity you gave me to even be shown at your gallery. Again, thank you all so much for the support and love you gave my work.*

—Patti Paiz-Jones, Guest Artist

*Thanks for a wonderful experience at Northern Clay. No detail was overlooked, and the staff and employees happily attended to our every need.*

—Nancy Green, Guest Artist

*So much gratitude today. I'm thankful for the opportunity that Northern Clay Center is giving me to share my work on a larger stage. And to have so much love and support for my voice and for what I've dedicated my life to. And honestly, I have serious imposter syndrome, but it's getting easier to believe maybe I'm worth something. So, thank you for everyone for giving me back some of my light.*

—Darcy Delgado, Guest Artist

# SALES GALLERY & SPECIAL EVENTS

- Northern Clay Center's Annual Winter Open House (Formerly Holiday Open House) was a huge success!
  - We opened the galleries with no limits on visitors, unlike past pandemic years wherein limited tickets were available in pre-scheduled time slots. Over 300 visitors attended the open house in person. Opening day sales were \$10,272 a huge increase over 2021's opening day sales of \$6020.
  - The MN NICE Graduates held a small celebration ceremony in the Galusha Gallery space in the hour preceding the public opening.
  - We photographed and prepared over 800 pots for our online shop.
  - Sales for November and December were \$72,193 (vs 2021: \$81,976).
- Our *ReCollect* program continued to accept donations from desirable collections for resale to support our emerging artist residency programs. We raised over \$6400 through resale of secondary market pottery, a substantial increase over 2021 (\$4600).
- We proudly sold over \$215K in sales gallery wares in 2022.

*Thank you, you all are fantastic— love your selections, and your customer service is the best!*

—Kitt Barkley-Gauthier, collector

*It's so much fun to collaborate and collect with your help. I truly appreciate your patience and extra efforts to get the pots to Canada and I am sincerely trying to assemble a pottery collection that I can enjoy and one day pass down to future generations. Thanks so much!*

—Peter Schneider, collector

2022 was not without its challenges for NCC's sales gallery and staff resources. As experienced by many of our sister non-profit arts organizations, 2022 offered continued financial challenges. As long-time funders of the general operations of arts organizations changed their funding priorities, record inflation hit the US, gas prices reached an all-time high, and investments lost significant value. This perfect storm had tremendous adverse effects on our gallery—the cost and procurement of consumables, and the price and promptness of shipping. And this reality impacted the buying behavior of our customer base significantly.

And the ongoing health risks posed by COVID necessitated the continuing of NCC's mask mandate the entire calendar year. Given the myriad visitors to NCC (be they students visiting multiple times per week, studio artists accessing our space after-hours without supervision, school groups and other visitors to our galleries, and a robust group of staff, board and volunteers) our efforts to keep all of our constituents safe required consummate attention and copious amounts of staff time. While it is a small act to offer a customer a mask, it is nonetheless a gesture and reminder that takes its toll over the span of months and years. The gallery staff was not only responsible for welcoming guests and running a successful retail space, but also placing considerable energy on the safety of our visitors and providing coverage for regular staff absences due to COVID illness.

Finally, like most arts organizations, NCC's artists and customers have experienced significant emotional trauma, isolation, illness, or depression in the past few years. The gallery worked hard to offer compassion, creative solutions, and flexibility to those we work with. It should be acknowledged, however, that our efforts required significantly more energy to accomplish day-to-day operations than before the pandemic. As a public-facing organization, we often found ourselves offering emotional support and understanding far beyond what a typically transactional interaction might otherwise dictate.

# SALES GALLERY & SPECIAL EVENTS

## SALES GALLERY & AMERICAN POTTERY FESTIVAL ARTISTS

302 individuals (197 from outside Minnesota, 38 persons who identified as BIPOC)

Melynn Allen	Sam Chung	James Grittner	Karin Kraemer	Brent Pafford	Joe Singewald
Clarice Allgood	Blair Clemo	Turiya Gross	Matt Krousey	Linda Painter	Chris Singewald
Hoi an Hoard	Kristen Cliffel	Martha Grover	Jamie Lang	Patti Paiz-Jones	McKenzie Smith
Kurt Anderson	Michael Coffee	Bianka Groves	Jill Lawley	Donovan Palmquist	Audra Smith
Marion Angelica	Dick Cooter	Richard Gruchalla	Peter Leach	Greg Palombo	Zac Spates
Jenn Angell	Guillermo Cuellar	Adam Gruetzmacher	Haejung Lee	Rita Panton	Josh Stover
Linda Arbuckle	Naomi Dalglish	Guillermo Guardia	Steven Young Lee	Liz Pechacek	Mike Stumbras
Carla Arnevik	Linda Day	Rampini Gubbio	Forrest Lesch-Middelton	Doug Peltzman	Will Swanson
Johnny Arvizu	Darcy Delgado	Perry Haas	Robert Lieder	Ronan Peterson	David Swenson
Osa Atoe	Leila Denecke	Charles Halling	Lung-Chieh Lin	Craig Petey	Taeko Tanaka
Andrew Avakian	Matthew Dercole	Ursula Hargens	Andrew Linderman	Ian Petrie	Olivia Tani
Ryan Ball	Nick DeVries	PJ Hargraves	Suze Lindsay	David Pier	Angelique Tassistro
Lisa Marie Barber	Josh DeWeese	Sarah Haven	Jim Lorio	Joe Pintz	Mike Tavares
Heather Barr	Marc Digeros	Ian Hazard-Bill	Lee Love	Emma Podolin	Sam Taylor
Tom Bartel	Frank Ditri	Joshua Hebbert	Shaina Lund	Brittany Polzin	Beth Thompson
Ian Bassett	Amanda Dobbratz	Vivica Heino	Elizabeth Lurie	Leach Pottery	Sam Thompson
Hayne Bayless	Maria Dondero	Otto Heino	Marlaina Lutz	Emily Price	Alex Thullen
Chanda S. Beck	Justin Donofrio	Juss Heinsalu	Kirk Lyttle	Samantha Purze	Lawrence Timmins
Des Becker	Paul Dresang	Zak Helenske	Jon Maakestad	Liz Quackenbush	Kyla Toomey
Sue Bergen	Robin Dupont	Mike Helke	Warren MacKenzie	Egidijus Radvenskias	Sandra Torres
Ashley Bevington	Phil Echert	Steven Hill	Paul Maloney	Ronald Rael	Bernadette Torres
Patty Bilbro	Randy Edmondson	Rick Hintze	Gail Markiewicz	Donna Ray	Jason Trebs
Randy Bill	Wendy Eggerman	Butch Holden	Kate Marotz	Katie Reeves	Roelof Uys
Andy Bissonnette	Sanam Emami	Samantha Hostert	Ruth Martin	Alison Reintjes	Anna Valenti
Nick Bivins	Kris Erickson	Michael Hunt	Andrew Martin	Matt Repsher	Bill Van Gilder
Margaret Bohls	Gary Erickson	Bob Husby	Sharlyn Martin	Colleen Riley	Daniel Velasquez
Birdie Boone	Christina Erives	Cheryl Husby	Mary Martin	Andrew Rivera	Lars Voltz
Karl Borgeson	Paul Eshelman	Anastasia I	Courtney Martin	Elizabeth Robinson	Amy Von Bargaen
Katie Bosley Sabin	Jana Evans	Mike Jabbur	Marta Matray	S. C. Rolf	Koen Vrij
Bob Brady	Andrea Falconer	Peter Jadoonath	Linda McFarling	Carrin Rosetti	Marjorie Wade
Wayne Branum	Bebe Fedderman	Maggie Jaszczak	Jan McKeachie Johnston	Monica Rudquist	Persis Wade
Nathan Bray	Bebe Feldman	Tom Jaszczak	Jami L McKinnon	Amy Sabrina	Holly Walker
Andy Brayman	April Felipe	Danutė Jazgevičiūtė	Johnne McMahan	Al Clemente Saks	Jason Wang
Richard Bresnahan	Kate Fisher	Eric Jensen	Jacob Meer	Ted Saupe	Kurt Brian Webb
Bob Briscoe	Donna Flannery	Shirley Johnson	Melissa Mencini	Pete Scherzer	Christy Wert
John Brooks	Jose Flores Nava	Sam Johnson	Ron Meyers	Tricia Schmidt	Kat Wheeler
William Brouillard	Jill Foote-Hutton	Samuel Johnson	Ernest Miller	MJ Schmith	Betsy Williams
Troy Bungart	Delores Fortuna	Randy Johnston	Catie Miller	Randy Schutt	Joel Willson
Mary Ann Burk	Jil Franke	Bill Jones	Megan Mitchell	Deborah Schwartzkopf	Tony Winchester
Jason Burnett	Brett Freund	Doug Kaigler	Robin Murphy	Johanna Severson	Michael Wisner
Katie Cameron	Joel Froehle	Zoe Kaplan	Heather Nameth Bren	Laurie Shaman	Judith Yourman
Mary Carroll	Stuart Gair	Lauren Karle	Lizbeth Navarro	Mark Shapiro	Minsoo Yuh
Laura Casas	Gabby Gawreluk	Ani Kasten	Mike Norman	Sandra Daulton	Sunkoo Yuh
Doug Casebeer	Willem Gebben	Matt Kelleher	Kal Norton	Shaughnessy	Barbara Zaveruha
Kevin Caufield	Brian Geier	Kurt Kenas	Robert Nothhouse	Andy Shaw	
Pattie Chalmers	Devon Gelhar	Gail Kendall	Huang Nuokan	Joseph Sherman	
Seth Charles	Steve Godfrey	Sean Kennedy	Kip O'Krongly	Juliane Shibata	
Sarah Chenoweth Davis	Delvin M. Goode	Steven Kin	Jeff Oestreich	Hitomi Shibata	
Alex Chinn	Katharine Gotham	Kathy King	Ken Olson	Taylor Sijan	
Victoria Christen	Sylvie Granatelli	Maren Kloppmann	Lisa Orr	Anastasia Simmons	
Linda Christianson	Nancy Green	Tammy Kopecky Paulus	Walter Ostrom	Sandy Simon	



# ARTIST SERVICES

## Artist Services

### ARTIST GRANTS

Individual grants, funded by the McKnight Foundation, provided project, residency, and fellowship support of \$6,000 to \$25,000 respectively for up to nine artists, from Minnesota and beyond, each year. In addition, the Emerging Artist Fellowships supported three emerging ceramic artists through the provision of studio space for one year; the Pottery Museum of Redwing scholarship was granted to a potter and included a cash award of \$1000. The Warren MacKenzie Advancement Award (WMAA)—launched in 2014 as a travel/study grant for current students, recent college graduates, or recent apprentices, to continue their education in any number of ways—was awarded to an individual artist.

### MCKNIGHT CERAMIC ARTIST FELLOWSHIPS

The McKnight Ceramic Artist Fellowships were awarded to mid-career Minnesota ceramic artists whose work is of exceptional artistic merit, who have already proven their abilities, and who are at a career stage beyond emerging. The 2022 recipients of the McKnight Artist Fellowships for Ceramic Artists were Ginny Sims-Burchard (Minneapolis) and Tony Kukich (St. Paul). Also selected by the 2022 panelists were the recipients of the McKnight Artist Residency for Ceramic Artists, who will be in residence in calendar year 2023: Hide Sadohara (Fredonia, NY), Amanda Gentry (Chicago, IL), Ron Geibel (Georgetown, Texas), and Devesh Upadhyay (India)

The jurors were very impressed with the strength and breadth of the field, and collectively both overwhelmed with the

difficult decision, and inspired by the number and strength of applications. The voices they represented brought the history of decorative craft, the process of working in clay, and an inclusive perspective on the field of contemporary ceramics. The selection panel for 2022 was comprised of the following individuals: Derek Au, Kristen Cliffler, and Guillermo Guardia.

In addition to awarding the next iteration of McKnight Fellows and Residency recipients, NCC hosted four guest artists who were awarded 2021 Residencies: in the winter, we welcomed Lynne Hobaica (Bakersville, NC); spring saw Eliza Au (Lake Dallas, TX); summer played host to Claudia Alvarez (New York, NY); and, in the fall we welcomed Janina Myronova (Wroclaw, Poland).

*The McKnight Resident Artist program allowed me time to pursue new forms using the process of 3D printing and mold making. This experience was extremely beneficial to my career as it allowed me to interact and present my work to the community at the center as well as the wider art community in Minneapolis. I was able to make new and inspiring connections with the staff, students, and resident artists.*

—Eliza Au, McKnight Artist-in-Residence, 2022

### EMERGING ARTIST RESIDENCY AWARDS

Our efforts to celebrate more notable makers in the field under the McKnight program are balanced by our emerging artist initiatives. Each year, early-career ceramic artists apply for Emerging Artist Residency Awards at Northern Clay Center with a drive to continue the momentum they have gained through both formal and informal education and experiences. Each of them hopes

to challenge themselves and their work and to forge their way in the world as an artist. The 2022 spring award recipients from four of our grant programs included clay makers who represented the full spectrum of technique, education and influence.

The Emerging Artist Residency (EAR) Awards provide a furnished studio space for one year, plus a materials/firing stipend, a group exhibition in January and February 2024, employment opportunities, and other benefits. In 2022, we awarded the Anonymous Artist Studio Fellowships to Johannah Cairns (Olathe, KS) and Sean Lofton (Jacksonville, FL). The 2022 Fogelberg Studio Fellowship was awarded to Katie Reeves (Albertville, MN).

Launched in 2022, the BIPOC Studio Fellowship intends to provide support to build and attend networking opportunities in the field, to arrange mentorship and development opportunities, and to buttress the cost of living. The 2022 recipient was Evelyn Rose Mtika (Philadelphia, PA). She received her BFA from the University of Hartford (West Hartford, CT) with a major in ceramics and a minor in painting. Her work has been featured at the Clay Art Center (Port Chester, NY), Saratoga Clay Arts Center (Schuylerville, NY) and at the Tyler School of Art Gallery at Temple University (Philadelphia, PA).

We are so grateful to a variety of institutional and individual donors, including secondary market sales through NCC's sales gallery, for their support of these particular grant programs. The residencies began on September 1, 2022, and will wrap up at

## ARTIST SERVICES

the end of August 2023, with exhibition participation slated for January/ February of 2024. We are excited to see the exchange of ideas in the studios with the residency program crossing boundaries of generation, material, origin, and approach.

### **WARREN MACKENZIE ADVANCEMENT AWARD**

Launched in 2014, the Warren MacKenzie Advancement Award (WMAA) honors the educational legacy of Warren MacKenzie. Recipients of the award can research a new technique or process, study with a mentor or in an apprenticeship setting, visit other ceramic art centers or institutions for classes and workshops, collaborate with artists of other media, and travel. The grant period is 12 consecutive months, from June 2022 to May 2022. One award was granted in 2022, to Eleanor Foy (Kansas City MO), who is a multi-disciplinary artist working primarily in ceramics. After three years of studies in painting at Pratt Institute (New York, NY) in ceramics at Kansas City Art Institute. The 2021 jurors for the Emerging Artist Residencies and the Warren MacKenzie Advancement Award included Eliza Au, Tom Hubbard, and Leandra Urrutia. In addition to the Emerging Artist and WMAA awards, Northern Clay Center leadership awarded two additional grants to emerging clay makers:

### **RED WING COLLECTORS SOCIETY FOUNDATION AWARD**

The Red Wing Collectors Society Foundation Award, made possible by the Red Wing Collectors Society Foundation, is presented annually by Northern Clay Center to a deserving individual pursuing a career in pottery, or studying or



Work in progress 🧡 ...

# ARTIST SERVICES

researching the historical aspects of the pottery industry.

The 2022 recipient was Andrew Rivera (Hutchinson, MN) who received his BFA in ceramics and sculpture from the University of Minnesota, Duluth, and completed the MN NICE program at NCC before completing a long-term residency at the Clay Studio of Missoula in Montana.

*As the recipient of the Pottery Museum of Red Wing Award I was able to purchase new equipment for my studio practice that helped with documenting my work and participating in shows. This included a camera, pop-up tent, and materials to create shelving. This has been a huge benefit to my practice giving me the ability to apply for more shows, sell work, and be in front of new audiences. This award gave me the opportunity to move away from my hourly job and pursue ceramics as my main source of income.*

—Andrew Rivera

## STUDIOS & EQUIPMENT

Studio space and access to equipment such as wheels, kilns, and glaze booth, are provided to an average of 50 – 60 resident artists a year. In 2022, over 75 artists spent time in our studios and employed our facilities to further their work. 32 were from outside of

Minnesota. The studio program was home to a community of makers with a breadth of life experience and background, bringing a chorus of unique voices to clay.

The populous of local artists who licensed studios for extended tenures provided ongoing opportunities for dynamic exchange. Their conversations were punctuated by a regular influx of resident artists from around the country and across the globe, visiting artists who arrive to present lectures in concert with our exhibition schedule, and an annual turnover of students in our MN NICE program (referenced previously in education).

*Being a part of the shared studio at Northern Clay Center through their studio program makes it possible for me to continue making art in my life. The ability to access shared resources, space, and expertise at the Center allows me to focus on growing as an artist and takes away logistical roadblocks that otherwise would preclude me from pursuing my craft.*

—Ari Nahum, studio artist

2022 marked the third year since NCC implemented its activity measures for the studio program, instituting better transparency of organizational expectations for our community

members. Studio artists have a flexible accountability system wherein they are expected to perform service to the organization, participate in a variety of professional development activities, and be members in good standing of the organization. The activity measures support an active studio environment and an engaged community which fully embraces a range of ceramic artists from hobbyist to professional.

Professional development opportunities for studio program artists were continued in 2022, with quarterly programs provided to further develop the research towards and conversations about the work of individual artists. Most notable of the sessions provided were artist talks and critiques with fall McKnight Resident Artist Janina Myronova, an in-depth training on NCC's Blaauw Kiln, and a Building Business Practices led by Laura Casas and Elizabeth Pechacek.

*Access to Northern Clay Center's facilities and the wealth of knowledge from staff, studio artists and invited artists alike provided a rich environment for me to explore the depths of my practice. Most of my growth, however, came from just having an accessible studio space and kiln access...Overall, I feel grateful to have been introduced to the professional side of the world of clay through NCC.*

—Z Kaplan, 2021 Emerging Artist Resident

## GRANT ARTISTS

43 individuals (25 from outside Minnesota, 16 persons who identified as BIPOC)

Ted Adler	Rebecca Chappell	Gabrielle Gawreluk	Brad Menninga	Ginny Sims-Burchard
Clarice Allgood	Jin Cho	Guillermo Guardia	Janina Myronova	Chris Singewald
Claudia Alvarez	Kelly Connoles	Mike Helke	Natalie Nicholson	Hidemi Tokutake
Eliza Au	Elliot Corbett	Lynne Hobaica	Rita Pantan	Leandra Urrutia
Casey Beck	Katie Coughlin	Tom Hubbard	Emily Price	Persis Wade
Ashwini Bhat	Andrea Leila Denecke	Zoe Kaplan	Marcelino Puig Pastrana	Jason Wang
Aaron Caldwell	Wendy Eggerman	Ashton Keen	Donna Ray	Joel Willson
Alyce Carrier	Alessandro Gallo	Roberta Massuch	Grace Satchi Troxell	
Pattie Chalmers	Edith Garcia	Jacob Meer	Juliane Shibata	



## ARTIST SERVICES



## STUDIO ARTISTS

60 individuals (49 artists from MN, 4 persons who identified as BIPOC)

Clarice Allgood  
Claudia Alvarez  
Marion Angelica  
Eliza Au  
Jennifer Azzariti  
Chris Bond  
Pam Bonzelet  
Evelyn Browne  
Lynda Buscis  
Johannah Cairns  
Alex Chinn  
Logan Chyla  
Elizabeth Coleman

Claude Cooper  
Peter D'Ascoli  
Joel Edinger-Willson  
Katharine Eksuzian  
Daphne Faragnis  
Sara Fenlason  
Edith Garcia  
Mary Garvie  
Mary Green  
Julian Gruber  
Lydia Gutowski  
Carol Hanson  
Lynne Hobaica

Audrey Jellison  
Zoe Kaplan  
Karl Keel  
Robert Leider  
Keather Lindman  
Sean Lofton  
Marta Matray  
Ivy Mattson  
Kate Maury  
Matt McCleod  
Evelyn Mtika  
Janina Myronova  
Ari Nahum

Carolina Niebres  
Robyn Peterson  
Marjorie Pitz  
Hannah Prichard  
Donna Ray  
Katie Reeves  
Jo-Anne Reske Kirkman  
Debbie Schumer  
Sue Schweitzer  
Audra Smith  
Iris Smith  
Mic Stowell  
Roy Stube

Olivia Tani  
Hirotsune Tashima  
Beth Thompson  
Doug Van Beek  
Persis Wade  
Jason Wang  
Mary Ann Wark  
Mary Zeleny Arimond

# ADMINISTRATION

## Action and Accountability

### ACTION & ACCOUNTABILITY

We at NCC are on a continuous journey to develop programming initiatives and employ metrics that are fundamentally rooted and aligned in anti-racist practices and anti-oppressive principles in all areas of our internal and external work.

We commit to provide pathways that advance ceramic joy for individual and collective accountability towards the betterment of our clay community. This commitment is grounded in our belief that change is possible, and that our work—and that of the artistic community as a whole—will grow stronger as oppression is eliminated.

The following actions are a snapshot of where we are, and by no means a finish line. Rather, we offer them here as benchmarks of how we are moving towards a more inclusive, equitable, and just organization.

- Beginning February 2021, NCC staff has dedicated an average of 45 minutes of our bi-monthly staff meetings to a continued process of revelation that centers anti-racist, anti-oppressive, and anti-exclusionary practices in our operations as individuals and as an organization.
- With new staff joining NCC, and a recognition that much of the previous training efforts needed to be revisited, a formal Diversity, Equity, Inclusion, and Access (DEI+A) committee was formed to assess current and historical initiatives, goals, and action steps as well as create a strategic and actionable plan for building a framework and accountability into every program area and staff roles.
- NCC has implemented Education Access Scholarships options for our adult ceramics programming. We offer two scholarship options—a half-tuition scholarship open to artists and learners with financial need, and a full-tuition scholarship open to artists and learners who identify as Black, Indigenous, or a Person of Color.
- We created accessible equipment and processes for students of varying abilities stemming from neuro abilities, physical limitations, and age.
- We added *Wheel 101 for BIPOC Individuals* that teaches the basics of wheel throwing in a space dedicated to individuals who identify as Black, Indigenous, and/or a Person of Color and is intended to foster a safe, creative environment and introduction for BIPOC folks.
- Jury panelists are invited and included to ensure diverse representation on each panel. Panelists are publicly shared to increase transparency and trust and eliminate possible power dynamics.
- An internally-funded year-long BIPOC Emerging Artist Residency was created to replace the previous Jerome Foundation-funded “Artist of Color” Residency program that ended in 2017.
- We expanded the types of accepted resume and professional information that can be used to apply for grants and residencies in an effort to reach a broader audience while expanding inclusivity. Additionally, we have begun accepting submissions as spoken narrative audio files to further expand the inclusivity of our application and jury process.
- Whenever possible, we place priority on populations who reside in lower-income brackets and who do not have the same access to creative experiences as others. Our work in this area relies on strong partnerships with Twin Cities schools and community organizations serving youth in need.
- We invited our partner organizations to share demographics for the constituencies with which we worked, and a majority of these sites reported that some 60%+ of the population served were people living below the poverty line, 45%+ were considered “youth at risk,” and more than 65% of the participants self-identified as BIPOC.
- In addition to our work with youth and families, we led vital aging programs with adults 55 and greater of all abilities, locales, and economic means, through strategic partnerships with organizations that serve this population. With such partners as Fairview Ebenezer, Common Bond, Opportunity Partners,

and Sholom, NCC teaching artists provided creative lifelong learning opportunities through over 46 unique programs to over 1100 aging adults. Every aspect of our work in the community was guided by NCC’s strategic objectives and buttressed by NCC’s efforts to ensure diversity, equity, inclusion and access in all we do. From listening intently to our partners’ and their constituents’ needs; to working closely with them to provide safe and welcoming spaces in which our clay work could occur; to enabling as many interested persons to participate as space and resource allowed; to providing entry points to the medium for the novice, the experienced, and the spectator alike; to thoughtfully providing the appropriate tools, resources, training and support to our teaching roster of individuals who comprise many decades of life and experience, varying physical abilities, myriad teaching styles and philosophies, and a plethora of invisible disabilities.

- One of NCC’s long-time funders of youth-related programming has enabled our support of clay campers who otherwise would be unable to attend a summer clay camp at NCC given their family’s financial position. In 2022, we were able to provide 16 partial scholarships (value of which ranged from 15 to 100% of the camp cost) for a total of \$1700 in support.

Read about our full organizational efforts here:

<https://northernclaycenter.org/2023/04/04/updates-on-nccs-diversity-equity-inclusion-and-access-work/>.

### FINANCES & FUNDING

Northern Clay Center’s 2022 calendar year was filled with several surprises on the financial front, many of which were incredibly positive; a few of which were disappointing, to say the least, but opportunities to review our budgeting process and our expectations on the income and expense sides.



# ADMINISTRATION

Most notable was our over 35% increase in program service fees, which accounts for income from our adult and youth onsite education classes and workshops, youth summer camps, and partner outreach income. All of these subcategories experienced increases in earned income, especially summer camps, income from which increased from \$59K in 2021 to \$83K in 2022 and in general adult class income, which increased from \$254K in 2021 to \$333K in 2022 (clearly a sign we are returning to pre-COVID numbers). Unfortunately, this broad category was the only one that saw increases over 2021. Our income from gallery sales (including special exhibition sales, sales gallery and online gallery sales, and *American Pottery Festival* (APF) sales) dipped by over 10%, which can be attributed to opening night sales from the APF. Our contributions (includes our year-end campaign and myriad restricted and unrestricted grants from foundations, corporations and government dollars) ended the year 30% under budget

primarily due to decreased foundation support and individual donations from our annual fund. Also taking a hit was our investment income. In 2017, NCC invested \$1 million of its reserves into an RBC Wealth Management Brokerage Account; since such time, the market has continued to experience dramatic fluctuations; unfortunately, 2022 was a year of loss of some \$210K.

On the expense side, our class and workshop expenses increased over 15%, as with more classes, programs and students, our teaching artist/ materials/firing costs all increase. Also of note: our fundraising expenses dipped 20%, primarily due to more conservative hours paid out to the Center's contracted fundraiser in 2022. We ended the year with \$1,838,409 in expenses and \$1,322,835 in income. Note: the total expenses include depreciation (equipment and building), which we've historically treated as a cash expense. NCC has long planned mindfully for requisite facilities and

equipment acquisitions, for dips in programming, and for emergencies such as the COVID-19 pandemic. As such, we have slowly built our reserve funds which allow us to continue operations until our income-generating programs, and the world climate, are more stable. When removed from consideration, our loss in 2022 was \$460,349.

In an effort to perpetuate the positive results of a very complicated calendar year, of note to share is NCC's ongoing and generous support of artists. Cumulatively in 2022, NCC paid out over \$475K in support to artists (an increase of 10% over 2021) and our total payout to artists since 1995 now totals over \$11.1 million. With this \$475K, we served 339 artists (a decrease of 10% from the previous year). Of these artists served through studio facilities/teaching/ exhibiting/ selling wares/grants, 12% were artists of color and 46% were from the state of Minnesota.

## YEAR-END BALANCE SHEET

### Assets

Current Assets	\$1,626,904
Noncurrent Assets	\$2,911,318
<b>Total Assets</b>	<b>\$4,538,222</b>

### Liabilities

Accounts Payable	\$111,374
Other Liabilities	\$177,407
Non-Current Liabilities	\$183,390
<b>Total Liabilities</b>	<b>\$472,171</b>

Without donor restrictions	\$2,907,403
With donor restrictions	\$1,158,648
<b>Total Liabilities &amp; Net Assets</b>	<b>\$4,538,222</b>

# PEOPLE

## People

As we've shared throughout this report narrative, Northern Clay Center's impact on the individuals we serve has been tremendous. The myriad confluence of minds/efforts/passions enabled some serious "teamwork" throughout the 2022 calendar year. As no man/woman/person is an island, every success, challenge, and opportunity we experienced, we greeted as a team.

Through the darkest to brightest days, from a global pandemic & long overdue call for equity in the field, & from staff transition to challenging economic times, the Center continued to advance the ceramic arts. In 2022, Northern Clay Center entered its 32<sup>nd</sup> year of operations. These years have been incredibly meaningful to the artists and communities we serve. The youth we once mentored in school residencies and during summer clay camps are now clay artists, collectors, and parents of their own clay campers. The emerging artists we introduced to the world with life-changing grants and exhibitions

are now distinguished professors and notable makers in the field. The shoppers and ceramic art enthusiasts have built some of the most amazing personal collections in the country; some are making donations of said collections to NCC's *ReCollect* program, the proceeds from which go on to fund our emerging artist residency programs. Due in part to the Center's existence, the field of ceramics continues to grow and diversify and contribute ideas, meaningful objects, & transformative experiences to the world.

One such transformative experience was the Center's autumn 2022 exhibition, *A Gathering: Works From 'Contemporary Black American Ceramic Artists'*, about which a notable member of the ceramics community remarked,

*This weekend was so utterly amazing. It was insightful, loving, celebratory, a memorial, a jumping off point. I found it healing and affirming. The weekend was NOT ABOUT ME, but... I felt healed watching the connections, hearing the conversations,*

*being allowed in the room to participate in the joy and add to the love. I found something I thought was completely lost. We have all been so sad and lonely, but this was like peeking your head out of a tunnel to see those you love peeking out too. After working an event at [Northern Clay Center] I always felt drained. This weekend was better than any NCECA [National Council on the Education for the Ceramic Arts Conference] I have ever attended. This was effusive. I know. But I wanted to affirm that you are doing important work...You made room for magic.*  
—Jill Foote-Hutton, ceramic artist, curator, former editor *Studio Potter*

This very personal & transformative experience was only possible because Northern Clay Center possessed the passion, the purpose, & the people necessary to produce an exhibition unlike any other the field has experienced. The people are paramount to our success in all we do. The people include our committed staff & board, our loyal volunteers, our teaching & presenting artists, our advisory committee that oversees the direction of our exhibition program, &, of course, our funders.

### STAFF

Kyle Rudy-Kohlhepp, Executive Director  
Corrie Besse, Business Manager  
Jordan Bongaarts, Exhibitions Associate, to December  
Claude Cooper, Building Maintenance Technician  
Amanda Dobbratz, Marketing and Technology Manager  
Wendy Eggerman, Sales Gallery Artist Relations  
Maria Hennen, Galleries Coordinator, from December  
Jessie Fan, Accountant  
Robert Lieder, Outreach Technician, to July  
Sean Lofton, Artist Services Coordinator, from August  
Hannah Prichard, Education Technician

Samantha Hernandez Longley, Education Manager, to October  
Tippy Maurant, Deputy Director, Director of Galleries & Exhibitions  
Claire Miller, Education Manager, from October  
Sarah Millfelt, Community Engagement Manager, from October  
Rachel Nusbaum, Sales Gallery Manager  
Katie Reeves, Outreach Technician, from July  
Moz Rude, Sales Gallery Associate  
Victor Sanchez, Gallery Artist Liaison to October  
Audra Smith, Studio Manager  
Iris Smith, Marketing and Education Associate

## STAFF

Throughout the 2022 calendar year, the Center retained a majority of its talented staff. The leadership team remained in place throughout most of the calendar year, ensuring the cadre of new program and support staff were buoyed throughout their onboarding and training with the institutional memory of their peers. New systems for data and contractual management were instituted to ensure that—despite the reality of future potential staff transition—safeguards were in place to retain and access necessary information about our constituencies. Regular convenings of staff allowed for candid sharing of programmatic accomplishments and challenges. Overlap and training occurred regularly with any staff turnover. In the fall of 2022,

NCC's long-time community engagement manager, Alison Beech (6 years), and education manager, Samantha Longley (3 years), both left the Center to pursue other passions, growing a family and spending more time in the studio, respectively. Both staff departures

allowed for a rethinking of the positions and ultimately paved the way for the hire of a new and experienced education manager, Claire Miller, and the temporary hire of a remote, part-time community engagement manager, Sarah Millfelt. Also added to the team in 2022 was a new position, artist service coordinator. NCC hired Sean Lofton to manage all the Center's artist grants, studio program initiatives, and assist with the development of professional development opportunities for artists at all stages of their careers. In addition to these hires, NCC brought in a new outreach technician to replace the staff member who had been working in that capacity for over six years; finally, we brought on staff a new maintenance technician and a few support staff for the gallery.

investment in the organization increased dramatically as the months when on and the opportunities for in-person convening (both at board meetings and at public events) increased. The 2020 and 2021 calendar years were incredibly taxing for every organization, and likely, every board of directors. With so many of the Center's public programs on pause or returning to ground zero levels of participation post-COVID, the ways in which we engaged board members changed immensely. As the Center held myriad in-person events in 2022, including a summer open house, a fall *American Pottery Festival*, a fall exhibition opening and related weekend of programming and our newly renamed Winter Open House, our board members returned to our facility for engagement.

## BOARD

The Center's Board of Directors remained largely unchanged throughout 2022, sans the departure of two very long-time executive committee members Craig Bishop and Mary K Baumann. Overall, the board's

## VOLUNTEERS

The last calendar year was the epitome of "Many hands make light work." And nowhere did we see this demonstrated more than within our volunteer network—from up-and-coming teaching artists who spent hot summer weeks

## BOARD OF DIRECTORS

served all or part of 2022

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Craig Bishop, to April  
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# PEOPLE

working closer with our clay campers; to studio support volunteers willing to recycle clay, load kilns, and clean; to gallery interns who learned the behind the scenes realities to managing a successful retail gallery; to a menagerie of talented persons who tagged in to help with all aspects of our special events—from cooking/cleaning to decorating galleries to cleanup aisle 7 to wrapping purchased pots. These efforts were supported by some 116 volunteers who contributed over 3409 hours. (That's the equivalent of one and a half, full-time staff members!)

## DONORS

While not a direct measure of our success in meeting our mission, our constituency of institutional and individual donors most certainly validated our efforts and motivated our next steps with their dollars. Most all our institutional donors

remained steadfast in their support of the Center's programming and general operations. While we had hoped to revisit our long-standing and wildly popular fundraiser—a Maker-To-Table event that paired expertly crafted foodstuffs with liquid libations—the realities and risks of the pandemic outweighed our desire to gather in a manner that was unsafe. The Center's year-end campaign yielded over \$54K in contributed income from dozens and dozens of individual donors.

As we've suggested in our narrative above, our 2022 calendar year was built brick by brick by brick. We hoped for a better future, a deeper engagement for our constituents, a more impactful delivery of programs, and our every effort was inspired by that hope. We worked towards becoming everything we are capable of being and found ways to use our collective powers and talents for the good of the organization and the field. We engaged in a creativity revolution

as we designed new solutions for new challenges, employed our own creativity to bring life to new initiatives, and helped so many others reach their creative potential. And, we came together as a team to find solutions, to weather the storms, to bring the delights of clay to new and returning audiences. We are incredibly grateful to all the persons and entities who decided to click their LEGOS™ with NCC's to help us build a truly magical and impactful clay universe throughout 2022.

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## VOLUNTEERS

98 individuals, 3201 hours

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