

ANNUAL REPORT 2018

EXHIBITIONS | EDUCATION |
SALES GALLERY | ARTIST SERVICES





Table of Contents

Introduction	4
Exhibitions	5-7
Education and Outreach	9-16
Artist Services	18-22
Sales Gallery	24-26
Administration and Numbers	28-29
Organizational Relationships	31
People	32-39



INTRODUCTION

A look back at 2018 at Northern Clay Center



2018 moved quicker than a pot on the wheel or the installation of an exhibition. For those of us working on behalf of Northern Clay Center, the 2018 calendar year felt incredibly short. Our year was filled with the exchange of ideas facilitated by dozens of visiting artists; exposure to what amounts to thousands of handcrafted pots and sculptural objects; creation of so many earnest works of clay art by over 30,000 individual hands in our outreach programs; and the list goes on.

Northern Clay Center is so very proud of its 2018 service to the field. We advanced the ceramic arts; we worked to expose individuals to a wide variety of ceramic art that is beautiful, evocative, challenging, and innovative; our exhibitions explored the full spectrum of the art and science of clay; we nurtured, cultivated, and supported ceramic artists in order to advance the greater field of the ceramic arts and enrich our local community; we provided clay learners with the best educational opportunities possible; we provided access to our programs and services to all communities in a genuine and welcoming environment; and we put quality first in everything we did.

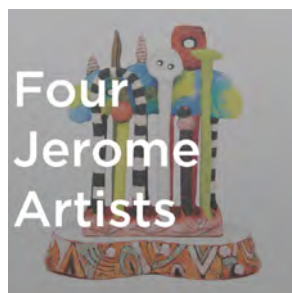
The following pages bring to life some of our proud moments of 2018. There are so many of them! Our work and reach and impact were possible because of the support from our community. So, thank you for being instrumental in maintaining the vitality and success of Northern Clay Center!



Top to bottom: NCC Clay Camp Instructor Awele Eneanya, introduces the ins and outs of glazing to a captivated group of campers. Partners in the making of the exhibition *Under the Black and Baltic Deep*; L to R: Anne Turn, Ieva Naglini, Anthony Stellaccio, Tomas J. Danura, NCC Director and exhibition co-curator Sarah Millfelt, exhibition co-curator Robert Silberman, and Juss Heinsalu.

Previous page: 2018 Fogelberg Studio Fellow, Keather Lindman.

Through our exhibitions program, we produced 12 shows that demonstrated the range of expressions in clay, created by accomplished emerging and established ceramic artists. Work by 101 artists was included in the exhibitions; 33 of these artists were from Minnesota.

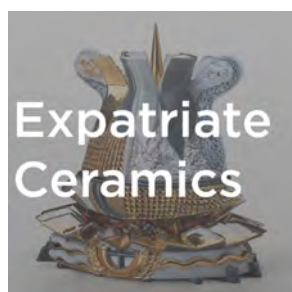


1/12 - 2/25 Gallery M | *Four Jerome Artists*

Recipients of emerging artist project grants awarded in 2017 and one recipient of the Jerome Ceramic Artist of Color Residency. Artists included Susan Feigenbaum, Autumn Higgins, Lisa Truax and Ellie Bryan.

Emily Galusha Gallery | *Fogelberg, Red Wing, and Anonymous Artists*

Annual exhibition of work by recipients of grants to underwrite short-term studio residencies at NCC. Artists included Gregory Palombo, Gillan Doty, Lily Fein, Valerie Ling, and Katharine Eksuzian.



3/9 - 4/22 Gallery M | *Expatriate Pottery*

Curated by Ursula Hargens, this exhibition explored how place informs an artist's body of work and highlighted five artists—four Americans and one Canadian—who spent time in residence at influential ceramic centers around the world, or lived abroad for a significant time. Some of these artists launched their careers with this singular experience; others helped to build an institution's reputation and create opportunities for the next generation of maker; still others were part of a long lineage of experiential making in places steeped with history and making. The exhibition showcased work created before, during, and after their experiences, demonstrating the impact of location on materials, process, culture, and concepts.

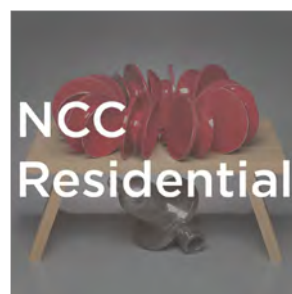
Each location provided unique opportunities for innovation and reflection. They included: Jingdezhen, China, a city that has been the epicenter of porcelain production for the past 1000 years; c.r.e.t.a. Rome, a residency program with a backdrop of Anguillara Sabazia, a Medieval town on Lake Bracciano, Italy; Leach Pottery in St. Ives, England, founded in 1920 by Bernard Leach and Shoji Hamada and hailed as the birthplace of British studio pottery; Kohler Factory, a unique American residency program in the Midwest that draws artists from around the globe and affords them access to industrial processes where work is loaded into huge kilns alongside commodes and bathtubs; and the International Ceramics Studio in Kecskemét, Hungary, a country with a history of exquisite porcelain manufacturing.

Guest artists included Derek Au, Rebecca Harvey, Jeff Oestreich, Amélie Proulx, and George Timock, with select works by two of Timock's former students, Emily Connell and Maura Wright.

Emily Galusha Gallery | *NCC Residential*

The Residency is a critical component of a ceramic artist's development into a professional maker. It can take many shapes—from a 2-week adventure to a new environment working under the deadline of an exhibition; to a multi-month intensive surrounded by new materials and technologies; to a focused, year-long immersion into a new community and culture of making—and provide endless opportunities for learning, growth, and self-discovery.

Over the past 25+ years, Northern Clay Center has acquired examples of stunning ceramic art from makers across the state, the country and around the world. Each artist was, at some point in their professional career, in residence at the Clay Center—in conjunction with an exhibition, through an emerging artist residency, or enabled by the McKnight Artist Residency for Ceramic Artists. *NCC Residential* highlighted dozens of makers who've shared their vision, time, and talents with the Center and its constituents as artists-in-residence.



EXHIBITIONS



5/4 – 6/24 Gallery M | *City Sine Cera*
City Sine Cera, the second of three special exhibitions at Northern Clay Center in 2018, encompassed examples of contemporary ceramic art vast in technique, influence, and maker. Our spring exhibition was nurtured into reality by Heather Nameth Bren, a member of NCC's exhibitions committee, a professor at Bethel University in St. Paul, Minnesota, and a working ceramic artist. Intrigued by the lifestyle of some of Minnesota's favorite rural studio potters, whose pots are inspired by their surroundings, and are sincere and direct in nature, Nameth Bren chose to contemplate a group of contemporary, urban-inspired ceramic sculptors and view their work through the lens of sincerity. *City Sine Cera* was born from this contemplation and came to include a sampling of artists who are inspired by a sincere inquiry into the urban landscape. Armed with the 2013 writing of R. Jay Magill, *Sincerity: How a moral ideal born five hundred years ago inspired religious wars, modern art, hipster chic, and the curious notion that we all have something to say (no matter how dull)*, Nameth Bren assembled the work of six ceramic artists to more deeply explore the idea of sincerity in its physical form. Featured artists included David East, Sarah Lindley, Bobby Silverman, Adam Welch, and Merrie Wright



Emily Galusha Gallery | *Warren MacKenzie Advancement Award Recipients*
The Clay Center's spring exhibition of Warren MacKenzie Advancement Award (WMAA) alumni artists shared with our constituents the successes, challenges, and new directions in creative pursuits of this unique and beneficial granting program.

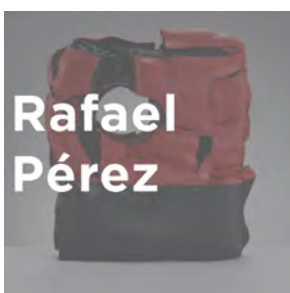
The WMAA, founded in 2014, honors local, notable, and late potter Warren MacKenzie and his legacy of ceramic education, both traditional and non-traditional. The award provides an opportunity for students and emerging artists to continue their ceramic research and education for a period of up to twelve consecutive months within the grant year, further expanding their professional development. WMAA exhibiting artists included: 2014 recipients Kevin Kao, Roberto Lugo, and David Peters; 2015 recipients Stuart Gair and Jacob Raeder; 2016 recipients Patrick Kingshill and Candice Methe; and 2017 recipients Adrienne Eliades and Grace Tessein.



7/6 – 8/26 Gallery M and Emily Galusha Gallery | *Six McKnight Artists*
The exhibition featured the work of 2017 Fellowship recipients and 2017 artists in residence. Artists included Eva Kwong, Forrest Lesch-Middelton, Anthony Stellacio, Kosmas Ballis, Xilam Balam, and Mic Stowell.



9/21 – 11/4 Gallery M | *Under The Black and Baltic Deep*
Latvia, Lithuania, and Estonia have a history of achievement in ceramics, including folk pottery, commercial ware, and sculptural work. After the collapse of the Soviet Union brought independence and democracy to all three nations, ceramic artists responded to their new freedom by moving beyond skillful but guarded creations to more adventurous approaches. Curated by Sarah Millfelt and Robert Silberman, the exhibition highlighted these dramatic new efforts and was supported by Tomas J. Daunora and the Kvadratas Group of Cultural Initiations, as well as Anthony Stellaccio, an American scholar and artist who has written extensively about folk and contemporary Lithuanian ceramics. Participating artists included: Danutė Jazgevičiūtė, Egidijus Radvenskaskas, and Ieva Bertašiūtė-Grosbaha (Lithuania); Leo Rohlin, Anne Törn, and Kris Lemsalu (Estonia); Juta Rindina, Dainis Punders, and Diāna Boitmane-Liepina (Latvia). our Artist Educator Series scheduled for the Minnesota Educator Academy weekend each October. Exhibition liaisons included Juss Heinsalu and Ieva Naglina



Emily Galusha Gallery | *Rafael Pérez*
Born in Haro, La Rioja, Spain, Rafael 'Rafa' Pérez is a globally-acclaimed ceramic artist and Member of the International Academy of Ceramics. His work has been included in solo and group exhibitions across Europe and featured in private collections across continents and cultures. Experimenting with the technical limitations of clay, Pérez directs the white porcelain and black earthenware clays into surprising volcanic landscapes. The two clay bodies fight for dominance in the firing process, emerging rhythmic and tenacious. "It's not just a natural landscape, because it is directed by me. I have created the cuttings from the beginning, but the aspect of surprise is always present, because what happens in the kiln is unpredictable." This exhibition was made possible through a partnership with Todd Shanafelt and Minnesota State University, Mankato.

11/18 – 12/30 Gallery M | *Holiday Exhibition and Sale*

Emily Galusha Gallery | *MN NICE Graduation Exhibition*

Alongside the annual *Holiday Exhibition* was the graduation exhibition for the MN NICE (Minnesota New Institute for Ceramic Education) program. This exhibition featured the work of nine graduating Minnesota artists and included sculpture and pottery. NCC continued to experience success with its MN NICE program. With nine graduating students in 2018, we had the opportunity to tailor the educational experience to each student's needs—from working with visiting artists from the local community and visiting exhibition artists, to studio visits, to technical demonstrations. The quality of work produced for the graduation exhibition in November and December of 2018 was exciting and explored all the possibilities of ceramics, clearly demonstrating the growth these students experienced in just eight months of instruction. Each student had an opportunity to work closely with the exhibitions department to develop an understanding of the exhibit process and present their year's efforts in a cohesive and well-designed manner.

We published four catalogues, including the annual McKnight exhibition publication. While we do not have an explicit sales objective for our exhibition program, we were very fortunate to sell a great number of pots and sculptures from various exhibitions, well surpassing our budget, with over \$17,000 in sales.

In addition to producing the onsite exhibitions and catalogues, the Center continued offsite exhibition collaborations. NCC acted as co-curator for exhibitions featuring St. Croix Valley Watershed ceramic artists, hosted by the Phipps Center for the Arts, in Hudson, Wisconsin. The series culminated in 2018 with a final feature of three artists who reside in studios and homes along the St. Croix Valley Watershed, as well as a "reunion" exhibition in the fall, featuring 16 of the originally featured artists. Additionally, we toured *Six McKnight Artists* to MacRostie Art Center in Grand Rapids and Bemidji State University.

2018 EXHIBITION ARTISTS

101 individuals, 33 from Minnesota.

Andrea Leila Denecke
Logan Chyla
Derek Au
Xilam Balam Ybarra
Kosmas Ballis
Tom Bartel
Casey Beck
Ieva Bertašiūtė-Grosbaha
Jason Bige Burnett
Diāna Boitmane
William Brouillard
Ellie Bryan
Lisa Buck
Emily Connell
Kelly Connole
Guillermo Cuellar
Peter D'Ascoli
Becky David
Eddie Dominguez
Gillan Doty
Sarah Dudgeon
Nick Earl
David East
Adrienne Eliades
Susan Feigenbaum
Lily Fein

Stuart Gair
Edith Garcia
Margaret Gavin-Hanner
William Gebben
Katharine Gotham
Ursula Hargens
Rebecca Harvey
Juss Heinsalu
Mike Helke
Tony Hepburn
Autumn Higgins
Nina Hole
Satoru Hoshino
Janel Jacobsen
Peter Jadoonath
Audrius Janušonis
Danutė Jazgevičiūtė
Shirley Johnson
Ting Ju Shao
Kevin Kao
Ani Kasten
Patrick Kingshill
Cindy Kolodziejski
Joseph Kress
Eva Kwong
Kris Lemsalu

Forrest Lesch-Middelton
John Oliver Lewis
Sarah Lindley
Valerie Ling
Roberto Lugo
Mark Lusardi
Monica Marcella
Andrew Martin
Michaela Maupin
Paul McMullan
Candice Methe
Risa Nishiguchi
Jeff Oestreich
Wendy Olson
Gregory Palombo
Rafael Pérez
David Peters
Amélie Proulx
Dainis Pundurs
Egidijus Radvenskaskas
Jacob Raeder
Nick Renshaw
Juta Rindina
Andrew Rivera
Leo Rohlin
SC Rolf

Emily Romens
Hide Sadohara
Joe Samuelson
Susan Schweitzer
Deborah Sigel
Bobby Silverman
Audra Smith
Kevin Snipes
Anthony Stellaccio
Michael Stowell
Linda Swanson
Akio Takamori
Grace Tessein
George Timock
Lisa Truax
Anne Törn
Marjorie Wade
Kurt Brian Webb
Jenny Weber
Adam Welch
Janet Williams
Maura Wright
Merrie Wright



EDUCATION AND OUTREACH

Northern Clay Center offered classes and workshops for all ages, stages, interests, and levels of investment of students. We offered classes from beginning to advanced levels, on a quarterly basis, with an annual enrollment of over 1,700 adults and children. We also led summer clay camps for children, and special, short-term workshops for adults, children, and families. We regularly offered special workshops with visiting artists, who taught a particular technical topic or lecture on their work in conjunction with an exhibition. In addition to our ongoing classes, the Clay Center contracted with other schools and institutions to offer classes and workshops at NCC or at other venues.

Adult Education

Over the course of 2018, we saw a number of new faces and exciting guests amidst the already strong group of teaching artists on our teaching artist roster. These guests brought with them special topics, alternative techniques, and an array of new perspectives to encourage new explorations and thought processes amongst the students, staff, studio artists, and visitors to NCC.

Some of the most notable visiting artists and experiences include:

- **Jeff Oestreich**—Returning after his 2017 class with a focus on the design and production of plates, Oestreich brought his many talents back to NCC in the winter of 2018 with BOWL-A-RAMA during which he and the class explored bowls of different design, construction techniques, and historical periods. Bringing in pieces from his own collection to make his references more tangible, and potters from his own history to make the dialogue as engaging as possible, he created an environment and community within that pushed students to explore beyond their usual limits of creation. The class concluded with a banquet, held in the NCC library, that was embellished with fine linens, hand embroidered napkins, and an impressive array of handmade pieces.
- **Lee Love**—During the summer session, Love led a very well-received special topics class with the specific focus on a very versatile glaze know as Shino. Through discussion about the many types of Shino that have been created through history and in contemporary times, he and the class discussed everything from the basics of forms that work best for the glaze; to developing the best techniques for application and firing; to achieving the richly variegated surfaces the glaze is known for. Having so thoroughly enjoyed the opportunity to learn from Lee, the class collectively wrote NCC staff a formal letter to state their satisfaction with the class and instructor.
- **George Timock**—While visiting NCC for his installation as part of the exhibition *Expatriate Ceramics* and as a juror for the McKnight Resident and Fellowship programs, Timock presented a workshop that paid special attention to the level of detail needed for the shipment of particularly complex and delicate work. While observing the variety of materials used and specially formed protective compartments for each of his pieces, participants got to take part in the unpacking of one of his works to get the best sense possible of the level of detail needed for safe and proper shipping.
- **Guillermo Guardia**—Guardia joined the teaching roster at Northern Clay Center in 2018 when he moved to the greater metro area from North Dakota where he taught regularly at the University of North Dakota and the North Dakota Museum of Art. The constituents at NCC were quick to embrace his unique approach as an artist and instructor as he encouraged his students to explore the intent as well as the content of the pieces they were creating.

"I love his quiet intensity. He creates a focused environment leading to a very intimate perspective on relating to clay and sculptural intention. He guides us to be reflective and instill meaning in our pieces. Good stuff!"

—Rebecca Rehpohl, Adult Education Student



Top to bottom: Robert Lieder stoking the kiln for his woodfire class. The legendary Jeff Oestreich discusses plates with his class. Sculptor and potter Guillermo Guardia pauses during a figurative demo during classtime.

Previous page: Student Emiliano Cerna-Rios fine tuning an abstract sculpture.

EDUCATION AND OUTREACH



- **Rafael Pérez & Carmen Del Val**—With coordination from Minnesota State University, Mankato and a great deal of assistance from artist and instructor Todd Shanafelt, NCC was able to host a workshop where Rafael Pérez and Carmen Del Val demonstrated processes that went into the creation of Rafael's work that was concurrently hosted in a solo-exhibition at NCC. Long-term student, Jim Radde, volunteered to assist with the workshop as a translator to help accurately convey the more technical components of their construction techniques and the very unique chemical reactions taking place as the near-dry work was submerged in acid to achieve pieces' final form prior to firing. This workshop did raise many questions about alternative techniques but helped to break conventional thought processes surrounding the creation and desired aesthetics of a finished piece
- **Mark Lusardi**—Joined by veteran teaching artist Franny Hyde, Lusardi brought his vast wealth of Raku-firing knowledge to the back lot of NCC where he and twelve students spent the day collectively firing a large variety of functional and sculptural pieces. With a year having passed since the last Raku opportunity had been offered, students were very enthusiastic about firing with this less than common technique again that provides colorful and dramatic results.

"Mark [Lusardi] has a wealth of information and is very helpful in trouble shooting and sharing ideas, support. He is a fascinating person to sit and talk with. His enthusiasm about ceramics, sharing his knowledge, and providing opportunities for others is inspiring." — Hiram Cochran, Adult Education Student



From top to bottom: Rafael Pérez and Carmen Del Val demonstrate their methods in advance of the exhibition *Rafael Pérez*. Teaching artist Mark Lusardi and long-time student Hiram Cochran moving a red-hot pot out of the Raku kiln.

- **Metropolitan State University and Saint Paul College**—Continuing with their partnership from previous years, both institutions chose to renew their participation in collaboration with NCC and our mutually chosen teaching artist, Ursula Hargens. During the fall term of 2018, we hosted handbuilding and wheel-throwing courses to aid in the expansion of access to the ceramic arts. The diversity that these partnerships bring to our demographic is a real benefit to our community, best framed by instructor Ursula Hargens:

"I think the partnership with SPC [Saint Paul College] and Metro State [Metropolitan State University] is mutually beneficial for NCC and for the students. The NCC facility and studio access is far above and beyond anything available to the students in other studio arts classes at either school. The generous open studio hours make it possible for these students, who often are juggling multiple jobs, family, and school, to put in required time outside of class hours. The experience of studying in a fully working studio with advanced students is impressive to students and helps them imagine the possibilities of ceramics.

"In my view, NCC benefits greatly from bringing a diverse group of people into NCC within the regular studio-class system. It seems to be an incredibly effective way for NCC to reach diverse populations and provide a welcoming and inclusive structure so Metro and SPC students feel comfortable and empowered to participate in NCC's studio community. When I am teaching these classes, about once a week, an NCC adult education student pulls me aside to say how happy they are to see younger, non-white, non-traditional ceramic students working at NCC. Many of NCC's adult education students relate stories of helping one of my students during off-hours. My impression is that these interactions are very welcome, providing an opportunity for diverse communities to connect around a common interest."

What our students say about their experiences at NCC in 2018:

"I live in Blue Earth, MN and rented an apt to take the 2 courses this winter and it was an excellent experience! I learned a ton not only from the instructors, but also from the tech people and fellow students. Since I spent 5-6 days a week at the Center, it was total immersion and well worth the time and money."

"This was a great class. Swen [David Swenson] is a great teacher, and really embodies the joy of ceramics. I learned a ton. And if you came up against a problem that wasn't exactly within the class content, Swen is a willing resource. He meets students where they are, and challenges them."

"My instructor [Leila Denecke] did a great job responding to individual needs, and I learned a lot about certain techniques I had never been exposed to before. It's so interesting to me how much there is to learn, even about the basics. I love this place!"

"I really like that Autumn [Higgins] encouraged students to PLAY more and just try out new ideas and new forms. She was proactive in asking students about their different projects and ideas; didn't have to wait to be asked. She had a pleasant and engaging personality which lends itself to a good class experience. Good techniques and skills for altering pieces."

MN NICE

Northern Clay Center has continued to cultivate success with our MN NICE program. With nine participants graduating in 2018, the cumulative list of program alumni from four graduating classes now totals 30. Continuing into the program's fifth year, we have maintained our commitment to tailoring the educational experience to each student's needs by providing access to intimate dialogues with established artists in the local community and visiting exhibition artists, through onsite studio visits, and technical demonstrations. The program launched in 2014 and was designed to provide college-level instruction for art educators, adults 55+, serious hobbyists, and post-BFA students. The class of 2019 includes long-time NCC students and community members, artists from Minnesota and from out-of-state, with ever-increasing diversity, representing different generations, backgrounds, and experience levels. The program has grown to include a preliminary "boot camp" session entitled HUSTLE, which welcomes students and sets the tenor of rigor for the year to come.

Even in the face of challenge and growth, the quality of programming available to students in MN NICE remains an exemplar throughout the country. Other alternative educational programs are cropping up, and so we persevere to develop this brainchild of Ursula Hargens, personally nurtured from the beginning by Executive Director Sarah Millfelt. The fourth graduating class mounted the exhibition that would close their experience with the guiding hand of our Director of Galleries and Events, Tippy Maurant. There were groupings of meticulously decorated vessels accompanied by correlating wall pieces, sculptures constructed on fibrous armatures, and an array of experimental surfaces and atmospheres on functional and sculptural works. Again, the level of work produced for the MN NICE exhibition demonstrated a level of risk-taking that is only possible when supported by a cadre of caring teachers. In MN NICE, the teachers take on many guises and give the students real life experiences that they continue to unpack long after their time in the program has ended.

In the fall of 2018, we welcomed our fifth MN NICE class consisting of eight participants, and our studio program was able to accommodate workspace for each of the seven that requested on-site studios.



Top to bottom: Teaching Artist Autumn Higgins tends to the details. 2018/19 MN NICE student, Jamie Pelerine shows us the importance of a properly finished foot.

EDUCATION AND OUTREACH



Two of the participants have specific work exchange agreements with NCC. By the end of 2018, they had already participated in multiple group firings in both gas and electric kilns and seemed to have a highly effective dialogue going. The group ranges from recent graduates and ceramic artists with existing professional experience to individuals who are reinventing themselves after a life in another pair of shoes. They are former teaching artists, gallery assistants, business professionals, and community classroom students; some have traveled to NCC from other states such as South Dakota and Georgia to compose a strong geographical, socioeconomic, experiential, and generational spread. We remain highly optimistic about the future of the program. And, both our graduates and our affiliated artists are spreading the buzz about this unique alternative to the college and university setting:

"It [MN NICE] fills a need that no other program fulfills. No other program (eight weeks at Penland or a university degree) is for a group of people whose lives are busy, but they want a concentration of rigor in their studio practice. It seems to me that this program is fulfilling a need that has been locked out and ignored by other development for some time."

—Jeff Oestreich, MN NICE Mentor



From top to bottom: Sample work from the exhibition *MN NICE Graduates*. Jan McKeachie Johnston shares secrets of making with an enthusiastic group of art educators from across Minnesota.

"MN NICE offers an engaging and dynamic experience for early emerging artists. Within the supportive environment that Northern Clay Center fosters and the rich culture of the surrounding clay community, students are given a broad spectrum of experiences. Each graduate takes part in a series of critiques from professional artists, visiting lecturers, and workshop as well as hands-on exposure to nationally recognized ceramic works through the NCC collection and galleries. The MN NICE program is truly unique, and I recommend it without reservation."—Kate Maury, MN NICE Mentor

"I think MN NICE came at just the right time in my ceramics career. I feel like I've grown so much this past year—I've gone from taking classes to feeling like I'm ready to become an independent studio artist. The critiques, both one-on-one and as a group, were instrumental in guiding my work—giving me many things to think about and adding more meaning behind why I make what I make. The connections I've made, both with the affiliated artists and my fellow classmates, is something I value very much."—Logan Chyla, MN NICE 2017–2018

"The up-close interaction with working artists in their studios or through the affiliated artist program is something you rarely get in other programs. You're placed inside of a community (NCC) that wants you to succeed and are willing to help in any way possible! You're surrounded by studio artists that have been working in this field forever. So, in addition to Ursula's knowledge, you also have studio artists, studio techs, etc. that can help you! That web of people is widespread and doesn't disappear when you graduate from that program."

"The MN NICE program helped me make the leap from full-time production potter to part-time studio artist, creating my own artwork, instead of breaking my back for a mass-produced product. If MN NICE hadn't been there, or if I hadn't sat in randomly on a discussion about MN NICE, I don't think I would be where I am today. I am an oddball and MN NICE is a certificate program that not only welcomes that type of artist but in a lot of ways, the acceptance for all approaches is a reflection of the core ideology of the program. This program is made for the individual artist, not a wide sweeping idea of what an artist should be."—Jenny Weber, MN NICE 2017–2018

Art Educators

In 2018, NCC built upon our 2017 series of multi-day workshops, designed specifically for K-12 art educators, which took place in venues across the state, serving 57 art educators. We worked with ten ceramic artists (nine from Minnesota; 1 from out-of-state) and Arts Educators of Minnesota (AEM) to provide opportunities for professional development in ceramics for art educators. NCC staff and artists presented historical and contemporary lectures, demonstrations of clay techniques, and platforms for K-12 art educators to revitalize their classrooms, engage in critical dialogue, discuss new lesson plans, create peer networks, and critique work. Offsite workshops with Arts Educators of MN enabled educators outside of the Twin Cities Metro to learn from NCC's teaching and affiliate artists' expertise.

EDUCATION AND OUTREACH

During MN Educators Academy (MEA) conference in October, NCC hosted a 3-day workshop extravaganza. Specialized content and guest presenters were selected based on direct feedback collected during previous workshops and conversations with current and retired educators earlier in the year. Topics ranged from tile making and green surface carving; to surface decorations including terra sigillata, majolica, and glaze chemistry; to plaster casting and press molds; to handbuilding with darts and templates; to conversations about lesson plans and the upcoming NCECA conference opportunities with K-12 students. NCC's Arts Educators program was created for K-12 art educators and was meant to inspire them to revisit or continue their studio practice and to provide the practical and scholarly resources, techniques, and lesson plans to enhance existing classroom instruction.

Cumulatively, our education programs reached some 62,200 people through NCC classes, workshops, lectures, tours, clay events, and outreach residencies in 2018, an increase of 60% over 2017, which had been our highest year previously on record at over 39,000 individuals reached through our education programs.

Programs for Youth

In summer 2018, we reached 367 youth through our summer clay camp program. This was a decrease of 14% compared to the registration in 2017 but we might attribute the dip in numbers to an increased trend amongst parents to allow children an unstructured and care-free summer. With the continuation of our multi-media collaborative partners for the 5-Centers Camps and Articulture, we have continued to cultivate larger audiences for future clay camp participants. 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 tried to remain as accessible as possible. We continued to make a concerted effort to keep numbers smaller in our ages 6+ camps, in order to deliver the best quality experiences we could for our campers. In 2018 our numbers were still markedly above our 2015 enrollment, bringing in \$69,000+ in revenue. We offered seven scholarships and saw an increase in the diversity of our camper population.

- The 2018 clay camp season saw a larger cast of instructors than previous years but another year with a small pool of camp assistants. This gave our 2018 clay camp assistants a great deal of experience and the opportunity to experience the teaching styles of several different instructors through their summer.
- Our Dona Turbes Summer Studio Internship took an unforeseen turn this summer. Intern Ashley Williams impressed us with her credentials, references, and incredibly strong commitment to the clay camp program. Joining us from Saint Cloud State University with very strong recommendation from professor Keisuke Mizuno, she went well beyond the expectations for her position and built a very strong connection to Northern Clay Center. Aside from her additional time as a clay camp assistant, Ashley also joined us at the Uptown Art Fair where she spent her time doing what she loves and plans to do as a career, working hands-on with kids as an instructor in the ceramic arts. The 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 ceramists entrusts NCC to carry their legacies and uphold the values evidenced by a life in craft.



Top to bottom: Ashley Williams, 2018 Dona Turbes intern, loading a kiln. Teaching artist Molly Rivera shows eager clay campers how to throw on the potter's wheel. Students in a handbuilding clay camp carefully roll out slabs.

EDUCATION AND OUTREACH



- NCC's Teen Pottery class proudly produced an artist whose work was accepted in the 2018 Youth Uptown Art Fair and the 2018 Women's Art Festival. As one of the 80 up-and-coming juried artists, ages 8 - 18 who were represented at the Youth Uptown Art Fair, NCC instructor Erin Holt's student was able to showcase their talent, as well as display, discuss, and sell their artwork while keeping all proceeds from sales. Another student in this same class had her work in the final selection process for entry into the Minnesota State Fair. Although her work was ultimately not accepted, navigating the application process was a groundbreaking step for this young artist! Other participants are currently utilizing work created in this weekly class as they apply to colleges to continue their studies of art with eventual plans to continue down the artist path.



ClayToGo

ClayToGo programs for schools and community groups are produced in partnership with Twin Cities' schools and other arts organizations. We provide short visits and extended artist residencies using our ClayToGo van; tours and artist demonstrations for groups (corporate employees, students, civic groups, birthday parties, etc.); and public programs with neighborhood festivals, including the Uptown Art Fair.

Our ClayToGo program reached over 11,600 youth, families, and school children in 2018, with the most contact hours with clay provided on record (well over 20,000 contact hours with clay)! We continued long-standing relationships with dozens of Minneapolis/St. Paul and first-ring-suburb public schools, as well as special learning programs within these schools, and as part of after-school programming. We have maintained our program quality and continued to expand the depth of our collaborations with both new and returning programs. In the fall of 2018, NCC's number of residencies in the schools tripled previous years' numbers in an effort to provide access to new partner schools, as well as revisit partnerships with schools that we had previously partnered with but not for a number of years.



From top to bottom: NCC's Teen Wheel class with their artworks in Studio D. Teaching artist Chris Singewald with elementary students at Jefferson Elementary. Teaching Artist Angie Renee working with a student at Groveland Elementary.

Through funding from Aroha Philanthropies, NCC was able to provide clay residencies at seven sites to enable the Minneapolis and Saint Paul public schools to offer more complex ceramics art experiences, help the arts teachers learn more about clay, and, in turn, provide stronger clay curricula with their students, at low to no cost to the schools. Sanford Middle School, Justice Page Middle School, Keewaydin Community School, Northeast Middle School, Jefferson Community School, Journey's Secondary School, and River Bend Education Center students had their hands in clay, creating new and complex works of clay art that had not been attempted before, and creating on a scale that could not be supported without NCC's resources and expertise. At one school, students under the guidance of NCC teaching artists created over 400 clay creatures!

Hear from some of our partners:

"The first graders had their first experience watching a demonstration on the wheel and were absolutely enthralled by it! When Risa was demonstrating, you could hear a pin drop in my classroom." —Katie Busch, Art Teacher, Jefferson Community School

"Students are used to doing more crafts you have to finish within an hour. It's nice to see them take their time and put more thought and effort into the process aspect of being creative." —Jeff Sambas, 5th Grade Teacher at Groveland Park Elementary

ART@HAND

The ART@HAND program served adults 55+ in a variety of settings (at NCC, in nursing homes and care centers, and at independent living centers). In 2018, we conducted 255 partnerships, reaching 4,919 individuals (dramatically up from 97 and 2490 in 2017, respectively). Many of these partnerships were able to offer clay classes to their constituents for a majority of the year due to the support the Minnesota State Arts Board Arts Learning grants, which we feel fortunate to have been awarded two years in a row. Programs with ART@HAND partner organizations included short workshops and artist demonstrations, extended classes and residencies, and other activities that meet the needs of adults 55+ at various ability levels. We began a new round of programming with 11 partners under our Minnesota State Arts Board Arts Learning grant, awarded in September of 2018, which enabled 61 clay sessions and served over 300 older adults. The 2018/2019 Arts Learning grant ensured our ability to address the changing demographics of Minnesota's population through specialized clay programming.

Our ART@HAND programs were conducted in transitional and assisted living communities and our teaching artists worked closely with our partner staff to develop educational programs that employed clay as a tool for creative, hands-on learning while being mindful of physical, cognitive, and logistical challenges experienced by our partners and their clients. Carondelet Village of Presbyterian Homes was a new partner organization in 2016, and in 2018 they expanded their programming to include a memory care group as well as their twice-monthly clay classes with residents living in long-term care. This partnership site fires their clay projects because they have a kiln on site, which is unique. They benefit from the instruction of an NCC teaching artist to enhance the quality of their arts learning.

Here's what two of our partners had to say about their experience with our ART@HAND program:

"I think that Northern Clay Center has been such a wonderful addition to our programming at Carondelet. It offers a great creative outlet for our residents. They get complete control of creating their projects, from how it is physically made—sculpting their projects by hand and selecting tools to texturize the clay, to the color of paint (engobe) they want to use, and how they want it painted. That is something that is more limited in this environment, being able to have and make choices. It's also such a great sensory experience to engage their hands with the clay and get their hands a little dirty."

—Carondelet Village, Krista Okins, Life Enrichment Director

"Northern Clay Center's ART@HAND programs stimulate conversation, skill-building, and physical senses using clay to promote creative self-expression in making meaningful projects. Lyngblomsten believes that the ART@HAND program enhances the quality of life for the older adult participants by helping them discover their creative spirit, learn new things, and connect to their peers through clay. Lyngblomsten values the opportunities provided by Northern Clay Center."

—Andrea Lewandowski, Director of Lifelong Learning and the Arts at Lyngblomsten

Our total participation for educational activities in 2018 grew to over 62,200, an increase of over 58% from 2017. We shared the talents of some 123 teaching artists; 78 of these artists are from the state of Minnesota.



Top to bottom: Teaching artist Lucy Yogerst with a group of learners. An intergenerational pair decorating projects at Carondelet Village. A group at Carondelet Memory Care facility adding color to their art.

EDUCATION AND OUTREACH



Left to right: Participants from the 630 Cedar VOA group creating traditional incense burners. Teaching artist Risa Nishiguchi showing a student from Langford Co-op how to remove glaze from a foot of a pot.

2018 TEACHING & GUEST ARTISTS 123 individuals

Jamie Anderson
 Marion Angelica
 Ryan Archibald
 Derek Au
 Xilam Balam
 Heather Barr
 Aaron Becker
 Alison Beech
 Ieva Bertašiūtė-Grosbaha
 Josh Blanc
 Birdie Boone
 Katie Bosley
 Nathan Bray
 Heather Nameth Bren
 Bob Briscoe
 Ellie Bryan
 Kevin Caufield
 Pattie Chalmers
 Linda Christianson
 Sam Chung
 Eileen Cohen
 Elizabeth Coleman
 Tim Connors
 Linda Cordell
 Bryan Czibesz
 Tomas Daunora
 Carmen Del Val
 Leila Denecke
 Amanda Dobbratz
 Maria Dondero
 Gillan Doty

Awele Eneanya
 Lily Fein
 Sara Fetterly
 Susan Feigenbaum
 Brett Freund
 Joel Froehle
 Olivia Gallenberger
 Steven Godfrey
 Bill Gossman
 Bianka Groves
 Guillermo Guardia
 Ursula Hargens
 Evan Hauser
 Juss Heinsalu
 Mike Helke
 Lisa Himmelstrup
 Autumn Higgins
 Alisa Holen
 Erin Holt
 Ayumie Horie
 Franny Hyde
 Peter Jadoonath
 Karin Kraemer
 Jennica Kruse
 Glynnis Lessing
 Robert Lieder
 Keather Lindman
 Valerie Ling
 Lee Love
 Mark Lusardi
 Kirk Lyttle

Ann Macarayan
 Jan McKeachie Johnston
 Tippy Maurant
 Kate Maury
 Brady McLearn
 Ian Meares
 Ron Meyers
 Cassi Miesner
 Sarah Millfelt
 Nick Moen
 John Morse
 Emily Murphy
 Ieva Naglina
 Risa Nishiguchi
 Claire O'Connor
 Susan Obermeyer
 Jeff Oestreich
 Brent Pafford
 Doug Peltzman
 Rafael Pérez
 David Peters
 Robyn Peterson
 Angie Renee
 Austin Riddle
 Andrew Rivera
 SC Rolf
 Peter Ronan
 Kyle Rudy-Kohlhepp
 Ted Saupe
 Tricia Schmidt
 Todd Shanafelt

Sandra Daulton Shaughnessy
 Andy Shaw
 Juliane Shibata
 Robert Silberman
 Bobby Silverman
 Christopher Singewald
 James Smead
 Audra Smith
 Anthony Stellaccio
 Mic Stowell
 Molly Streif
 Jazmin Swanson
 David Swenson
 Olivia Tani
 Austyn Taylor
 Beth Thompson
 Priya Thoresen
 George Timock
 Sue Tirrell
 Lisa Truax
 Brittany Trushin
 Anne Türn
 Zach Van Dorn
 Julie Van Grol
 Kurt Brian Webb
 Jenny Weber
 Betsy Williams
 Keith Williams
 Merrie Wright
 Lucy Yogerst



Kennedy

Brian Lee

Matthew Wilton

Standard Supply Company

ARTIST SERVICES



Studio space and access to equipment such as wheels, kilns, and a glaze booth, were provided to some 60 resident artists in 2018. The studio program is a community of makers with a breadth of life experience and background, bringing a chorus of unique voices to clay. The population of local artists who license studios for extended tenures has ongoing opportunities for dynamic exchange. Their conversations are punctuated by a regular influx of resident artists from across the country and around 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.

In 2018 the building renovations created a better workflow for the artists of the studio program and unified the studios visually with institutional branding. New activity measures were introduced at the end of October. When 2019 contracts were distributed, all studio artists were asked to sign a document acknowledging the new activity measures, which account for service to NCC, membership status, firing activity, professional development, and advancement activities in a way that is flexible and transparent. While holding the community accountable for personal, creative, and critical growth, NCC also acknowledges the importance of a diverse range of makers in the community.

Amidst the ever-changing environment within the studio program, there were a number of studio artists who continued to strive for and succeed in attaining their own success. Some achievements from participants in the Studio Program in 2018 include:

- Beth Thompson was invited back to Helena, Montana, to resume a very prestigious assistantship with ceramic artist Beth Cavener.
- Studio artists Heather Barr and Alex Chinn were selected as recipients of Jerome Ceramic Artist Project Grants. Additionally, Alex was chosen as the winner of the Northern Clay Center Award of Excellence at the MN State Fair.
- While completing her term as an Emerging Artist Resident, Anonymous Artist Austyn Taylor was selected to participate in a short-term residency at the Guldagergaard International Ceramic Research Center in Denmark. Her brief furlough allowed us to offer her space to artists with varied connections to NCC, for one- and two-week residencies. These artists included Paul McMullen and Paige Ward.



From top to bottom: 2018 – 19 Fogelberg Studio Fellow, Keather Lindman working on a series of pinch pots. 2018 Jerome Project Grant artist, and NCC Education Technician Heather Barr demonstrating her ball mill in her home studio.

Previous page: Some of NCC's spectacular student volunteers (one turned staff member) from the University of Wisconsin – River Falls.

And, in an effort to provide even more perks to our studio program and continue to set the standard for quality studio programming, professional development opportunities for Studio Program Artists were implemented quarterly starting with a group critique in January with McKnight Resident Artist Derek Au. There was also a group excursion to the American Swedish Institute to see the work of Kim Simonson; a graduate seminar with Visiting Artist and Director of the 92Y Ceramic Program, Bobby Silverman; a demonstration workshop with 2017 – 2018 Fogelberg Fellow Olivia Tani; and live-streamed interviews with ten Studio Program artists on Global Day of Clay.

Artist Grants

In 2018, individual grants, funded by the Jerome Foundation and the McKnight Foundation, provided project, residency, and fellowship support of \$6,000 to \$25,000 to nine artists, from Minnesota and elsewhere. In addition, the Fogelberg and the Anonymous Artist Studio Fellowships supported five emerging ceramic artists through provision of free studio space for a year; and NCC made the the Red Wing Collectors Society Foundation award and the Warren MacKenzie Advancement Award (WMAA).

In January 2018, NCC's coordinator of artist services and storytelling, Jill Foote-Hutton, presented a grant info session at the Watermark Art Center in Bemidji, MN, in hopes of reaching the native population, but it turned into an opportunity to learn just how insular the tribal culture can be. Building blocks for the future were laid and we were able to share information about Jerome, McKnight, Emerging Artist opportunities, and MN NICE to 15 people. It also was an opportunity to connect with Bemidji State and the Director of Watermark about 2019 NCECA programming. We also hosted a grant info session at the Edina Art Center and three individuals wound up applying for a Jerome Ceramic Artist Project Grant. Several other remote grant info sessions were presented at the end of 2018 including: Arizona State University; University of Montana, Missoula; Montana State University, Billings; University of Arkansas, Fayetteville; and Indiana University Southeast; most of the remote presentations were supported through the use of Zoom video conferencing, a new technology for NCC staff that may prove to have applications beyond artist services.

It's too early in our storytelling efforts to know what impact it is having on the application numbers, but the growth shown in both the emerging artist residency pool and the pool for the WMAA is encouraging. By continuing to make face-to-face connections at NCECA, visiting schools and arts organizations virtually or in person, and motivating our loyal alums, we will continue to enrich NCC, the state, and the larger ceramics field.

The 2018 grant recipients and respective jury panels included:

Jerome Ceramic Artist Project Grants—three grants of \$6,000 were awarded to Heather Barr, Anoka, Minnesota; Alex Chinn, St. Paul, Minnesota; and Mitch Iburg, St. Paul, Minnesota. Funded by the Jerome Foundation in St. Paul. The 2018 selection panel consisted of our then-winter McKnight Artist Resident, Derek Au, who developed the open source database Glazy.org and has been working in Jingdezhen, China, since 2008; visiting artist George Timock, who was in town for our spring exhibition, Expatriate Ceramics; and Kip O'Krongly, former McKnight Fellow and renowned Minnesota potter.

The Emerging Artist Residency (EAR) awards provide a furnished studio space for one year, plus a materials/firing stipend, a group exhibition, employment opportunities, Sales Gallery exhibition opportunities, and other benefits. The 2018 Anonymous Artist Studio Fellowships were awarded to Bri Burke, Rochester, New York; Soojin Choi, Chang-Won, South Korea; and Peter Ronan, Boise, Idaho. Under the Fogelberg Studio Fellowship program, we welcomed Maia Homstad, Minneapolis, Minnesota and Keather Lindman, Plymouth, Minnesota. The 2018 EAR Award selection panel consisted of: Linda Cordell, NCC's 2018 Spring McKnight Artist Resident, a 1998 recipient of an Evelyn Shapiro Foundation Fellowship, and a 2003 Pew Fellowship in the Arts in the category of crafts; and Guillermo Guardia, a 2018 American Pottery Festival artist who creates figurative sculptures, integrating pattern and form, which are influenced by art history, his upbringing in Peru, Catholicism, his transition to living in the United States, and political events.

The 2018 Red Wing Collectors Society Foundation Award, valued at \$1,000, was made to an emerging potter, Katharine Eksuzian (selected through a nomination process). This award is supported by an endowed fund at NCC.

The 2018 McKnight Artist Fellowships were awarded to Donovan Palmquist, Farmington, Minnesota, whose primary interest is high-fire functional work, with a current focus on thrown and altered vessels finished in atmospheric firings and Brett



2018 - 19 Anonymous Artist Fellows Soojin Choi, working on a large sculpture and Peter Ronan, hand building on a banding wheel.

ARTIST SERVICES



Freund, Minneapolis, Minnesota, who intuitively constructs from slip-cast parts. The result is a single product that communicates preciousness, but is manipulated with a chaotic energy. Using prototypes and reproducible parts, Freund creates decorative objects with personal, interior spaces. Each McKnight Artist Fellow received a \$25,000 cash stipend, and will be featured in an exhibition in July of 2019. Three awards were made for the 2018 McKnight Artist Residencies, for artists to be in residence in 2019: Ted Adler, Wichita, Kansas; Leandra Urrutia, Memphis, Tennessee; and Hidemi Tokutake, Kariya, Japan. One additional artist was invited through a nominative process: Alessandro Gallo, Helena, Montana.



Three individuals comprised the 2018 selection panel: Cynthia Bringle is one of America's pre-eminent potters and a legendary teacher whose sphere of influence stretches around the globe; Marilyn Lysohir, an artist from Moscow, Idaho, who studied at Ohio Northern University, Centro Internazionale Di Studi in Verona, Italy and at Washington State University. She taught at various schools such as the Kansas City Art Institute, Ohio State University and New York State College of Ceramics at Alfred University; and Jason Busch, who was recently named as the new Director for the American Folk Art Museum in New York. Prior to his most recent post he was the gallery director for Jason Jacques Gallery.

In 2018, NCC's McKnight studio was abuzz with the likes of our 2017 residency recipients: Derek Au, Linda Cordell (Philadelphia, PA), Ian Meares (Fayetteville, AR) and Bryan Czibesz (New Paltz, NY).



We made the fourth year of awards under the newly developed Warren MacKenzie Advancement Award, a travel/study grant for current students, recent college graduates, or recent apprentices to continue their education in any number of ways. Two grants of up to \$4,000 were awarded for artists to attend summer workshops, pursue public art projects, and study specific techniques with mentors. Awardees have also contributed to our online blog: www.northernclaycenter.blogspot.com. This grant program complements our emerging artist residencies, project grants, and mid-career residencies and fellowships, by providing important funding for current students and recent graduates around the country, while honoring an American master potter, Warren MacKenzie.

The Warren MacKenzie Advancement Award was given to Katie Coughlin, Brooklyn, New York; Issac Logsdon, Central/Northern New Mexico; and Kelsie Rudolph, Bozeman, Montana. Coughlin executed in-depth research throughout Ireland, focusing on familial history and the development of the Habit and monastic work within the Benedictine Order of Nuns. She was, with this research, able to deepen her investigations on how objects of labor extend personal identity. Logsdon is curious about how history is portrayed through artificial museum display, selective archiving, and one-sided written accounts. Thusly he was motivated to visit museums and cultural centers of the southwest to study the relationship between architecture and "the land it rests on" as a way to talk about Mestizo culture through material and place. Rudolph used the grant to return to a country that inspired her imagination during a 2016 residency at Tainan National University of the Arts where she was offered an internship with sculptor and designer Hun Chung Lee outside of Seoul, South Korea.

From top to bottom: Installation by 2018 Warren Mackenzie Advancement Awardee Katie Coughlin. 2018 McKnight Resident Artist Derek Au mixing materials in his studio at NCC. *Gem Cup* by McKnight Fellow Brett Freund.

Some of our artist grant recipients and jurors shared their sentiments on their experience with NCC in 2018:

"Northern Clay Center has always been a welcoming and supportive environment but after receiving this grant everybody from the office to the gallery has been exceedingly helpful and encouraging. It has made me realize how important they are to my practice and they've invited me to exhibit at APF [2019], which couldn't be at a better time. I figured out just for fun that if I used this grant to pay for my firing fees at NCC I could fire there every month for over a decade."—Brett Freund, 2018 McKnight Fellow

"NCC staff were incredibly professional and communicated extremely well throughout the process. Even though everyone working here is obviously extremely busy, they often took time out of their schedule to help us with various issues. While I imagine it can be tiresome to have new studio neighbors every few months, we experienced a very warm welcome and continuous help from the studio artists and other visiting resident artists. I was especially impressed by the technical help I received while at NCC, whether it was Rob and Audra helping me fire tests when space permitted, or Audra and Heather's extremely quick response in restocking materials, ordering new materials & tools, or adding shelving space and wheels to my studio."—Derek Au, 2018 Winter McKnight Resident

"Thank YOU, Jill, for your guidance through the jurying process, the thoughtful planning and all the treats! It was incredibly helpful to have you and Sarah there to coax us along and keep us focused on the task at hand."

—Kip O'Krongly, 2018 Jerome Ceramic Artist Project Grant Juror

"It was great to be able to share different viewpoints in such a positive, respectful and caring way. I thoroughly enjoyed my time with everyone at NCC."—Bobby Silverman, Visiting Artist and 2018 Warren Mackenzie Advancement Award Juror

"I've been pleasantly surprised at the professional development opportunities during my residency year, and have tried to participate in as many as possible. It's been fun (and a little weird) to go from being a quiet and private potter to having the title 'Resident Artist at NCC'! My biggest challenge is that time is moving too fast!"—Maia Homstad, 2018 – 2019 Fogelberg Fellow

"I knew coming into this residency of the rich history of the Clay Center, the warmth and kindness of 'clay people' in the community, and the many opportunities to get involved! I am so incredibly grateful to be a part of it all."

—Keather Lindman, 2018 – 2019 Fogelberg Fellow

"Most of artists in the residency are lovely and nice! I'm new to the city and didn't know anyone in the area, but I feel warm heartedness from them. They have helped me to feel comfortable, easily and early into the residency."

—Soojin Choi, 2018 – 2019 Anonymous Artist Resident

"The most surprising benefit of the McKnight Residency has been the vibrancy of working in the NCC studio, with artists and educators and staff at every level. This has kept me engaged with the work of other people as well as challenged me to regularly contextualize what I am doing in the studio. This has helped me understand incrementally what my studio work is about, which is a great benefit to making decision, and will likely resonate for a while after my departure as I reflect on the work."—Bryan Czibesz, Fall 2018 McKnight Resident

"As I move forward in my studio practice, these experiences will play a significant role in my work. One cannot always describe in words the sensations and feelings of being in a space or with particular people. The need to focus and be present was something I reminded myself of during this whole exploration. I had a constant commitment to look around and really see my surroundings. Thank you for traveling along. This was one of the most wonderful, challenging experiences of my life and would not have been possible without the Warren Mackenzie Advancement Award nor Northern Clay Center."—Katie Coughlin, 2018 Warren Mackenzie Advancement Award Recipient

"Over the past few months I've taken the first steps in producing a new and exciting body of work that re-examines the role of natural materials in the field of ceramic art—particularly within the genre of 'place-based' making. While I have been wanting to pursue this work for quite some time, this project could not have been initiated without the assistance from the Jerome Ceramic Artist Project Grant provided by Northern Clay Center."—Mitch Iburg, 2018 Jerome Ceramic Artist Project Grant Recipient



From top to bottom: 2018 Fogelberg Studio Fellow Maia Homstad in her studio. Brian Czibesz, 2018 McKnight Artist Resident working with his ceramic 3D printer in his studio. 2018 Jerome Project Grant recipient Mitch Iburg onsite with wild clay.

ARTIST SERVICES



From left to right: *Under the Black and Baltic Deep* artist Ieva Bertašiūtė-Grosbaha working on a piece for the exhibition at NCC during her short-term residency. 2018 Warren Mackenzie Advancement Awardee Issac Logsdon in front of an adobe and recycled glass wall during his research trip to the Southwest.

2018 STUDIO AND GRANT ARTISTS

94 individuals, 63 artists Minnesota

Ted Adler
Clarice Allgood
Marion Angelica
Derek Au
Xilam Balam
Pat Barnick
Heather Barr
Sue Bergan
Ieva Bertašiūtė-Grosbaha
Hana Bibliowicz
Chris Bond
Pam Bonzelet
Katie Bosley
Evelyn Browne
Ellie Bryan
Bri Burke
Shelli Burns
Lynda Buscis
Tom Carli
Alex Chinn
Soojin Choi
Logan Chyla
Elizabeth Coleman
Linda Cordell

Katie Coughlin
Bryan Czibesz
Peter D'Ascoli
Gillan Doty
Katharine Eksuzian
Adrienne Eliades
Chelsea Engen
Susan Feigenbaum
Lily Fein
Sara Fenlason
Alessandro Gallo
Maggie Gavin-Hanner
Mariah Greenhoff
Evan Hauser
Lois Ann Helgeson
Autumn Higgins
Rachael Hoffman-Dachelet
Maia Homstad
Nuokan Huang
Franny Hyde
Mitch Iburg
Patrick Kingshill
Rob Kohlmeyer
Eva Kwong

Robert Leider
Forrest Lesch-Middelton
Keather Lindeman
Valerie Ling
Issac Logsdon
Dawn Malcolm
Marta Matray
Michaela Maupin
Kate Maury
Ian Meares
David Menk
Candice Methe
John Morse
Risa Nishiguchi
Claire O'Connor
Gregory Palombo
Jamie Parrish
Robyn Peterson
Andrew Rivera
Peter Ronan
Kathryn Rosebear
Kelsie Rudolph
Jack Rumpel
Brenda Ryan

Debbie Schumer
Sue Schweitzer
Audra Smith
Kate Smith
Phil Smith
Anthony Stellaccio
Michael Stowell
Olivia Tani
Austyn Taylor
Grace Tessein
Jacob Thill
Beth Thompson
Hidemi Tokutake
Lisa Truax
Leandra Urrutia
Doug Van Beek
Zach Van Dorn
Joan Vande Kamp
Lynn Wadsworth
Mary Ann Wark
Jenny Weber
Judy Yourman



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018



APF 2018

SALES GALLERY



Northern Clay Center's Sales Gallery continued to represent a variety of makers ranging from emerging to established, and represented a wide scope of ceramics including clay bodies, firing methods, functionality, and aesthetic approach. Special Featured Artist shows focused on the work of artists not typically seen at NCC. We continued to accept donations from desirable collections and raised over \$4300 through *ReCollect*, a secondary market sale of pottery, proceeds from which support NCC's Emerging Artist Residencies program. Part of the success of this program is the continued support of generous donors of ceramics and a featured show during the spring. *ReCollect* is proving to be a sustainable program and will ensure the generous funding of our grant programs, and, while other for-profit gallery entities are pursuing similar models of secondary sales, ours remains the only one whose profits go to building the next generation of prolific makers.



We continued to balance the national reputation and artists served through our gallery with our local community interest and neighborhood activities, as we partnered with neighborhood businesses, supported Seward Neighborhood's Open Streets Festival, the local Somali community, and the Franklin Winter Frolic. The gallery hosted special events for a partner in the community art world, American Swedish Institute, a special edition of our Annual Chili Cook Off in conjunction with the NFL Super Bowl hosted in Minneapolis, and a reception for the board of directors for NCECA (National Council on Education for the Ceramic Arts) with local ceramic artists and collectors on the guest list. The gallery employees worked alongside five interns in 2018 to teach and share experience in all aspects of gallery business such as inventory, shipping, photography, social media marketing, publications content creation, customer service, writing, editing, and special events management.



One of the most impactful partnerships of 2018 was the third year of collaboration between the James Beard Celebrity Chef Tour and NCC. U.S. Bank FlexPerks Rewards sponsored the project, which provided a small ceramic salt cellar to each of 3400 guests at James Beard dinners and US Bank constituents across the country. NCC contracted with five Minnesota artists to create the small pots and paid them an 80% commission rate. Cards were designed to introduce each recipient to all five of the artists and NCC. This project put the Minnesota arts directly into the hands of 3400 people in new markets and not only raised visibility for each artist and the Minnesota clay community in general but showed guests and leaders in the restaurant industry how art could be functional in everyday life. The project was so well received this year, U.S. Bank started the fourth year of the commission five months early, so NCC was able to offer the commission work to an additional eight artists this year in 2019.

Top to bottom: 2018 APF artist Doug Peltzman's work on display. APF artist Ted Saupe with Tippy Maurant, Director of Galleries and Events. APF artist Kurt Brian Webb and a friend at the Opening Night Party

Previous page: Collection of moments captured on film during APF 2018.

In addition to the James Beard project, NCC also partnered with U.S. Bank FlexPerks to sponsor our annual *American Pottery Festival*. This increased our annual opening night party attendance and, throughout the weekend, we had guests repeatedly share that they had never been to NCC before and had heard about the event through U.S. Bank. People came back more than once throughout the weekend, and this new audience was an opportunity to share NCC, local artists, and education opportunities, and increase sales for invited artists, sales gallery artists, and local studio artists.

Off-site events, created to engage new audiences in new ways, included our 2018 Maker-To-Table (M2T) fundraising dinner, our presence at the NCECA Gallery Expo in Pittsburgh, and a Pop Up Sales Gallery in downtown Minneapolis. The M2T event addressed the natural progression of the conversation from the "Farm to Table" movement to addressing the source of one's dinnerware.

SALES GALLERY

Wares from over 40 artists were featured and offered for sale during the event. The Gallery Expo represented approximately 1200 pots from over 60 artists, many of whom hail from Minnesota. The Pop Up Gallery in RBC Plaza in downtown Minneapolis was a one-day affair and featured over 500 pots by 25 artists.

Our year-end gallery sales totaled over \$263,000, just a 1.3% increase over 2017's sales, but our second highest year on record (after having record sales online and in the month of December in our shop). However, considering the increased competition from online galleries, independent artist home sales, and myriad craft-themed pop-up shops (in and around the Twin Cities, across the country, and online), NCC is incredibly pleased with this increase.



Left column, top to bottom: NCC Executive Director, Sarah Millfelt welcoming the crowd to the Opening Night Party. APF artists and old friends (l to r) Ted Saupe, Betsy Williams, Maria Dondero, and Ron Meyers.

Right column, top to bottom: APF artists Pattie Chalmers, Maria Dondero, and Amanda Dobbatz, apply underglaze to pots from IKEA during the Saturday night party. Volunteer and student Billie Jean King. APF artist Birdie Boone in front of her work at Opening Night.

SALES GALLERY

2018 SALES GALLERY & AMERICAN POTTERY FESTIVAL ARTISTS

133 individuals

Linda Arbuckle	Jil Franke	Forrest Lesch-Middelton	Carrin Rosetti
Andrew Avakian	Brett Freund	Robert Lieder	Monica Rudquist
Posey Bacopoulos	Willem Gebben	Suze Lindsay	Ted Saupe
Xilam Balam	Brian Geier	Lee Love	Pete Scherzer
Heather Barr	Ernest Gentry	Kirk Lyttle	Tricia Schmidt
Tom Bartel	Steve Godfrey	David MacDonald	Debbie Schumer
Margaret Bohls	Bill Gossman	Warren MacKenzie	Deborah Schwartzkopf
Birdie Boone	Jim Grittner	Andrew Martin	Johanna Severson
Katie Bosely	Bianka Groves	Ruth Martin	Laurie Shaman
Jessica Brandl	Richard Gruchalla	Kate Maury	Sandra Daulton Shaughnessy
Wayne Branum	Adam Gruetzmacher	Jan McKeachie Johnston	Andy Shaw
Nathan Bray	Guillermo Guardia	Kent McLaughlin	Grace Sheese
Andy Brayman	Evan Hauser	Melissa Mencini	Joe Singewald
Ellie Bryan	Mike Helke	Branan Mercer	Chris Singewald
Lisa Buck	Butch Holden	Ron Meyers	McKenzie Smith
Troy Bungart	Alisa Holen	Megan Mitchell	Audra Smith
Kevin Caufield	Bob Husby	Heather Nameth Bren	Zac Spates
Pattie Chalmers	Cheryl Husby	Mike Norman	Mic Stowell
Sarah Chenoweth-Davis	Clary Ilian	Jeff Oestreich	Will Swanson
Alex Chinn	Peter Jadoonath	Kyoung Hwa Oh	David Swenson
Linda Christianson	Sarah Jaeger	Lisa Orr	Olivia Tani
Sam Chung	Maggie Jaszczak	Brent Pafford	Austyn Taylor
Chris Cooley	Tom Jaszczak	Greg Palombo	Sue Tirrell
Guillermo Cuellar	Eric Jensen	Elizabeth Pechacek	Kyla Toomey
Leila Denecke	Sam Johnson	Doug Peltzman	Kurt Brian Webb
Josh DeWeese	Randy Johnston	David Peters	Christy Wert
Amanda Dobbratz	Ani Kasten	Ian Petrie	Betsy Williams
Maria Dondero	Matt Kelleher	Mark Pharis	Tara Wilson
Paul Dresang	Maren Kloppmann	Ron Rael	Michael Wisner
Paul Eshelman	Nick Kosack	Brittany Rea	Dustin Yager
Andrea Falconer	Karin Kraemer	Austin Riddle	Judith Yourman
April Felipe	Matt Krousey	Colleen Riley	
Marty Fielding	Jamie Lang	Andrew Rivera	
Jill Foote-Hutton	Lynn Latta	SC Rolf	



ADMINISTRATION AND NUMBERS



Staff

Northern Clay Center proudly retained the majority of its staff members throughout the calendar year 2018, with only minimal turnover, which ensured a year spent working towards our strategic objectives, deepening our bench strength, and doing good better. NCC is in a remarkable place in its existence, with an incredibly passionate and dedicated staff who are willing to work long hours, bring creative solutions to the table, and, in general, remain in service to the field. With a genuinely collaborative work environment, buttressed by supportive leadership from the board, director and senior staff, the Center continues to keep quality as the cornerstone of its efforts. While new staff energy is exciting—and we did bring on a few new faces and promoted a few others in 2018—the possibilities for an organization such as NCC’s seem to increase exponentially when longevity among staff is a reality.

Building and Equipment

NCC began 2018 with a plan for a modest building renovation, technically Phase 3 in our multi-phase plan to improve the health and longevity of our 2424 Franklin Ave East facility. This particular renovation culminated in the creation of an outreach prep zone within our existing building—a private space for teaching artists to manage the cumbersome tasks of preparation, firing, and glazing. Additionally, this space now houses special outreach and education classes, ultimately freeing up our existing classroom space to support our adult education programs. (A happy secondary benefit of the remodel was the creation of a new breakroom, intended to support NCC’s now famous hospitality at special events and opening receptions.) We broke ground on the outreach and breakroom areas in the late fall of 2017 and completed the project in the first quarter of 2018. The new outreach zone was up and running at the perfect time as NCC’s 2018 outreach schedule was our most ambitious to date. Armed with a recent \$25,000 grant from Aroha Philanthropies, as well as generous support from the Minnesota State Arts Board, the Greystone Foundation, Subaru, and several other individuals, our educational programs were accessible to record numbers of individuals, almost doubling our total populations reached in 2017.



Top to bottom: Volunteers preparing food in the beautiful new breakroom. Community Engagement Manager Alison Beech in the purpose-built Outreach Studio.

Previous page: Curatorial Advisor Tomas J. Daunora and Executive Director and curator of *Under the Black and Baltic Deep*, Sarah Millfelt posing under a work by Ieva Bertašūtė-Grosbaha.

Also in 2018, we laid the groundwork for the acquisition of a major piece of ceramic-centric equipment—a Blaauw Kiln—which offers a new level of efficiency, accessibility and accuracy to NCC’s fleet of kilns. The kiln was custom built to meet the needs of NCC’s artist and studio programs, and tailored to fit into our specific facility, which meant months of planning and design work for a kiln that ultimately found its home at NCC in late March of 2019.

Marketing

Segmented email newsletters were developed at the beginning of 2018, bringing specialized news to our various constituencies, including adult students, ceramic collectors, and ceramic artists. Our e-newsletter to adult students has received great feedback and provides information on firings, NCC events, and important studio updates. It features a monthly Student/Teacher spotlight interview, and a Library spotlight with books relevant to courses and activities at NCC; it has a 60% open rate on average (industry benchmark is ~20%). The newsletter for ceramic collectors features newly-added work, a monthly interview with a sales gallery artist, and other relevant news and events. It has a 50% open rate and to date each issue has generated over \$300 of sales.

The Numbers

Northern Clay Center’s 2018 earned income decreased by 5% over 2017, and our total expenses increased 7.5%, primarily due to the increased cost of staffing

ADMINISTRATION AND NUMBERS



Teaching artists Sam Longley and Olivia Tani demonstrating projects in front of the ClaytoGo Van at the McKnight Summer Open House.

(from late 2017 staffing restructure) and increased exhibition costs (three specialty shows in 2018, one of which featured work from three Baltic countries and required complicated shipping and additional partners). While we did end the year in the red, as per our financials, this was due to the reality that NCC treats both building and equipment depreciation as cash expenses in an effort to plan for future and necessary acquisitions of equipment and building modifications. Our year-end depreciation expenses totaled \$111,290. With this amount included as a cash expense, our income statement showed a loss of \$39,778.

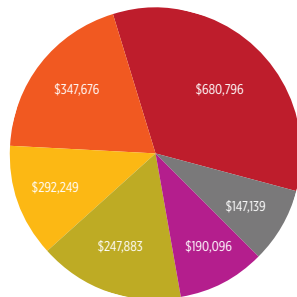
On a positive front, in 2018, NCC paid out some \$598,000 in support to artists (highest year to date), bringing the total paid to artists since 1995 to \$9.28 million. Of the artists served through studio facilities/teaching/exhibiting/selling/grants, 12% were artists of color, an increase of 4% over 2017; we served 3% more artists in 2018 (315).

Our year-end gallery sales totaled over \$263,000, just a 1.3% increase over 2017's sales, but our second highest year on record (after having record sales online and in the month of December in our shop). However, considering the increased competition from online galleries, independent artist home sales, and myriad craft-themed pop-up shops (in and around the Twin Cities, across the country, and online), NCC is incredibly pleased with this increase.

Individual giving was impressive in 2018. The number of donors increased 8% and total giving increased some 16%. We continued to reach beyond our long-time supporters to solicit support from sales gallery visitors, studio and teaching artists, and students.

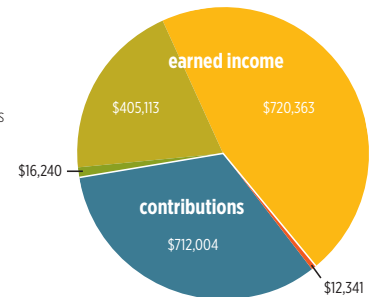
EXPENSES

- Sales Gallery
- Education
- American Pottery Festival
- Management, Fundraising
- Exhibitions
- Artist Services



INCOME

- Earned Income: Membership Dues
- Earned Income: Sales Gallery, APF, Exhibitions
- Earned Income: Program Fees, Interest, Misc.
- Contributions: In-Kind Legal Fees
- Contributions: Contributions



2018 YEAR-END BALANCE SHEET

ASSETS	
Current Assets	\$1,294,681
Noncurrent Assets	\$2,821,025
TOTAL ASSETS	\$4,115,706
LIABILITIES	
Accounts Payable	\$85,461
Other Liabilities	\$251,352
Unrestricted Net Assets	\$2,772,209
Without donor restrictions	\$2,772,209
Without donor restrictions	\$1,006,684
TOTAL LIABILITIES & NET ASSETS	\$4,115,706



GREEN GIFTS FAIR

LUCY
VOLUNTEER

ORGANIZATIONAL RELATIONSHIPS



Top to bottom: Volunteers at NCECA taking a well-deserved juice box break during pack-up. Participants at Ebenezer proudly displaying their tile work. Projects from a collaboration with the American Swedish Institute.

Previous page: Long-time teaching artists Kevin Caufield and Lucy Yogerst enjoying the festive fare at the Holiday Open House.

Many of our programs enable extensive partnerships with other arts, community, and educational organizations. We work regularly with an extraordinary range of organizations and populations to provide short and long-term programs in clay: public, private, charter, and alternative elementary and secondary schools; special needs programs at local schools for students with emotional, behavioral, legal, and social barriers; children from local schools who are blind, wheel-chair bound, autistic, handicapped, and adults with similar challenges; teenage mothers; veterans; corporate team-building events; and a variety of social groups. We continue to offer workshops and classes through local universities and other medium-specific art centers.

Specific educational partners in the community include:

- Highpoint Center for Printmaking, Minnesota Center for Book Arts, FilmNorth, Textile Center, and Articulture—These medium-specific organizations co-produced multi-media programming for youth through our summer clay camps.
- Metropolitan State University and Saint Paul College—Both institutions continued partnerships with NCC that brought diversity to the programming of all involved parties.
- Minnesota State University, Mankato—Provided an opportunity for collaboration on the solo exhibition and hands-on workshop by Spanish artist Rafael Pérez.
- Norway House—As one of several planned collaborations coming in future months, Norway House hosted our panel discussion that took place in conjunction with the fall exhibition *Under the Black and Baltic Deep*.
- University of Wisconsin-River Falls and University of Wisconsin-Stout—School partners that funneled students into NCC's volunteer and internship positions.
- Concordia University-Saint Paul (CSP)—With the help of CSP ceramics instructor Keith Williams and Outreach Technician Rob Lieder, NCC and CSP joined forces to expand access to atmospheric firings with the use of the wood kiln on the CSP campus.
- The American Swedish Institute (ASI) and Northern Clay Center worked together throughout their Year of Craft—partnering on potter's wheel demonstrations, activity stations at exhibition openings and other events, and hosting their staff holiday event with a creation station. Participants were able to learn about ceramics and get their hands dirty making a clay object of their own.
- Seward Neighborhood Group, Common Bond Communities, Volunteers of America, Korean Service Center, and Minneapolis Park and Recreation (Michaels Park) were all partners in our work with the Seward and Cedar-Riverside immigrant communities.
- Arts Educators of Minnesota (AEM) and NCC—This partnership provided access to professional development opportunities in the ceramic arts to Minnesota art educators.
- Presbyterian Homes, Ebenezer Senior Living Minneapolis, Lyngblomsten, Martin Luther Care Campus, Partnership Resources Incorporated, Bethesda Hospital, Regions Hospital, and the Wilder Foundation—These are a few of NCC's multi-year partners for the ART@HAND initiative. Since 2009, NCC has designed and implemented educational clay programs at the sites of these partners who serve persons 55 and greater.

STAFF

Sarah Millfelt, Executive Director
 Pat Barnick, Building Maintenance Technician (to August)
 Heather Barr, Education Materials Technician
 Casey Beck, Sales Gallery Associate
 Alison Beech, Manager of Community Engagement
 Mackenzie Catton, Program Associate
 Amanda Dobbratz, Digital and Marketing Manager
 Jessie Fan, Bookkeeper
 Jill Foote-Hutton, Coordinator of Storytelling and Artist Services
 Stephanie Lenertz, Sales Gallery Associate (from May - December);
 Sales Gallery Coordinator (from December)
 Robert Lieder, Outreach Technician
 Tippy Maurant, Director of Galleries & Events (from July)
 Alexa McAdams, Sales Gallery Coordinator (to October)
 Andrew Rivera, Sales Gallery Associate (to July)
 Emily Romens, Galleries Manager
 Kyle Rudy-Kohlhepp, Manager of Education and Studio Artist Programs
 Audra Smith, Studio Manager
 Jennifer Tatsuda, Business Manager
 Zachary Van Dorn, Building Maintenance Technician (from August)



Top to bottom: Team work is dream work—NCC staff unload several hundred pounds of clay after a delivery. NCC board members Heather Nameth Bren and Linda Coffey at the 2018 Maker-to-Table fundraiser.

BOARD OF DIRECTORS (served all or part of 2018)

Bryan Anderson	Sydney Crowder
Nan Arundel	Nancy Hanily-Dolan
Mary K. Baumann	Bonita Hill, M.D.
Craig Bishop	Patrick Kennedy
Heather Nameth Bren	Mark Lellman
Lann Briel	Kate Maury
Robert Briscoe	Brad Meier
Evelyn Browne	Alan Naylor
Philip Burke	Debbie Schumer
Linda Coffey	Rick Scott
Nettie Colón	Paul Vahle

PEOPLE

VOLUNTEERS 199 individuals

While NCC is lucky to be able to employ a cadre of talented and committed staff members, our organizational needs are seemingly always greater than the paid person power we have available. Enter a team of truly talented, loyal, and willing volunteers! In 2018, we had nearly 200 active volunteers, who assisted with such activities as tours, summer camps, outreach, and special events. Volunteer hours totaled over 5,000, an organizational record. That's the equivalent of two full-time staff and one 16-hour per week staff! These individuals are as critical to the Center's operations as those paid for their efforts and we are all incredibly thankful for their contributions.

Clarice Allgood	Elizabeth Coleman	David Jergenson
Aeschilde Anderson	Nettie Colón	Jan Johnson
Bryan Anderson	Elliot Corbett	Nancy Johnson
Emily Rose Anderson	Sydney Crowder	Brent Johnson
Marion Angelica	Peter D'Ascoli	Hannah Kane
Ryan Archibald	Alan D'Souza	Jason Kaping
Bob Arnoldy	Bruce Davis	Sindhusha Kasinadhuni
Susan Arnquist	Michael Dayton	Mandy Kauphusman
Nan Arundel	Anita Demants	Sheila Keefe
Steel Arundel	Deborah Dillaway	Heather Kennedy
Joan Asmus	Stephen Dinger	Sophia Kielas-Jensen
Hannah Bassewitz	Joe Duffy	Collin Kiesow
Mary K. Baumann	Elaine Dunbar	Nick Klofkorn
Hailey Beach	Ron Emig	Rob Kohlmeyer
Casey Beck	Pamela Endean	Jennica Kruse
Cheryl Beech	Kate Fisher	Will Lakey
Sue Bergan	Frank Fitzgerald	Mark Lasoff
Jessica Bessette	Tara Frady	Andrew Le
Hana Bibliowicz	Julia Froemke	David Leahy
Craig Bishop	Diane Gamm	Ann Leitel
Sarah Black	Margaret Gavin-Hanner	Mark Lellman
Chris Bond	Anne Genereux	Stephanie Lenertz
Pam Bonzelet	Zach Gingerich	Carol Lichterman
Katie Bosley	Mariah Greenhoff	Keather Lindman
Jim Bottomly	Sophia Greger	Lily Lund
Heather Nameth Bren	Stef Grundy	Laura Lusardi
Bob Briscoe	Nancy Hanily-Dolan	Dawn Malcolm
Evelyn Browne	Ursula Hargens	Marta Martray
Katelynn Burgardt	Bette Hart	Marilyn Matheny
Bri Burke	Evan Hauser	Tippy Maurant
Phil Burke	Owen Hawkins	Kate Maury
Shelli Burns	Angela Heida	Matt McLeod
Mary Burwinkel	Mike Helke	Zach McPhearson
Lynda Buscis	Autumn Higgins	Brad Meier
Ciara Cagemoe	Bonita Hill, M.D.	Cassi Miesner
Tom Carli	Michael Holms	Nemo Miller
Leslie Catton	Maia Homstad	Larry Millfelt
Kevin Caufield	Adriane Honerbrink	Charlie Mooney
Neil Celani	Will Hopkins	John Morse
Alex Chinn	Scott Horsfall	Jim Mulfinger
Soojin Choi	Richelle Huff	Nikita Nenashev
Logan Chyla	GayAnn Hutton	Risa Nishiguchi
Hiram Cochran	Michael Hutton	Mel North
Linda Coffey	Franny Hyde	Claire O'Connor
Mariette Cole	Peter Jadoonath	Kip O'Krongly

Grace Ornberg	Ray Serrano	Josh Torkelson
Julie Ornberg	Sandra Daulton Shaughnessy	Paul Vahle
Jamie Parrish	Chris Singewald	Doug Van Beek
Carol Patt	Kate Smith	Billie Van Knight
Robyn Peterson	Phil Smith	Joan VandeKamp
Kate Quirk	Bryan Spille	Laurel Vernon
Jim Radde	Julie Springer	Rachel Vitko
Kaitlin Raferty	Gary Steinman	Lynn Wadsworth
Angela Rangel	Alexa Stiteler	Jenny Weber
Elizabeth Reding	Patricia Strandness	Suzanne Weinstein
Katie Reeves	Molly Streiff	Michelle Wheeler
SC Rolf	Karen Sugarman	Matthew Wilhelm
Trent Romens	Julia Sugarman	Rhonda Willers
Peter Ronan	Steve Sugarman	Ashley Williams
Kathryn Rosebear	Jan Suter	Keith Williams
Holly Ross	David Swenson	Lucy Yogerst
Emily Ross	Emma Symanski	Judith Yourman
Kyle Rudy-Kohlhepp	Olivia Tani	
Brenda Ryan	Chuck Tatsuda	
Tricia Schmidt	Jeffrey Tatsuda	
Mary Lee Schnobrich	Austyn Taylor	
Debbie Schumer	Beth Thompson	
Sue Schweitzer	Priya Thoreson	
Rick Scott	Brenton Titcomb	

INSTITUTIONAL AND INDIVIDUAL DONORS

Support from our very special institutional and individual donors in calendar year 2018 allowed us to design and produce impactful exhibitions comprised of high-quality work that represented an inclusive range of makers, exploration of technique and material, and ilk of making. Support aided us in our goal of creating and promoting high-quality, relevant, and participatory ceramic arts educational experiences; cultivating and challenging ceramic arts audiences through extraordinary exhibitions and programming; supporting ceramic artists in the expansion of their artistic and professional skills; embracing makers from diverse cultures and traditions in order to create a more inclusive clay community; and excelling as a non-profit arts organization, retaining our strong and sustainable financial position, and expanding awareness of NCC as a relevant, impactful, and trustworthy organization.

Our efforts in 2018 were made possible because of the generous spirit, passionate support, curiosity, and creative contributions of all of our constituents! Your support, ambassadorship and patronage to Northern Clay Center ensured that we are able to play a vital role in the lives of ceramic artists. You enabled innovative exhibition opportunities that challenge and educate our visitors and provide artists with opportunities to create new bodies of work that otherwise wouldn't be possible. You supported the education of future generations of clay lovers, makers, collectors, and appreciators. You helped us start new conversations with our neighbors—individuals newly resettled in Minnesota, and other people from various ethnic, religious, political, and social practices—using clay as our common language. You enabled community, connection, and the discovery of common ground.

We are truly humbled by the generosity of this group of our constituents. Your confidence in our organization, its leadership, and its future enable our mission-driven programming, and ensure we have an impactful presence in the life of ceramic artists (with over \$9.28 million paid out to artists since 1995) and the tenacity and talent to keep striving towards becoming the best ceramic art center in the country!

All of the staff and board of Northern Clay Center are incredibly thankful for the opportunities provided to the Center and its greater constituency!

PEOPLE

INSTITUTIONAL DONORS

AmazonSmile
Anoka-Ramsey Community College
Anonymous
Aroha Philanthropies
The Boss Foundation
Harlan Boss Foundation for the Arts
Brackers Good Earth Clays Inc.
Breadsmith
Patrick and Aimee Butler
Family Foundation
Continental Clay Company
Constance Mayeron Cowles and
Charles Fuller Cowles Foundation
Cox Insurance Associates, Inc.
Lewis and Dianne Damer Fund
Gardens of Salonica
Great Ciao
Walter McCarthy and Clara Ueland
through the Greystone Foundation

John L. and Catherine J. Hill
Charitable Gift Fund
Indeed Brewing Company
Jerome Foundation
LaCoste Gallery
Longfellow Grill
The McKnight Foundation
John A. & Karen J. Meslow
Charitable Fund
Minnesota Potters of the upper
St Croix River
Minnesota State Arts Board
Peregrine Capital Management, Inc.
Fund of The Minneapolis Foundation
Printing Enterprises, Inc.
Prospect Creek Foundation
RBC Foundation — USA
R.E. Swager Family Foundation
Red Wing Collectors Society Foundation
Riverland Bank

Robert Steinman Family
Charitable Foundation
Schaller Gallery, LLC
Smith Sharpe Firebrick Supply
Sociable Cider Werks
The Stablish Foundation
Subaru Minneapolis Zone
Target Foundation
Tradition Capital Bank
Trax Gallery
U.S. Bank Foundation
Veto Design
Archie D. & Bertha H. Walker Foundation
Wells Fargo Foundation Minnesota
Windgate Charitable Foundation
Zipps Liquor



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, as well as by a generous grant from the Wells Fargo Foundation.

INDIVIDUAL DONORS 148 individuals

- Bryan Anderson
- Emil and Marion Angelica
- Anonymous
- Tom Arneson
- Nan Arundel
- Posey Bacopoulos
- Mary Barringer
- Bruce and Harriet Bart
- Mary K. Baumann and Will Hopkins
- George and Annie Beers
- Cathy and Craig Bishop
- Joan Boone
- Susan Boutwell
- Wayne Branum
- Heather Nameth Bren
- Lisa Brown and Mark Lellman
- Evelyn Browne
- Cindy and Marshall Browne
- Donn Buchfinck
- Philip Burke
- Connie Campbell
- Kevin Caufield
- Lili and Sheldon Chester
- Joseph Christensen
- Linda Christianson
- Hiram Cochran
- Linda Coffey
- Mariette Cole
- William Cravis
- Sydney Crowder
- Hjordi Danielson
- Ken Darling
- Karen and Les Desnick
- Jerry Deuschle
- Ruth DeYoung Kohler
- Mel Dickstein
- Lois and Joseph Duffy
- Lynn Eggers
- Barbara and David Eijadi
- Pamela Endean
- Gerald and Kathleen O. Erickson
- John Fahey
- Anne Fallis-Elliott
- Ann Fendorf
- Sara Fenlason
- Jennifer Fisher
- Katherine Simon Frank and Richard Y. Kain
- Emily Galusha and Don McNeil
- Willem Gebben
- Beverly Geber
- Douglas and Gretchen Gildner
- James Grittner
- Anne Haddad
- Nancy Hanily-Dolan
- Connie and Lyle Helke
- Laurel Hendrickson
- Joan Higinbotham
- Cynthia and Russell Hobbie
- Scott Horsfall
- Ann Johnson
- Bruce Karstadt
- Gail Kendall
- Patrick Kennedy
- Blaine and Lyndel King
- Janet Koplos
- John Larsen
- Cheryl Laurent
- Peter Leach and Nan Skelton
- Linda LeClair
- Erik Lucken
- Kate Maury
- Brad Meier
- Jim Melchert
- Mary and Robert Mersky
- Sarah Meslow and Paul Vahle
- Al and Dena Naylor
- Jan and Rick Neville
- Michael Nicholls
- Amanda and Christian Novak
- Mickey O’Kane and Rich Rosenberg
- Jeff Oestreich
- Helen Otterson
- Michael Padgett
- Mary Pickard
- Anne Plummer
- Mary Radford
- Andy and Becka Rahn
- Barbara and Bill Read
- Lawrence M. Redmond
- Sara Robichaud
- Jacky and Steve Rolf
- Kathryn Rosebear
- Ted Rowland
- Jim Rustad and Kay Thomas
- Patricia Sannit
- Mary Lee Schnobrich
- Debbie Schumer
- Anthony Scornavacco
- Rick Scott
- Catherine Scott
- Juliane Shibata
- Robert Silberman
- Albion Stafford
- Tom Stark
- Rosemary Steen
- Susan Strand-Penman
- Cindy Syme
- Charles and Jennifer Tatsuda
- Chris Thomas
- Lynn Wadsworth
- David Wark and Mary Ann Barrows Wark
- David and Ruth Waterbury
- Ellen Watters
- Norman Whitfield
- Tom Willis
- Dayna Wolfe
- Vonda Wurzbarger
- Patricia Young

PEOPLE

MEMBERS 470 individuals

Julie Alt
Patricia Amerson
Mark Anderson
Marcia Anderson
Bambi Anderson
Dan and Marcia Anderson
Nancy Anson
Gordon Apple and Susan Thornton
Sharon Arbeiter
Samantha Armintrout
Tom Arneson
Bob Arnoldy
Rachel Arnott
Gail Asher
Joan Asmus
Lori Awad
Barbara Bach
Linda Bachman
John Bacich
Mark Baden
Holly Baker
Susan Barnes
Mary Barringer
Steve Basile
Mary K. Baumann and Will Hopkins
Mark Bayuk
Anna Beadle
Lisa Benish
David and Dominique Bereiter
Sarah Berhane
Brad Berrington
Jessica Bessette
Linda Birnbaum
Sarah Black
Josh Blanc
Debra Bly
Kimberly Bogeman
Amy Boland
Christopher Bond
Pamela Bonzelet and Colleen Puent
Susan Boutwell
Kristofer Bowman
Peter Braude
Michelle Brehm
Paul Briggs
Emilie Britton
Ronnie Brooks
Daniel and Sheila Broughton
Lisa Brown and Mark Lellman
Alison Brown
Lisa Buck
Philip Burke
Lynda Buscis
Tee Campion
Douglas Carr
Mary Jo Carr
Sarah Chapman
Lili and Sheldon Chester
Alex Chinn
Joseph Christensen
Linda Christianson
Kate Christopher
Christie Clarke
Joyce Clarkin
Lindsay Cochran
Kelly Connole
Theresa Crosby
Deborah and Russell Crowder
Sydney Crowder
Adrian Cumming
Chad Cummings
Douglas and Goldyne Cunningham
Laura D'Ambrosio
Peter D'Ascoli
Alan D'Souza
Laura Dahle
Ken Darling
Bruce Davis
Jaime Davis
Kathryn de Boer
Jerry Deuschle
Mel Dickstein
William Dikel
Deborah Dillaway
Steve Dinger
Ruth Donhowe
Jeanne Baker Driscoll
Rene DuCret
Jan Duddleston
Joseph and Lois Duffy
Elaine Dunbar
Michael Dunham
Patricia Durst
Elizabeth Elliot
Pamela Endean
Meg Erlandson
Diane Feldman
Naomi Fenske
Marko Fields
Frank Fitzgerald
Tim Fletcher
Nancy Flinn
Jamie Flohr
Jill Foote-Hutton
Linda Foreman
Ned Foster and Laura Tiffany
Tara Frady
Dick and Jodi France
Wanda and William Friedrich
Beth Friend
Darlene Fry
Nancy Fushan
Robert Gaertner
Bridget Gallagher
Nancy and Ron Gallas
Emily Galusha and Don McNeil
Stephanie Gamboni
Diane Gamm
Catherine Garra
Willem Gebben
Devon Gelhar
Jeannette Gerstenberger
Rich Gilchrist
Douglas and Gretchen Gildner
Valerie Golden
Jim Goulet
Sam Grabarski
Coleen Gregor
James Grittner
Andrew Grover
Stef Grundy
Randy Blase and Esequiel Guzman
Anne Haddad
Lucy Hahn
Noelle Haland
Nancy Hanily-Dolan
Doug Crane and Ruth Hanold Crane
Benedict Hanrahan
Linda Hansen
Alison Hardy
Jean Hawton
Lindsey Hayden
David Heider
Connie and Lyle Helke
Mary Hemshrot
Mary Hengen
Tod Highsmith
Margaret Hilger
Kristine E. Hites
Sarah Hjelmberg

Cynthia and Russell Hobbie
 Djann Hoffman
 James Holan
 Karin Holen
 Norman Holen
 Jessikah Holmes
 Maia Homstad
 Steven Hoppenrath and Julia Roath
 Kay Hoskins
 Joan Howland
 Amy L. Hubbard
 Mary Huettl
 Richelle Huff
 Andrew Hunt
 Cynthia and Jay Ihlenfeld
 Akiko Ishii
 Linda Jennsen
 David Jergenson
 Ethan Jewett
 Brent Johnson
 Janet Johnson
 Mark Johnson
 Bonnie Johnson
 Randy Johnston and Jan McKeachie
 Johnston
 Patricia Jones
 Steven Jongewaard
 JD Jorgenson
 Nancy Kaiser
 Mary Kalish-Johnson and Richard
 Johnson
 Haley Kallin
 Elizabeth Kalmon
 Jason Kaping
 Leah Kaplan
 Bruce Karstadt
 Karl Keel
 Karen Margaret Keenan
 Linda Ketokoski
 Rob Kinghorn
 James Klueg
 Michael Koch
 Sue Koehl
 Rob Kohlmeyer
 Anita Sue Kolman
 Jim Kolva
 Janet Koplos
 John Kramer
 Josh and Willow Kreibich
 Betsy Kremser
 Jerome Kyllö
 Maria Labhard
 Babet Larimer
 Colles and John Larkin
 Selina Larsen
 Eric Larson
 Lisa Larson
 Mark Lasoff
 Peter Leach and Nan Skelton
 Chillon Leach
 David Leahy
 Linda LeClair
 Faye LeDoux
 Daniel Lehn
 Julie Liebelt
 Ron Linde and Rob Ostrander
 Diane Lindgren
 Haleigh Linn
 Lee Love
 Kathleen Lucas
 Robert Lucas
 Spencer Ludtke
 Sarah Lutman and Robert Rudolph
 Rallah Madison
 Chris Main
 Mary C. Maltese
 Roger Mandel
 Claudia Martens
 Jennifer Martin
 Ruth Martin
 Parker Mary
 Marilyn Matheny
 Lisa Mathieson
 Howard Mattson
 Susan McGuigan
 Mary McKinley
 David and Esther McLaughlin
 Karen McPherson
 Susan McPherson
 Sheryl McRoberts
 Susan Merrick
 Sharon Merritt
 Ron Meyers
 Stephanie Michaud
 Kristen Miller
 Kent Miller
 Jessica Miller
 Katharine Miller
 Lucinda Miller
 Sheila Moar
 William Mondale
 Michael Monsor
 Sandy Morris
 David Morrison
 Wendy Moylan
 Karin Muchemore
 Jim Mulfinger
 Sheila Murray
 Ana Musachio
 Debra Nelms
 Ray Nelson
 Lynn Nelson
 Randi Nelson
 Ann Neuendorf
 Mark Neuman-Scott
 Kate and Stuart Nielsen
 Mary Ann Nord
 Mel North
 Carol Novak
 Claire O'Connor
 Mickey O'Kane and Richard L.
 Rosenberg
 Patrick O'Rourke
 Vicki Oace
 Michael Padgett
 EmmaLee Pallai
 Susan Palmer
 Molly Partridge
 Carol Patt
 Marcia Paul
 Erika Perry
 Mary and Peter Petersen
 Shannon Peterson
 Robyn Peterson
 Kate Pfaffinger
 Cynthia Phillips
 Scott Pikovski
 Ernest Pines
 Anne Plummer
 Christine Podas-Larson
 Claudia Poser
 Emily Price
 David Provence
 Duane Pulford
 Wayne Pulford
 Gaida Quinn
 Mary and Tom Racciatti
 Jim Radde
 Mary Radford
 Barbara and Bill Read
 Martha Rehkamp
 Rebecca Rehpohl
 Claire Renzetti
 Katherine Rines
 Mary Pat Roberts
 Susan Roe

PEOPLE

Jacky and Steve Rolf
Michael and Tamara Root
Marilyn and Mark Rosberg
Carla Roscoe
Kathryn Rosebear
Kimberlee Joy Roth
Ted Rowland
Alan Saltzman
Gerald Sanders
Tom and Sheri Saterstrom
Susanne Savett
Annette Schiebout
Mary Schirber
Mary Lee Schnobrich
Benjamin Schrepf
Kathryn Schroeder
Susan Schultz
Paul Schultz
Sue Schweitzer
Rick Scott and Dale Vandenhouten
Catherine Scott
Mary Seieroe
Michael Semmens
Edward Sevals
Johanna Severson
Corey Sevett
Juliane B. Shibata
Robert Silberman
Louise Simons
Chris Singewald
Jan Sivertson
Mark Smaby
Douglas Smith
Phil Smith
Valeria Souza
Kevin Springob
Tom Stark
Rosemary Steen
John Stefany
Gary Steinman
Andrea Stern
Mic Stowell
Susan Strand-Penman
Patricia Strandness
Kristen Stuenkel
Claudia and Richard Swager
Ben Swanson
Cindy Syme
Masayasu Takaiwa
Jeanne Tamura
Elizabeth Tapper
Joseph Tashjian

Maria Thompson
Mariann Tiblin
Heather Tietz
Stephan Kieu and Julia Timm
Lisa Truax
Heather Tueffel
Sarah Meslow and Paul Vahle
Douglas Van Beek
John Van Cleve
Audrey Van Cleve
Billie Van Knight
Cat Vranyses
Martha Walsh
Shelley Warren
Jeanie Wayker
William Weber
Linda Weber
Joyce Ann Wefel
Sally Wheaton Hushcha
Michelle Wheeler
Michele Wiegand
Sam Wilder
Joel Wilke
Peter Wilkin
Leigh Williams
Tom Willis
Jean Witson
Jean Wood
Ann Wynia
Yang Yang
Cynthia Young
Sri Zaheer
Jill Zimmerman



northern
clay center