PROTECTED THERMOCOUPLES
L&L thermocouples are shielded from corrosion by a ceramic protection tube. We use the finest “special limit” aerospace-grade heavy-gauge thermocouple wire. The protection tube prevents black dust from the thermocouple end from discoloring your work.

CERAMIC ELEMENT TERMINALS
Ceramic element terminals make element changes easy.

“EASY-OPEN, EASY-LOAD” LID OPENS WIDE FOR LOADING
The whole kiln supports the lid (not just one section). Our positive safety pin secures the lid safely. No support bars (like other kilns) get in the way of loading when the lid is fully tilted back.

DYNAMIC ZONE CONTROL
The DynaTrol separately measures temperatures in the bottom, middle, and top of the kiln and automatically adjusts the heat output of three zones during the entire firing. Kiln temperatures are automatically evened out to within 1/2 cone or better to top to bottom. Zone control automatically compensates for many loading issues and element changes over time. Even on kilns where we use graded elements, L&L kilns are fundamentally uniform because the element holders radiate the heat more evenly.

PROPRIETARY BRICK COATING
L&L’s proprietary reflective brick coating protects the surface of the firebrick and keeps dusting down inside the kiln.

LID BRICK IS SECURED WITH CLIPS
Stainless “U” brackets secure lids – no friction.

FULL-SUPPORT STANDS
On all polygonal kilns we use a Full-support 14-gauge aluminized steel stand is stronger than hollow frame stands and provides important support in the center of the bottom.

KILNS BUILT TO LAST
Stop worrying about loading your kiln! Load with confidence. You won’t damage the fragile firebrick,ouch dangling elements, or damage the protected thermocouples.

Elements can be changed in minutes without damaging the firebrick. NO PINS!
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This publication is produced by the publishers of Ceramics Monthly and Pottery Making Illustrated, and is not officially affiliated with the National Council on Education for the Ceramic Arts.

Cover: Clockwise from top left: Birdie Boone’s berry bowl (courtesy of Northern Clay Center); Peter Christian Johnson’s Lava and Ice (courtesy of NCECA); Warren MacKenzie’s teapot (courtesy of Northern Clay Center); and Nathan Willner’s sylvinium grouping (photo: John Cartens).

Victoria Christen’s soda jar, 4 in. (10 cm) in height, soda fired to cone 6, 2016.

The 22nd Annual
National K-12 Ceramic Exhibition

Juror
Eva Kwong
Curator
Leah Schlief-Freese

March 27-29, 2019
Minneapolis Convention Center
During the 2019 NCECA Conference
Room M101 - Mezzanine Level

Opening Reception
March 27th @ 4:30

www.k12clay.org
Welcome to Sights & Ceramics: Minneapolis 2019. We hope this publication will enhance your experience at this year’s conference organized by the National Council on Education for the Ceramic Arts (NCECA). We also hope that if you miss anything while visiting Minneapolis, this resource will provide a reference once you are back home in your studio. This publication highlights exhibition receptions, recommendations for local restaurants and area attractions, downtown and surrounding-area public transportation options along with parking information if you are driving in, and several downtown maps to help you find your way around the Minneapolis Convention Center.

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Enjoy your week spent among the company of thousands of other people who know the joy of having their hands covered in clay.

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Enjoy your week spent among the company of thousands of other people who know the joy of having their hands covered in clay.

Learn about the thriving ceramic arts scene in Minneapolis on CLAYflicks!

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Kilns of Alfred: Transactions with Fire
As viewed through the lens of photographer Brian Oglesbee
February 21 – July 28, 2019

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Transportation

Metro Light Rail Transit/Metro
www.metrotransit.org/light-rail.aspx

If arriving at the airport, you will land in either terminal 1 or 2, depending on airline. These terminals are connected to several public transportation options, including the Light Rail.

The terminal 1 Light Rail station is located below the transit center, between the blue and red ramps. From the tram level (one level below baggage claim), take the tram to the transit center. Continue following the signs to the Light Rail station.

The terminal 2 Light Rail station is located on the north side of the orange ramp. From level 1 near ticketing, take the escalator or elevator up to the orange ramp Skyway. You will end up taking the escalators or elevators down one level to the station platform. The trains run every 10 minutes. Tickets are sold at ticket machines in the rail stations. Reduced fares are available for seniors and children. No ticket is needed to travel between airport terminal stations.

There are three main lines on the metro: Blue, Green, and Red. When paying your fare on Blue and Green lines, pay before you board. For the Red Line, pay your fare as you board. To reach the convention center, take the Blue Line from the airport toward Target Field (Downtown Minneapolis). Follow for 11 stops and get off at Nicollet Mall Station. From there, take bus 10 toward Loring Park/Van Dusen Ramp and Lower-Gate #7. Follow for six stops. Get off at 2nd Ave S. and Convention Center. For exact schedules, visit: metamuseum.org.

City Bus Service
www.metrotransit.org
612-341-4287

There is no bus pick up at terminal 2, so passengers arriving there must take the Light Rail transit to terminal 1 first. The base fare is $2.00 during non-rush hours and $2.50 during rush hours. Monday-Friday 6-9am and 3-6:30pm. A Go-To Card is the fastest way to pay. You can also download their app (“Metro Transit App”) found in either the App Store or Google Play.

Taxi Service
www.mspairport.com

Downtown Minneapolis is approximately 12 miles from the airport, with taxi fares averaging $39–$49. The distance to downtown St. Paul is approximately 8 miles and fares average $31–$38. A $6.25 fare will be displayed on the taximeter at the onset of your trip. This fee includes a $2.50 flag drop and a $3.75 airport access fee. Taxi Service can be found at terminal 1 and terminal 2. Terminal 1 taxi service can be accessed at the tram level. The taxi starter booth can be found one level up. Terminal 2 service is available at the ground transport center, which is located on the ground level of the purple ramp.

Lyft
www.lyft.com/ride/cities/minneapolis-st-paul-mn

A Lyft ride from the airport to the Minneapolis Convention Center will take about 18 minutes. The cost is $18–$21. A Lyft XL totals $30–35. A Lux Lyft totals $35–42.

Uber
www.uber.com

You can catch an UberX, UberXL, Select, Black, or Black SUV from the airport. For a ride from the airport to the convention center, an UberX totals approximately $22.38, UberXL $38.69, Select $44.34, and Black $69.47.

Shared Ride Services
www.supershuttle.com

Shuttle drop off travelers near the Green and Gold parking ramps across from terminal 1. From there, you can take an escalator or elevator down to the terminal’s tram level or up to the ticketing level. For a shared ride from the airport to the convention center, the cost totals $17.00. A non-stop ride totals $55.00.

Rental Car Companies
www.mspairport.com/directions/ground-transportation/car-rentals

A complete list of the rental car companies, which can be found at the website above, includes Enterprise, Avis, Budget, National, Thrifty, Advantage, Alamo, and more. They have counters at both terminals with varying hours.

Scheduled Services
Chippewa Valley Airport Service
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www.chippewavalleyairportservice.com

You can catch a ride with this service to Eau Claire, Menomonie, Baldwin, and Hudson, Wisconsin. Executive Express
1-888-522-9899

www.executiveexpress.biz

This service goes to various locations across the state, please see website for schedule and fare. GO Carefree Shuttle
1-888-791-5181

www.gocarefreeairportshuttle.com

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www.gorochesterdirect.com

Transport to Rochester, including stops at the Mayo Clinic, IBM, and area hotels. Star Shuttle Service
507-291-0969

www.rivewithstar.com

Service to Rochester and the highway 52 corridor.
TRANSPORTATION AND PARKING

2019

Parking and Bike Share Locations

Map Key
- Parking
- Bike Share Station
- Convention Center

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CONVENTION CENTER FLOOR MAPS

Minneapolis Convention Center: All Levels

Minneapolis Convention Center: Conference Area Detail Maps

Note: The NCECA Conference programming within the convention center will take place in the areas highlighted in orange. Courtesy of the Minneapolis Convention Center.
As a child, Earline Green made hand-stitched quilts with her grandmother Mama Freddie. Earline spent more time quilting with the older ladies than she did playing with children her own age. Her early experiences with the lively quilters taught her a life-long love of artwork.

Earline’s other grandmother, Mama Ginger, taught her advanced quilting patterns. Later this influenced the design of Earline’s stoneware quilt tile mosaics displayed in the entrance of the Paul Laurence Dunbar Lancaster-Kiest Library in Dallas, Texas. For that project, Earline fired 284 white stoneware tiles—all in her faithful Paragon Dragon.

“The Dragon’s design and controls are perfect for firing large flat pieces,” said Earline. “The digital programming controls provide a consistent firing environment that eliminated cracks and warpage in this project.

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Contact us today for more information on the exciting Dragon kiln. Ask about the easy-open switch box hinged at the bottom. Call us for the name of your local Paragon distributor.
2019

Spinning Earth Gallery

1 Danny Meisinger’s Perfume Bottle 27. 38 in. (97 cm) in height, dark stoneware, fired to cone 6 in oxidation, 2018.
2 Fong Choo’s Tangerina Snow Cap 7 in. (18 cm) in height, porcelain, fired to cone 6 in oxidation, 2016.
3 Justin Lambert’s anagama plate, 12 in. (30 cm) in diameter, white stoneware, slip, fired to cone 11, 2019.

Gandee Gallery

4 Noelle Hoover’s mug, 5 in. (13 cm) in height, porcelain, fired to cone 6 in an electric kiln, luster firing, 2018.
5 Susan Dewsnap’s plate, 9 in. (23 cm) in height, porcelain, slip, glaze, fired to cone 10 in reduction, 2018.
6 Ted Neal’s serving bowl, 14 in. (36 cm) in width, stoneware, wood fired, reduction cooled, steel, 2016.

“How could I do anything but smile when using my VPM-20SS? I’ve had other pugmills, but the Peter Pugger makes clay processing so much easier, I like my clay pretty stiff and this machine doesn’t even groan no matter how stiff a mix I throw at it.”
- Steven Hill

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Visit our **NIDEC** booth at NCECA to see our products, view our Ramen Bowl Show, sign up for giveaways, and see live throwing demos!

Red Lodge Clay Center

1. Kensuke Yameda’s *Untitled*, 9 in. (23 cm) in height, stoneware, underglaze, fired to cone 1, luster, 2018.

The Clay Studio

1. Mark Shapiro’s *Square Jar with U’s*, 14 in. (36 cm) in diameter, stoneware, slips, wood fired, salt glazed to cone 10.
2. Nathan Willever’s pitcher, 13 in. (33 cm) in height, locally sourced stoneware, white slip, fired to cone 7 in reduction, 2018.
3. Mary Law’s *Chocolate Drop Teapot*, 7½ in. (19 cm) in width, stoneware, soda fired to cone 10.
Northern Clay Center

1. Keather Lindman’s cups.
2. Paul Eshelman’s Sushi Set.
3. Forrest Leach-Middelton’s vase.
4. Peter Ronan’s installation.
5. Tom Bartel’s Head.
6. Pattie Chalmers’ plate.
7. Ron Meyers’ fish jar.

Opportunities for ceramic artists at all stages of their careers

3 - 12 month residencies and grants for emerging and mid-career artists
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MN NICE: New Institute for Ceramic Education
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2019 American Pottery Festival (Sept. 6 - 8)
Development and resources for art educators

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Presented by
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October 10 –12, 2019
Loews Philadelphia Hotel

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Members $295 / non-members $350 / students $200
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As craft organizations are evolving, artists are innovating, and the definition of craft is expanding, the need for conversation about craft’s meaning, impact, sustainability, and relevance is more important than ever.

Join us in Philadelphia, a thriving educational and creative hub for craft and a case study for the way in which creative practices influence a whole community. You’ll encounter that firsthand on tours of local artists’ studios, museum collections, and more. You can also sign up for an afternoon bus tour with CraftNOW Philadelphia to explore Globe Dye Works and MaKen Studios, or discover historic and modern craft connections on a walking tour from Independence Mall to Old City, led by Jennifer Zwilling of the Clay Studio.

Thank you to our program partners:

1. Mitchell Spain’s Whiz Diver Mug, 5 in. (13 cm) in height, porcelain, fired to cone 5, palladium luster, ceramic decal, fired to cone 018. 2. Naomi Clement’s set of plates, 10 in. (25 cm) in diameter, handbuilt stoneware, underglaze, fired to cone 5, 2018. 3. Adrienne Elsleys’ teapot, 7 in. (18 cm) in height, porcelain, fired to cone 7 in oxidation, 2018. 4. Victoria Chistler’s soda jar, 4 in. (10 cm) in height, ceramic, soda fired to cone 6, 2016. 5. José Sierra’s untitled, 12 in. (30 cm) in width, stoneware, fired to cone 10, 2018. 6. Adrian Arias’s Watery Mouth Cups, 3½ in. (8 cm) in diameter, cone 6 porcelain, glaze, 2018. 7. Kate Westfall’s Drummer, Coffered and Rustic Rose Mugs, 4½ in. (11 cm) in height, iron-rich stoneware, CMKY ceramic decals, fired to cone 06, 8, and 1525°F (829°C), 2018.

This conference is supported in part by a grant from the Windgate Charitable Foundation.
Objective Clay

1 Emily Schroeder Willis’ pitcher, 11 in. (28 cm) in height, porcelain, fired to cone 6, 2018.
2 Bryan Hopkins’ cup, 3½ in. (9 cm) in height, porcelain, black porcelain, luster, 2018.
3 Deb Schwartzkopf’s teapot, 8 in. (20 cm) in height, handbuilt porcelain, fired to cone 6 in an electric kiln, 2018.
4 Doug Peltzman’s teapot, 7 in. (18 cm) in length, porcelain, slip, glaze, fired to cone 8 in oxidation, 2018.
5 gwendolyn yoppolo’s tumblers, 5 in. (13 cm) in height, porcelain, matte crystalline glaze, fired to cone 6, 2018.

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Jack Troy

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Royal Purple over Royal Blue
Artist: Rose Seymour
Kansas City Urban Potters

1. Cydney Ross’ polished graphite and gold statement necklace, 3 in. (8 cm) in height, hand-polished black porcelaneous stoneware, glaze, fired to cone 6, 22k gold luster, fired to cone 018, Kanthal wire, enamel-coated chain, 2018.

2. Meredith Host’s dot floral print mugs, 4½ in. (11 cm) in height, porcelain, fired to cone 6 in oxidation, decals, 2018.

3. Catie Miller’s Salt of the Earth, 15 in. (38 cm) in diameter, red stoneware, colored slip, underglaze, fired to cone 1, 2018.

4. Margaret Kinkeade’s diagonal circle mug, 4 in. (10 cm) in height, mid-range tan stoneware, 2018.

5. Bede Clarke’s pitcher, 4½ in. (11 cm) in height, stoneware, slips, glaze, wood fired to cone 11, 2018.

6. Jessica Brandl’s house plate, 11½ in. (29 cm) in diameter, terra cotta, fired to cone 04, 2018.
Aysha Peltz

Q: What is your favorite tool in your toolbox and why?
A: Like most potters, I have some specialty tools but two of the most basic tools are probably my favorites for what they do in my work. I use a small, synthetic sponge for pushing out the walls of a pot. By holding a damp sponge in my hand as I push out a wall, I can stretch out the clay without leaving evidence of my fingertips. I also use a thin, flexible steel rib for compressing the walls of a thrown form. This allows me to have a tight, flexible wall for expanding.

Q: What is your daily studio routine?
A: My year is cyclical. Every spring semester, I teach at Bennington College, so during the fall and early winter months I have a very active studio period. My summers are split between studio time and spending time with my family. In the fall, a typical day is to take the kids to school, exercise and then head to the studio. My days are short, typically the length of my kid’s school day, so I have to be as productive as possible. I spend the first part of my day sorting and then moving pots from the previous day. This has become a nice way to warm up in the studio. It allows me to have a tight, flexible wall for expanding. While I can between 9am and 3pm. Lately, the first thing I do in the studio is to put slabs onto hump molds for plate forms. While I can do in my work. I use a small, synthetic sponge for pushing out the walls of a pot. By holding a damp sponge in my hand as I push out a wall, I can stretch out the clay without leaving evidence of my fingertips. I also use a thin, flexible steel rib for compressing the walls of a thrown form. This allows me to have a tight, flexible wall for expanding.

Q: What are your favorite and least favorite aspects of your studio?
A: Answering this question with a simple response is difficult. When I finally get to my studio, after the other pulls of life—parenting, teaching, running a business with my husband, Todd Wahlstrom (StudioProBats.com)—I appreciate being there. The fact that I have a studio practice is something I am so grateful for. Sure, there are aspects that I like more than others, and vacuuming up mouse poop after returning to my studio following my teaching term is definitely my least favorite activity! But, for the most part, sketching, throwing, making, glazing, and firing—I enjoy them all and am thankful to have a life that allows me to pursue this passion.

Q: What is your favorite process?
A: Throwing. For me it has always been about throwing on the potter’s wheel. I came to clay as a young teen and learned to throw from the next-door neighbor who was a potter. This was one of the most formative times in my life that directed me toward a life as a potter. The first forms I made in clay came from manipulating stoneware on the wheel. This action of wet stretching and manipulating the wall of a thrown pot became a fascination for me and one I have pursued since my earliest forms. My recent work involves making a thrown porcelain form with texture or facets and then stretching and pushing the wall into a different form. This moment of stretching and pushing is when I find myself most excited and engaged in my process. The interplay of having established a structure to coax it into another shape feels like a collaboration with the clay and one that is not entirely directed by me. This unknown moment is one of the most satisfying parts of my process.

Q: When you think about what is happening right now in the field of studio ceramics, what are the most exciting or inspiring aspects?
A: In recent years, I have had the opportunity to curate a few shows. My husband and I curated the Worcester Center for Crafts pottery sale, and Barry Bartlett, my colleague at Bennington College, and I curated a show of ceramics that included some historical pieces as well as work from contemporary artists. Most recently, I helped to curate (with Chris Gustin and Bruce Dehnert) the Old Church Cultural Center’s 44th Annual Show and Sale. These opportunities have been great occasions to look through a vast array of ceramics being made in our field today and has meant looking at massive amounts of images online. It is quite amazing how much good work is being done and I am struck by the variety of temperatures and fringes that people utilize. I think our field is incredibly exciting right now!

Of course, because so much work is available online, we have access to seeing more of it than we did 20 years ago. I feel this is both positive and negative. The opportunity for me to curate from a wide pool becomes so much broader because of online image access. But, one of the drawbacks of the image is that it removes you from the actual object that you are looking at. I have had the experience of seeing images of work shown frequently online and when finally handling the actual pots, feeling disappointed by their weight, balance, and nuance.

We are all influenced by the images we see and I have particularly noticed this in my students. Some are seduced by the work they see online and try on different styles and techniques, sometimes at a dizzying rate. This can make finding one’s own voice with the material challenging. I suppose all this is to say that I am excited by the diversity of what is being made in our field, but the positive effects of having more information are also accompanied by challenges.
Kukuli Velarde

Q: What are your favorite and least favorite aspects of your studio?
A: My husband, artist Doug Herren, and I share a carriage house in the back of our house as our studio space. I work on the second floor of the studio, while he works on the first. My least favorite aspect of the studio is that it is cold in the winter. I also wish it had high ceilings.

Q: What is your daily studio routine?
A: I usually work hands on for 4 to 5 hours per day and complete one sculpture at a time. I have never made pieces simultaneously. Once a sculpture is made and drying, then I get ready to begin another. I have a 7-year-old daughter, so doing additional tasks on a daily basis can be difficult. While Doug works at Swarthmore College, I stay at home and work in the studio. We organize our schedules so that we take turns working in the studio and caring for our daughter.

Q: What is your favorite process?
A: I use 2½-inch-wide slab strips to build my sculptures. I like to build with slab strips because it is more efficient than coils for me. I have been making art since I was a kid. It is a way of life.

Q: How do you begin a series of work?
A: Series of works begin in different ways. While thinking about possibilities, something all of a sudden makes an idea exciting and everything makes sense together. When beginning a new sculpture, I start with a photograph of a Pre-Columbian piece I like and find suitable. That piece often determines proportions and decoration, but not always. I sketch a little, just an overall idea of the rhythm of the sculpture, then start building it in clay.

Q: What is your favorite tool in your toolbox and why?
A: I like small wire tools, like Kemper Double Wire End Tools. The ends are made with high-strength music wire, and they don’t drag clay like ribbon tools do. I also use metal blades/rib for scraping off clay and burnishing.

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1 Native Hysteric Macuarra, Mixteca, Perú, AD 1250-1500. Vulnerable, defenseless. A fascinating prey. She gets scared easy. Mocha clay, post-fired paint, ca. 2006. 2 Kukuli Velarde working on a figure in the studio. 3 Chola de Mierda, Moche Perú, AD 200. Resentida social, socially resentful, she believes she is an equal. Dismissible. 20 in. (51 cm) in height, terra cotta with engobes and wax, 2006.

Kukuli Velarde

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A: I use 2½-inch-wide slab strips to build my sculptures. I like to build with slab strips because it is more efficient than coils for me. I have been making art since I was a kid. It is a way of life.

Q: How do you begin a series of work?
A: Series of works begin in different ways. While thinking about possibilities, something all of a sudden makes an idea exciting and everything makes sense together. When beginning a new sculpture, I start with a photograph of a Pre-Columbian piece I like and find suitable. That piece often determines proportions and decoration, but not always. I sketch a little, just an overall idea of the rhythm of the sculpture, then start building it in clay.

Q: What is your favorite tool in your toolbox and why?
A: I like small wire tools, like Kemper Double Wire End Tools. The ends are made with high-strength music wire, and they don’t drag clay like ribbon tools do. I also use metal blades/rib for scraping off clay and burnishing.

1 Native Hysteric Macuarra, Mixteca, Perú, AD 1250-1500. Vulnerable, defenseless. A fascinating prey. She gets scared easy. Mocha clay, post-fired paint, ca. 2006. 2 Kukuli Velarde working on a figure in the studio. 3 Chola de Mierda, Moche Perú, AD 200. Resentida social, socially resentful, she believes she is an equal. Dismissible. 20 in. (51 cm) in height, terra cotta with engobes and wax, 2006.
QUESTION & ANSWER

Torbjørn Kvasbø

Q: What are your favorite tools in your toolbox? 
A: I have a few: cutting wire, short knife, small rubber foam sponge, dish rag, small towel, onion holder, fork, iron scraper, paint brush, avl, meter stick, wallpaper knife, plastic reading glasses, black and red fine Pilot Super Color Permanent Markers, timber pencil, and a rack of Torx bits T10–T40.

Q: What is your daily studio routine? 
A: Each day, I am up at 6am making coffee, having breakfast with my wife, then I fire up the wood stove in the studio, and work in my office from 8–10. I do studio work from 10–12. As winter takes up 7 of our 12 months here in Norway, I work out for a half hour each day by skiing uphill, followed by a quick 15-minute lunch. I work in my studio again for a few hours in the afternoon, have a small meal, then take a 15-minute power nap. I spend evenings in the studio or office until about 8 pm. I have a cold beer with my wife, dinner with a glass of red wine, then read for 30 minutes before falling asleep.

Studio work includes everything from making pieces to making shipping crates, preparing clay, making glaze, slipping and glazing work, getting fired pieces ready for exhibitions, tidying up and organizing to free up more work space on the floor, making floor pallet stands for building new sculptures on, loading and firing electric and wood kilns, and driving sculptures down to my huge storage space in the valley in my big van. All of this happens while drinking lots of green tea brought from China, listening to radio news every hour or playing loud blues and rock music if I get tired in the afternoon.

Q: What are your favorite and least favorite aspects of your studio? 
A: Favorite: when time is flying while working without noticing it. I forget that I am because I am. Least: having to move ten things every time I need to move just one thing.

Q: What is your favorite process? 
A: Favorite: extruding tubes fast and smearing them brutally together into something overcharged and almost collapsed, all while playing Roy Buchanan at a very high volume.

Q: When you think about what is happening right now in the field of studio ceramics, what are the most exciting or inspiring aspects? 
A: Finally, the most interesting and innovative ceramic artists are doing PhDs. PhD studies allow artists the possibility to specialize and deeply concentrate for 3–4 years with competent advisors, work on the edge, and create new and important knowledge and experiences. In the future, we will have a very strong resource of potential candidates for professorships at ceramic departments in our universities, who are both innovative artists and are able fulfill the academic formalities by having a PhD. The most impactful contributions to the future progress in the ceramic field are the curricula developed by ceramic professors and faculty. It is of vital importance that these are of highest quality.

2. NTP 2013, 13 ft. (4 m) in length, Norwegian Technical Porcelain (NTP) for electric high-voltage insulators, extruded pipes (17 cm in diameter and 3 cm thick), sliced at an angle with a cutting wire, fired in a gas kiln to 2372°F (1300°C), and then loosely remodelled together, Fredrikstad, Norway, 2017. Photo: Tor Ivan Boyne.

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Sights & Ceramics: Minneapolis 2019
Naomi Clement

Influences
I was lucky enough to grow up in a home full of art, where we ate dinner as a family every night off of handmade pots. This early experience living with and using handmade objects is one of my biggest influences as an artist. I know firsthand that life is richer when you surround yourself with objects that already have a story when they reach you—there is a different tenor to your day when you allow the objects you use to become part of your daily life and story, instead of mere accessories. That is a key motivation for me in my work.

Favorite Part of the Process
Almost all of my surface decoration is done at the leather-hard stage, which is my favorite time to work with clay—the work always feels so fresh and vital at this point. There are so many different parts of the surface process that I enjoy, but if I have to pick one, it would be the moment when I peel away newspaper resists after I’ve brushed on white slip. It is so satisfying, and that is the point at which I start to see the whole composition coming together.

Techniques
For years my primary forming method/tool was the potter’s wheel, but I’ve recently switched entirely to handbuilding. The change came about gradually, and was a result of experimentation in the studio and trying to solve different problems. While I initially resisted the change to handbuilding (it felt so much slower than the wheel!), ultimately, I really enjoy the pace of it. My main criteria for any new technique I use is first and foremost the end result. I evaluate this by asking whether I like the way it looks, and whether it resonates with the rest of the work. After that, I want to make sure that the technique will be relatively sustainable to integrate into my process. The questions I ask include: Do I enjoy it? Can my body handle it repeatedly?

Mentors
I’ve had the good fortune to work with so many incredible artists throughout my clay journey—both during my BFA at the Nova Scotia College of Art and Design (2003), my MFA at Louisiana State University (2017), and various apprenticeship opportunities and residencies. I will always be grateful for my time with each of my teachers: from my high-school ceramics teacher Bevan Ling, to my university professors Walter Ostrom, Neil Forrest, Andy Shaw, and Mikey Walsh. I also had the good fortune to apprentice with two studio potters: Jackie Seaton and Joan Bruneau. I wouldn’t be the artist I am today without these talented and generous makers.
Emily Nickel

Influences
As a graduate student, I was getting frustrated with frequent cracks appearing in my sculptural work. I went to my professor Chris Boger, a beloved mentor and figurative artist. I said, “Chris, am I terrible at clay? Am I the only person who has this problem?” And she said, “Heck no, all of us figure people repair stuff. We’ve all come up with our own different strategies for it over the years.” When TJ Erdahl showed up later that semester as a visiting artist, I asked him the same question. He agreed that yes, many figurative sculptors have invented ways of mending, but it’s become a strange, universal secret that isn’t discussed. At that moment, this demo was born out of a desire to get this topic out in the open, where we can better share the knowledge and techniques many artists have developed on their own.

Favorite Part of the Process

My favorite repair techniques are to use Bray Patch (www.archiebrayclay.com/bray-patch) slip for a pre-firing fix (bisque, glaze, or refiring), and various epoxies for a post-firing fix. The Bray Patch slip is amazing because it can be used on bone-dry, bisqued, and even glaze-fired pieces if you glaze over and re-fire it. Apoxie Sculpt (www.avesstudio.com/shop/apoxie-sculpt) is one of my favorite materials for post-firing fixes. It can be color matched easily, and can be molded and shaped similarly to clay.

Techniques

I do a lot of sgraffito illustration and other complicated surface work with underglazes on my pieces at the leather-hard stage. Because of that, matching a mend to the existing complex surface presents a challenge. I always try to get a perfect mend in at the earliest possible stage. Starting a repair early gives me second and third chances in case the mend doesn’t go perfectly the first time. Stage 1 is to use Bray Patch to repair a break at the green or bisque stage, re-apply underglaze over the mend and fire as I would normally. Stage 2 is to carefully color match Apoxie Sculpt with the fired surface. And stage 3, if those methods are not sufficient, is to disguise the mend with encaustic (hot wax) paint, which has a gorgeous translucent semi-matte surface that I find perfect for figure work. Sometimes I use encaustic for a surface even if I haven’t mended anything.

Mentors

I have to put Chris Boger first on this list. Primarily because she was the person who first handed me a jar of Bray Patch and reassured me, with her trademark frankness, that I wasn’t alone in my struggles with figure sculpting. Chris passed away this summer and the entire ceramics community from Indiana University (IU) and beyond has felt her loss deeply. She was a beloved mentor who changed my life and I will cherish her forever. Tim Mather and Malcolm Mobutu Smith are my other IU faculty, for whom I am also sincerely grateful. Wynne Wilbur was my professor in undergraduate school, who started me on this clay journey. Finally, I would be remiss if I didn’t mention Arthur Gonzalez, who first introduced me to the very concept of repairing ceramic sculpture at Arrowmont School of Arts and Crafts in 2012, in a truly mind-expanding workshop.

1 Emily Nickel working in the studio.
2 The breakage on the horn of this piece is repaired with a material called Apoxie Sculpt. Apoxie Sculpt is a two-part epoxy putty that comes in many colors and can be easily molded and formed like clay. In this case, color matching is crucial because I will not be painting over the Apoxie Sculpt once I have reattached the horn. I chose black Apoxie Sculpt for this piece to seamlessly match the black lines in the horns. 3 I form the Apoxie Sculpt into a thin coil, and firmly press the two sides together. 4 I use a plastic molding tool to scrape off the largest bits of extra epoxy, and to thoroughly push the Apoxie Sculpt into the broken area. 5 I have found that to blend the Apoxie Sculpt smoothly into the surrounding area, a little bit of rubbing alcohol on a cotton ball will smooth the surface down and eliminate any extra residue. Using a small amount like this for cleanup does not interfere with the curing, strength, or longevity of the epoxy. 6 The Apoxie Sculpt needs 24 hours for a full cure, so I set the piece up on a clay prop and allow it to cure. 7 Limbong, 36 in. (91 cm) in length, porcelain, slip, underglaze, luster, 2018.
TJ Erdahl

Influences
For a long time, I had a bias against repaired ceramics. I grew up learning about ceramics in a world of potters and I suppose I adopted their feelings about cracks and breakage. When something breaks, such as a ceramic mug, it becomes a second or it becomes garbage. It took some time to accept the reality that ceramic sculpture and functional ceramics should not be judged by the same guidelines. It finally sunk in when I was an artist-in-residence at Arrowmont School of Arts and Crafts. During that year, 50% of what I made either blew up in the kiln or broke during shipping. After that experience, I decided to accept epoxy as another material and process for my artmaking. I also accepted the fact that sculptors working in different media use repair methods on a regular basis.

Favorite Part of the Process
I use a combination of accelerated cyanoacrylate glue (super glue), two-part liquid epoxy, and epoxy putty for most of my post-fired cold wields. I started using the cyanoacrylate glue in combination with two-part liquid epoxy because I needed the instant set time of the super glue to chemically clamp or hold the broken area of the piece together while the epoxy, which has good shear strength and filling properties, properly cured. If I am fixing work pre-glaze firing, I use any number of products. Marx Lo-Fire Ceramic Magic Mender (www.sheffield-pottery.com/MARKMAGIC-MENDER-LO-FIRE-pimannit.html) is one that is readily available in my area and very reliable. I’ve also used Bray Patch (www.archiebrayclay.com/bray-patch) and AptII Ceramic Enhancer (www.apt2products.com/ceramic.html), both with great results.

Techniques
My ceramic surfaces, by design, are intended to have an aged, antiqued, and weathered allure to them. I often find that the repairs I make easily camouflage within my work, both aesthetically and conceptually. Sometimes trying to hide and disguise the repair takes away from the authenticity. On the occasion where I need to seamlessly blend the repair, I use a number of different techniques. I often tint my epoxies with NUPA pastels to match the color of the surface. I also use low-temperature, polychromatic surfaces such as encaustic paint and wood wax to help create a layer of color or atmosphere on the sculpture that hides the repaired area.

Mentors
I feel truly lucky to have an extremely supportive family. From my earliest inclinations of wanting to pursue a career in the arts, my family has always been there to encourage me. I have been mentored by some incredible people over the years. At the University of Northern Iowa, JoAnne Schnable inadvertently gave me permission to learn what I wanted to by doing. She pointed me in the direction of the University of Florida, where I met Nan Smith and Linda Arbuckle. They both challenged me to take my own path and trust in my intuition. They encouraged me to apply for a scholarship at Arrowmont School of Arts and Crafts, where I met Tom Bartel. I not only learned the ropes of putting on a fast-paced, hands-on workshop from Tom, but I also became aware of Arrowmont’s artist-in-residency program. At Arrowmont, I met the most incredible artists and patrons, and grew professionally as an artist. I also met Bill Griffith, Arrowmont’s Program Director at the time, who, in many ways, has been a mentor and friend ever since.

In process: 1 Repair products and tools. 2 Before mixing my epoxy to reattach the nose of this piece, I clean the connection points with denatured alcohol and a small paintbrush to remove any dust and/or oil from the surface. 3 Using an old plastic lid as a mixing tray, I mix equal parts of the JB Weld epoxy resin and epoxy hardener. One thing I like about this epoxy is the built-in syringe system. This epoxy resin has great shear strength at 4400 PSI, plus it doesn’t yellow much over time. It has a 5-minute set time, so once it is mixed I move quickly to attach the two pieces. I use an X-Acto knife to apply the epoxy to both sides of the break, and press the nose on. Then I quickly dab on small drops of the ZAP-A-GAP CA adhesive to a few spots without epoxy and spray with the ZIP KICKER CA Accelerator. It sets instantly and the nose is held in place. Before the JB Weld ClearWeld epoxy sets, I used a Q-Tip dipped in denatured alcohol to clean up any epoxy that may have inadvertently squeezed out from the seam. 4 There was a small section missing from the bottom of the nose, creating a gap. I mix equal parts of the two-part Bray-Poxy putty and tint it with a small amount of Golden Fluid Acrylic Red paint to match the nose. 5 Using an X-Acto knife, I push the tinted Bray-Poxy into the gap. 6 Finished piece, from the series Tourist Debris, 11 in. (28 cm) in height, earthenware, slip, engobe, underglaze, 2019.
Michael Terra

Influences
I think that my way of doing things in the studio is most strongly influenced by my time as a chef in professional kitchens. In our house, we “don’t put it down, we put it away.” As each step in a task is done, the tools are cleaned, dried, and replaced. There is no dust on the floor, no goop on the tables, and, when you walk in the room, it is always a place ready for work.

As far as thinking about who has influenced my style of work, I am completely at sea, because so much of my work is based on how we come to know the things we think we know and the rate of speed at which things become apparent to us. Language, with all of its bumps and warts, may be my primary sculptural tool. So, I am influenced by the conversations of mothers and daughters, siblings, lovers, and strangers—I love to listen to people’s stories of origin, in all of their fictional glory, and work from those kernels of truth.

Favorite Part of the Process
Honestly, my favorite part is the tool making process and the mistakes that I make when I am trying to figure out the prototype. So many of the ideas that I thought were going to be spot on turn out to be good beginnings and the mechanics of working with the materials themselves actually send me in a better direction.

I also love the shopping process but only in junk shops, restaurant supply houses, and hardware stores—looking at all of those bits and parts and thinking about what marks they might make in the clay.

Techniques
In the most general sense, I chose handbuilding over throwing because of the enormous variation in forms that I use in my work. I don’t mind the evidence of the maker so I don’t need the machined qualities that are so easy to achieve with throwing.

As far as other techniques go, I tend to survey everyone that I can about how they accomplish their tasks and then, more often than not, I make up a technique that will allow me to do mine. I have discovered, over the years, that the technique that I came up with originally evolves and morphs into a current version, and I am getting better, bit by bit, at what I do. Now, if I can only live long enough.

Mentors
Regis Brodie at Skidmore College has such a refined way of leading students, individually, to their better selves and a lifetime habit of becoming. Janos Wilder is one of the most thoughtful small business people I have ever had the pleasure of working with. Victoria Terra, my partner in crime/ life, whose compassion has revealed worlds to me that I most certainly might have missed, is another mentor. Lastly, there is I. M. Pei who, when he allowed me into his office for a year, demonstrated the enduring values of personal discipline and economy of motion.

1 Pieces from the series In Plain Sight, to 4½ in. (11 cm) in height with layered spiraling original text.
2 From the series Neighboring Voices, to 24 in. (61 cm) in height, with spiraling original text around the base.
3 A portable sculpture stand made in minutes from a cabinet, carpeted dolly, and a canvas-covered board.
4 This is a waterproof utility box made from recycled political yard signs and packing tape. It can be made in any size.
5 Detail of the checkerboard pattern on a bisque-fired clay stamp.
6 Double-ended, bisque-fired clay stamps.
7 This is a bisque-fired thumb wheel for making textures in clay. It takes about two minutes to make, and the texture possibilities are endless.
8 Parts needed to make a rolling pin using PVC piping found at a home-improvement store.
9 Detail of the connections joining the body of the rolling pin to the handle.
10 Assembled plumbing pipe rolling pin. It takes about 10 minutes to make one. They can be any length and they are very hard to break!
Sights & Ceramics: Minneapolis 2019

Mark Shapiro

Claytopia, NCECA’s 2019 conference in Minneapolis, Minnesota, will feature a Make-In Studio, a pop-up workspace in the heart of the convention center where anyone can come to touch clay, make pots, meet new people, and collaborate, celebrate, and cogitate together. This pilot project is an opportunity to get involved hands-on in the conference, side by side with fellow attendees. All are welcome: those just starting out in clay, K–12 teachers, university students and professors, professional and aspirational potters. The room is a drop-in, spontaneous space for expression, sharing, and experimentation. We might be decorating, trimming, and pulling handles on each other’s pots. The studio will be stocked with wheels (including a couple of treadle wheels), tools, slips, and wild North Carolina clay.

Logistical support and equipment provided by Northern Clay Center, NCECA volunteers, and a team of studio potters who are donating their time will make it all run smoothly. Master clay maker Takuro Shibata will come by to answer questions about the STARworks wild-sourced clays that we’ll be using. Shelves filled with greenware will make an evolving exhibition of our creative activities. Round tables will offer opportunities for discussion and hanging out.

Although the focus will be on spontaneous making, we have scheduled two one-hour informal demonstrations, each featuring six potters, to provoke and inspire: “Pitchers” (Thursday, March 28 at 1pm) and “Personal and Political Pots” (Friday, March 29 at 10:30am). Among our demonstrators will be Michael Kline, Simon Levin, Michael McCarthy, Candice Methe, Marko Paterson, Sam Taylor, Nate Willever, and others.

Meeting a Need

As a long-time participant in NCECA conferences, I proposed the Make-In Studio to contribute to the many ongoing efforts to make the conference broader and more inclusive. I used to feel like an outsider at NCECA, since I don’t have a degree in ceramics, a position in academia, or any institutional affiliation. Without the grounding of graduate school and job interviews or alumni gatherings, I meandered through the offerings, trying to address the quirky questions that arose within my own life as a young studio potter. At some point I decided to try to engage, to open doors for those who might feel similarly peripheral.

Over a couple decades, I have contributed programming on issues of personal interest: early-American ceramic history, apprenticeship, writing and publishing, and most recently, looking at how the ceramic world is portrayed on screens. The Make-In Studio takes a different tack, building on the response that POW! (Pots on Wheels!), the collective that I belong to, has received whenever we’ve come to NCECA. The folks who came by to throw pots on our treadle wheel or decorate greenware or just hang out at our truck-gallery and street-side studio experienced something different from other conference activities. We were makers doing what we like to do: making. And we were meeting new people and enjoying each other at the same time. I wanted to expand this casual and spontaneous sense of community by setting up a larger open studio where more folks could simultaneously work with clay during the conference.

While there is a clear protocol for proposing a panel, lecture, or exhibition, I wasn’t sure how to put forward this unorthodox project. Luckily, I had a conversation about a pop-up studio at the 2018 conference with Sarah Millfelt, executive director of Northern Clay Center (NCC) and one of the on-site liaisons for the 2019 event. She liked the idea and, crucially, was able to lend equipment and help with the planning. Josh Green, NCECA’s executive director, agreed to help and he built support for the project in pre-conference board meetings. As the three of us developed the concept in conversations and emails, Josh suggested the “Make-In” title, building on the ideals of activism and engagement suggested by the “Claytopia” theme of the conference. If you are at Claytopia and get the itch to get your hands dirty after seeing the shows and hearing about all the possibilities, techniques, and ideas swirling through the presentations, stop by the Make-In Studio. We’ll be generating an improvisational, three-dimensional, hands-on conversation, meeting each other on the terms of the clay itself; and enjoying the diverse perspectives, approaches, and stories that make up our community.

Visit www.nceca.net to learn more about the event.

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AN ICON REMEMBERED

Sights & Ceramics: Minneapolis 2019

Remembering Warren MacKenzie by Sandy Simon

Warren MacKenzie’s way of life and work touched so many. He was not without ego, as many attribute to him, but rather he was entrenched in his belief of keeping pots affordable. He made no excuses for the pots; they were made quickly and forms were often repeated. He wanted people to use them daily. Warren embodied the word, “Mingei.” “Mingei” was coined by Japanese maker and author, Soetsu Yanagi, as early as 1925 in recognition of his book, The Unknown Craftsman. Yanagi felt that folkcraft objects made and used by the common people described an “aesthetic truth,” which could only surface through an unconscious work ethic.

Warren and his first wife, Alex, studied with Bernard Leach and Shoji Hamada, who were also friends of Yanagi. As young students, they realized that what nourished their mentors was true beauty that grew out of naturalness and health. Hamada, Yanagi, Leach, and the MacKenzies travelled by ship from the east to the west in 1952. They had lots of time to talk and reflect on what was important in making good pots.

I was lucky to have had Warren for a teacher, as many were during his 37 years at the University of Minnesota-Twin Cities. Aside from Warren, or Mac, as we called him, the bigger part of what made my time (late 1960s) in that studio exceptional included my remarkable classmates: Brooke Anthony, George Beers, Wayne Branum, Kenny Hershlieb, Randy Johnston, Gib Krohn, Mark Pharis, Laurie Samuelson, and Michael Simon, to name a few. We were all energized and transformed by Warren’s warmth, his genuineness, and his commitment to making pots.

The term, “Mingei-Sota” was first coined by a student of Ken Ferguson’s at the Kansas City Art Institute. It was used in a derogatory way, referring to the collective group of Minnesota potters whose work looked similar. They were students and followers of MacKenzie, also known as the “Poverty Potters.” Most fired with wood, sold their pots cheaply, and did not sign their work, believing as MacKenzie did, that a buyer should appreciate the pot for what it is, not for who made it. This philosophy worked for a time, but not forever. Warren, in future years, would stubbornly insist that the money he made from his pots was his livelihood; he didn’t have to use his university salary at all. He encouraged us to do the same; forget about the degree, just make pots. People would guffaw at this statement and challenge him, but he wouldn’t budge.

The truth is Warren was frugal, he didn’t need money because he didn’t spend money except on the basics: food, clothing, shelter. But, as his fame grew, the demand for him to sign his work also grew, and therefore he did begin to stamp his pots. From my point of view, operating TRAX gallery and selling his pots, it became important that his signature validated that he made the pots.

Warren contributed the money made from his work to the gallery, toward helping ensure that younger, lesser-known potters could exhibit at TRAX. It was through his generosity that TRAX was able to succeed in giving a platform to functional pottery. His integrity became known, and people respected the man who honored life through his work and gave time to each person who sought him out.
AREA ATTRACTIONS

2019

There are activities to enjoy all over Minneapolis and the surrounding area, but we asked some local artists what they like to do and what they would recommend during your visit to the city.

Jill Foote-Hutton:
In the Heart of the Beast Puppet and Mask Theatre
1500 E. Lake St.
Minneapolis, MN 55407
https://ihobt.org; Box Office: 612-540-5365
Just down the street from Marcyard Central. If you are into puppets and theater art, this is a not-to-miss location.

Autumn Higgins:
Guns and Needles Tattoo
2401 Dupont Ave. S., Uptown
Minneapolis, MN 55405
www.gunandneedles.com; @thfa-artists
612-361-9190 or 612-989-5597
NICEE tattoo special tattoos by Ciel LaRue for just $40 or 2 for $70. Choose a ceramic-themed tattoo from a menu of 5 designs. Check out Ciel’s Instagram @thfa-artists for designs. Appointments can be made ahead of time or same day. Call or text to set up a time.

Grand Hand Gallery
619 Grand Avenue St., St. Paul, MN 55102
http://grandhand.com; 612-612-1122
This gallery carries work by artists and craftspeople from across the country, with an emphasis on those from the Upper Midwest. There are activities to enjoy all over Minneapolis and the surrounding area, but we asked some local artists what they like to do and what they would recommend during your visit to the city.

Robert Briscoe:
Walker Sculpture Garden
725 Vineland Pl.
Minneapolis, MN 55403
https://walkerart.org
Center for Book Arts
1011 S. Washington Ave. 8100
Minneapolis, MN 55415
www.mnbooks.org; 612-215-2520
They celebrate the book as a contemporary art form that takes many shapes. The mission is to lead the advancement of the book as an evolving art form. This is a great place to explore another handmade craft. Ongoing events and classes offered.

Minneapolis Institute of Art
2400 Third Ave. S.
Minneapolis, MN 55404
www.mia.org; livemia.org; 612-844-2787
They have a great Asian ceramic collection, as well as a fine collection of regional ceramics.

Mill City Museum
704 S. 2nd St.
Minneapolis, MN 55401
www.millcity.org; @livemia.org; 612-341-7555
Beautiful restoration of an early river flour mill. Part of this mill was destroyed in a massive explosion which they have left as a ruins. Great views of the city and the Mississippi River. They are open 10am–5pm.

Peter Jadoonath:
The Sky Peshers
1750 Hermann Ave.
Minneapolis, MN 55403
www.walkerart.org; 612-375-7800
Located in the Walker Art Center Sculpture Garden, this light sculpture was created by James Turrell. Level Nine is a theater presenting work by acclaimed national and international artists and companies. Performances are BYAPerson.

Stone Arch Bridge
100 Portland Ave.
Minneapolis, MN 55401
www.minneapolisparks.org/parks__destinations/historical_sites/stone_arch_bridge
This historic bridge was a former railroad bridge crossing the Mississippi River. It is now used as a pedestrian and biking bridge with great views of the river.

The Seventh Street Entry
701 First Ave. N.
Minneapolis, MN 55403
http://first-avenue.com; 612-332-1775
The Seventh Street Entry is attached to First Avenue Night club. The main room is historic, but “The Entry” is the seedy, real deal. There are shows going on frequently.

The Lost Forty
Itasca County, Mn.
Northome, MN 56661
www.dnr.state.mn.us/roads/roadtrips/roadtrips/historical_roadtrips/roadtrips/historical_sites/stone_arch_bridge
Located 3 hours north of Minneapolis, it’s an old-growth pine forest that was overlooked by loggers in the late 19th-century. It’s pretty cool if you have the time to fit in a road trip.

Sarah Millfelt:
Highpoint Center for Printmaking
912 E. Lake St.
Minneapolis, MN 55408
www.highpointprintmaking.org; 612-871-1326
One of a handful of medium-specific art centers in the Twin Cities, Highpoint boasts a gorgeous facility, educational programs, community access, and collaborative publishing opportunities to engage the community.

Weisman Art Museum
333 E. River Rd.
Minneapolis, MN 55455
www.weisman.umn.edu; 612-625-9494
Originated in 1934, this teaching museum is a true local gem. The Weisman houses a lovely and thoughtful ceramics collection within a contemporary space designed by Frank Gehry.

Our Editorial Staff:
Paisley Park
7801 Audubon Rd.
Chanhassen, MN 55317
https://officialpaisleypark.com
This is the musician Prince’s private estate and production company that is now open for tours. There are four different tours that you can take, beginning with the general admission tour ($38.50+$7.50 service fee).

Sights & Ceramics: Minneapolis 2019

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Sights & Ceramics: Minneapolis 2019

47
There are a lot of countertop diners in Minneapolis with short-order cooks firing up the grill. Their comfort food hash is INSANE and the wait is never long. Only 3 miles from the convention center.

**Guang Restaurant**
2719 Nicollet Ave.
Minneapolis, MN 55408
www.guangrestaurant.com

It was a favorite of Kik Manga when he was a Midtown Resident at Northern Clay Center. They have great pho, and it is on what is known as “Eat Street”. So it’s in a great area to discover other awesome meals in Minneapolis. Only 1.5 miles from the convention center.

**Robert Briscoe:**

112 Eatery
112 N. 3rd St.
Minneapolis, MN 55401
www.112eatery.com
612-343-7866

Maybe your favorite downtown diner. Good wine list, great appetizers and desserts. We often get just those things to save a few bucks and forgo main courses (which usually are great).

**Spoonriver**
359 S. 4th St.
Minneapolis, MN 55401
http://spoonriver.com
612-296-5800

Vegetarian and vegan friendly, and quite good.

**Smap Shack**
600 Washington Ave. N.
Minneapolis, MN 55401
www.smapshack.com/minneapolis
612-259-7288

I know this is the MidWest, but we have seriously good seafood all over the city. This is one of my go-to places for seafood—sort of focused on Gulf Coast cuisine. The boiled shrimp are crazy good. Although this place is focused on lobster (which is not my thing), everything is good here.

**Dancing Ganasha**
1100 Harison Pl.
Minneapolis, MN 55403
www.dancingganashabangrill.com
612-336-1873

Indian cuisine—good, and only four blocks from the convention center. Great buffet at midday.

The Local
931 Nicollet Mall
Minneapolis, MN 55402
http://thelocal-com
612-904-1000

Ish bar with good food. If you believe it, this place is the biggest seller of Jamison in the world! Walkable from the convention center.

**Brit’s Pub**
1120 Nicollet Mall
Minneapolis, MN 55403
http://britspub.com
612-332-3989

Very interesting place for all things English. Good selections of English beer as well as local craft beer, with good English food choices.

**Sushi Train**
603 Washington Ave. N.
Minneapolis, MN 55401
http://sushitrainusa.com
612-259-8489

Two blocks from the convention center. Serves good sushi. Eating here is a small adventure. They have a conveyor system that travels a circuit around the restaurant. You take personal-sized bowls, add all that you want and at the end they total up the bill based on the number and color of the plates. We get out take here often (we love upscapes).

**Tullibee**
The Hewing Hotel
300 Washington Ave. N.
Minneapolis, MN 55401
612-870-4739

This one you won’t believe and it’s a little out of the way, but if you love Texas brisket, you have to try this place. They have a crazy menu (they make sticky rice to go with your brisket) and it’s kind of a hole in the wall, but the brisket is the best we have had up north. I’ll stand by this! This recommendation is for the food tourist as it is just over 6 miles from the heart of NCECA action.

**Jill Foote-Hutton:**

Hole Areal
3601 Nicollet Ave. S.
Minneapolis, MN 55404
http://holeareal.com
612-345-5583

This restaurant (and a food truck as well) serves their take on Latin cuisine. Venezuelan arepas are their specialty! Everything is gluten-free—and it is all delicious—the cocktails are killer, too! I’d give them a heads up if you’re bringing a large group. Only 2.5 miles from the convention center.

**Chimborazo**
2951 Central Ave. NE
Minneapolis, MN 55418
http://chimborazorestaurant.com
612-788-1329

Ecuadorian menu, generous portions, totally affordable, 5 miles from the convention center. The homestyle con papas are not to be missed and get some cassette croquettes, too! The croquettes will probably keep, so you can take them back to your hotel or carry them around for a snack during lectures if you’re feeling picky and don’t want to wade out into the city again.

**Mercado Central**
1515 E. Lake St.
Minneapolis, MN 55407
http://mercadocentral.com/profile/a-loma
612-728-5485

There are eleven places to get food here, plus walkable from the convention center. La Loma is where I go to pick up meals when I am coming from the university. Known as “Eat Street” so it’s in a great area to discover other awesome meals in Minneapolis. It’s a little bit of focused on Gulf Coast cuisine. The boiled shrimp are crazy good. Although this place is focused on lobster (which is not my thing), everything is good here.

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612-343-7696

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359 S. 4th St.
Minneapolis, MN 55401
http://spoonriver.com
612-296-5800

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www.smapshack.com/minneapolis
612-259-7288

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Sights & Ceramics: Minneapolis 2019

"WET: Performing UtopiaZ."

"Two Sites with a Similar Western Wisconsin Pottery Tour."

2019 "Flesh for Fantasy."

"Growing Oasis."

"Artists of NCC," "In Service," "Staff Iowa's Educators," "Matter at Hand."

"Ideal Made Real: MN Nice."

8pm

RESTAURANT RECOMMENDATIONS

Our Editorial Staff:


Spoon and Stable 211 N. 1st St. Minneapolis, MN 55401 www.spoonandstable.com 612-224-9850 A short drive to this brewery from the convention center. Try the rye IPA.


Brewery Recommendations


Finnegans Brew Co. 817 5th Ave. S. Minneapolis, MN 55404 https://finnegans.org 612-454-0619 This non-profit brewery is walkable from the convention center, and they have good beer.

Spoon and Stable 211 N. 1st St. Minneapolis, MN 55401 www.spoonandstable.com 612-224-9850 Restaurant created by James Beard Award-winning chef Gavin Kaysen offering a French-inspired menu.


FRI, MARCH 29

6–10pm receptions: American Art Center, Galeries de Nordeste (2019 NCECA Juried Student Exhibi-tion)

6–10pm receptions: The Workshop Minneapolis

6–10pm receptions: Charter Art Center

6–10pm receptions: Norway House

SUNDAY, MARCH 30

6–9pm receptions: Normandale Community College “Wasteland Wasteland Pottery Tour” Vine Arts Center Gallery “Ideal Made Real: MN Nice.”

5pm

5pm

6–9pm receptions: Creators Space, "Clay+Candy/Fun+Functional=Utopia.”

5pm

5pm

6–9pm receptions: Creators Space, "Clay+Candy/Fun+Functional=Utopia.”

5pm

5pm

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5pm

5pm

6–9pm receptions: Creators Space, "Clay+Candy/Fun+Functional=Utopia.”

5pm
Greater Minneapolis Area Exhibitions and Restaurants

See detail map of Central Minneapolis Exhibitions and Restaurants on page 54

Greater Minneapolis Area Restaurants

48 On’s Kitchen
49 FireBox Deli
51 Hola Arepa!
52 Pizzeria Lola
53 Sebastian Joe’s Ice Cream Shop

Minneapolis Convention Center Exhibitions

Mezzanine Level, M101

Mezzanine Level, M100E
March 28–29. 8am–5pm. Sale starts 8am Fri Mar 29.

“21st Annual Cup Exhibition and Sale”

Resource Hall, Booth 200
March 27–29. Wed–Thu 8am–5pm, Fri 8:30am–4:30pm.

“ICAN Juried Exhibition”

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2001 A Space
505 20th St. SE, Minneapolis, MN 55414
3125 3rd Ave. S., Minneapolis, MN 55407
February 11–March 31. Mon–Fri 12pm–6pm
(Thu until 9pm), Sat, Sun 12–4pm.
Reception Friday, March 29, 5–9pm.

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1115 1st Ave. S., Minneapolis, MN 55403
February 15–March 31. Mon–Fri 12pm–5pm
Reception Friday, March 29, 5–9pm.

Art Direct
1101 4th Ave. S., Minneapolis, MN 55401
February 8–March 29. Mon–Fri 12pm–5pm
Reception Friday, March 29, 5–9pm.

Beacon Hill Books
320 5th St. SE, Minneapolis, MN 55404
February 16–March 31. Mon–Fri 12pm–5pm
Reception Friday, March 29, 5–9pm.

Beaver Island Press
636 1st Ave. S., Minneapolis, MN 55403
February 11–March 31. Mon–Fri 10am–6pm
Reception Friday, March 29, 5–9pm.

Black Dog Press
505 2nd Ave. S., Minneapolis, MN 55401
February 21–March 31. Mon–Sat 10am–6pm
Reception Friday, March 29, 5–9pm.

Block Club
240 7th Ave. S., Minneapolis, MN 55401
February 14–March 31. Mon–Fri 11am–7pm
Reception Friday, March 29, 5–9pm.

Boris Studio
405 2nd Ave. SE, Minneapolis, MN 55401
February 11–March 31. Mon–Fri 12pm–6pm
Reception Friday, March 29, 5–9pm.

Cedar Cultural Center
2025 2nd Ave. S., Minneapolis, MN 55404
February 12–March 23. Mon–Fri 10am–5pm
Reception Friday, March 29, 5–9pm.

Cedar Cultural Center
2025 2nd Ave. S., Minneapolis, MN 55404
February 12–March 23. Mon–Fri 10am–5pm
Reception Friday, March 29, 5–9pm.

Center of the Book
200 5th Ave. S., Minneapolis, MN 55402
February 9–March 30. Tue–Sat 10am–5pm
Reception Thursday, March 28, 5–9pm.

Center for the Book Arts
200 5th Ave. S., Minneapolis, MN 55402
February 9–March 30. Tue–Sat 10am–5pm
Reception Thursday, March 28, 5–9pm.

Center for the Book Arts
200 5th Ave. S., Minneapolis, MN 55402
February 9–March 30. Tue–Sat 10am–5pm
Reception Thursday, March 28, 5–9pm.

Center for the Book Arts
200 5th Ave. S., Minneapolis, MN 55402
February 9–March 30. Tue–Sat 10am–5pm
Reception Thursday, March 28, 5–9pm.
Sights & Ceramics: Minneapolis 2019

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February 28–March 1. Thurs 11am–9pm, Fri–Sat 10am–5pm, Sun 12–5pm.

February 28–March 1. Thurs 11am–9pm, Fri–Sat 10am–5pm, Sun 12–5pm.

February 25–March 11, 2019

February 25–March 11, 2019

February 25–March 11, 2019

February 25–March 11, 2019

February 25–March 11, 2019

February 25–March 11, 2019

Exhibitions 60–93 can be found on pages 52–53.

Larger map showing exhibitions 60–93 can be found on pages 52–53.

Map Key

Restaurant

Concert

Exhibition

Tour

Map

Sights & Ceramics: Minneapolis 2019

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February 28–March 1. Thurs 11am–9pm, Fri–Sat 10am–5pm, Sun 12–5pm.

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Introduction: A Collection of Maker/Educators in the American West through "Looking West." Investigates the history, anthropological, and social and cultural values of landscapes of the American West through a narrative installation using ceramic sculpture and stoneware. Curated by Keira Norton and Kimberly LaVonne.


"Form and Abstraction: A Universal Language." Installation reflecting upon a darker reality; a hidden "something, here, gone." A mixed-media, stoneware installation exploring points of convergence and divergence between ceramics and other media. Curated by Keira Norton.

"Sip!" Gallery 360 presents an exhibit of handmade ceramic mugs at our local coffee house. Receive a NCECA Conference Badge.

"WET: Performing UtopiaZ." Six clay and performance artists in residence at the University of Minnesota's Arts' Partners in Art Program at Ridgefield Center. Works by the resident artists of Studio 740 in Helena, Montana, Michelle Iburg, Daniel Salgado, Julie Mollinedo, John Nez, and others. Curated by Maura Wright.


"The Museum of Russian Art

5500 Stevens Ave. S., Minneapolis, MN 55419
612-821-3944
February 29–March 8–9pm, Fri 8:30am–10:30pm, Sat 9am–4:30pm. Free admission. NCECA Conference Badge.

"Traces." Small-scale works in wood or clay. Andy Dobratz, Paul Eshelman, Autumn Higgins, Julie Hirsfield, Elizabeth Stadelman, Julie Lopp, and many more. Curated by Mary Beck.


69
3580 S. 30th Ave. S., Minneapolis, MN 55406
952-532-8521

"5 Years: Studio 740 Resident Exhibition." Works by the resident artists of Studio 740 in Helena, Montana, Michelle Iburg, Daniel Salgado, Julie Mollinedo, John Nez, and others. Curated by Maura Wright.

"Intersection: A Coalition of Makers/Educators in Creative Arts, 65 E. Kellogg Blvd., St. Paul, MN, 55101
651-292-3482
February 28–March 1. Thurs 11am–9pm, Fri–Sat 10am–5pm, Sun 12–5pm.


"Squirrel Haus Art

3351 H. 5th St., Minneapolis, MN 55401
612-825-2400


"Traces." Small-scale works in wood or clay. Andy Dobratz, Paul Eshelman, Autumn Higgins, Julie Hirsfield, Elizabeth Stadelman, Julie Lopp, and many more. Curated by Mary Beck.


"The World Page

3400 Cedar Ave. N., Minneapolis, MN 55407
202-533-9290
February 28–March 1. Thurs 11am–9pm, Fri 8:30am–10:30pm, Sat 9am–4:30pm. Free admission. NCECA Conference Badge.


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**Sights & Ceramics: Minneapolis 2019**

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**Clay Coyote Gallery**
130 Macalester St., St. Paul, MN, 55105 651-696-6416
February 15–March 31. Mon–Wed: 10am–4pm, Thu 10am–8pm, Fri 10am–8pm, Sat–Sun: 10am–6pm. Reception Friday, March 29, 5–9pm.

**56**

85 Minnesota Landscape Arboretum
3875 Arborway Dr., Chaska, MN, 55318 952-356-3200
March 1–March 30. Mon–Fri 7am–10pm, Sat 7am–9pm. Reception Thursday, March 28, 6–9pm. “Western Wisconsin Pottery Tour—Connecting Public to Art.”

**55**

**Artistry, Bloomington Center for the Arts**
1800 W. Old Skokie Rd., Bloomington, MN, 55431 952-583-8875
March 1–Mar. 30. Mon–Fri 10am–6pm, Sat 10am–9pm.

**54**

**Flaten Art Museum**
1250 St. Olaf Dr., Northfield, MN, 55057 507-222-7182

**53**

**Carleton College**
Laurence McKinley Gould Library (Main Floor): 1 N. College St., Northfield, MN, 55057 952-222-1782

**52**

**Pottery Museum of Red Wing**
7870 Humphrey Dr., Lakeville, MN, 55044 952-473-7361
March 25–April 19. Mon–Fri 8:30am–7pm, Sat–Sun: 10am–6pm. Reception Thursday, March 28, 6–9pm. “Western Wisconsin Pottery Tour—Connecting Public to Art.”

**51**

**McAlester College, Law Warsawch Gallery**
130 Macalester St., St. Paul, MN, 55105 651-696-6416
February 15–March 31. Mon–Wed: 10am–4pm, Thu 10am–8pm, Fri 10am–8pm, Sat–Sun: 10am–6pm. Reception Friday, March 29, 5–9pm.

**50**

80 Interact Center for Visual and Performing Arts
1880 W. Minnehaha Ave., St. Paul, MN, 55104 651-209-3579

**49**

University of Minnesota, Goldstein Museum of Design
1865 Buford Ave., St Paul McHill Hall, St Paul, MN 55108 612-624-7860

**48**

**Gallery 1639**
1639 Laird Ave. W., St Paul, MN, 55113 651-647-0021
March 25–April 19. Mon–Fri: 8:30am–7pm (Fri until 9pm), Sat 10am–3pm. Reception Friday, March 29, 5–9pm.

**47**

**Minnetonka Center for the Arts**
2340 North Shore Dr., Minnetonka, MN 55345 952-473-7361

**46**

84 Clay Coyote Gallery
1718 24th St., St. Paul, MN, 55105 651-644-0200
March 25–April 29. Mon–Sun 8am–6pm (Fri until 9pm), Sat 9am–6pm. Reception Friday, March 29, 5–9pm.
“Pottery of Red Wing Permanent Collection.”

**45**

91 Pottery Museum of Red Wing
240 Harrison St. Suite 4, Red Wing, MN, 55069 651-327-2208
“Pottery of Red Wing Permanent Collection.”

**44**

90 Northfield Arts Guild
304 Division St. S., Northfield, MN, 55057 507-845-8073
“Artists of the Cannon River Clay Tour: Place.” Curated by Chris Crites, Leslie Edge, and Eric Esper.

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**42**

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In this video, Doug Peltzman demonstrates and discusses how he plays with volume and line to create pots with active surfaces. He covers inlay techniques using sculpting perfect handles. Doug focuses on mugs and yunomis in this presentation, and explores some of the end excitation in the studio!

• It all comes together in the glazing and Doug shares how he makes his complex glazing process methodical and manageable.
• Find out the secrets to Doug's spectacular surfaces. He covers inlay techniques using sculpting perfect handles.
• Doug focuses on mugs and yunomis in this presentation, and explores some of the end excitation in the studio!

This video is packed full of nuggets of information that will help you solve problems and stay excited in the studio!

Total Running Time: Approximately 2 hours, 40 minutes

To see more images of Doug's work, please visit www.dougpeltzman.com

Doug Peltzman

How to Find Your Voice Through Curiosity & Play

Doug Peltzman is a potter, teacher, and writer. Based in New York, he has taught at numerous art centers and universities through the country. To learn more about Doug, please visit www.dougpeltzman.com

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RAC 7 Lime Green
RAC 10 Rose
RAC 11 Lavender
RAC 13 Royal Blue
RAC 14 Turquoise
RAC 17 Green
RAC 18 Poppy Red
RAC 19 Pumpkin Orange
RAC 20 Nectarine

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- @theclaycache
- @almedapottery

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