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Additional Images and information about the artists available upon request.

2008 Jerome Ceramic Artists Exhibition

January 11 – February 24, 2008

Gallery M

Opening Reception: 6-8 pm, Friday, January 11, 2008



Above Left:

Donna Flanery

Octopus Platter, 2007, earthenware, 8" diameter

Photo credit: Peter Lee



Above Right:

Peter Jadoonath

Sea Creature Urn, 2007, stoneware, 13" x 12" x 12"

Photo credit: Peter Lee

The 2008 Jerome Artists Exhibition will feature the work of Donna Flanery and Peter Jadoonath, both of whom were awarded 2007 Jerome Artist Project Grants in Ceramics.

Donna Flanery earned an A.A. degree in art from the College of Southern Idaho in 2003 and then went on to earn a B.F.A. in Ceramics with high honors in 2005 from the University of Montana, Missoula. She was awarded a 2007 Ceramic Artists Project Grant and is currently an artist in residence at the Archie Bray Foundation in Helena, Montana. Flanery's functional earthenware pottery is delightful in both form and imagery. Those who visit NCC's exhibition galleries in January and February will also discover her work featured in Gallery A as a part of the Fogelberg exhibition as well as the 2008 *Jerome Ceramic Artists* exhibition.

Flanery says the images in her body of work come from "the stuff my parents had around when I was a kid. I had a yellow diaper pail with a bear on it holding his feet, rolling on his back. He and the other characters that were painted on my childhood furniture and sewn onto comforters stuck with me in a kind of lucid way. I make images that remind

me of those characters. They are comforting and amusing. I enjoy it when my pots appeal to children. I want to share an appreciation of cartoons and mark making with them. This silly approach to the very serious business of my own artwork is of great value to me ideologically. I hope to infect others with a similar playful irreverence.”

Flanery used the Jerome Grant to develop and test new materials, from clay bodies to surface treatments, with a goal of adapting her painting style that she developed working with acrylic paints into her ceramic work. Beyond the material concerns, the Jerome Grant provided the financial stability that allowed Flannery to create work concerned with the following questions: “What style of pots will best suite my style of painting?” “How much surface activity can I have without distracting from the form and function of the object?” and “What scale do these two ideas require?” The only way to answer these questions was through experimentation. Flanery’s exhibition showcases her year long exploration of new materials and inquiry into questions of surface and form; the resulting pieces are sure to inspire and delight audiences of all ages.

Peter Jadoonath attended Bemidji State University where he earned a B.F.A. in studio ceramics and painting in 1998. His studies at Bemidji provided the “foundation of creativity” for Jadoonath that continues to have an influence on his work process and his development of new ideas. In 2000, Jadoonath co-founded Toppot Clay Studio in historic Lowertown, St. Paul. Having established “roots in Lowertown,” Jadoonath currently makes pots, experiments, and learns from his participation in the regional arts community. He exhibits work at local and national festivals as well as local galleries. Jadoonath teaches at the Northern Clay Center and at Fired Up, where he is a studio technician (source: <http://peterjadoonath.com>).

Jadoonath creates stoneware pottery that focuses on “texture, gesture, and building a sculptural presence.” The work he creates is narrative, animated, and open to suggestion and interpretation by the viewer. “I find inspiration from scientific mystery, unexplained history, small complex ideas, and large simple ideas,” says Jadoonath. “Through my craft it is important for me to honor timelessness, tradition, ancestors, and predecessors. I strive for this by following my intuition, seeking self-realization, working hard, and gathering the patience to take risks.”

Jadoonath pots are formed using the basic clay building concepts of “squeezing, paddling, throwing, pinching, coiling, folding, smashing, polishing, and carving.” The surface treatment is then build up with layers of colored slips and stains as well as layers of “pitted glazes and thin washes of glaze,” creating a skin that transforms and enhances the textured surfaces of his work.

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ABOUT NORTHERN CLAY CENTER

Northern Clay Center’s mission is the advancement of the ceramic arts. Ongoing programs include exhibitions of sculpture and pottery by regional, national, and international artists; classes and workshops for children and adults; studio space and grants for artists; and a sales gallery representing many top ceramic artists from the region and elsewhere. Guided tours, hands-on events and artist demos are available. The facility is handicapped-accessible.

The Center is located at 2424 Franklin Avenue East, Minneapolis, MN 55406. It is one block south of Interstate 94, between 24th and 25th Avenues, just off the Riverside/25th exit. Gallery hours are Tuesday, Wednesday, Friday and Saturday, 10 am to 6 pm; Thursday 10 am to 7pm; Sunday noon to 4 pm; closed Monday.

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