

NEWS RELEASE FROM NORTHERN CLAY CENTER

FOR IMMEDIATE RELEASE: April 16, 2008

PRESS / EXHIBITION CONTACT: Jamie Lang • 612/339.8007 x 304 •

jamielang@northernclaycenter.org

or Erin Cole • 612/339.8007 x 305 • erincole@northernclaycenter.org

Additional Images and information about the artists available upon request.

Architecture and Ceramics: Material, Structure, Vision

May 9 – June 29, 2008

Gallery M and A, Northern Clay Center

2424 Franklin Ave E, Minneapolis, MN

Opening Reception: 6 - 8 pm, Friday, May 9, 2008

Admission: Free



Image 1 • Robert Winokur, *Two Barns on the Wall*. Whitewashed, 2004, salt-glazed brick clay, 15.5" x 27" x 4.5"

Image 2 • Lydia Buzio, *VIII*, 2007, earthenware, 11.5" x 11.5"

Image 3 • William Daley, *Oracular-Vesica*, 2004, stoneware unglazed, 29" x 25" x 16.5"
Photo by John Carlano

Guest-curated by University of Minnesota Professor Robert Silberman, *Architecture and Ceramics* will explore relationships among clay and design, buildings and ideas through functional and non-functional works in clay as well as architectural drawings. The exhibition will take place in both NCC galleries.

Gallery M will feature work by **Dan Anderson** (Illinois), **Lidya Buzio** (New York), **Nora Naranjo-Morse** (New Mexico), and **Robert Winokur** (Pennsylvania). Gallery A will house an exhibition featuring vessels by **William Daley** (Pennsylvania), as well as architectural drawings from a collaborative project between Bill and his son **Thomas Daley** (Pennsylvania), an

architect. These drawings document the project they created for the opening of the new museum Clayarch in Gimhae, Korea, which is devoted to architectural ceramics.

In Professor Silberman's words: "Architecture and vessel-making share a central concern with structure and the enclosure of space.... The kinship between architecture and ceramics is ultimately a matter of their shared connection with human use and human life." Silberman also plans to include photographs of historical pots in the shapes of buildings, from China and England.

These lectures and workshops will take place in conjunction with exhibition:

- **Slide Lecture:** Robert Winokur and Nora Naranjo-Morse, May 8, 6 – 8 pm, TBA, \$5
- **Conversations about Collaborating:** The Daleys, May 10, 9:30 – 10:30 am, NCC Library, \$5
- **Ceramics and Art Education:** The Daleys, May 10, 1:30 – 3:30 am, NCC Library, \$15

Additional information can be found at our website www.northernclaycenter.org

Participating Artist Biographies

Dan Anderson (1945, Minnesota) is a native of St. Paul. He received his B.S. in Art Education from the University of Wisconsin – River Falls in 1968 and his M.F.A. from the Cranbrook Academy of Art in Bloomfield Hills, Michigan in 1970. He headed the ceramic program at Southern Illinois University at Edwardsville from 1976 until his retirement in August 2002. Anderson has lectured and demonstrated at over 150 venues in the past four decades, including Haystack Mountain School of Crafts, Penland School, Anderson Ranch, Watershed and Arrowmont School. He has received numerous awards, from the National Endowment for the Arts, Illinois Arts Council, the Ford Foundation, and others. Anderson's work is represented in major galleries across the United States, and in numerous private and permanent collections. He has been wood firing for over thirty years, now in his "mounds" anagama wood kiln, which he fires at his rural Edwardsville studio twice a year.

Lidya Buzio (1948, Uruguay) has lived and worked in New York for the past 30 years, creating ceramic sculptures and hanging wood assemblages that twist and juxtapose the structures and light of New York City on their surfaces and in their forms. Now, after several years of living in the countryside, Buzio's landscapes reflect the water and sky of the North Fork of Long Island. She studied ceramics in Montevideo with the Torres-García family, particularly José Collell, where she developed her distinctive techniques for creating clay sculpture from earthenware slabs formed into shapes made from curved patterns. She has shown her work extensively in this country and internationally; her work is in collections of the Brooklyn Museum, the Museum of Fine Arts in Houston, the Smithsonian National Museum of American Art, Los Angeles County Museum of Art; Nelson-Atkins; Everson; Victoria & Albert, London; Taiwan National Museum; and many other museums and private collections. Her work included in the exhibition is courtesy of Cecilia De Torres, LTD, New York, NY.

Thomas Daley (1956, New York) received a B.A. in 1981 from Temple University in Philadelphia. He has been a practicing architect in Philadelphia since then, with an emphasis on

schools and churches. Daley's buildings have received awards from the Philadelphia Chapter of the AIA; he has been active in professional societies and in informal educational work.

William Daley (1925, New York) is known not only for his extraordinary ceramic work, but also for a vibrant teaching career; he was awarded the College Art Association of America Distinguished Teaching of Art Award in 1991. Part of the generation to benefit from the G.I. Bill, Daley received his B.S. from the Massachusetts College of Art in 1950, and his M.A. in art education from Columbia University in 1951, after which he taught at the Philadelphia College of Art and Design for more than thirty years. He has received many awards for his art and his teaching, including from the National Endowment for the Arts, American Craft Council, College Art Association, James Renwick Alliance, and Maine College of Art. He was named a Regis Master by NCC in 1997. His list of exhibitions, both solo and group, is extensive, including a traveling retrospective and catalogue in 1993; his work is in major museum and private collections both in the US and abroad.

Nora Naranjo-Morse (1953, New Mexico) is a Tewa Pueblo Indian from Santa Clara Pueblo, whose extended family includes many notable artists and scholars. She is a sculptor, writer and producer of films that look at the continuing social changes within Pueblo culture. Naranjo-Morse is best known for her work in clay. While her forms convey an aesthetic that is non-traditional, the content of her work is always rooted in issues that concern her community. Her work often reflects the tensions of producing art for a Western art market that consistently praises its innovative approach while, at the same, marginalizes it as "native" art. In 2007, she completed a major commission on the grounds of the National Museum of the American Indian in Washington, D.C., which includes five sculptures made of clay and other materials intended to erode over time.

Robert Winokur (1933, New York) received an M.F.A. from the New York State College of Ceramics at Alfred University, and a B.F.A. from the Tyler School of Art at Temple University, Elkins Park, Pennsylvania. He was professor of ceramics at Tyler from 1966 to 2005. He has received fellowships from the National Endowment for the Arts and the Pennsylvania Council on the Arts, and in 2002 was named to the American Crafts Council College of Fellows. His work has been exhibited in many group and individual exhibitions across the country, and is in private and museum collections both in this country and abroad, including Switzerland, China, the Netherlands, and Hungary.

In addition to the exhibition of pots and sculpture at NCC, Professor Silberman has worked with the University of Minnesota School of Architecture to put together an exhibition of photographs of historical terra cotta from early twentieth-century buildings and decorative ceramics from Persia, along with images of adobe buildings from the Southwest and clay structures from West Africa. This exhibition of photographs will be installed in the HGA Gallery in Rapson Hall, 89 Church Street in Minneapolis, and will open Friday, May 23.

Northern Clay Center will publish a catalogue of the exhibition, with an essay by Professor Silberman. The catalogue and the exhibition are made possible with the generous support of several donors to NCC's exhibitions program: Continental Clay Company, Frances and George Reid, and the Windgate Foundation.



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.

