Jerome Artist Project Grant Proposal:

With the generous support of the Jerome Foundation I will establish my own independent working ceramic design studio.

Development during project will occur through the careful and continued study of the ceramic arts as well as commercial and historical design and production methods. I will be looking at early American Pottery business models, and current American and European Pottery and Design studios as a reference to develop my own studio and work. (Studios like Heath, Rookwood, Redwing and contemporary European entities like Studio Lenneke).

Opportunities for departure within the span of the project will include the advancement of my work through access to more sophisticated equipment, increased independence as a working artist/designer, and growth and independence through changes in firing methods and temperature ranges. I will create a new body of work branded as more specific series than my previous work. This line will continue to incorporate ideas and forms inspired by industrially produced objects, modern design and contemporary craft. It will also be dedicated to the exploitation of the plaster lathe as an effective and efficient tool for artistic growth and production. The plaster lathe that will be purchased for the execution of this project is the same tool used to develop prototypes and molds in artistic design environments and commercial potteries. My previous experience working with this machine began while studying under Hungarian designers and educators in 2009 and 2010. I have twice traveled to Europe to gain access to this equipment and training for limited periods of time. Ceramic artists and designers in Europe are fluently trained on these machines in the same way that most American Ceramic artists learn to throw on a potter’s wheel. They are highly tuned pieces of equipment that are an integral part of ceramic education and artistic development abroad.

Acquiring this equipment will provide a rare opportunity to increase the level of refinement and craftsmanship in my work because of the capabilities of the equipment. This will facilitate the production of new forms and molds to produce finished functional wares and will showcase the craft behind the method of production. This will mark a visible departure in my work and will be reflected through more refined molds (yielding more professional and consistent results) that I would like to show as part of my final exhibition.

The preservation of the art of turning plaster is relevant to the craft in industry and the creative development of artists and designers like myself. Equally as relevant as the revival of thrown pottery was to post-war America, is the retention of skills in the handwork of production behind production and industry.

Funding from this grant will also support expanding my knowledge of glaze and clay body formulation, and developing new surfaces for my work. I will test and transition to work with new firing methods and develop new clay slip bodies and glazes to be fired in an electric kiln in oxidation. This transition will be an area of experimentation in my work with
the intended outcome to allow me to function more independently in my own studio in the future. Transitioning away from dependency on outside facilities to produce my work.

During this time of study and growth throughout the duration of the grant period I will also continue growing my relationships with the limited number other artists who are currently working with these methods in the US. Dan Melhman is an artist I’ve connected with over the last year. He is a skilled craftsman who has inspired my path, and through my work in this project I would like to continue to grow a working relationship with him. His industry experience is unparalleled and has worked independently making molds and prototypes for potteries and larger companies like Dansk. I will continue to reach out to makers and artists during this period of experimentation and research to contribute and develop a network of professionals who design and create using similar methods.

<table>
<thead>
<tr>
<th>Jerome 2014 Budget Outline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imported European Plaster Lathe</td>
</tr>
<tr>
<td>Estimated shipping, taxes and duties for lathe</td>
</tr>
<tr>
<td>Skutt 1027-3, cone 10 kiln, including tax</td>
</tr>
<tr>
<td>Kiln furniture, including tax</td>
</tr>
<tr>
<td>Pottery Plaster K-60 (800lbs)</td>
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<tr>
<td>Clays, Silica (glaze and casting slip materials)</td>
</tr>
<tr>
<td><strong>total</strong></td>
</tr>
</tbody>
</table>

Outcome of Jerome Ceramic Artist Project Grant:

Looking at my broader goals and my anticipated trajectory as an artist/designer I am pursuing this Project Grant to build a studio, create new work and grow as an artist. I want to spend time developing new ideas in form and surface in my work while I increase independence and self-sufficiency in my own studio practice. It is my long-term aspiration to move into full-time designing and producing lines of work that represent ideas of play, process and function.

There are several components of my proposed Jerome Ceramic Artist Project Grant that would impact my professional development as an artist. The greatest impact I foresee is the development of my work as an independent artist and designer. Over the past year I have had the opportunity to move into a professional interior design environment. Working in a more commercial setting has brought me closer to learning more about design and production and product development as it happens in the commercial world and has also brought me closer to the ideas and execution that evolve behind good design and will influence my work. As an individual I feel the outcome of the proposed project will continue
a progression in my career in support of my development as an independent artist and designer.

In addition to my own personal development I feel strongly that there is a place for this underutilized tool and method in American art and craft. Similarly to the perspective of many studio potters who throw pots, I feel a certain sense of personal responsibility to advocate for the preservation or development of the art of turning plaster.
Artist Statement

While making functional ceramic objects I am inspired by warm family memories and time spent at my grandparents kitchen table. Their home was an environment influenced by expansive landscape, post war fashion and budgetary constraints: decorative, uncluttered and efficient.

Memories of this space have manifested in the design and production of sets of dishes, made with the intention for use in a warm domestic setting. Forms are influenced by commercial production, industrial design, and early and mid-20th-century architecture. I use bright celadon and warm milky opaque glazes to reference the surfaces of manufactured plastic picnic and dinnerware like Tupperware and Mel-Mac.

Through aesthetic and formal choices, I engage with ideas of era and production. Developing ergonomic and efficient forms, exploring the line between industrial production and the handmade.
Margeaux Claude

Education
2011  Kansas City Art Institute, Kansas City, MO
      Ceramics BFA Graduate
2010  Penland School of Craft, Bakersville, NC
      Summer Workshop, Polymer Chain Reactions, Instructor Phil Renato
2010  Kansas City Art Institute, International Ceramics Studio, Kecskemet, Hungary
      Directed Independent Study Abroad, special topic: turning plaster and mold making
2009  Kansas City Art Institute, International Ceramics Studio, Kecskemet, Hungary
      Study Abroad Program, special topic: turning plaster and mold making
2006  University of Minnesota, Minneapolis, MN
      Intermediate Ceramics
2002-2004  Hamline University, Saint Paul, MN
      Undergraduate Studies

Professional Experience
2013- 2014  Room and Board, Golden Valley, MN
            Design Associate
2011-2013  Northern Clay Center, Minneapolis, MN
            Studio Artist
2011-2013  Northern Clay Center, Minneapolis, MN
            Sales Gallery Assistant
2011-2012  Maren Kloppmann Ceramics, Minneapolis, MN
            Studio Assistant to Artist, Maren Kloppmann
2011-2012  Northern Clay Center, Minneapolis, MN
            Contract Exhibitions Assistant
2010-2011  Kansas City Art Institute, Kansas City, MO
            Teaching Assistant, Fundamentals of Ceramics
2009-2010  Kansas City Art Institute, Kansas City, MO
            Student Curator, Ken Ferguson Teaching Collection

Exhibitions, Commissions and Media
2013  Ceramics Monthly, “Exposure” March 2013 pp. 20
2013  Three: Redwing, Anonymous Potter and Fogelberg exhibition, Northern Clay Center, Minneapolis, MN
2011-2012  Holiday Exhibition, Leedy-Volkous Art Center, Kansas City, MO
2011  Ceramics Monthly, “Undergraduate Showcase” September 2011, College Clay pp. 54
2011  Rare Earth, Juried Exhibition, Kansas City Art Institute, Kansas City, MO
2011  Juried Undergraduate Student Exhibition, NCECA, Tampa, FL
2010  Kansas City Art Institute Northland Campus Commission, Architect Cary Goodman, Kansas City, MO
      Duality, Juried Exhibition, Kansas City Art Institute, Kansas City, MO
2009  Appearance: Craft in America a PBS documentary; Season II, Episode V “Process”
Exhibitions, Commissions and Media, continued
2009  
*Object Lesions*, Recent Works from the KCAI Ceramics Program, Craft in America Study Center  
Los Angeles, CA  
*THERMAL SHOCK*, Juried Exhibition, Kansas City Art Institute, Kansas City, MO

2008  
*Where There’s Fire*, Juried Exhibition, Kansas City Art Institute, Kansas City, MO

2008  
*Critical Ceramics*, ARTicles, “Why Clay?” an online publication of student writings

Awards
2012  Red Wing Collectors Society Foundation Award, Minneapolis, MN
2011  Deans List, Kansas City Art Institute, Kansas City, MO
2011  McKeown Grant Award, Courtesy of the McKeown’s, Sedona, AZ
2008-2011 Merit Award Scholarship Winner, Kansas City Art Institute, Ceramics Department, Kansas City, MO
2009-2010 Deans Honorable Mention, Kansas City Art Institute, Kansas City, MO
2008-2009 Deans List, Kansas City Art Institute, Kansas City, MO

Internships and Assistantships
2010-2011 The Matter Factory, Andy Brayman, Intern to the Artist, Kansas City, MO
2009  Rain Harris, Intern to the Artist, Kansas City, MO
2007-2008 Kelly Connole, Studio Assistant, Northfield, MN
2004  Hamline University, Intern to the Chair Leonardo Lasanski, Saint Paul, MN

References
Carry Esser, Kansas City Art Institute, Ceramics Department Chair,  
Karen McPherson, Sales Gallery Manager, Northern Clay Center,  
Maren Kloppmann, Ceramic Artist,
Dear Panel,

My proposed project is to further develop my education of the abilities of ceramic materials and processes. I feel that it is important for a ceramics artist to understand throwing on the potters wheel, basic handbuilding techniques, making molds, and slipcasting. With the development of new technologies in 3D Printers that utilize clay, there is still more for me to explore and learn. After obtaining the equipment and materials I need to start this exploration I hope to incorporate a new way of making into my current body of work. This goal is not just for my own benefit but information I’d like to share with others in the future.

I’m applying for the Jerome Grant to purchase a Zagi 18 3D PotteryBot and Ram made by DeltaBots. Similar to printing with extruded plastics this machine prints with regular bagged clay in a mechanical process similar to coil building. With this technology I would be able to create forms that are as large as 16.5 inches tall and 6.5 inches wide. This particular printer is the first in its kind specifically developed for desktop printing with clay. The coils this machine can print with can be set to four different thicknesses 3.5, 4, 5, 6.5 mm.

I’m requesting for 500 pounds of Super White Clay from Continental Clays because I think at Cone 6 it has a softness and density similar to porcelain without the major shrinkage that would occur at hotter temperatures. This would allow for a higher success rate in finished experiments and less potential cracking. The Yellow, Orange, and Bermuda mason stains will be wedged into the Super White Clay Body to add the color and aesthetics associated with my current body of work. The Skutt 822 22 inch Kiln will allow me to fire fewer tests more often as I am without any firing setup of my own. Finally I am asking for Simplify 3D, the software recommended by DeltaBot to help me render designs and forms for the printer in clay.

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
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<tbody>
<tr>
<td>DeltaBots Zagi 18 3D Pottery Bot and Ram</td>
<td>$2,950.00</td>
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<tr>
<td>Skutt 822 22inch Kiln 2.5inch Brick</td>
<td>$1,521.50</td>
</tr>
<tr>
<td>500lbs Super White Stoneware</td>
<td>$506.80</td>
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<tr>
<td>2 lbs Mason Stain 6450 Yellow</td>
<td>$54.55</td>
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<tr>
<td>2lbs Mason Stain 2028 Orange</td>
<td>$76.36</td>
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<tr>
<td>2lbs Mason Stain 6242 Bermuda</td>
<td>$36.36</td>
</tr>
<tr>
<td>Simplify 3D</td>
<td>$149.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$5,295.57</strong></td>
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</tbody>
</table>

This will give me the opportunity to print some ideas that I have already rendered with open source 3D software that I can’t print because of my lack of equipment. I anticipate these materials and tools will further the development of my work and contribute to my exhibiting career. I am also excited about the idea of teaching what I learn with others and connecting with pioneers in the field. The 3D printer revolution is full of fresh possibilities and I see it as another tool that will compliment my other accomplishments. I intend to cut, stamp, attach, alter, glaze,
sand, stack, mishima, make molds, cast, and fire with the printed clay objects I create in the same spirit I always have while working with clay. This is a machine but I want to take these pieces and put my hands into them. I’m not only interested in how far I can push printing capabilities but I’m also interested in finding out what the results would be if an artist takes them too far. The reward would be to share what this project would have to offer with Northern Clay Center and the rich ceramics history of Minneapolis.

Thank you for your time and consideration.

Sincerely,

Brett Freund
# Brett Freund

## Education

<table>
<thead>
<tr>
<th>Year</th>
<th>Institution</th>
<th>Degree/Program</th>
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<tbody>
<tr>
<td>2011</td>
<td>Southern Illinois University Edwardsville</td>
<td>Master of Fine Arts</td>
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<td>2001-2005</td>
<td>Indiana University of Pennsylvania</td>
<td>BFA Art Studio</td>
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<tr>
<td></td>
<td></td>
<td>Major in Ceramics</td>
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<tr>
<td></td>
<td></td>
<td>Minor in Sculpture</td>
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## Residencies

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<th>Year</th>
<th>Institution</th>
<th>Description</th>
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<tbody>
<tr>
<td>2012-present</td>
<td>Baltimore Clayworks</td>
<td>Lormina Salter Fellowship</td>
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<tr>
<td>2005-2007</td>
<td>St Petersburg Clay Company, Artist in Residence</td>
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</table>

## Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Award Description</th>
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</thead>
<tbody>
<tr>
<td>2014</td>
<td>The LEAP Award, Contemporary Craft, Pittsburgh PA</td>
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<tr>
<td>2012</td>
<td>Lormina Salter Fellowship, Baltimore Clayworks</td>
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<tr>
<td></td>
<td>“Emerging Artist 2012” Ceramics Monthly</td>
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<tr>
<td>2011</td>
<td>Below the Surface: Fourth Annual Lillstreet International</td>
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<tr>
<td></td>
<td>Chicago, IL, Honorable Mention</td>
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<tr>
<td>2010</td>
<td>Research Grant for Graduate Students</td>
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<tr>
<td></td>
<td>Southern Illinois University Edwardsville</td>
</tr>
<tr>
<td></td>
<td>Technical Assistant Grant, Haystack Mountain School of Crafts</td>
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<tr>
<td>2008</td>
<td>First Illinois Teapot Invitational, Millikin University, Decatur, Illinois</td>
</tr>
<tr>
<td></td>
<td>Jurors Choice: Third Place</td>
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<tr>
<td>2007</td>
<td>Pinellas County Art Grant</td>
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<tr>
<td></td>
<td>Its Only Clay 2007, Bemidji Community Art Center Purchase Award</td>
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<tr>
<td>2006</td>
<td>Cup: The Intimate Object V</td>
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<tr>
<td></td>
<td>Charlie Cummings Clay Studio, Fort Wayne, IN</td>
</tr>
<tr>
<td></td>
<td>Jurors Choice Award: Pete Pinnell</td>
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<tr>
<td>2004</td>
<td>Frank Ross Memorial Scholarship</td>
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</tbody>
</table>
Solo Exhibitions
2013  Bliss Point, Baltimore Clayworks
2011  Ornamentation of Regret, Master of Fine Arts Thesis Exhibition
       Mad Art Gallery, St. Louis, MI
2006  Ornamentation of Regret, Tim Salen Gallery
       St. Petersburg Clay Company, St. Petersburg, FL
2005  Working Towards a Standard, Miller Gallery, IUP

Selected Exhibitions
2014  American Pottery Festival, Northern Clay Center
2014  Edge, The Clay Studio, Philadelphia, PA
2014  New Media Exploration, Mimi and Ian Rolland Art Center, Mimi and Ian Rolland Art Center, University of Saint Francis
2013  Featured Artist, Plum Collective
2013  Cup: The Intimate Object IX, Charlie Cummings Gallery
2013  Containment IV: Allstars, Crimson Laurel Gallery
2013  2013 Yumoni Invitational, AKAR
2013  Distilled Essences I, Charlie Cummings Gallery
2013  Multiplicity, Julio Fine Arts Gallery, Loyola University Maryland
2012  Our Cup Runneth Over, The Society of Arts and Craft, Boston
2012  Three Cups, Durango Arts Center
2012  Cup: The Intimate Object VIII, Charlie Cummings Gallery
2012  Source Material, Crimson Laurel Gallery
2012  20th Annual Strictly Functional Pottery National
       Juror: Jack Troy
2012  Clay National VIII Sculptural Ceramics, Carbondale Clay Center
2012  Clay EVV, University of Southern Indiana
2012  New Work, New Problems, Pittsburgh Filmmakers Galleries
2012  Daily Companions, Baltimore Clayworks
2011  Cup: The Intimate Object VII, Charlie Cummings Gallery
2011
19th Annual Strictly Functional Pottery National
Juror: Mary Barringer

2011
Below the Surface, 4th Annual Lillstreet International
Chicago, IL

2011
The Eighth Annual Marge Brown Kalodner Graduate Student Exhibition, The Clay Studio, Philadelphia, PA

2011
“A.I.R. Support” of The Resident Show, St. Petersburg Clay Company, St. Petersburg, FL

2011
NCECA National Student Juried Exhibition
USF Tampa, Florida

2011
MFA Juried Exhibition, Southern Illinois University Edwardsville

2010
Shino Redux 2010, Clay Art Center, Juror: Malcolm Davis

2009
The Sixth Annual Marge Brown Kalodner Graduate Student Exhibition, The Clay Studio, Philadelphia, PA

2009
Friendly Fire-CERAMICS, Foundry Art Centre, St. Charles, MO

2009
‘Endangered’, Gloria Kennedy Gallery, Brooklyn, NY

2008
Cups Galore, JFH Studio, Missouri

2008
First Illinois Teapot Invitational, Millikin University, Decatur, Illinois

2007
Its Only Clay 2007, Bemidji Community Art Center
Juror: Jeff Oestreich

Publications

2012
“Emerging Artist 2012” May 2012
Sherman Hall, Ceramics Monthly, p. 74

“Exposure” April 2012
Sherman Hall, Ceramics Monthly, p. 18

2011

Collections
Kamm Teapot Foundation, NC
Student Success Center, Southern Illinois University Edwardsville
Margaret Harlow Collection, Bemidji State University, MN
When working I think about my own definitions of preciousness and value. How does an object qualify itself as being important? Is what I’m after rare like a diamond, does it take time to grow like a crystal or is it a symbol that references a status or identity?

I work with functional and sculptural objects. Both bodies of work incorporate color, sketching, repetition, and are built intuitively. Everything is constructed from slip casted parts and rearranged to make up new interpretations of form. The origins of my work begin conceptually with a chaotic integrity that demonstrates my indulgences in material and process. My work is intended for the homes of others among the objects that set the backgrounds of our lives.
# List of Images

**#1**
Gem Pot  
Porcelain, Underglaze and Mason Stains  
11.5x6x6  
2014

**#6**
Gem Pot  
Porcelain, Underglaze and Mason Stains  
5x5x5  
2013

**#2**
Sketch Cup  
Porcelain, Underglaze and Mason Stains  
4x4x4  
2015

**#7**
Gem Cups  
Porcelain, Underglaze and Mason Stains  
3.5x4x4  
2014

**#3**
Weed Pot  
Porcelain, Underglaze and Mason Stains  
6.5/6/6  
2015

**#8**
Studio Shot, Stacked Porcelain Blocks Vessel  
Greenware Porcelain  
2014

**#4**
Gem Cups  
Porcelain, Underglaze and Mason Stains  
2.75x4x4  
2014

**#9**
Screenshot, Original 3D Rendering Sketchup  
2014

**#5**
Crystal Jar  
Porcelain, Underglaze and Mason Stains  
6.5x6x6  
2013

**#10**
Screenshot, Original 3D Rendering Sketchup  
2014
Application Form

Up to two additional pages may be added to the application, if needed, to complete the following items. Please type or write clearly in black ink and use only white or off-white paper, as these forms will be photocopied. This application form may be duplicated or recreated on a word processor. Please reprint name at given space at top of each page.

NAME  Ginny Sims

ADDRESS  Girard  #107

CITY  STATE  MN  ZIP

EMAIL  PHONE

RACE  (This information is not required and will ONLY be used for NCC’s and the Jerome Foundation’s statistical purposes.)

☑ White  ☐ Black, African American
☐ American Indian, Alaskan Native  ☐ Asian
☐ Hispanic, Latino, or Spanish Origin  ☐ Hawaiian Native or other Pacific Islander

AGE  (This information is not required and will ONLY be used for NCC’s and the Jerome Foundation’s statistical purposes.)

☐ 18 – 23  35 – 54  ☐ 55 – 64  ☐ 65 – 74  ☐ 75 – 84  ☐ 85 or older

SIGNATURE  Ginny Sims  DATE  2/10/2013

(please complete the following pages)
DESCRIPTION OF PROPOSED PROJECT

Central to my ceramic work is building fictional domestic scenes in which my pottery resides. The pots in these scenes are the main focus of the overarching narrative of my artwork that touches on issues of family, history, abandonment and loss. My goal with the time and financial support that the Jerome Project award will allow me will be to focus on the decorative aspects of the pottery in these scenes.

Upon visiting the Philadelphia Museum of Art in 2010, I became intrigued with the technical processes and decorative elements of tin-glazed Italian Maiolica, Della Robia, and Dutch Faience and their history, which ranges as far back as the Middle Ages in Persia. The tradition of tin-glazed pottery traveled and transitioned throughout Europe up until the 17th and 18th centuries, as Europeans relentlessly tried to replicate the blue and white porcelain being imported from Asia. While the topic of blue and white pottery is not a new one when it comes to bridging ceramics with history, power, and politics, it remains a goldmine for decorative imagery, especially for the pottery I intend to make. The allure of the tin-glaze, or Maiolica (Its namesake a spin on the name Majorca, the name of the Spanish island whereby the technique passed through on its way from Spain to Italy), was that the tin created a stability in the glaze, enabling potters to create wares that would not lose their decorative precision by moving or sliding on the ceramic surface during firing. The Maiolica technique led to very calculated and elaborate ornamentation on ceramics.

The time and financial assistance provided to me by the generosity of the Jerome Project grant will allow me to expand on my creative research using the techniques and traditions of 17th and 18th century European artisans. Working with earthenware and maiolica glazes and colorants, my goal is to create a body of ceramic work rich with illustrations that touch on themes of diminished bonds and the failures of familial relationships. During this time I will continue to focus on bettering my vocabulary of forms and explore new ideas for illustrations while researching European tin-glazed motifs and ornamentation. Ultimately, I will be cultivating new ways of creating narratives in my own aesthetic and artistic language which will result in much more refined domestic scenes.
TOTAL REQUEST $ 6,000.00

Itemized Proposed Budget for Grant Funds (travel, equipment, honorarium, studio rent, etc.)

Clay (1,000 lbs) $310.00
Glaze materials and colorants: $500.00
Quality paintbrushes: $85.00
Studio rental (9 months @ $135.00 per month): $1,215.00
Electric kiln firings—bisque (36 @ $15.00 each): $540.00
Electric kiln firings—glaze (24 @ $30.00 each): $720.00
Honorarium: $2,630.00
ANTICIPATED OUTCOME OR IMPACT OF PROJECT ON PROFESSIONAL DEVELOPMENT

As an emerging ceramic artist, the time and financial assistance to pursue my artistic goals and expand on my creative research is highly rewarding, if not essential to my artistic growth. I have recently transitioned to a studio space where I am unable to work within the medium of high-fire porcelain. This change, while limiting, has resulted in an inspiration to explore new materials and firing methods. I have been working with low-fire clay bodies and have found that a major advantage is the ability to achieve the stability that is so appealing in Maiolica. This has resulted in many new ideas for my domestic installations which I will continue to expand upon in my artistic practice and career.
## Education

<table>
<thead>
<tr>
<th>Year</th>
<th>Institution</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>2009-12</td>
<td><strong>University of Minnesota</strong>, Twin Cities, MN MFA</td>
<td></td>
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</tr>
<tr>
<td>2005-06</td>
<td><strong>University of Arkansas at Little Rock</strong>, Little Rock, AR</td>
<td></td>
<td>Post-baccalaureate studies in Ceramics.</td>
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<tr>
<td>2004</td>
<td><strong>Trinity College London/Windsor Institute</strong>, Barcelona, Spain</td>
<td></td>
<td>Trinity Certificate TESOL</td>
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<tr>
<td>2001</td>
<td><strong>University of Arkansas at Little Rock</strong>, Little Rock, AR</td>
<td></td>
<td>BA Political Science, Minor: Studio Art, Emphasis in Ceramics and Drawing. -Dean’s list (with honors)</td>
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## Teaching Experience

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<tr>
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<th>Role</th>
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<tbody>
<tr>
<td>2013</td>
<td><strong>Ceramics Instructor</strong>, FEAST: Advanced Tableware, Northern Clay Center</td>
<td>Minneapolis, MN</td>
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<tr>
<td></td>
<td><strong>Ceramics Instructor</strong>, All levels, Adult Pottery, Powderhorn Park Recreation Center</td>
<td>Minneapolis, MN</td>
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<tr>
<td></td>
<td><strong>Ceramics Instructor</strong>, Around the House: Advanced Everyday Pottery, Northern Clay Center</td>
<td>Minneapolis, MN</td>
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<td>2012</td>
<td><strong>Ceramics Instructor</strong>, Advanced Porcelain, Northern Clay Center, Minneapolis, MN</td>
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<tr>
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<td><strong>Ceramics Instructor</strong>, Spanish language Beginning Pottery, Powderhorn Park Recreation Center</td>
<td>South Minneapolis, MN</td>
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<td><strong>Instructor of Record</strong>, Beginning Ceramics, University of Minnesota, MN</td>
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<td>2011</td>
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<tr>
<td></td>
<td><strong>Graduate Teaching Assistant</strong>, Intermediate Ceramics, University of Minnesota, MN</td>
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<td><strong>Graduate Teaching Assistant</strong>, Beginning Ceramics, University of Minnesota</td>
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<td>2010</td>
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<td><strong>Ceramics Instructor</strong>, Beginning Wheel-throwing, Northern Clay Center, Minneapolis, MN</td>
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<td>2009</td>
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<td>2006-08</td>
<td><strong>Ceramics Instructor K-5</strong>, Mattie Rhodes Art Center, Kansas City, MO</td>
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</tbody>
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2007  Instructor: Ceramic Decals Workshop, Red Star Studios, Kansas City, MO
2005-2006 Post-baccalaureate Teaching Assistant and Co-Instructor, University of Arkansas, Little Rock, AR
2004 English Instructor, Ticket English, Barcelona, Spain

Related Experience
2013 Visiting Artist Workshop, Artist Lecture and Demonstration, Powderhorn Park Recreation Center, Minneapolis, MN
2012-2013 Powderhorn Park Empty Bowls Fellow, Powderhorn Park Recreation Center, Minneapolis, MN
2011 Installation Assistant, Weisman Art Museum, Minneapolis, MN
Visiting Artist Lecturer, University of Wisconsin-Wausau
2010-2011 Research Assistant for Mark Pharis
Graduate Area Research Committee Representative, University of Minnesota, Twin Cities.
2008-2009 Materials Technician and Resident Artist, Northern Clay Center, Minneapolis, MN
Responsibilities included mixing clay and glazes, loading and firing kilns, managing inventory of materials, kiln maintenance and repair, and assisting students.
2008 Summer Ceramics Intern, Anderson Ranch Arts Center, Snowmass Village, CO. Assisted numerous invited faculty workshops, assisted students, fired kilns, mixed glazes, and managed studio in very fast-paced summer workshop environment.
2007 Studio Assistant, Andy Brayman, The Matter Factory, Kansas City, MO
2006-2008 Artist-in-Residence, Red Star Studios, Kansas City, MO
Responsibilities included loading and firing electric and gas kilns, mixing and testing glazes, studio/gallery tours, gallery assistance, teaching, and workshop assistance.
2005-2006 Ceramics Studio Assistant and Technician, University of Arkansas at Little Rock; Little Rock, AR. Responsibilities included loading and firing gas and electric kilns, mixing glazes, managing inventory, substitute teaching, assisting students, general studio upkeep and maintenance.
2005 Pottery Apprentice, Mike Dodd Pottery, Butleigh, Somerset, England, UK. Apprentice to potter Mike Dodd. Work included production pottery, assisting in firing kilns, mixing and testing glazes of local materials, and gallery supervision.
2002 Production Potter and Gallery Assistant, Isle of Iona Pottery, Isle of Iona, Scotland. Produced pottery for gallery and assisted in managing gallery and sales.
2002 Production Potter, Smith Ceramica, Centola, Italy.
Produced pottery and general studio maintenance for family run pottery.
Ginny Sims

1999-2001  
**Work Study**, Arkansas Art Center Ceramic Department, Little Rock, AR

**Exhibitions**

2013  
*Group invitational*, Opie Gallery, Leedy-Voulkos Art Center, Kansas City, MO

2012  
*Home*, invitational show of Arkansas artists, Anne Kittrell Gallery, University of Arkansas, Fayetteville, AR

*Cups of Fire*, juried show, The Clay Gallery, Ann Arbor, MI

*Watershed Cup Show*, NCECA, Fuel Coffee, Seattle, WA

*Featured Artist*, Weisman Art Museum Gift Shop, Minneapolis, MN

2011  
*The shelf show*, invitational, Secret Knots Gallery, Minneapolis, MN

*River 2 River*, juried show, Iowa Clay Conference, Cedar Rapids, IA

*Faculty works* group show, Northern Clay Center, Minneapolis, MN

*Peter, I will miss you*, solo show, University of Wisconsin, Wausau, WI

2010  
*Diverse Perspectives*, group show, Minnesota State University, Mankato, MN

*Fresh Works*, Katherine E. Nash Gallery, Minneapolis, MN

2009  
*Prince William Sound: Works by Ginny Sims*, solo show, Carbondale Clay Center, Carbondale, CO

2008  
*Artist-in-Residence Exhibition*, Red Star Studios, Kansas City, MO

*Faculty Works*, Anderson Ranch Arts Center, Snowmass Village, CO

*Art Amiss*, juried show of Arkansas Artists, Fayetteville, AR

2007  
*Small work 2007*, group invitational, DDP Gallery, Fayetteville, AR

*Rising Stars*, group show, Red Star Studios, Kansas City, MO

*Red Star Artists-in-Residence group show*, Red Star Studios, Kansas City, MO

*Ceramic Works by Ginny Sims, Laura Philips, and Helen Philips*, Laura Phillips Studio, Roland, AR

2006  
*Student Work*, juried show, University of Arkansas, Little Rock, AR

*National Teapot Invitational*, University of Arkansas, Monticello, AR

*Ginny Sims and Kevin Kerby*, two-person show, Gallery 26, Little Rock, AR

**Awards and Grants**

2013  
Community Supported Art (CSA), Springboard for the Arts and MNartists.org

2011  
Patricia Tillberg Hasselmo Fellowship, University of Minnesota, MN

2010  
University of Minnesota Graduate Research Project Travel Grant

2006  
Diner Fund Purchase Award, Student Competitive, University of Arkansas, Little Rock, AR

Art Supply Award, Student Competitive, University of Arkansas, Little Rock, AR

1999-2001  
Work Study Scholarship, Recipient six consecutive terms, Arkansas Art Center, Little Rock, AR
Ginny Sims
Artist Statement

I am interested in objects and the surrounding sensations in a home that trigger memory and emotion. Exploring homes and observing family patterns has been a fascination of mine since childhood. I find a lot of inspiration for the work that I make in the relationships between objects and their owners, and the somewhat overlooked power of the presence of certain objects and how they made their way into our lives. I create objects that echo a sense of history and thoughtfulness, but also that of loss and abandonment.

Certain places and events are points from which I begin to tell stories about these feelings, and the inspiration for what roles objects play in a home, particularly the kitchen. The kitchen is where I got to know my grandmother Ava Jean, while we made pink lemonade pies together in the summertime in Arkansas. She taught me how to cook, serve, and impress throughout my life. She was a graceful hostess and homemaker disguised as perfect, only to secretly be consumed by depression and alcoholism. The kitchen is where I developed an understanding of family matters and how that room became a refuge for her. The kitchen was the place where I discerned a great deal of how the family dynamic worked. It ignited a strong curiosity in me of how other family’s lives played out and how those manifestations made up their home lives.

Eventually, my work would become a conglomeration of many layers of information; my interest in matters of the home and the social, political, and economic factors that bound it all together. I am interested in combining my fascination with European Porcelains and ornamentation with my own influences and narratives of experiences of growing up in the South. The inspiration for my forms can range from Korean Buncheong wares to English folk pottery, which contrasts with the elements of ornamentation and illustration uniquely. I am also intrigued by German innovation and functionality in modern design, particularly the Bauhaus movement. Finally, I take after my grandmother in that I am a baker and a cook. I am fascinated with connecting the aesthetics of preparing and presenting delicious food with the pots that I make. My own kitchen serves as a laboratory, gallery, and performance space. The result of my work combines many aspects of ceramics history, including ritual, dining, class, and politics, with my own personal narratives in the form of an object that one can use and ascribe their own connection and feelings to.
Ginny Sims

Image Inventory

1. *A room for Jean Cocteau (west view)*, 2012, Dimensions vary. Clay, wood, mulberry paper, hardware, black walnut ink

2. *Fireplace, detail*, 2012, 4’ x 5’ ½” x 1’. Earthenware, (cone 04 electric) slip, glaze, wood, adhesive, grout


4. *Cutty Sark Coffeepot with eggcup*, 2012. Dimensions vary, Coffeepot: 9” x 6” x 6”, Porcelain (cone 10 oxidation), oxides

5. *A room for Jean Cocteau (west wall)*, 2012, Plate Cabinet: 4’ x 3 ½” x 8”. Wood, found windows, porcelain (cone 10 oxidation), oxides, underglazes


7. *Hutch*, 2012, Hutch: 8’ x 9’ x 3’. Wood, found windows, hardware, Stoneware, Earthenware

8. *Queen Victoria Plate*, 2012, 9” x 9” x 1”. Porcelain (cone 10 oxidation), oxides

9. *Jean Cocteau Plate*, 2012, 6” x 7” x 2”. Porcelain (cone 10 oxidation), oxides

10. *Palace cups*, 2012, 4” x 5 ½” x 3”. Porcelain (cone 10 oxidation), oxides, luster
February 19, 2015

Jerome Ceramic Artist Project Grant Committee  
2424 East Franklin Avenue  
Minneapolis, Minnesota 55406

Dear Committee Members,

I am writing this proposal for the Jerome Ceramic Artist Project Grant during a state of transition in life and in my ceramic portfolio. Last August I moved into an apartment building in St Cloud, a temporary setup while waiting for my Wisconsin house to sell. A corner in the College of St Benedict's ceramic studio houses my treadle wheel where it waits for a private studio. Making work amongst energetic college students has been fun but I am looking forward to moving into a less distracting space this spring.

The Jerome Grant will allow me to set up a studio in a new home and allow me to explore and develop a new body of work focused on slab built functional pottery.

The accompanying page outlines my background, grant description or request, and summary (anticipated outcome). Plus, budget for proposed items.

Thank you for your time and consideration.

Sincerely,

Joe Singewald
A few years ago, I discovered a new personal philosophy, simply “make better pots”. The idea is to spend more time working on fewer pieces. Focus on the end product and not production. At that moment, studio time was so precious I felt pressure to produce as much as possible when I had the opportunity, but the end results were piles of mediocre pots. Slow down and “Make Better Pots” is my new mantra.

Since the beginning of 2015, I have realized a greater desire to hand construct utilitarian vessels with slabs. For years, I have attempted to throw specific vase and cup shapes that look great in my head and on paper but when thrown the excitement is lost. This frustration opened the door to slab building and these forms translated with slabs upheld the initial excitement.

Now, I am at the stage of wanting to expand on these ideas and am hoping the Jerome Artist Project Grant will allow me the freedom to explore additional slab built pottery. I love making thrown and altered boxes and want to recreate these boxes out of slabs. Another form I am most excited about are Cut Handled Bowls. I have made a few out of slabs using tarpaper patterns. The results have been mixed however I know with more time and freedom some strong results are ahead.

The Jerome Ceramics Artist Grant will make setting up my new studio possible with major contribution to install proper electrical for my kiln. At the same time, I will replace the panel on my kiln with a computerized version, which will save firing time and energy. Another necessary kiln upgrade is the addition of an EnviroVent, which will be far safer than my previous venting: a box fan in an open window. The grant will allow the time and development of hand built forms. The opportunity to acquire an extruder would not only speed up process but will allow for greater consistencies in sets and series. Extruding walls for cups and vases and feet for dishes would streamline the process.

- Install proper electrical for kiln
- Replace kiln panel with computerized version
- Replace kiln elements
- Install EnviroVent
- Purchase extruder
SUMMARY and ANTICIPATED OUTCOME

The Jerome Ceramic Artist Project Grant will allow me to expand on my current body of work and to further develop artistic creativity to include a strong, cohesive hand built vocabulary. The ability to outfit my studio to accommodate the exploration of slab built pottery will accelerate the development of successful forms. Updating and renovating my electric kiln will assure safe efficient firing for many years.

In the end, I envision my first exhibition filled exclusively with hand built forms made with iron rich wood fired stoneware. With a goal of having someone familiar with my current work being able to recognize I as the maker without seeing included pieces before. That they could see the reflection or parallels between the qualities of form, texture, volume, and surface. I want to revisit and improve hand built forms first created while attending grad school as well as develop new ideas. Ultimately, I want to expand and better my ceramic voice.

BUDGET

<table>
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<tr>
<th>Item</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Kiln Elements</td>
<td>$300</td>
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<tr>
<td>EnviroVent</td>
<td>$450</td>
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<tr>
<td>Kiln Controller</td>
<td>$1000</td>
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<tr>
<td>Extruder</td>
<td>$400</td>
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<tr>
<td>6” Extruder Expansion Box</td>
<td>$150</td>
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<tr>
<td>Electrician</td>
<td>$1500</td>
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<tr>
<td>Materials (clay, glaze)</td>
<td>$500</td>
</tr>
<tr>
<td>Wood</td>
<td>$500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4800</strong></td>
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Joe Singewald

Education

- **Master of Fine Arts**: Ceramics 2008. Utah State University, Logan, Utah.
- **Minor**: Environmental Sciences: Conservation
  University of Wisconsin-River Falls, River Falls, Wisconsin

Work Experience

- **Technical Manager**. Saint Johns University/College of Saint Benedicts Art Department. Collegeville, Minnesota. 2014-present
- **Ceramic Lab Assistant**
  Inver Hills Community College: Cottage Grove, Minnesota. 2010-2014
- **Clay and Glaze Technician**
  Northern Clay Center; Minneapolis, Minnesota, 2000-2003.
- **Phipps Center of the Arts Clay Internship**

Selected Exhibition Record

**2015**

- **Joe Singewald: 20 years in Clay**.
  Benedict and Dorothy Gorecki Gallery. St Joseph, Minnesota.

- **CSB/SJU Art Department Show**.
  Alice R. Rogers Gallery & Target Gallery. Collegeville, Minnesota.

- **Surfaceness Invitational**.
  Schaller Gallery: St Joseph, Michigan.

**2014**

- **Featured Artist: Joe Singewald**.

- **Yunomi Invitational**.
  Raymond Avenue Gallery. St Paul, Minnesota.

- **Grounded in Wisconsin**. NCECA Exhibition
  Wisconsin Center of Milwaukee. Milwaukee, Wisconsin.

- **Wisconsin Woodfired Potters**. NCECA Exhibition
  Frank Sadler Gallery. Milwaukee, Wisconsin.
Selected Exhibition Record Continued

2013

30x5: Sushi and Me
Akar Design; Iowa City, Iowa

Endless Variations: Shino Extravaganza

2012

Strictly Functional National

100 Wood-Fired Cups Show

2011

2011 National Juried Ceramics Exhibition

Through the Years, Penland Ceramic Artists
18 Hands Gallery. Houston, Texas.

2010

Joe Singewald: Going Postal
Solo Show. Art Center West: Roswell, Georgia.

Joe Singewald: Clay, Wood and Fire
Schaller Gallery: Red Lodge, Montana.

Shino Redux 2010
Clay Art Center; Port Chester, New York.

NCECA EXPO

2009

Contain and Deliver
Southside Gallery; Oxford Mississippi.

2008

10+10: Bay Area Potters Invite.
TRAX Gallery: Berkley, California.

Southern Exposure: Atmospheric Pots and the Penland Connection
The Rye Arts Center; Rye, New York.

2007

Seattle Teapot Biennial
SSCC Art Gallery; Seattle, Washington.

"Picture This" UNCP Pitcher Show
University of North Carolina at Pembroke; Pembroke, North Carolina.

Yunomi Invitational
Akar Design; Iowa City, Iowa.

100 Teapots III
Baltimore Clayworks; Baltimore, Maryland.

2006

Invitational Exhibition: 20+1 Years of the Tozan Kilns, An International
Wood Fire Conference Northern Arizona University Museum; Flagstaff, Arizona.
Selected Exhibition Record Continued

2006  
Karen Karnes, Malcolm Davis, Mikhail Zankin, Joe Singewald  
Akar Design; Iowa City, Iowa.

2005  
NCECA 2005 Clay National Exhibit  
UMBC Fine Arts Gallery; Baltimore, Maryland.

2004  
Utilitarian Clay Symposium IV  
Arrowmont School of Arts and Crafts; Gatlinburg, Tennessee.

2002  
NCECA 2002, Student Juried Show  
Leedy-Voulkos Art Center; Kansas City, Missouri.

Feats of Clay  
Lincoln Arts Center, Lincoln, California.

2001  
Southern Illinois Clay Cup Show VIII  
Southern Illinois University Carbondale; Carbondale, Illinois.

Hand Held Cup Show  
Odyssey Gallery; Ashville, North Carolina.
I am a potter because I love making pots. The pots I construct are those pieces that please me. I am not potting with hopes of being rich and I am not making pots with aspirations of a ceramic revolution.

I am a potter because I love using pots. My cupboards are filled with stacks of plates and cups, mugs and bowls. Shelves and tables throughout the house display jars, pitchers and platters. Some of this collection I have made, but most were unpacked from other potter’s kilns. Every morning, after coffee has brewed, I choose a mug that seems best for the day. While grabbing the handle, thoughts and memories of the maker take over. I love thinking of the maker each time I interact with their work and when I use my own pieces, my eyes follow soft curves while fingers trace lips and feet, reminding me why the pot in hand was pulled aside and brought into my personal life. All these pieces and all the art that I choose to be surround by enrich my life and while living alongside and interacting with, I am educated and inspired by each.

I am deeply satisfied when my ceramic interpretations create an aesthetic attraction upon entering individuals’ private lives. I choose to hand build and wheel build utilitarian pottery with hopes my cups are the first to dirty once unloaded from dishwashers and my vases are the first filled with spring flowers.
Singewaldj1
5 Sided Cup
2015
4.5 x 3.5 x 3.5

Singewaldj2
Cut Handled Bowl
2015
6x9x8
Iron Rich Stoneware. Cone 10 Reduction

Singewaldj3
5 Sided Vase
2008
9x5x5
Iron Rich Stoneware. Woodfired Cooled in Reduction

Singewaldj4
Handbuilt Teapot
2008
5x6.5x4
Iron Rich Stoneware. Woodfired Cooled in Reduction

Singewaldj5
Clover Dish Set
2008
9x9x1.5
Iron Rich Stoneware. Woodfired Cooled in Reduction. Shino, Woodfired Cooled in Oxidation

Singewaldj6
5 Sided Cup
2015
4.5 x 3.5 x 3.5
Singewaldj7
*Handbuilt Box*
2008
5x4x2
Woodfired Stoneware. Cone 10

Singewaldj8
*4 leaf Clover*
2011
18x18x4
Woodfired Stoneware. Cone 10

Singewaldj9
*Cut Handled Bowl Stack*
2015
6x12x10.5  7x11x9.5  6x9x8
Iron Rich Stoneware. Cone 10 Reduction

Singewaldj10
*Tall Box*
2012
7x4x4
Woodfired Stoneware. Cone 10