

POTTERY *for Prevention*



Hosted at

seasons
ON ST. CROIX
gallery

Date: Saturday April 14th, 2012



Turningpoint is a safe place where victims of abuse and their children can find refuge. We provide services in Pierce and St. Croix Counties to more than 797 victims of domestic and sexual abuse each year.

Our Mission

To empower those who have experienced domestic or sexual violence by providing them with the resources to achieve freedom from violence through community support and education.

Our Programs

- 24-Hour Crisis Line
- Text Hotline
- Support Services
- Domestic Violence
- Shelter
- Legal/Court Advocacy
- Community Education
- Children's Programs
- Sexual Assault
- Second Chances
- Community Presentations



Thank you for supporting Turningpoint and our efforts to prevent child abuse in our community.

Turningpoint for Victims of Domestic and Sexual Violence, Inc.
PO. Box 304, River Falls, WI 54022
715-425-6751 Main
1-800-345-5104 crisis hotline
715-425-6908 fax
info@turningpoint-wi.org general inquiries
www.turningpoint-wi.org website

**Safety.
Support.
Strength.**



10% of any items purchased at
SEASONS goes to benefit
Turningpoint.



April is Child Abuse Prevention Month Story of the Blue Ribbon

The Blue Ribbon Child Abuse Prevention Campaign had its early beginnings following the death of a very young child. In spring 1989, Bonnie Finney, a Virginia grandmother, received the devastating news that her beloved grandson had died of injuries inflicted by his parents. In an expression of her grief and outrage, this grandmother did something that has given us a symbol, around which we rally for the cause of child abuse prevention. She tied a blue ribbon to the antenna of her van as a way to remember “the bruised and battered body of her grandson” and to alert her community to the tragedy of child abuse.

In Bonnie’s own words: “The blue ribbon serves as a constant reminder to fight for protection of our children. Please wear a blue ribbon. Put one on your car. Give one to your friends. Tell them what it means. You may save a child’s life!”

The act of one grandmother thousands of miles away leads us to this day. Just think what could happen if each one of us helped spread the word to a few of the people we come in contact with each day.

In 2011, Turningpoint...

...served 797 women, men and children—**81 under the age of 10**

...had **1,121 students** participate in our Child Abuse Prevention coloring contest in April

...presented Safe Touch, Protective Behaviors, Healthy Relationships, Sexual Assault & Domestic Violence lessons in **12** Pierce & St. Croix county schools, reaching well over **1,500 students**

Sponsors



Art Doyle's Spokes
and Pedals

Central Bank

Family Fresh

River Falls Draw
Volleyball
Tournament

Eckberg & Lammers
Attorneys at Law

Sylvan Learning
Center Hudson

Trader Joe's

Concrete Arts
County Market

Oakwood Dental
Hudson Hearing & Speech
Clinic

Hudson Flower Shop

First National Community
Bank New Richmond

SSG Corporation
Sam's Club



Has been made possible by the Pottery for Prevention
Committee

- Kim Wojcik
- Jen Rhead
- Katie Ryan
- Barbara Peterson
- Natalie Sonnenberg
- Karen Murphy
- Kim Heinemann
- Ruth Misenko
- Kay Timm
- Robyn Weiskopf
- Coreen Peterson
- Erin Dornseif



Ingrid Bjerstedt Rogers
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Ingrid, a lifelong artist, graduated from the Art Institute of Pittsburgh as a fashion illustrator, then discovered pottery, and clay became the canvas for her original artwork. She has been "Glaze Painting" useful and unique pieces ever since. Drawing inspiration from her love of landscapes, architecture and the simplicity of days gone by, she continues to produce new works of art ranging from historical to whimsical. After researching, her ideas take form. Some prominent lines of Ingrid's work are: tree patterns, gently rolling fields and farm life, seasonal items such as her very popular snowmen, nativity sets, authentic petroglyphs from various countries, southwest designs and her interpretation of Impressionists' paintings such as Van Gogh and Monet.

In April and September of 2008 she was commissioned to produce dishes in many colors and shapes to be photographed for packaging of Indian types foods currently sold in Target Stores nationwide. A large part of her business is custom work. Through photographs and personal observation, Ingrid makes barns, churches, homes, and historical buildings with their individual distinctive features as well as pottery depicting customers' pets. Ingrid does fine art shows throughout the Midwest and is displaying pottery in local and regional galleries, shops and restaurants. Her snowmen have appeared in Midwest Living magazine and a pine tree plate was featured in Better Homes and Gardens' Holiday Decorating issue. Other publications such as Wisconsin Trails magazine have shown her work and Country Today from Eau Claire WI showcased Ingridware Pottery. "Glaze Painting" on pottery is Ingrid's passion. Her ideas are unending making it difficult to find time to produce them all.

Introducing Our Potters/Artists

Bob Fritz with New Earth Pottery,
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In order to graduate with a B.S. Degree in Biology from the University of WI at River Falls, I had to take an art class.

I took pottery and immediately knew that was what I wanted to do. I earned a M.F.A. in ceramics from Cranbrook Academy of Art in 1966. Forty-five years later, I still enjoy producing works in clay and watercolor. The elements and principles of design play an important role in my thinking. My work is also influenced by thirty years spent teaching on the college and high school levels. When I retired from teaching in 1998 we moved to our present location in the Trimble Valley.

How many people can say that after forty-five years they still enjoy what they do. I can honestly say that I enjoy being an artist as much today as I did in 1964.

When others experience enjoyment from my work, it is a gratifying feeling. However, I usually go my direction rather than trying to produce work to please others. It is difficult enough to please myself.

Kerry Brooks
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www.dock6pottery.com



Kerry Brooks has been a potter since 1988. She learned to throw in Ann Arbor, MI and has been working as full-time studio potter in Minneapolis, MN since 1997. She works primarily in wheel-thrown, high-fired stoneware. Her pots are fired to about 2400 degrees in a natural gas kiln so pieces without fused glass can be used in the oven, microwave, and dishwasher. Pots with fused glass are primarily decorative but can be used with dry foods and should be hand-washed. All of Kerry's pots are durable and they will not lose their vibrant colors over time. She hopes you will enjoy her pottery for both its function and its art.

Lisa Buck
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Lisa Buck's red earthenware pots show the influence of her explorations in clay at home and abroad. The Afton, MN potter holds a degree in Art Education and Ceramics from the University of Wisconsin-La Crosse and has pursued further study at the Minneapolis College of Art and Design, University of Minnesota and at the Haystack Mountain School of Crafts in Maine. She received a grant to look at regional contemporary and historic pottery in La Borne, France and did self-directed work with North African pottery in Morocco, where she lived for two years.

Lisa uses a combination of wheel-thrown and hand-built techniques to produce her pieces, which often feature fanciful feet, handles and textural embellishments. An interplay of glazed and unglazed areas is characteristic of her work, which is fired in an electric kiln. Lisa's pots are built to be used and are oven, dishwasher and microwave safe.

Lisa's work has been exhibited in galleries nationwide, and she was a 2003 recipient of the Jerome Foundation Project Grant for Emerging Artists. Her work can be found year round at the Grand Hand Gallery, St. Paul, MN and she is a guest potter of Linda Christianson this spring in the St. Croix Valley Pottery Tour. When not in the studio, she teaches ceramics at Mounds Park Academy in St. Paul.



Nick DeVries
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Nick DeVries has been working in ceramics for the past 10 years, since his graduation from St. Johns University where he completed a bachelor's degree in art with an emphasis in painting and ceramics. During his years in college he also worked with St. Joseph potter Jim Loso, where he developed a strong sense of design and balance which persists in his work. Since his college years Nick has worked as a production potter for a local pottery, taught courses at the Edina Art Center and Northern Clay Center, and has pursued his own studio ceramic work.

Currently Nick maintains a studio located in the Qarma Building which is in the Northeast Minneapolis Art's District, where he continues to explore traditional functional forms in new and interesting ways.

Wendy Olson
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The content of my work is a visual journal of my life. My recent body of work is influenced by an idea of layers in my life. This transfers to my work in layers of shape, images, narrative, and of meaning. With these layers come ideas of duality: Past and present, good and bad luck, good and evil, and duality as it exists in people and in life. The effort to transcend what I have experienced is always present; the effort to connect the commonplace with the universal and the universal back with the commonplace.

Living in the country has been a great inspiration for my work and I believe that everyday life as well as small town activities and people can be exciting and interesting imagery. The use of animals in my work started with encounters with real animals in the woods near my house and my own animals. I use bear, owls, chickens, rabbits, greyhounds, and cat images frequently. I think about the balance between humans and animals, and also about their presence in my life.

The imagery is conveyed in drawn and painted narratives of stories that wrap around, extend to the inside, and even on the bottom of my pottery. There is a main character or narrator drawn on the pots with supporting characters, personal icons and other images *to tell the story*. *With each layer or view of the particular piece, more of the story is revealed.*



Doug Johnson
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For more than 40 years I have produced a variety of ceramic vessels fired by various methods (primitive, Raku, Salt/stoneware). These vessels are usually thrown on the potter's wheel, then altered or manipulated; their primary concern is "creative expression" not commercial success. Function is a concern, not an obsession.

Patrick Casanova
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Patrick Cassanova, owner of Casanova Glass Studios, is one of the area's leading glass blowers. He has been creating beautiful custom works of art in the St. Croix Valley for more than 35 years. His studio is located at his private residence.

Sandra Daulton Shaughnessy
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I have been involved in art for a long time. I have had many relationships in my life that have shaped my years in art including; my artist mother, school programs, a strong art community, numerous jobs in art, and college studies achieving a B.F.A. and M.F.A. with an emphasis in clay and the ardor to create!

My intention is to produce functional clay pieces that have a one-of-a-kind quality, clay art for the table & home. These unique statements in my work connect with the user to craft a personal relationship. It is this relationship that strengthens the work and the feelings that the user has toward it.

The abstract imagery I use is directly related to my daily living and results from daily interactions. The black gesture lines of glaze express the movement I feel while creating. I describe this as a type of "dance" with clay. Color, surface and texture in and on the clay help describe the intuitive and primal directness I feel in my work.

My stoneware and porcelain pottery are fired in an atmospheric, soda kiln. The beautiful warm, orange & gray surfaces come from a combination of the clay and baking soda that is introduced into the kiln atmosphere at 2300 degrees farenheight. The clay will flash various colors when it comes in contact with the vapors of sodium bicarbonate (baking soda). The addition of glaze on the surface adds color & design to the vessel.

All pieces are food, microwave, oven* & dishwasher safe!

Jay Jensen
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Jay was born in Stillwater and currently lives and works in River Falls. He received his BS in Liberal Arts from UWRF in 1991 and his MFA from the University of Minnesota-Twin Cities in 2005. He recently has shown his work at Mudworks Gallery in Decatur, GA, AKAR art and design in Iowa City, IA, Southside Gallery in Oxford, MS and the Hudson Hospital. Jay has also shown in galleries in Berkeley, CA, Philadelphia, PA, Phoenix, AZ, Japan and Australia. He has work in the collection at the Crocker Museum of Art in Sacramento, CA. Jay has also been included in publications such as *Ceramics Monthly*, *Clay Times* and *Beautiful Use Contemporary American Pottery* by Kevin Hutch. He currently teaches art courses at Inver Hills Community College in Inver Grove Heights, MN.

Willem Gebben
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Willem Gebben was born in Delft, the Netherlands. He received his BA degree from Grand Valley State University in Allendale, Michigan, and in 1976 apprenticed with master potter David Eeles at Shepherds Well Pottery in Mosterton, Dorset, England. Currently, Gebben is a full-time studio potter in Colfax, Wisconsin. He creates a wide variety of wood-fired functional pottery out of both stoneware and porcelain clays and glazes, all of which he mixes and processes himself. His sure sense of form and expert handling of surface, texture and detailing make pottery out of both stoneware and porcelain clays and glazes, all of which he mixes and processes himself. His sure sense of form and expert handling of surface, texture and detailing make each piece a true work of art. Gebben's work is included in collections throughout the U.S., Europe, the Middle East, Japan and Australia.

Bill Kaufmann and Cynthia Mosedale
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Linden Hills Pottery is now in its 36th year. Husband wife team, Cynthia Mosedale and William Kaufmann are the creator artists of the studio.

Cynthia is the creative force behind all of the surface designs. They are brushed on using ceramic stains which are special high-fire materials, applied in layers. Each stroke pushes and pulls the colors underneath it across the surface. Once a stroke is laid down there is no removing it and there is little chance of correction if spontaneity is to be maintained. Decoration of this type requires many years of experience and deft brush strokes. Cynthia received a degree in alternative education with emphasis in ceramics, has taught in the Minneapolis talented youth program and participated in multiple workshops and seminars.

Using a custom made porcelain clay, Bill uses the potter's wheel, hand builds, and/or extrudes the forms. He also applies background colors using the airbrush, sumi-e brush, and sponges. During spraying, decisions must be made quickly and the materials thoroughly understood. After the background colors are applied Cynthia paints the surface designs. A clear glaze is applied over the finished decorated piece, then high-fired (cone 9) in an electric kiln. The work requires an intimate knowledge of stain compatibility, stain application and consistency of glaze thickness, all of which contributes to the success of this work. Bill spent 3 years in Japan studying with Kotake Gazon, a potter living in Kamakura. The couple have been partners in the studio and married for 30 years.

The Artist Statement: We are attempting to push the viewer beyond a function only response to our work. Can the viewer/object interface create a relationship not necessarily dependent on function? While not trying to throw out or minimize the utilitarian purpose of these objects, we are interested in working with it as a secondary motive to color and the expression of brushwork. Our intention is to breach the mundane, which often presents itself to us in our everyday functional objects, and evoke a visceral response to the work. In this way objects can transcend their own functionalism and reach for a deeper response from the viewer.

In the past four years Linden Hills Pottery has won awards at the Sioux Fall Arts Festival, award of excellence; The Edina Art Festival, merit award, multiple purchase awards at the Festival of the Arts in Oklahoma City and added to the collection of the Prairie Art Center Foundation. Last year they won award of excellence best use of color at Art on the Rocks in Marquette, MI, and the People's Choice award at Hidden River Art Festival at the Sharon-Lynne Art Center in Brookfield, WI.

You can find us at www.lindenhillspottery.com or call 715-381-9848.

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I fell in love with clay in college in the '70s, every waking moment consumed by the potter's wheel and the unpretentious beauty of old pots. I discovered *A Potter's Book* by Bernard Leach, a champion of pottery traditions of East and West. I wanted to be a part of the historical sweep of traditional pottery.

Ten years later in Venezuela I began potting full time. Warren MacKenzie was invited by a local potters group to come and teach. MacKenzie had apprenticed with Leach in the 50's and, beyond becoming a friend, he shared his studio with me and his appreciation of historical pots. From discussion, from living with his collection of great pottery, his library and MacKenzie's own work I avidly soaked up the spirit of the old pots I admired so much.

I do not consciously design my pots with drawings or plans. I set out to make teapots, for example, and the making process generates ideas, each piece responding to the one before. Subtle variations on simple forms often result in dramatic changes in the character and personality of a pot. Small details, accidents, a dent, texture, an accent, a curve of belly, a kink in a handle may all have surprising results. Even when making sets, each piece, like children, will have its own character.

Clay is infinitely receptive and expressive; it records the character of the maker, the circumstances of making and the use given to it. In use our hands can sense every mark, every ridge and dent, left by the hands of the potter. Maybe that is why so many potters love to cook, it gives us an excuse to handle and appreciate these wonderful pieces.

Exquisite beauty can be found in pots made primarily for use. They may dwell more comfortably in a home, a kitchen, or the dinner table, than on display in a gallery or a museum. But to me their significance comes not only from the preparing and sharing of food but also from bringing that unique beauty into our daily lives.

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S. C. Rolf lives and works as a studio potter in River Falls, WI, creating one-of-a-kind functional pots. His work reflects an ongoing search to unite his ideas with the generosity and the intimacy that the functional pot offers. "I continually play with shape and surface within parameters set by the intended purpose of the pot. These parameters open a world of exploration for me."

S. C. Rolf holds an MFA from the New York State College of Ceramics at Alfred University, a BFA from the Kansas City Art Institute, and a BS in Broad Area Arts from the University of Wisconsin River Falls. He also apprenticed under Wang Hui Ming, a master painter and wood engraver.

S. C. Rolf exhibits his work throughout the United States and has received a number of national and international awards. He also lectures and teaches workshops throughout the country. His work resides in noted private and museum collections, as well as numerous kitchen cupboards.



Carolina Niebres
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Using stoneware or porcelain clay, I create pottery that is primarily functional and always unique. My forms have clean elegant lines. My work is either thrown on a wheel or hand-built with slabs or extrusions. I alter some of the thrown pieces out of round. My decoration is inspired by patterns and lines found in nature and by tribal tattoos. I decorate using slips and underglaze lines or with patterns created with wax as a resist and glaze. Some of my pieces also have applied textures. All of my pieces are atmospherically fired in a cone 10 (about 2380 F) kiln. This means that towards the end of the firing, I insert a mixture of baking soda, sawdust, and water into the ware chamber of the kiln in numerous small batches. This mixture travels through the kiln creating random deposits on each pot affecting the finished color and texture.

Jude Ryan Reiling
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Jude's work explores the edge between her emotions and his life. To create the sculptures, she thinks of rituals and emotions that are both personal and universal. The expression in clay is accomplished with concrete symbols and precise gestural form. She likes the fact that the figures have a universal, almost mythic quality, expressing hope, sorrow, loss, generosity, grace and love. The title of this ceramic sculpture is "Hope" which is appropriate for our theme of "Pottery For Prevention".



Marjorie Wade
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Marjorie Wade is from Stillwater, Minnesota. In her work she uses different clays and firing methods, which allows the elements of spirit – earth, water, fire and air – to affect each piece individually. Her functional pots, made from stoneware and porcelain clays, are fired in a wood, salt or electric kiln. She fires her smoked vessels, made from earthenware and porcelain clays, in a primitive style kiln.

Marjorie is a studio artist and has taught pottery classes at The Phipps Center for the Arts in Hudson, Wisconsin, in local schools and from her Stillwater studio. She has taken numerous clay classes, programs and workshops including extensive studies in ceramics at the University of Wisconsin - River Falls. Marjorie's work is available in area galleries and on her website at www.spiritworkspottery.com.



Mike Norman
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"When both of your Minnesota born and bred parents are artists what do you do? I majored in forest management at the University of Minnesota until I serendipitously took a pottery class with Warren Mackenzie in 1961. Forty seven years latter I'm still making art out of that delicious clay and with an alchemist touch transforming it into wondrous things.

Art and craft are blurred and merged as I continue to do low fired brilliantly glazed narrative and allegorical sculptures as well as muted colored functional, utilitarian, high fired porcelain and stoneware pottery with intricate surface drawing. Process, exploration and emotion are my compass and animals continue to be both guides in spirit and form reminding me with a song, when I forget, the interconnection with all things."



Thomas and Rebecca Maras
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We create functional glass & decorative glass designs. Thomas has been blowing glass for nearly 20 years. Thomas & Rebecca met in art school at Moorhead State University. The glass-blowing process is a fast-paced dance with a suspenseful pause for judgment. Our molten glass is at 2100d F. Yes, it is hot burns may happen. Thank you!

Daina Meyer

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Daina first fell in love with clay while socializing her way through high school in the frozen north. She continued to dabble in pottery while pursuing a degree in Elementary Education and Psychology. After a ten-year hiatus, including four children, she got back in the studio saddle.

She celebrates her 9th year 'Keeping Christ in Christmas' with her nearly-famous nativity sets. In addition to hand-building & throwing on the wheel she shares her clay passion teaching children and adults at her home-grown workspace, *The Potter's Hands Studio*. Daina's art is featured in galleries in Sedona & Scottsdale, Arizona. The most rewarding part of this artist's journey is the delightful people she meets along the way! A proud Native Minnesotan, Daina now resides in the Arizona Sonoran Desert with her husband and children.

Daina is donating an original 10-piece, hand-built nativity set, created with high-fire clay. These sets are also fashioned using a red terracotta-colored clay. Her newest set is wheel-thrown and incorporates copper for a traditional southwest feel.

Craig Seath

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Craig Seath has been working in ceramics for over ten years. At his studio in Hudson, Wisconsin, Craig makes functional ceramic pieces with a glaze that ebbs and flows, inspired by the St. Croix River. Craig is currently an elementary educator in Stillwater, Minnesota. Craig continues to experiment and learn from colleagues. For the past three years, Craig has attended a week long pottery course offered through the University of Wisconsin - River Falls. This course, taught for several years by Randy Johnston, has allowed Craig to reflect and grow in his art. Since 2001, Craig has taught ceramics through the Community Education department in Stillwater, Minnesota. He enjoys sharing his creative projects and passion for pottery with his students.