



619 Grand Avenue
St. Paul, MN 55102
651-312-1122

**January 30, 2010
FOR IMMEDIATE RELEASE**

The Grand Hand Gallery is pleased to announce two concurrent exhibitions:

Minnesota Women Potters 2010

Marion Angelica • Margaret Bohls • Sandra Shaughnessy

The Grand Hand's 5th annual spring ceramics show features work from three Minnesota women who combine function with sculptural purpose in their work. Marion Angelica builds clever porcelain forms for ritual use, Margaret Bohls references history while responding to current thought about ceramic work, and Sandra Shaughnessy creates essential pieces that bring an element of ceremony with everyday use.

Make a weekend of it! Our spring ceramics show is timed to coincide with the annual Pottery Studio Tour & Sale by the Minnesota Potters of the Upper St. Croix River, now in its 18th year. Combining a visit to The Grand Hand with the Tour, slated for May 7-9, 2010, enables visitors to see and purchase a wide variety of work by some of the top ceramic artists in the country today - a great way to start or augment an outstanding ceramics collection of your own! For more on the Tour see www.minnesotapotters.com

Two Minnesota Painters

Ruth Oseid Johnson • Michael Schmidt

Interiors, still life, rural and urban landscape from two Minnesota oil painters will be showcased in this exhibition. Ruth focuses on the effects of light and depicts interactions between people and their environment in interior and landscape settings. Michael brings his unique perspective and skill with juxtaposed color to still life and landscape.

March 13 - May 9, 2010

Opening Reception: Saturday, March 13; 5-8 PM

Join us for wine, hors d'oeuvres, great conversation, and great art.



About Marion Angelica:

Marion's sculptural yet functional works in hand-built, high-fired porcelain offer fresh interpretations of familiar forms. "Porcelain readily records each touch," the Minneapolis artist states. "I like the challenge of pushing the limits of its tensile strength by bending, folding and applying pressure to it. By doing this, porcelain exhibits both its strength and its fragility. The forms I create

seek to combine both order and the unexpected." Marion holds graduate degrees in ceramics from the University of Minnesota-Duluth, where the focus was on Japanese pottery traditions, and from the State University of New York-New Paltz, where the artist explored clay as a sculptural medium. During a 20-year hiatus from the studio, Marion worked in the non-profit sector as an administrator, teacher and writer. She returned to clay in 2007 and is currently a studio artist at Northern Clay Center in Minneapolis.

About Margaret Bohls: "Many of the sources for my work lie within the long and complex history of ceramics," states this Minneapolis artist. "Chinese and Korean celadons, Iranian tin-glazed earthenware, and designed pottery of the Modernist era; these are just a few of the historical genres that have inspired the development of my work." Although committed to functional forms, Margaret produces pieces that are engaging as sculpture. "Pottery is an element of visual display," says Margaret. "It becomes part of our immediate visual environment. It can be an object of contemplation, a network of formal relationships. It can be a symbol of beauty." The artist's most masterful, complex pieces are her grid ware, or "upholstered" forms while her gestural white & black ware is, according to the artist, "made simply and assembled relatively quickly giving it a soft, casual simplicity."



Margaret holds a BFA in ceramics from the Rhode Island School of Design in Providence and an MFA in ceramics from Louisiana State University in Baton Rouge. A longtime professor of ceramics at the University of Minnesota and frequent visiting artist and lecturer throughout the country, she was awarded a prestigious McKnight Artist Fellowship in 2001. Her work is regularly included in juried exhibitions across the country.



About Sandra Shaughnessy: Sandra characterizes her warm works in stoneware and porcelain as “ceremoniously functional.” The artist uses wheel thrown and hand altering techniques to create essential forms that she hopes will encourage the user to think, act and cook creatively. Her pitchers, platters, covered dishes

and tea sets are fired in an atmospheric soda kiln, resulting in an array of beautiful orange and gray surfaces. Of their decoration, the artist states, “The black gesture lines of glaze express the movement I feel while creating. Color, surface and texture in and on the clay help describe the intuitive and primal directness I feel in my work.” The St. Louis Park, MN artist holds a BFA from the University of Northern Iowa in Cedar Falls and an MFA from Eastern Michigan University in Ypsilanti. Sandra has been a ceramics instructor at the Edina Art Center and at Northern Clay Center in Minneapolis. She participates in art fairs across the region.

About Ruth Oseid Johnson:

This oil painter and printmaker with Minnesota roots has settled back in the state after years spent living and working in California and Arizona. In her work, she focuses on the effects of light in interior settings and in landscapes. The artist is also concerned with depicting interactions between people and their environment. Ruth earned a BA in art education from the University of Minnesota and pursued post-graduate and private study in the ensuing years. The artist states, “I have



been very fortunate in the caliber of teachers I have studied with: David Feinberg, Paul Kramer, Clair Frye, Richard Lack, Eugene Larkin, Jerry Krepps, and Phyllis Ames Weiner, to name a few. Each of these instructors stressed being steeped in the essentials of the media and thinking of the total impact and quality of the work.” Ruth has been an instructor in both public school and workshop settings. Her work is included in the collections of the Minnesota Museum of American Art and the Minnesota Historical Society. It is represented in numerous private and corporate collections in the United States and Europe including those at 3M Corporation, Macalester College in St. Paul, Merrill-Lynch in Nashville, and the Aspen Institute in Washington DC.



About Michael Schmidt:
Equally adept at landscape and still life, Michael renders his scenes with confident juxtaposed color, strong forms and uniquely observed detail and perspective. “The beauty and variety of everyday life are constant sources of inspiration for my paintings,” states the St. Paul oil painter. “Common household objects, the urban and natural landscape, and the people I encounter provide endless ideas for color, form, and composition.” Before moving to the Twin Cities, Michael was a student at the Sheridan College of Applied Arts in Ontario and graduated from the University of Toronto. He

is a full time fine artist whose work was recently featured as part of the “Art in the Mayor’s Office” series in Minneapolis.

About The Grand Hand Gallery

The Grand Hand Gallery was opened in August, 2004 by owner Ann Ruhr Pifer as the Twin Cities premier gallery of fine American craft. The artwork featured in the gallery reflects her particular affinity for work that conveys a strong sense of authenticity – that shows “the hand of the artist” at work; the processes used to create each piece; and frequently the influence of the particular time or place in which the artist was working. The gallery carries the work of artists and craftspeople from across the country, with a particular emphasis on those from the Upper Midwest.

Approximately eight times per year, the gallery highlights the work of two or more artists in a special exhibition. The Grand Hand, which also offers home and office consultations and framing services, has recently been featured in *Minnesota Monthly*, *Minneapolis / St. Paul Magazine*, *Midwest Home*, *American Craft*, *The Crafts Report*, and *St. Paul Illustrated*, and was named “**Best New Gallery**” in 2007 and a “**Top Retailer**” of American craft in 2007 and 2008 by *NICHE* magazine.

Contact Info:

Ann Ruhr Pifer, Owner
The Grand Hand Gallery
619 Grand Ave.
St. Paul, MN 55102
651-312-1122
ann.pifer@thegrandhand.com
www.thegrandhand.com
find us on



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