

FISHING BUDDIES



October 23 - December 8, 2025

**Benedict and Dorothy Gorecki Gallery and Lounge
Benedicta Arts Center**

Mike Helke, Peter Jadoonath, Tom Jaszczak, and Joe Singewald celebrate a friendship that began with clay and strengthened through competitive wiffleball games and, at times, fishing.

All four potters reside in Minnesota and have more than 80 combined years of experience. They maintain home studios in Cold Spring (Joe), Shafer (Peter and Tom), and Stillwater (Mike), and create work distinct to the individual maker with a common focus on utilitarian wares. However, at times, each potter can stretch the parameters of functional tableware with sculptural vessels.

CONNECT

TOPICS AND THEMES THIS EXHIBITION ENGAGES WITH:

- Hand Building
- Form
- Voice
- Architecture
- Color Theory
- Evolving
- Dialogue
- Function vs. Expression

ONLINE RESOURCES

<https://www.csbsju.edu/fine-arts/visual-arts/>
<https://www.joesingewaldpottery.com/>
<https://www.tomjaszczak.com/>
<https://peterjadoonath.com/>
<https://www.mikehelkepottery.com/>

ENGAGE

Friendship among artists creates a space of trust and inspiration where open conversations about creative practices can lead to deeper understanding and growth. When artists with distinctive voices share ideas and challenge one another, their unique perspectives can intersect in unexpected ways, making the resulting work richer, more collaborative, and deeply resonant.

- Even with different processes, materials, and firings, do you notice any shared themes, values, or gestures across the artists' works?
- What clues help you distinguish one artist's work from another's? What makes each maker's voice distinct?
- How might the artists' friendship influence their choices in technique, form, or surface – even as they pursue individual paths?

The Fishing Buddies choose different ways to express their ideas with clay. Under the umbrella of a ceramic artist, there are many avenues. The type of clay is one of them: lowfire vs midfire vs highfire. Making process another: hand building vs throwing on a wheel. Firing technique: electric fired, soda fired, gas fired.

- What are the similarities between makers, and what are the differences?
- How does the work invite to be used in the home or appreciated from afar?
- Are there pieces where the process (throwing, carving, altering) is left visible as part of the aesthetic? What does this reveal about the artist's approach?
- How do the artists balance precision and spontaneity in their making methods? Can you see evidence of experimentation or control?

Creating pottery requires deep focus and time, but it's equally important to step away and be present in the rest of life. Finding balance between studio practice and everyday living helps sustain both the artist and the work. When life and art are in dialogue, each can enrich the other.

- How does a strong passion for one's work complicate or redefine the idea of work-life balance?
- What strategies can individuals use to maintain long-term sustainability in careers driven by creative or emotional investment?
- In what ways does engaging with a like-minded creative community support or enhance your development as an artist?