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The mission of the National Council on Education for the Ceramic Arts (NCECA) is to be a dynamic organization that fosters global education and appreciation. NCECA’s programs, exhibitions, publications, opportunities and resources inspire advancement of the field.

As a 501(c)(3) nonprofit organization, NCECA is committed to the fair and equal employment of people with disabilities. Reasonable accommodation is the key to this nondiscrimination policy. In accordance with Americans with Disabilities Act and Section 504 of the Rehabilitation Act, accommodations will be provided to qualified individuals with disabilities when such accommodations are directly related to performing essential functions of a job, competing for a job, or to enjoy equal benefits and privileges of employment. As well, every reasonable attempt will be made by NCECA to accommodate persons with disabilities in attendance at all NCECA events; information and assistance will be available at registration and information kiosks, as well as through NCECA event staff.

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OREGON COLLEGE OF ART AND CRAFT
Alumni and Friends of Alfred University Reception
Friday, March 24, 6-8 pm
Cosmopolitan Ballroom
Hotel Eastlund
1021 NE Grand Avenue
Portland, OR

Top: Brianna Burke: senior art student
Above: Alfred Ceramic Art Museum opening reception
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Mudsharks
How did Chris Lyon and Brett Binford build their thriving Ceramic Business in Portland...One PK at a time!

Find out how you can take a tour of Skutt and Mudsharks during the 2017 NCECA conference by visiting:
www.skutt.com/NCECA2017

Hear the whole story at:
www.skutt.com/mudsharks

We help you make great things!
EXECUTIVE DIRECTOR’S WELCOME

When we first moved here, pulled the trees in around us, curled our backs to the wind, no one had ever hit the moon—no one. Now our trees are safer than the stars, and only other people’s neglect is our precious and abiding shell, pierced by meteors, radar, and the telephone.

— William Stafford, from An Oregon Message

Thank you all for joining us here in Portland, Oregon for Future Flux, the 51st annual conference of the National Council on Education for the Ceramic Arts. As our organization marked its 50th year with remarkable vibrancy, we devoted a good deal of energy looking back in time to honor, recall, and learn from those whose work we continue to build upon. As we now move beyond NCECA’s first half century, we asked ourselves and the field to help us think more about the future of clay and the culture in which we create with it.

One of the most important things that clay can teach us is how to be attentive to time and change. At every stage, in physical, chemical, and imaginative realms, the material is transformation embodied. Recently I reread a striking remembrance that Michael Kimmelman wrote for The New York Times following the passing of Robert Rauschenberg in 2008, wherein the artist reflected about the significance of his time at Black Mountain College on his later work. “John Cage said that fear in life is the fear of change. If I may add to that: nothing can avoid changing. It’s the only thing you can count on. Because life doesn’t have any other possibility, everyone can be measured by his adaptability to change.”

The year between our last conference and this one has demonstrated just how hard it can be to think about the future with clarity. The degree to which change is coupled to fear of the unknown and unanticipated can make us feel paralyzed. While undoubtedly a source of enhancements during all eras of human endeavor, art and arts learning can be particularly powerful catalysts during periods of substantive change. Through our minds and our hands, we look critically and imaginatively at the past to generate new ways of living in the present and envisioning the future. Because art engages us with adaptability in very real ways, it is vital to our lives and those of future generations. We must therefore also risk being their genuine participants and champions, for it is only through those acts that art remains alive.

Many of our presenters this year generated proposals that described distinct ideas and lenses through which to look backwards and forward in time. NCECA’s board also considered feedback following recent conferences to consider ways that we can draw on the local culture and employ the occasion of the conference to take a deeper look into people and issues of the host region that offer new insights into concerns that extend beyond the boundaries of the territory. We are especially grateful to our On-site Conference Liaisons, Dylan Beck and Brett Binford for their effort, thoughtful planning and relationship building. The time and generosity they have undertaken for NCECA and by extension, all of you, are at the core of discoveries that we hope to share with one another here in 2017. Thanks also to their colleagues at Oregon College of Art and Craft, Mudshark Studios, and the arts community of the greater Portland region for welcoming all us with open minds and arms. I chose the first stanza of the William Stafford poem that provides the epigram for this message because he is one of my favorite poets and spent a lion’s share of his creative life living here and teaching at nearby Lewis & Clark College. The poem celebrates what is timeless and what persists as vital about this extraordinary part of the planet even as the technological onslaught of change marches on. Stafford’s poem also ends on an apt note for the clay community gathered here.

Friends everywhere—
we are alive! Those moon rockets have missed millions of secret places! Best wishes.

Burn this.
DYSFUNCTIONAL: CURATED BY ROBERTO LUGO
MAR 17 - MAY 14, 2017
Sebra Debrecht, Christina Erives, Margaret Kinkeade, Natalie Kuenzi, Shani Richards, Amy Shindo

DIDEM MERT WORKSHOP
JUNE 24, 2017

TROY BUNGART WORKSHOP
AUG 5, 2017

HANDLE WITH CARE
SEPT 16 - OCT 23, 2017
WORKSHOP SEPT 16 - 20
Eric Botbyl
Todd Fletcher
Matthew Schiemann

ON THE ROCKS: JURIED BY PETE PINNELL
JAN 19 - FEB 25, 2018
a call-for-entry exhibition of vessels for and related to drinking

A RETROSPECTIVE: SUSANNE STEPHENSON
MAR 9 - MAY 13, 2018

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LEARN MORE AT PEWABIC.ORG/NCECA17
Thank you for being here in Portland, Oregon for the 51st annual NCECA conference.

Before writing this message, I re-read last year’s letter from then President Deborah Bedwell welcoming everyone to the conference in Kansas City for the 50th annual NCECA conference. I was surprised to learn from her piece that the first NCECA conference 51 years ago had only 22 people in attendance, when last year we had close to 6,000. So much has changed. I remember once talking with renowned potter David Shaner who told me, “You know, I could barely center a lump of clay trying to throw when I went to graduate school.” Now it’s common for students to create compelling forms with a 3-D printer!

The title for this year’s NCECA conference Future Flux seems appropriate given that change is happening at an ever-increasing rate. Similar to firing a kiln, NCECA as an organization needs to regularly check-in on itself and assess what is happening.

Continuing with the metaphor, what is the optimum firing point for the National Council on Education for the Ceramic Arts? Where are we going as educators and artists? What are our overarching goals? What is unique about clay pedagogy? As artists and educators, what role should we play in issues of equality and social justice? Hopefully these questions and more will be addressed during our annual NCECA gathering.

The board has worked hard to create a diverse and inclusive program here in Portland, Oregon. We hope you find the conference to be a transformative and enjoyable experience.

The musician and teacher Wynton Marsalis said, “The humble improve.” I have always been touched that the etymology of the word humble derived from the Latin, humus or earth. Anyone who has worked with clay knows, just when we think we have the clay figured out it has something else to teach us. Much like life itself.

Clay builds community. Indeed I believe that clay fosters a sense of community, perhaps more robustly than any other material. The NCECA conference experience provides a unique opportunity to connect with old friends as well as reach out to people we have never met. Like forming clay itself, we too are shaped by the people we know.

Thanks again for being here in Portland,

Chris Staley
President of NCECA

REGISTRATION AND NCECA MERCHANDISE SALES
Oregon Convention Center, Pre-Function A (Level 1)

Tuesday, March 21: 12 pm–6 pm
Wednesday, March 22: 8 am–5 pm
Thursday, March 23: 8 am–5 pm
Friday, March 24: 8 am–5 pm
Saturday, March 25: 8:30 am–11 am

HOUSEKEEPING
• Be courteous and TURN OFF your cell phone in all meeting rooms!
• Tickets are required for bus tours and routes.
• Complimentary WiFi service is accessible in designated zones within the Oregon Convention Center.
• Event Name Badge Policy and Use: The event name badge serves as proof of conference registration and is required to be worn at all times for entry into the Resource Hall and nearly all NCECA conference programming. Name badges will be checked upon entry into all NCECA programming rooms and halls. Exceptions include events that are open to the public: Projects Space, Gallery Expo, Opening Ceremonies, K-12 Exhibition, and the Cup Exhibition and Sale.

HOTELS
Hilton Portland and Executive Tower (headquarter)
921 SW Sixth Avenue
Portland, OR 97204-1296
1.800.HILTON

Crowne Plaza Portland Downtown Convention Center
1441 NE 2nd Avenue
Portland, OR 97232
866-242-1264

The Benson
309 SW Broadway
Portland, OR 97205
1-888-523-6766

Hotel Eastlund
1021 NE Grand Avenue
Portland, OR 97232
Tel: 503-235-2100

Dori Schechtel Zanger, from The Evocative Garden
On behalf of the city of Portland and the greater metro area we look forward to welcoming the vibrant community of makers, educators, thinkers, writers, curators, and collectors that comprise the National Council on Education for the Ceramic Arts (NCECA). Stretching from Southwestern Washington state to Astoria at the Oregon coast to as far south as Eugene, Oregon and to the foot of Mount Hood the 51st NCECA conference will cover an area of over 2,000 square miles of the Pacific Northwest. The area’s educational and creative communities have been preparing for some time to play host to the NCECA membership.

The 2016 conference theme represented a call to honor NCECA’s past and present. Future Flux, the theme for the 2017 conference in Portland, Oregon, is an intentional conversation, asking us to consider what comes next. After celebrating our history as a group of connected makers, thinkers, and educators we congregate in Portland to discuss and share our vision for the future.

That vision is varied, complex, exciting, and uncertain. In a city that is often awarded the distinction of “Greenest City In America” Portland is the perfect place for us to convene and think about our impact and what practices we will teach future generations of ceramists. Working with ceramic materials and processes has its challenges in terms of sustainability and environmental impact; Future Flux is a forum for us to project our plans and approaches to address these pertinent issues.

Portland is a city that strives to be a progressive example of how people can work together to build inclusive, safe and livable neighborhoods, and communities. During your time in the city we hope that you will find it easy to get around on public transit or by bike-share. Neighborhoods such as The Pearl and the Central Eastside Industrial District exemplify urban renewal where industrial infrastructure has been converted into cultural hubs by creatives. These neighborhoods now are home to galleries, dining, and shopping and are in walking distance from the Oregon Convention Center.

We are hoping that you will find yourself exploring the city of Portland, traveling by public transit to the many bustling business districts such as the Alberta Arts District, Kenton, St. Johns, and the Northwest District. These neighborhoods provide exemplary models of liveable communities where you will find mixed housing, thriving locally owned businesses, and of course galleries and studios hosting over 85 ceramic related exhibitions.

The Portland art community has come together to provide rich and diverse programming for Future Flux. In addition to the countless community ceramics studios, art centers, and collectives, Oregon College of Art and Craft (OCAC) has been a champion for ceramics and craft in Portland since it’s founding in 1907. This is the second time in 11 years that the Department Head of Ceramics at OCAC has acted as On-site Liaison for an NCECA's annual conference, Thomas Orr in 2006 and Dylan Beck in 2017. OCAC has graciously opened its entire campus to NCECA, hosting pre-conference events, four exhibitions including the National Student Juried Exhibition, and campus tours of all studios during the conference week.

On the entrepreneurial side of Portland, On-Site Liaison Brett Binford will be celebrating the 10-year anniversary of Mudshark Studios started by himself and Chris Lyon by having an exhibition of its employees and alumni as well as giving tours of their production facility. Mudshark Studios grew from just a two-person company in a basement to employing over 30 ceramic artists; leading the resurgence in ceramic manufacturing in the US and has received recognition by Martha Stewart, the Small Business Association, and even The White House. Eutectic Gallery, Portland’s only contemporary ceramic gallery will be hosting both a two-person exhibition in their gallery space as well as a pop-up group show that is not to be missed.

Skutt, a mainstay of the Pacific Northwest for over 60 years and leading electric kiln manufacturer is hosting the Oregon Potter’s Association, various exhibitions, and tours of their kiln assembly factory as well as providing support for the Clay Fab Lab in the convention center. Thomas Orr’s apprenticeship program and artist residency, Ash Street Project is hosting multiple exhibitions of national and regional artists. Lewis & Clark College is another hub showcasing a number of high profile exhibitions, organized by 2006 NCECA On-Site Co-Liaison Ted Vogel.

Disjecta Contemporary Art Center, a catalytic platform for forward-thinking work by visual and performing artists will be hosting the new NCECA Annual exhibition that will replace the Biennial and Invitational. The Evocative Garden is an international juried and invitational exhibition curated by Gail M. Brown that explores natural and cultivated worlds. Invited artists include Megan Bogonovich, Jess Riva Cooper, Kim Dickey, Linda Sormin and Dirk Staschke.

It has been an amazing opportunity to help organize the 2017 conference, working with the phenomenal NCECA board and staff years in advance to compose such a robust program of lectures, discussions, exhibitions, and so much more. We trust that Future Flux will prove to be a launch pad for the next 50 years of ceramic education, art, and research.

Dylan Beck
Oregon College of Art and Craft

Brett Binford
Eutectic Gallery
ACKNOWLEDGEMENTS

NCECA thanks the following for their support...

Foundations and Government Agencies
The Chipstone Foundation
National Endowment for the Arts
The Windgate Charitable Foundation
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NCECA thanks all of the aforementioned for their extraordinary generosity. Support confirmed after January 18, 2017 could not be included in this publication.
GR Pottery Forms
Durable and Economical Drape Molds

Shhhh....
Don’t tell anyone but we may have some new items.

Booth #
107

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Portland OR
PNCA

John Wood ’18
Untitled, 2014
Ceramic
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2017 BOARD CANDIDATES AND E-BALLOT

NCECA’s Board elections are now taking place via e-ballot. Positions to be elected in 2017 include Director at Large and Student Director at Large. Information and brief video messages from the candidates are available to review at www.nceca.net/board-candidates/.

The e-balloting system opened prior to conference and closes at 4pm PDT on March 24. All NCECA members who were active on or before March 9, 2017 received an email invitation to vote through SurveyMonkey. If you become a member while at conference, please see Candice at registration to get set up for voting.
THANK YOU

for your support and concern
during and after the wildfires

We hope to see you at Arrowmont this workshop season! The 2017 catalog is in the mail. Visit arrowmont.org or call 865.436.5860 to register.
ABOUT NCECA

Founded in 1966, the National Council on Education for the Ceramic Arts is a nonprofit educational organization that provides valuable resources and support for individuals, schools, and organizations with a passion for the ceramic arts. We believe that clay embodies an immediate and complexly receptive capacity to connect us to the earth and one another unlike that of any other form of artistic practice. These qualities captivate us as teachers, learners and creators, compelling us to aspire to meaningful lives and work.

NCECA makes thoughtfully made and thought provoking ceramic art of today accessible to a wide range of interests. The purpose of NCECA is to elevate professionalism while igniting interest in learning, creation, and appreciation of ceramic art. We accomplish this through education, research, creative opportunities, discourse, and exhibition. NCECA's members include ceramic artists, educators, students, and enthusiasts as well as culture workers and businesses serving the field. As a dynamic, member-driven organization, NCECA strives to be responsive and adaptive to the evolving needs and interests of its constituency.

PROGRAMS

ANNUAL CONFERENCE

The annual NCECA conference is an opportunity to convene in a different city each year to discuss, investigate, and celebrate topics, people and groups relating to the fields of ceramic art and learning. The conference features an awards ceremony, a keynote presenter and performance event; demonstrations, lectures, panel discussions, student-led, and K–12 centered forums; and a Resource Hall providing access to manufacturers/suppliers and nonprofit exhibitors. Surrounding these core features of the conference are an array of exhibitions that expand awareness and deepen appreciation of ceramic art in venues throughout the conference region.

EXHIBITIONS

NCECA organizes and helps to site and promote exhibitions that increase public dialogue, recognition, appreciation, and critical investigation of ceramic art.

NCECA Annual – The recently refreshed format of the NCECA Annual blends impactful attributes of invitational and open juried models of exhibition development. The exhibition enables exceptional work to represent clay’s concerns for craft and material expression in concert with meaningful content and conceptual rigor. NCECA remains committed to the belief that relatively under-exposed artists will have opportunities to present their work with that of more established and already recognized emerging creators in the field. The NCECA Annual is developed through the vision of a single curator/juror. This individual frames an organizing concept for the exhibition and invites five artists whose work will frame curatorial ideas. Additional works and artists for the exhibition will be selected through an open call for submissions. The curator/juror will review these entries and make final selections for the exhibition. This model provides an opportunity for a particular viewpoint resulting from a unique, informed, and thoughtful vision about the field of ceramic art to emerge annually.

Concurrent Exhibitions and Venue Originated Exhibitions are promoted by NCECA in regions surrounding its conferences. Proposals must be submitted online for review and approval by NCECA’s On-Site Conference Liaisons and committees that they organize. NCECA reserves the right to only promote exhibitions received through these systems.

NCECA’s National Student Juried Exhibition is open to undergraduate, graduate and post-baccalaureate students enrolled in the United States of America.

MEMBERSHIP

Membership brings an array of benefits and opens access to a variety of discounts and eligibility for NCECA opportunities. Membership is available at a number of levels to serve the needs of constituents, whether individuals, organizations or businesses. Learn more at www.nceca.net/membership/.

PUBLICATIONS AND RESOURCES

NCECA keeps its members informed of important developments in the field through the following publications:

- NCECA Journal: Published annually, the Journal documents the presentations and events of each conference with reports, articles and photographic essays.
- NCECA e-News: A forum that provides information and a calendar of upcoming NCECA events important to all NCECA members.
- NCECA Directory: A member-accessible online listing of the current membership with contact information to promote communication among members. By default, NCECA members are included in an online directory accessible to other members. Any NCECA member may also choose to opt out of this directory by selecting a dedicated checkbox within her/his online profile.
- Special Publications and Videos: NCECA produces special publications focusing on topics such as exhibition catalogues and ceramic art resources in print and DVD media.

AWARDS AND FELLOWSHIPS

NCECA formally recognizes the outstanding achievement in its field with the following awards: Honorary Members, Fellows of the Council, Excellence in Teaching, Outstanding Achievement, Regional Awards of Excellence, Emerging Artists and the Victor Spinski Award, International Residency Awards, Regina Brown Undergraduate Student Fellowships, NCECA Graduate Student Fellowships, Multicultural Fellowships, and the Val Cushing Memorial High School Scholarships.

SUPPORT

NCECA is supported through earned and contributed income. The primary source of support comes through membership and registration fees. NCECA is a qualified 501(c)(3) not-for-profit educational organization supported by earned revenues, donations and grants.
HONORARY MEMBERS
For significant lifetime contributions advancing the field of ceramics

Magdalene Odundo
Magdalene Odundo was born in Nairobi and was educated in her early years in both India and Kenya. After attending the Nairobi Polytechnic in Kenya to study graphics and commercial art, she moved to England in 1971 to follow her vocation in graphic design and completed qualifications in foundation art and graphics at the Cambridge College of Art. After some time there, she discovered a love for pottery and in 1974-1975, she visited Nigeria and Kenya to study traditional hand-building techniques. She also traveled to San Ildefonso Pueblo, New Mexico to observe the making of blackware vessels. In 1976, Odundo received a BA from West Surrey College of Art & Design. Subsequently she earned her master’s degree at the Royal College of Art in London. She taught at the Commonwealth Institute in London from 1976 to 1979 and at the Royal College of Art in London from 1979 to 1982.

Akio Takamori (posthumous)
Born in 1950, Akio Takamori spent his childhood in Nobeoka, Miyazaki, Japan. His father was a physician whose library of medical and art texts fascinated young Akio throughout his childhood. Takamori has also shared that his father’s dermatology practice, located near a tenderloin district, drew a wide range of people and influences into his sphere at a young age. Following graduation from Tokyo University, he apprenticed to a master folk potter in Koishiwara, Fukuoka, Kyushu. In 1974, he entered additional studies at the Kansas City Art Institute where Ken Ferguson’s unique approach to teaching and making had a profound influence on his work. After earning his BFA (1976), Takamori went on to earn his MFA from Alfred University (1978). In the 1980s, he moved on to a residency at the Archie Bray Foundation for the Ceramic Arts in Montana. In 1993, Takamori accepted a faculty position at the University of Washington Seattle where he was named Professor Emeritus. His work is included in numerous collections: The Nelson-Atkins Museum of Art, Los Angeles County Museum of Art, the Renwick Gallery of the Smithsonian Museum, Victoria & Albert Museum, Ariana Museum, the Seattle Art Museum, and the Museum of Arts and Design. He is the recipient of numerous awards, including three National Endowment for the Arts Visual Artists Fellowship Grants (1986, 1988, 1992), the Virginia A. Groot Foundation Grant, the Joan Mitchell Foundation Painters and Sculptors Grant (2006), and the USA Ford Fellowship (2011). His work is represented by the James Harris Gallery in Seattle.

Kurt Weiser
Born in Lansing, Michigan (1950) and raised in East Lansing, Kurt Weiser studied ceramics at the Kansas City Art Institute under Ken Ferguson and earned his MFA at the University of Michigan. He served as Director of the Archie Bray Foundation for the Ceramic Arts, Helena, Montana for more than a decade before joining the faculty at Arizona State University in 1988. Weiser’s early work explored functional pottery, porcelain, and minimalist inspired forms and surfaces with abstract, nonrepresentational markings. In the 1990’s, Weiser immersed himself in research and experimentation with chinaware, rich and complex color palette to generate surreal imagery often involving the human figure in the context of fecund environments. Weiser’s rich evocations on porcelain teapots, globes, and other vessels incorporate narratives alluding to mythic, art historical, and dreamlike references. Among the many awards he has received are a Visual Artist Fellowship from the Montana Arts Council, two National Endowment for the Arts Visual Artist Fellowships, an Artist Fellowship Grant from the Asian Arts Council, the Path of Inspiration Award from Interlochen Arts Academy, and the Aileen Osborn Webb Award. In addition, Arizona State University honored him in 1999 by naming him a Regents’ Professor. Weiser has also been named a Fellow of the American Craft Council. His work has been included in numerous exhibitions including a midcareer retrospective exhibition Eden Revisited and is part of the collections of the Archie Bray Foundation, the National Museum of American Art, Smithsonian Institution, and the Victoria & Albert Museum in London among many others.
FELLOWS OF THE COUNCIL
For outstanding contributions to NCECA

Patsy Cox
Patsy Cox received her BFA from Missouri State University and her MFA from the University of Delaware in 2000. She is Professor of Visual Art and Head of Ceramics at California State University, Northridge where she has taught for the last 17 years. Cox served as President of the National Council on Education for the Ceramic Arts 2010-2016 and participated in the Annenberg Alchemy and Alchemy+ programs for nonprofit excellence in that capacity. She was also NCECA Director at Large from 2003–2005. She has been a Getty Scholar for the Linking Service Learning and the Visual Arts program and has coordinated courses for the CSU Summer Arts program. Cox is an installation-based artist who has exhibited both nationally and internationally. She has received recognition for her work in the form of awards and grants and has lectured extensively. She lives and maintains a productive studio near downtown Los Angeles.

Linda Ganstrom
While raising a family with her artist husband, Sheldon Ganstrom, Linda earned three degrees from Fort Hays State University in Hays, Kansas, where she is currently a Professor of Art and Design. Linda served NCECA as Exhibitions Director from 2008–2014. Her interest in the environment inspired her curatorial concept for Earth Matters, the 2010 NCECA Invitational Exhibition hosted by Moore College of Art & Design in Philadelphia, Pennsylvania. Push Play explored the importance of play and creativity for the 2012 NCECA Invitational hosted by Bellevue Arts Museum in Seattle, Washington. The Milwaukee Art Museum hosted Flow, the 2014 NCECA Invitational co-curated by Linda Ganstrom and Mel Buchanan. Ganstrom was a finalist in the curatorial competition for the Ceramics Biennial at the Yingee Ceramics Museum in Taipei, Taiwan in 2014.

EXCELLENCE IN TEACHING
For consistent contributions to the field through education

Keith Ekstam
Professor of Ceramics, Keith Ekstam has taught at Missouri State University since 1987. He has worked to integrate the teaching, research, and service expectations at MSU, a four-year comprehensive university, by maintaining a high degree of professional activity and using this experience to mentor students and develop unique learning opportunities. He has exhibited his artwork in some 250 international, national and regional juried and invitational exhibitions. He has also been a visiting artist at numerous institutions and art organizations both abroad and in the United States.

Richard Hirsch
In the field of contemporary ceramic, Richard Hirsch has earned an international reputation. He has achieved this recognition by engaging in numerous diversified professional activities. Through efforts in university teaching, exhibits, writing, lecturing, and researching he has risen to world-wide prominence. In 1975, Hirsch co-authored a book entitled Raku, published by Watson-Guptill. This was the first comprehensive text to address the new innovations developing in the west that were transforming traditional Japanese Raku. Also, in the same year, Hirsch became a founding faculty member of The Program in Artisany at Boston University. Currently, Hirsch is a full professor in the School for American Crafts at the Rochester Institute of Technology. His university teaching career now spans well over four decades. Amid the ever-shifting sands of change and new trends that are prevalent in contemporary ceramics, Richard Hirsch has maintained his steadfast personal aesthetic and continues to make a significant contribution to his field. Hirsch is currently Professor Emeritus at RIT.
REGIONAL AWARDS OF EXCELLENCE
For extraordinary work emerging from the conference region to impact ceramic art, artists and learning

Museum of Contemporary Craft (1937-2016) to be received by Namita Wiggers and Nicole Nathan Thomas

Portland’s Museum of Contemporary Craft was the oldest institution dedicated to the exhibition and sale of modern craft in the US. Founded in 1937 by a group of dedicated women volunteers as Oregon Ceramic Studio, the Portland-based organization was known as Contemporary Crafts Gallery from 1964 until the early 2000s. From 2004 until 2012, Namita Gupta Wiggers served as Curator, responsible for leading the exhibition, collection, and programming prior to and following the museum’s integration with Pacific Northwest College of Art. From 2012-2014, she served as Director and Chief Curator. From 2006-2008, and 2012-2016, Nicole Nathan served first as Registrar, and later as the Curator of Collections and Deputy Director. Prior to the absorption of the museum’s archives and collection into the Center for Art and Culture at PNCA, Namita and Nicole curated more than 75 exhibitions, seven publications, and doubled the size of the collection, bringing national and international attention to connect local figures and their work to the growing field of ceramics history and craft exhibitions.

Thomas Orr
Thomas Orr’s life and career embody commitment to creativity and community that make the Portland region a notable place for ceramics and other art forms. Orr first encountered ceramics as a required art class during his studies in oceanography more than 45 years ago. He lived in the foothills of northern California where he dug clay and wood-fired pots formed on a potter’s wheel he created from the axle of an abandoned automobile. Moving to a small college town he worked as a studio potter while performing the duties of a ceramic technician in the local state college. At the end of the 1980s Thomas attended the Claremont Graduate School earning an MFA in ceramics. The next years were spent traveling the country teaching sabbatical replacement jobs and building his studio practice. In 1995, he came to Portland, Oregon, to head the ceramics program at the Oregon College of Art and Craft, from which he recently retired. Along with Ted Vogel of Lewis & Clark College, Thomas was the On-Site Liaison for NCECA’s 2006 conference in Portland. In 2013, the Oregon College of Art and Craft awarded Thomas emeritus status. Along with continuing an active studio practice, he is collaborating with his wife, Joanna, to establish the Ash Street Project Emerging Artist Mentorship Program at their Portland studio.

REGIONAL AWARDS OF EXCELLENCE
OUTSTANDING ACHIEVEMENT

For a significant, singular achievement influencing the field of ceramics

Frank and Jane Boyden for the Sitka Center

Frank Boyden, a potter, and Jane Boyden, a musician, founded Sitka Center for Art and Ecology in 1970 on the Oregon coast at Cascade Head. Combining ideas from ecology with the arts was a new pursuit and Sitka remains a pioneer in this ever-expanding way of educational perception. Sitka offers classes to approximately 1000 students each summer and the center is dedicated to art and science residency programs for the rest of the year. Many regional ceramics are displayed at its annual Art Invitational. Sitka is the crucible of thousands of positive caring people.

Photo credits:
Thomas Orr by Glen Blakley
Namita Wiggers by Scott Wiggers
Nicole Nathan by Aaron Lee
NCECA is thrilled to continue the extremely popular Gallery Expo in Portland. Located next to the Resource Hall, you will find and be able to purchase exceptional finished ware from top galleries across the country. This area is free and open to the public, and these dedicated galleries will be offering gallery talks on the opening day of the conference.

18 HANDS GALLERY
A premier fine ceramics and crafts venture based in Houston, Texas, since 2007, we have worked to present the broadest range of contemporary clay in a fresh and accessible way, bringing together a select group of artists whose work breathes humor and whimsy.

BALTIMORE CLAYWORKS
Maryland’s only 501(c)(3) nonprofit organization dedicated to ceramics, the mission of Baltimore Clayworks is to develop, promote and sustain an artist-centered community, which provides exceptional artistic, educational and collaborative programs in the ceramic arts.

EUTECTIC GALLERY
Presenting an offering of contemporary ceramics including trompe l’oeil pieces by Mitchell Spain, sleek porcelain by Lilith Rockett, great pots by Justin Rothshank, Josh DeWeese, Victoria Christen, Kat and Roger, and stunning vases with photographic surfaces by Peter Olsen.

GANDEE GALLERY
Located in Upstate New York, Gandee Gallery is committed to showing the best handmade objects and fine art, with a special emphasis on utilitarian ceramics. Established in 2009, the gallery features 4-5 special exhibitions a year and offers workshops and classes through its adjacent studio facility.

LILLSTREET ART CENTER
Lillstreet Art Center’s contemporary programming within our artist in residence programs, classes, workshops, and galleries has expanded and matured over the past 40+ years. The Lillstreet Gallery represents artists from all over the country at varying points in their respective careers.

NORTHERN CLAY CENTER
Northern Clay Center’s mission is the advancement of the ceramic arts. Its goals are to promote excellence in the work of clay artists, to provide educational opportunities for artists and the community, and to encourage the public’s appreciation and understanding of the ceramic arts.

OBJECTIVE CLAY
Objective Clay is comprised of artists who create meaningful objects for everyday use. Our website serves not only as retail space, but also provides a platform for sharing stories, processes and collaborative projects. Together we can expand our individual reach to connect directly with people who are passionate about clay.

RED LODGE CLAY CENTER
It is our mission to provide a place for professionally minded ceramic artists to create new work. We host Visiting Artist workshops, lectures, gallery exhibitions, and educational programming to share with our resident artists and the general public the importance of art in our everyday lives.

ARTSTREAM NOMADIC GALLERY
Based in Carbondale, Colorado, Artstream is a traveling exhibition space housed in a restored 1967 Airstream trailer. Since 2002, Artstream Nomadic Gallery has exhibited work by more than 75 national, international, and emerging ceramic artists and has made stops in over 100 locations across the country.

THE CLAY STUDIO (LOCATED IN ROOM B118/LEVEL 1)
Presents Small Favors: Thinking Inside the Box, a special version of our annual show that presents works that fit inside a 4-inch cube. Some artists treat the cube as a tiny gallery, while others use the challenge to explore new work. Either way Small Favors will have a huge impact.
NCECA’s Projects Space is a platform for ceramic artists to create and present works during the annual conference that incorporate clay as medium in time-based, performative, relational or site-responsive work. Artists will create their works on-site in a publicly accessible area of the Oregon Convention Center. Engagement with visitors begins Tuesday evening, March 21 and evolves through Friday afternoon, March 24.

NCECA Gallery Expo and Projects Space are free and open to the public.

KRISSITN SCHIMIK
A PRAYER WITHOUT WORDS
This work is a ritual that celebrates and embraces contemplation through repetition. It is an act of centering for the performer and it provides a meditative object for the viewer.

JERRY KABA
IDOL TIMES: A TRIBUTE TO THE PAST, PRESENT, AND FUTURE
Human culture is in a constant state of flux as are the symbols that define it. We will be creating a large monolith to celebrate this flux in culture. Please join us and make your own idol offering to be placed upon our monolith.

MATTHEW EAMES
ROOM
I am creating an interactive installation that references architecture and the process of building. Using a variety of created ceramic bricks and parts, this tenuous and fragmented installation will challenge the viewer to psychologically experience the reality of manmade structures’ impermanence.

Kristin Schimik, A Meditation for Carbon, 2013

Jerry Kaba, Pick Your Idol, 2016. Photo: Caitlyn Phillips

Matthew Eames, Magenta Room, 2016

Photo: Caitlyn Phillips
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Resource Hall hours: Wednesday, March 22, 9:00am–5:00pm; Thursday, March 23, 9:00am–5:00pm; Friday, March 24, 8:30am–4:30pm.

RESOURCE HALL FLOOR MAP (HALL A/A1)
Programming will take place at the Oregon Convention Center, 777 NE Martin Luther King, Jr. Blvd., Portland, Oregon 97232. Conference name badge is required to attend programming. The NCECA Gallery Expo, Projects Space, Cup Exhibition and Sale, and K-12 Ceramic Exhibition are open to the public.

**KEY**
- (m) - Moderator
- A - Aesthetics
- AH - Art History
- C - Criticism
- E - Education
- K - K-12 Programming
- PP - Professional Practices
- SP - Student Perspectives
- TP - Theory & Practice
- TS - Technology & Sustainability

**SPACeS**
- Pre-Function A (Level 1)
- Halls A/A1 (Level 1)

**REGISTRATION**
- Bus ticket sales for Wednesday’s tour and shuttles, and Thursday and Friday evening gallery exhibition receptions

**NCECA GALLERY EXPO AND PROJECTS SPACE RECEPTION (CASH BARS)**

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues

**COAT CHECK:** Holladay Lobby area (Level 2)
- **Tuesday:** 6:00pm–8:30pm
- **Wednesday:** 9:00am–10:30pm
- **Thursday:** 8:00am–6:00pm
- **Friday:** 8:00am–7:30pm
- **Saturday:** 8:30am–2:00pm

**SPECIAL RESERVED SEATING:**
Special reserved seating is allocated in each session within the Oregon Convention Center for people with special needs. See ushers if you require assistance.

**NCECA GALLERY EXPO AND PROJECTS SPACE RECEPTION (CASH BARS)**

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues

### Tuesday, March 21

**8:00am–4:30pm**
- Halls A/A1 (Level 1)

**NCECA GALLERY EXPO AND PROJECTS SPACE SET UP**

**12:00pm–6:00pm**
- Pre-Function A (Level 1)

**REGISTRATION**
- Bus ticket sales for Wednesday’s tour and shuttles, and Thursday and Friday evening gallery exhibition receptions

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues

**Hall A/A1**

**RESOURCE HALL MOVE IN EXHIBIT PERSONNEL ONLY**

### Wednesday, March 22

**6:30pm–8:00pm**
- Halls A/A1 (Level 1)

**NCECA GALLERY EXPO AND PROJECTS SPACE RECEPTION (CASH BARS)**

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues

### Tuesday, March 21

**8:00am–6:00pm**
- Halls A/A1 (Level 1)

**NCECA GALLERY EXPO AND PROJECTS SPACE SET UP**

**12:00pm–6:00pm**
- Pre-Function A (Level 1)

**REGISTRATION**
- Bus ticket sales for Wednesday’s tour and shuttles, and Thursday and Friday evening gallery exhibition receptions

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues

**Hall A/A1**

**RESOURCE HALL MOVE IN EXHIBIT PERSONNEL ONLY**

### Wednesday, March 22

**8:00am–6:00pm**
- Pre-Function A (Level 1)

**REGISTRATION**
- Bus ticket sales for today’s continuous shuttles (limited availability) and Thursday and Friday evening gallery exhibition receptions

### Tuesday, March 21

**8:00am–6:00pm**
- Halls A/A1 (Level 1)

**NCECA GALLERY EXPO AND PROJECTS SPACE SET UP**

**12:00pm–6:00pm**
- Pre-Function A (Level 1)

**REGISTRATION**
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- Pre-Function A (Level 1)

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- Bus ticket sales for Wednesday’s tour and shuttles, and Thursday and Friday evening gallery exhibition receptions

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogues
9:00am–9:20am  
B118 (Level 1)/Gallery Expo

GALLERY TALK- THE CLAY STUDIO
By Anat Shifman

9:00am–5:00pm  
Halls A/A1 (Level 1)

RESOURCE HALL
Visit with manufacturers and suppliers of ceramic products, companies providing publications in the ceramic arts, and schools offering ceramic programs.

NCECA BOOTH (LOCATED NEAR ARTSTREAM)
Visit with Board members. View a sampling of Cups of Merit Commission Awards.

A107–109 (Level 1)

25TH ANNUAL CUP EXHIBITION AND SALE SUBMISSION
Coordinated by Richard Wehrs

Drop off cup donations. All donated cups will be considered for the NCECA Cups of Merit Commission Award. In its 16th year, the award is designed to add further recognition of the extraordinary quality of these donations. The selections will be made by a jury’s review of all donated cups and winners announced on Saturday. The NCECA Cups of Merit Award was established to recognize outstanding craftsmanship and artistic merit among the generous donors to NCECA’s Annual Cup Sale. Each year NCECA appoints a small panel of three distinguished ceramic artists to make merit awards from the cups submitted. Jurors will make purchase awards totaling up to $1000 to three or more makers.

A104 (Level 1)

READING ROOM – ASU ART MUSEUM’S CERAMICS RESEARCH CENTER
NCECA and Arizona State University Art Museum’s Ceramics Research Center have partnered to bring you the NCECA Reading Room, where you can preview copies of recent books, catalogues, journals and magazines from around the world. NCECA and CRC are pleased to share publications and dialog in this room as a service to the field. Books will be available for study and contemplation but will not be available for sale in this location.

A104 (Level 1)

DISTRIBUTION OF PROMOTIONAL MATERIALS
This area will be maintained by a volunteer. Attendees will be limited to distributing no more than 500 pieces (per conference). Please observe Oregon Convention Center waste management policies.

9:00am–6:00pm  
Halls A/A1 (Level 1)

NCECA GALLERY EXPO
- Features displays of extraordinary works in clay--functional, decorative and sculptural--all of which are available for purchase by visitors. The galleries involved create a unique opportunity to experience and acquire works that might not otherwise be available in the conference region.

PROJECTS SPACE
A platform for ceramic artists to create and present works that incorporate clay as medium in time-based, performative, relational or site-responsive work. Artists will create their works on-site interacting with visitors. See descriptions listed under Tuesday.

NCECA Gallery Expo and Projects Space are free and open to the public.

9:20am–9:40am  
B118 (Level 1)/Gallery Expo

GALLERY TALK - THE CLAY STUDIO
By Derek Reeverts

9:40am–10:40am  
Hall A/Emerging Artists

GALLERY TALKS - EMERGING ARTISTS
Jessica Brandl
Rachel Eng
Christina Erives

10:00am–6:00pm  
C120–122 (Level 1)

20TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION (K)
Showcasing the best ceramic work created in our K–12 schools. Reception 4:30–5:30pm.

10:40am–11:00am  
Hall A/Gallery Expo

GALLERY TALK - BALTIMORE CLAYWORKS
By Sara Morales-Morgan

11:00am–11:20am  
Hall A/Gallery Expo

GALLERY TALK- BALTIMORE CLAYWORKS
By Woojung Koh

11:00am–12:00pm  
B113–116 (Level 1)

TOPICAL DISCUSSION: MUSHING MATERIALS: CERAMICS + TEXT
Group Leader Kari Marboe
We will discuss how artists and educators can harness the essential capability of drawing on our rich historic traditions of text use and place it in the context of today by creating and sharing works that involve social, political, economic, and personal storytelling.

C123 (Level 1)

TOPICAL DISCUSSION: CONCEPT IN THE CLASSROOM
Group Leaders Lindsey Jensen & Tara Carpenter
We will talk about how to integrate concept and technical skill in the classroom. We will discuss questions like How important is the concept to our students? How can we get our students interested and engaged in making art that has a deeper meaning than just function or design? Does ceramics need to have a deeper meaning than the meanings inherent in function, design and tradition? How are teachers currently incorporating conceptual art into their classrooms?

11:20am–12:20pm  
Hall A/NCECA Emerging Artists

GALLERY TALKS- EMERGING ARTISTS
Brooks Oliver
Kate Roberts
Judd Schiffman

12:15pm–12:45pm  
B113–116 (Level 1)

NCECA FOR NEW MEMBERS
By Cindy Bracker
This session will give a brief conference orientation to first time attendees, or to those who would like to obtain a general overview of events and programming that are available.

12:15pm–1:15pm  
C123 (Level 1)

TOPICAL DISCUSSION: WOOD-FIRING AS A TEACHING TOOL
Group Leader Amedeo Salamoni
This discussion will investigate the wood firing process and how it can be used as a teaching tool in schools and the studio. With the focus on technology in the classroom, how can the process of wood-firing develop hands-on skills much needed in today’s world?
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| 12:00pm–12:40pm | Hall A/Gallery Expo | GALLERY TALK - GANDEE GALLERY  
By Shanna Fliegel |
| 12:40pm–1:00pm | Hall A/Gallery Expo | GALLERY TALK - ARTSTREAM NOMADIC GALLERY  
By Adam Field |
| 1:00pm–1:20pm | Hall A/Gallery Expo | GALLERY TALK - ARTSTREAM NOMADIC GALLERY  
By Group Leader Lynne Chytilo |
|               |                     | HALL A/GALLERY EXP  
1:40pm–2:00pm | Hall A/Gallery Expo |  
GALLERY TALK - OBJECTIVE CLAY  
By Sunshine Cobb |
|               |                     | HALL A/GALLERY EXP  
2:00pm–4:00pm | Hall A/Gallery Expo | STUDENT CRITIQUE SIGN-UP AND SCHEDULING (FOR REMAINING TIME SLOTS)  
By Group Leader Lewis Goldstein |
|               |                     | HALL A/GALLERY EXP  
2:20pm–2:40pm | Hall A/Gallery Expo | GALLERY TALK - EUTECTIC GALLERY  
By Group Leader Shin Yeon Jeon |
|               |                     | HALL A/GALLERY EXP  
2:45pm–3:45pm | B113–116 (Level 1) | GALLERY TALK - OBJECTIVE CLAY  
By Benjamin Cirgin |
|               |                     | HALL A/GALLERY EXP  
4:00pm–5:00pm | Hall A/Gallery Expo | NCECA CONNECTION: SURVIVAL STRATEGIES FOR CERAMIC ARTISTS WHO CAME FROM FOREIGN COUNTRIES  
By Group Leader Dennis Meiners |
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By Joe Kraft |
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4:40pm–5:00pm | Hall A/Gallery Expo | GALLERY TALK - 18 HANDS GALLERY, LLC  
By Bill Wilkey |
|               |                     | HALL A/GALLERY EXP  
5:00pm–5:20pm | Hall A/Gallery Expo | GALLERY TALK - RED LODGE CLAY CENTER  
By Amy Santoferraro |
|               |                     | HALL A/GALLERY EXP  
5:20pm–5:40pm | Hall A/Gallery Expo | GALLERY TALK - NORTHERN CLAY CENTER  
By Amy Santoferraro |
|               |                     | HALL A/GALLERY EXP  
6:00pm–6:20pm | Hall A/Gallery Expo | TOPICAL DISCUSSION: FROM DREAM TO REALITY - TEACHING PROFESSIONAL PRACTICES FOR SUSTAINABLE CAREERS  
By Group Leader Liz Smith |
|               |                     | HALL A/GALLERY EXP  
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By Group Leader Jessica Graff |
|               |                     | HALL A/GALLERY EXP  
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By Group Leader Lynne Chytilo |
|               |                     | HALL A/GALLERY EXP  
7:40pm–8:00pm | Hall A/Gallery Expo | TOPICAL DISCUSSION: EXPERIENTIAL LEARNING: HOW CERAMICS CAN BE INTEGRATED INTO GENERAL EDUCATIONAL CURRICULUM  
By Group Leader Lynne Chytilo |
|               |                     | HALL A/GALLERY EXP  
8:00pm–8:20pm | Hall A/Gallery Expo | TOPICAL DISCUSSION: CONNECTING COMMUNITIES THROUGH CLAY  
By Group Leader Jess Graff |
|               |                     | HALL A/GALLERY EXP  
8:40pm–9:00pm | Hall A/Gallery Expo | TOPICAL DISCUSSION - 2017 NCECA CLAY CENTER  
By Amy Santoferraro |
|               |                     | HALL A/GALLERY EXP  
9:00pm–9:20pm | Hall A/Gallery Expo | TOPICAL DISCUSSION - 2017 NCECA EMERGING ARTISTS  
By Group Leader Dennis Meiners |

**Future Flux**  
Keeping with the theme of **Future Flux**, 2017 NCECA Emerging Artists participate in a conversation moderated by Linda Swanson.
Artists Jessica Brandl, Rachel Eng, Christina Erives, Brooks Oliver, Kate Roberts, and Judd Schiffman will discuss what they see for the future of their work and the field of ceramics as a whole. To the degree that time permits, the artists will take questions from the audience about their work, ideas, and other topics that emerge through the moderated conversation.

7:00pm–10:30pm
Oregon Ballroom (Level 2)
OPENING CEREMONIES/WELCOME
NCECA’S 52ND ANNUAL CONFERENCE PRESENTATION
Name badges are not required for these events

KEYNOTE: WHERE ARE WE NOW? HOW DID WE GET HERE? WHERE ARE WE GOING? AND WHERE DOES CLAY FIT IN?
By Jerry Saltz

Something on the scale of a paradigm shift is in the offing. Until Trump the art world lived with the positivist idea that things progress, get better, twisted flaws and all. The old saying about the long arc of history bowing toward justice was true. Obama felt like grace; Hillary Clinton was going to solidify something. All this is out the window. Our inner-flags fly at half-mast. So where does this leave art? And clay? That’s like asking, “Where does that leave love?” Artists have always lived on the edge of the village - poor, neglected, commiserating with one another, optical shams transforming the world in mythic, mysterious, complicated, crazy ways. Even breathing the infinite. With everything out the window everything is possible, up for grabs. Even the old strictures against clay, craft, and other disrespected materials and processes: All of that will seem small-minded in the face of this now world. Artists are already doing what they’ve always done: Going back to work. A lot of the old walls are down. For the moment. Now is the time to act. This is the crucible of a new generation. We are all voodoo children.

RANDALL SESSION:
PEPPER THE POTTER

Join fabulous Pepper Pepper for a drag and video sensation. Pepper will illustrate a story about an artist’s perseverance and failure through comedic and entertaining live drag lip synch performances tied together with original video vignettes. Playing with persona, spoken word, video interaction, dance and lip synch, Pepper will take on the persona of “Pepper the Potter” a struggling ceramicist and closeted performance-art superstar with dreams of making it big. Pepper will be joined by local Portland superstars to teach Pepper how to make it big as an artist or at least make it interesting on the way.

Thursday, March 23

7:00am–8:00am
Hilton Portland & Executive Tower Downtown, Main Building, Pavilion Ballroom, Plaza Level
YOGA FOR POTTERS: FLUX & FLOW (PP)
By Debra Chronister

Flux and flow happen with heat. Experience a warming series of yoga poses that transition from one asana to the next. All levels of experience are welcome. Yoga mats are available on a first-come basis, or bring your own. Recommendations: Come with an empty stomach. Wear non-binding clothing.

8:00am–5:00pm
Pre-function A (Level 1)
REGISTRATION
NCECA MERCHANDISE SALES

8:15am–8:45am
Oregon Ballroom 202 (Level 2)
FIRST NCECA MEMBERS’ BUSINESS MEETING

NCECA’s Board of Directors encourages all members to participate in the governance of your organization.

9:00am–9:30am
Oregon Ballroom 202 (Level 2)
LECTURE: RECENTER: DECOLONIZE THE CLAY (A/C/TP)
By Lauren Sandler

Clay as cultural material remembers and permeates our lives. When we see all the hands at work, hear all the voices, learn all the stories, we collaborate to dismantle institutional inequities and empower communities erased from the cannon, classroom and museum. We recenter clay, flux and transform.

B113–116 (Level 1)
PROCESS: ADULT TOYS (NOT THAT KIND)
By Daven Hee

Using simple manipulation, additions, and a heat gun, new and interesting forms can be developed. The heat gun is used to speed up the drying process, which allows pieces to be joined quickly and spontaneous forms created. A toy submarine can be thrown and assembled in as little as 20 minutes.
9:00am–10:30am  
**Oregon Ballroom 201 (Level 2)**  
**PANEL: OBJECT PERMANENCE (A/C/TP)**  
Moderator: Brian Gillis  
Panelists: Anya Kivarkis, Ian McDonald  
*Object Permanence* is the understanding that objects exist when they cannot be observed. This theory is based on an examination of objects’ reciprocity with culture and society. Panelists from a range of craft disciplines will investigate notions related to the development, use and affect of objects.

9:00am–6:00pm  
**Oregon Ballroom 203 (Level 2)**  
**ROUND TABLE DISCUSSION: WHITE BIRDS, BLUE IDOLS: A ROUNDTABLE ON LANGUAGE, MATERIALITY, AND THE CAPACITY FOR CHANGE**  
Moderator: Paul Sacaridiz  
Panelists: Jerry Saltz, Sheila Pepe, Sequoia Miller  
This conversation will further explore ideas presented during Jerry Saltz’s keynote presentation for *Future Flux*. For as long as the studio craft movement and clay reemerged in mid-20th century consciousness, the genre and medium have suffered a kind of complex and questioning identity. As recent shifts in attitudes about liberalism, activism, and creativity are taking place, some may feel endangered, others called to action. Are there new opportunities for artists, clay and culture on the horizon? How might we need to shift and focus our thinking in order to meet and participate in the works ahead of us?

9:00am–12:00pm  
**Oregon Ballroom 203 (Level 2)**  
**DEMONSTRATING ARTISTS: MALCOLM MOBUTU SMITH AND BRENDAN TANG**  
**IMPROVISATIONS**  
By Malcolm Mobutu Smith  
Smith’s work relies on wheel-thrown and hand-built forms, most commonly presented as abstractions of cups, bottles, and vases. The clay work is inspired by intersections of pottery anatomy, letterforms, graffiti art, comic books, and jazz. Smith’s improvisations reflect the saturated influence and confluence of African, Near Eastern, Eastern and Western pottery traditions merging classic vessels forms exaggerating the foot, body and lip anatomies while celebrating the plastic potential of both clay and glaze.

9:00am–4:30pm  
**C124 (Level 1)**  
**STUDENT CRITIQUES**  
Student Critique room gives collegiate students an opportunity to discuss images of their work one on one with professional artists/educators from around the world.

9:00am–5:00pm  
**Halls A/A1 (Level 1)**  
**RESOURCE HALL**  
Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools, and nonprofit organizations.

**NCECA BOOTH (LOCATED NEAR ARTSTREAM)**  
Visit with Board members. View a sampling of Cups of Merit Commission Awards

**25TH ANNUAL CUP EXHIBITION AND SALE SUBMISSION**  
Coordinated by Richard Wehrs  
Drop off donations. Preview hundreds of cups generously donated for this event. The NCECA Cup Exhibition is a powerful demonstration of the generosity of our clay community, as members from all over, and of all skill levels, bring their contributions for display and sale beginning Friday morning—all for the benefit of others through NCECA’s scholarship programs. Come by and experience this excellent event. Doors close promptly at 5:00pm for jurying of Cups of Merit. Cups go on sale Friday beginning at 8:00am.

9:00am–6:00pm  
**A105/106 (Level 1)**  
**AN EIGHT HOUR BUILD**  
By Keith Simpson  
I will demonstrate robocasting (commonly referred to as 3-D printing ceramic materials). I will have a small machine on sight and will demonstrate and discuss my extrusion techniques and material formulations for ceramic slurry formulations for ceramic materials. Volunteering monitors check quantities. Please observe Oregon Convention Center waste management policies.

9:00am–10:45am  
**B113–116 (Level 1)**  
**LECTURE: AN EASY WAY TO ADJUST GLAZES (T)**  
By Steve Loucks  
Adjust a glaze using this simple, practical, resourceful and effective kitchen-method approach to glaze testing from an artist’s perspective without using molecular or empirical calculations to raise or lower the melting temperature, vary the surface quality, modify the color response and more.

10:00am–10:30am  
**NCECA Gallery Expo and Projects Space**  
NCECA Gallery Expo and Projects Space are free and open to the public.

10:00am–11:00am  
**C123 (Level 1)**  
**SCREENING**  
View a curated compilation of ceramic art segments anthologized from *Craft in America*. This Peabody Award-winning series on PBS explores America’s creative spirit through the language and traditions of the handmade, and will take you on a journey to the artists, origins and techniques of American craft.

10:00am–11:30am  
**A107–109 (Level 1)**  
**CLAY FAB LAB DEMONSTRATION: AN EIGHT HOUR BUILD**  
By Jeremy Wallace  
Wallace will demonstrate his approach to designing and constructing hand-built tableware. The demonstration will focus on his techniques used to create surface texture and complex forms using templates and bisque molds.

**DEMONSTRATING ARTISTS:**  
**BRENDAN TANG**  
**IMPROVISATIONS**  
By Brendan Tang  
I will be demonstrating the building process of my *Manga Ormolu* series. This series employs many different building techniques, from wheel throwing to rudimentary hand building methods. I will endeavour to illustrate how I bring these various modes of working together to create the mash-up of forms that typifies the *Manga Ormolu* series. During this process I will also be discussing the conceptual ideas underpinning this body of work and more generally my artistic practice.

**MAKING A MASH-UP**  
By Brendan Tang  
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printing. The objective of the digital elements of my studio practice is to produce a mechanism that can function independently for a full 8 hours; allowing me a full day at my position at Alfred University while still being able to develop momentum in the studio.

10:00am–5:00pm
C120–122 (Level 1)

20TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION (K)

10:15am–11:15am
C123 (Level 1)

B113–116 (Level 1)

10:00am–5:00pm
in the studio.

By Namita Wiggers
Oregon Ballroom 204 (Level 2)
LECTURE: COLLABORATIVE MOSAIC MURALS (E/K)
By Ariel Edwards

Mosaics are that unique artform that brings us all together in cooperation and the kind of process that inspires people to change their communities from the inside out. Join us to learn more about mosaics of all shapes and sizes across the nation and the essential ingredients in bringing a project home to your community.

10:45am–11:15am
Oregon Ballroom 201 (Level 2)
LECTURE: ON THE ROAD WITH JOHN REEVE (AH)
By Nora Vaillant

People who knew John Reeve (1929–2012) called him the ultimate gypsy potter. Warren MacKenzie remembers him as “my best double”. His talent and charisma inspired potters across the US, Canada and England. His enigmatic journey is explored alongside his work in porcelain, stoneware and earthenware.

10:45am–11:45am
Oregon Ballroom 203 (Level 2)
LECTURE: THE CLAY IN THE GROUND BENEATH OUR FEET
By Namita Wiggers
Co-Presenters: Bill Will, Demian Dine Yazihi, Sara Siestreem

What is the history of clay in Portland and Oregon? This program offers multiple perspectives on the thousands of years of clay history in this state. Moving quickly through history, this program surveys the story of clay from Native American traditions to settler pottery; arts and crafts through Works Progress Administration; academic shifts with the histories of Pacific Stoneware, Oregon Ceramic Studio, Oregon Potter’s Association, and Museum of Contemporary Craft to the present day.

We will unpack and connect ceramics histories through photographs, archives, film, readings, and more in a performance of history by walking you through who, how and why we use clay in the ground beneath our feet in this part of the Pacific Northwest.

11:00am–11:30am
B113–116 (Level 1)
PROCESS: THE PRINTING PROCESS
By Adrienne Eladies

Explore the intrigue of the repeating pattern. This presentation will demonstrate how to design, print, and apply Tyvek® stencils for resist decoration on hand-built functional ceramics using a die cutter. I will show how the use of printed patterns can create dynamic and graphic surfaces.

11:00am–12:30pm
Oregon Ballroom 202 (Level 2)

PANEL: ANOTHER CHINA (PP)
Moderator: Paul Mathieu
Panelists: Janet DeBoos, Yanze Jiang, Ilona Romule

The significant results of various interactions with experimental industrial design in bone china in Chinese factories. Participants will present on the impact the residencies had on their work. The panel will propose possibilities for future developments in these exciting contexts.

11:15am–11:45am
C123 (Level 1)

CO-LECTURE: NCECA OPPORTUNITIES FOR STUDENTS (E)
By Shalya Marsh and Naomi Clement

This presentation is geared specifically for undergraduate, graduate and post-baccalaureate students. NCECA has many opportunities specifically designed for students. This short presentation will review ways for students to participate in NCECA, receive critiques, funding, and much, much more. Find out how to make the most of your NCECA Student Membership, and mark your calendars for upcoming deadlines.

11:30am–12:30pm
Oregon Ballroom 201 (Level 2)

PANEL: CLAY AS CONDUIT: CIVIC REGARD (A/C/TP)
Moderator: Israel Davis
Panelists: Jesse Albrecht, Salvador Jiménez-Flores, Crystal Z Campbell

The connectivity of diverse creative philosophies is crucial for community growth and social development. Ceramics is inclusive in nature. It is a medium practiced and shared throughout many cultures. Through collaboration and shared knowledge these artists work to bring awareness to this acumen.

Oregon Ballroom 204 (Level 2)

PANEL: NAVIGATING HIGH SCHOOL AP AND IB CERAMICS (E/K)
Moderator: Jamin London Tinsel
Panelists: Anne Goodrich, Andrew Butterfield, Lilly Windle

Do you teach or have interest in adding AP (Advanced Placement) or IB (International Baccalaureate) Ceramics to your high school art program? Come share with a panel of Portland area high school AP and IB educators to hear their adventures and follies in the world of portfolio driven programs. We will discuss the differences, benefits, and challenges of creating an academically rigorous ceramics program in your high school.

12:00pm–12:30pm
Oregon Ballroom 203 (Level 2)
LECTURE: FLUXING FUNK: NUT ART (AH)
By Garth Johnson

In 1970, poet David Zack and painter Roy DeForest coined the term Nut Art to describe the confluence of ceramics, conceptual art, performance art, and postal art that typified the work of West Coast artists including Robert Arneson, David Gilhooly, Clayton Bailey, and Lowell Darling. This is their story.

12:00pm–1:00pm

B113–116 (Level 1)

PROCESS: THREADED CERAMICS
By Mitchell Spain

Ditch the cork and stay true to the clay! Discover the possibilities of using this threaded ceramic process in your work and you’ll never have to worry about those buoyant brown stoppers again.

A105/106 (Level 1)

CLAY FAB LAB LECTURE: 3-D DESIGN
By Caroline Cheng

Rendering with the computer and visualizing the product through digital imaging cuts the time and materials spent on prototyping an actual ceramic object. This year we collaborated with Xuberance to make cups and mugs, salt and pepper shakers, and vases with these new methods. Yi Design is a company with studio and production labs in Shanghai, Jingdezhen and Dali.
12:45pm–1:15pm
C123 (Level 1)
LECTURE: QUEST FOR CLAY: THE IMPORTANCE OF TRAVEL (SP)
By Brandon Schnur
Traveling and exploration is a perfect way for young students to develop their artistic voice and refine ideas, seeing art from around the world and meeting other artists is life changing. Applying for different grants and finding different opportunities for funding is all part of the adventure.

1:00pm–1:30pm
A105/106 (Level 1)
CLAY FAB LAB LECTURE: INTRODUCTION TO 3-D DESIGN SOFTWARE
By Elizabeth New
As we continue to move into the future it is clear that digital practices and computer aided design are going to become more common in the ceramics landscape. With the availability and quality of free software, computer aided design (CAD) programs become more accessible and understandable to everyone. This short talk will present information about the types of free software available as well as a quick introduction on how to use some of them.

1:00pm–4:00pm
Hall B (Level 1)
DEMONSTRATING ARTISTS:
Kim Dickey and Shoko Teruyama

WORDS ARE LEAVES
By Kim Dickey
In the theatrical arena of the demonstration, I aim to share stories around the challenges of making art and the role of education after three decades in the field. Blending biography with bibliography, performance with the love of poetry, I hope to demonstrate the way our time in the studio can yield deep questions about who we are and where we find meaning. My working process employs a variety of hand building methods to create hybrid sculptural forms of differing scales, that are both figurative and foliate, and draw inspiration from many historical sources. Demonstrations raise their own sets of questions and can be powerful opportunities to reflect. What does it mean to watch someone work? What stories unfold in the process? What do an artist’s actions and words reveal? These are some of the questions I hope to consider together.

SCRAVED
By Shoko Teruyama
I will demonstrate hand-built earthenware pottery with sgraffito decoration.

1:30pm–2:00pm
Oregon Ballroom 201 (Level 2)
LECTURE: THE ART OF CURIOSITY
By Shoko Teruyama
Whenever we think we know something, we stop looking and discovering. This is the “enemy” of art practice, curiosity, and of meaningful critique. This talk is largely experiential, offering many ways of following, looking at, thinking about, and jogging curiosity. Looking closer is its own reward.

B113–116 (Level 1)
PROCESS: MY BIG, FAT, HOLLOW BOTTOMS
By Susan Speck
The artist’s process illustrates the use of hand building a cup with a hollow foot. The artist used biscue ware mold, hardware/cookie cutter and slab building techniques to create her unique funk-tional cups.

1:30pm–2:30pm
Oregon Ballroom 202 (Level 2)
CO-LECTURE: BUSINESS PLANS AND TOOLKITS (PP)
By Anna Metcalfe and Noah Keesecker
Flexible, open, and adaptable tools built on the shoulders of sound business structures are the future of professional practices. Learn about how to use Springboard’s Toolkits and resources (Free!) to write tailored and creative Business Plans that will help you make a living and life in the arts.

Oregon Ballroom 203 (Level 2)
CO-LECTURE: OFF-GRID RENEWABLE ENERGY KILN (T)
By Ben Culbertson and Harley Weigle
Is it possible to create a high-fire downdraft kiln that uses no electricity from the grid and uses a fuel that is carbon neutral? The “Green Kiln” Project has done just that, firing start-to-finish with electricity from solar panels and a fuel blend of biodiesel and waste vegetable oil.

Oregon Ballroom 204 (Level 2)
LECTURE: CRAFTSMANSHIP IS NOT ENOUGH (E)
By Anthony Quinn
BA Ceramic Design at Central Saint Martins presents an innovative pedagogic practice and philosophical approach to ceramics. Exploring teaching strategies, opportunity creation and diversity of output for educators in the United States and their transformative educational contexts, from studio to University.
PROGRAM DETAILS

2:45pm–3:15pm
C123 (Level 1)
LECTURE: REDEFINING THE ETHICAL POT: THE LEGACY OF EDITH HEATH (SP)
By Rosa Novak

In the 1940s and early 1950s, Edith Heath made innovative steps towards creating a politically radical, Bauhaus-influenced, and environmentally sustainable pottery practice that existed outside of traditional studio pottery and the influence of Bernard Leach. Heath was making truly “ethical pots.”

2:45pm–3:45pm
Oregon Ballroom 202 (Level 2)
PANEL: OUTSIDE ONWARD INTO THE FUTURE (T)
Moderator: Michael Sherrill
Panelists: William Carty, John Krause, Brad Taylor

Ceramics in the environment, art, engineering, and Mother Nature coalesce with three perspectives on outdoor ceramics. The first from an engineering vantage presented by Carty, the second by engineer Krause of Boston Valley Terra Cotta, the third is from artist Taylor.

Oregon Ballroom 204 (Level 2)
LECTURE: HOW TO TEACH ART FOR SOCIAL JUSTICE (K)
By RJ Christensen

Now is the time to teach art for positive social change! But is it daunting to design effective art projects? Produce social justice artwork while learning how to overcome struggles in teaching conceptually challenging art. Gain a support network and learn to design projects that make a difference!

2:45pm–4:15pm
Oregon Ballroom 203 (Level 2)
PANEL: SCOFFLAWS-AUTHORITY & REBELLION (A/C/TP)
Moderator: Jones von Jonestein
Panelists: Roxanne Jackson, Brian Harper, Bryan Czibesz

In conjunction with the Concurrent Exhibition Scofflaws, this panel will explore the work of “outlaw” artists who flout traditional expectations of the ceramic material and ideas of beauty, instead embracing discord, experimentation, and uncertainty.

3:30pm–4:00pm
Oregon Ballroom 201 (Level 2)
LECTURE: CONSUMING THE OTHER: DINNERWARE AND THE DECORATIVE (AH)
By Rebecca Harvey

People and geography have historically been abstracted, reduced, and made available as decorative imagery on dinnerware. This lecture will draw connections between historical examples and conventions of chaffhangers and comics, of serialization, sequential action, and appropriation.

B113–116 (Level 1)
PROCESS: BUILDING BIG: THE SLABSLING
By Lynn Duryea

This presentation will introduce and utilize the SlabSling, an innovative tool that makes possible the shaping and drying of large-scale clay slabs in multiple configurations. A demonstration will include the cutting, draping and building with large sheets of clay.

3:30pm–4:30pm
C123 (Level 1)
LECTURE: Q’EQCHI’ PAK’OK: VILLAGE POTTERS IN GUATEMALAN HIGHLANDS (SP)
By Peter Cahill

The Q’eqchi’ are Maya people in the central highlands of Guatemala. Pak’ok is their term for the ceramic traditions here, carried orally since pre-conquest. The lecture will discuss current artistic trends and relationships in and between the mountain villages, through the stories of three artists.

4:00pm–5:00pm
Oregon Ballroom 202 (Level 2)
PANEL: ARTIST/MOTHER-MOTHER/ARTIST (PP)
Moderator: Sara Parent-Ramos
Panelists: Teruko Nimura, Eva Kwong, Jeanine Hill

A diverse group of artists/mothers will discuss the professional and artistic reality of being a mother and ceramics artist. Topics of interest will include life balance (art/family/career), residences (and other opportunities) and motherhood as an artistic topic.

Oregon Ballroom 204 (Level 2)
CO-LECTURE: RACE TALKS: BUILDING COLLABORATIVE YOUTH PROJECTS
By Lisa Jarrett and Amanda Leigh Evans

Portland-based socially engaged art projects that empower and collaborate with underrepresented youth in our community. Featured projects include KSMoCA (King School Museum of Contemporary Art) at MLK Jr. School and Cherry Blossom Estates in NE Portland.

A/105/106 (Level 1)
CLAY FAB LAB DEMONSTRATION: METHODS FETISH
By Brian Gillis

This address endeavors to provide a critical foil to the revolutionary embrace of digital fabrication by artists and institutions over the last decade. While the progressive impacts of digital tools are undeniable, there is some degree of myopia that has come with its freshness and enigmatic magnetism. Can we look into this as a way to identify traps and distractions in order to develop a critical framework, or that which offers the opportunity to see where objective significance lies? Perhaps there are ways to use thinking about technological histories, art and design ecologies, use and exchange value, and affordance to gain some clarity.

4:15pm–5:15pm
Oregon Ballroom 201 (Level 2)
PANEL: TRANSCULTURAL HYBRID (A/C/TP)
Moderator: Hyeyoung Cho
Panelists: Inchin Lee, Sunkoo Yuh, Hoon Lee

Authenticity and adaptation specialists from different backgrounds are invited to discuss the issue of cultural lineage, its roots, and transformations in a period where cultures co-exist to invent new ones based on social requirements.

4:30pm–5:00pm
B113–116 (Level 1)
PROCESS: APPLICATION OF SCREEN-PRINTED IMAGES
By David Stevens

Using traditional screen-printing techniques in conjunction with monoprint ideas to create porcelain slip from personal imagery. We will go from two-dimensional screen to three-dimensional pot, exploring the effects of layering images to create additional depth and interest.

4:30pm–5:30pm
Oregon Ballroom 203 (Level 2)
PAST MASTERS
Honor and celebrate the lives of NCECA members and significant figures in our field who have passed away since our 2016 conference.

- Gary Erickson by Keith Williams
- Karen Karnes by Mark Shapiro
- Nick Kripal by Jeffrey Mongrain
- Akio Takamori by Peter Held
50 Years of Pottery Northwest

OPENING RECEPTION: THURSDAY 5-9PM
TUES, MARCH 21ST – SAT, MARCH 25TH
VENUE HOURS 10AM – 6PM

POTTERY NORTHWEST CELEBRATES 50 YEARS OF CERAMICS WITH NEW WORK FROM RESIDENT ARTISTS, BOTH PAST AND PRESENT.

PIGEON TOE CERAMICS
424 N. TILLAMOOK STREET
PORTLAND, OR 97227

SHUTTLE ROUTE: WEDNESDAY, MARCH 22

POTTERYNORTHWEST.ORG

College of Visual & Performing Arts
UMass Dartmouth
Graduate, Undergraduate and Post Baccalaureate Programs in Ceramics
www.umassd.edu/cypa

CLAY
A SILVER CITY ARTS & CULTURAL DISTRICT SIGNATURE EVENT

JULY 22 - 30, 2017
www.clayfestival.com
Friday, March 24

7:00am–8:00am
Hilton Portland & Executive Tower Downtown, Main Building, Pavilion Ballroom, Plaza Level
YOGA FOR POTTERS: FLUX & FLOW
By Debra Chronister
See Thursday’s session description.

8:00am until cups are sold out
A107–109 (Level 1)
25TH ANNUAL CUP EXHIBITION AND SALE
Coordinated by Richard Wehrs
Now is your chance to purchase cups and build the NCECA Fund for Artistic Development, designed to provide opportunities for artistic growth through scholarships, residencies and programs including the Regina Brown Undergraduate Fellowship. Purchases are limited to three cups. Cups will be available for purchase until they are sold out.

8:00am–5:00pm
Pre-function A (Level 1)
REGISTRATION
NCECA MERCHANDISE SALES
Make your purchases today. Sales close at 12pm Saturday!

8:30am–4:30pm
Halls A/A1 (Level 1) FINAL DAY
RESOURCE HALL (CLOSED SATURDAY)
Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools and nonprofit organizations.

NCECA GALLERY EXPO
Visit and collect work from national galleries

PROJECTS SPACE
Interact with artists at work

NCECA BOOTH (NEAR ARSTREAM)
Visit with Board members and view a sampling of Cups of Merit Commission Awards.

9:00am–9:30am
Oregon Ballroom 204 (Level 2)
LECTURE: ART FOR THE DISTRACTED CHILD (E/K)
By Jamie Moon
Using visual arts as a tool in and out of the classroom to celebrate children who are at risk or endure the challenges of special needs. Sharing experiences and techniques in many areas of visual arts to create a positive and empowering environment for all children in K–12 and beyond.

9:00am–10:00am
Oregon Ballroom 201 (Level 2)
PANEL: DOMESTIC MYSTERIES (A/C/TP)
Moderator: Alex Kraft
Panelists: Nel Bannier, Beth Lo, Ray Chen
Family is romanticized, kitschified, and sentimentalized. It is both a paradox and the most ubiquitous and private institution in the world. In 2017 New Taipei City Museum of Ceramic Arts hosts the exhibition Domestic Mysteries. Panelists relate their work to family from four distinct viewpoints.

BY JAMIE MOON
In this demonstration you will learn how to make oval, wheel-thrown pots with lids. Learn how to successfully fit oval lids using the ‘plastic hammock’ and ‘hollow handle’ techniques.

9:00am–9:45am
C123 (Level 1)
CLAY FAB LAB LECTURE: ORIMEWARE, COLLABOWARE, SHAREWARE – MY EXPLORATIONS OF PEPAKURA TO DELTA PRINTER
By Megumi Naitoh
The availability of 3-D printers in academic institutions as well as at your home changed over the past 10 years. Not having access to this equipment however, provided me with the opportunity to explore low-tech, low-budget ways of physicalizing 3-D digital models using Pepakura software and simple folded paper.

9:00am–10:00am
Oregon Ballroom 202 (Level 2)
PANEL: YOUR BODY=YOUR STRONGEST TOOL (PP)
Moderator: Laurie Blaes
Panelists: James Heafner, Amy Song, Rebecca Harrison
Creating art is hard on your body so don’t let clay beat you down. Two licensed clinicians and two artists have teamed together to demonstrate techniques, body positions, and exercises to enhance studio practices. Body mechanics, posture, muscle stresses, and fatigue will also be addressed.

9:00am–12:00pm
Hall B (Level 1)
CHIPSTONE PANEL: CONSIDERING THE CENTER / CRAFTING A FUTURE: CONTEMPORARY INDIGENOUS PERSPECTIVES
Moderator: Mike Murawski, PhD
Panelists: Deana Dartt, PhD, Rose Simpson, Lillian Pitt
From traditional form and practice to radical departures from the customary, Native American art is as diverse as the communities of people it represents and as innovative as the conditions have been challenging. This panel explores the dynamism of today’s Indigenous art landscape, rooted to but not limited by its rich, ancient origins. It considers the future of Indigenous creative processes by focusing on issues that are critical to Native people and humanity at large.

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9:00am–10:30am
Oregon Ballroom 201 (Level 2)
PANEL: INDIGENOUS PERSPECTIVES
Coordinated by Richard Wehrs
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Visit and collect work from national galleries

PROJECTS SPACE
Interact with artists at work

NCECA BOOTH (NEAR ARSTREAM)
Visit with Board members and view a sampling of Cups of Merit Commission Awards.

9:00am–9:30am
Oregon Ballroom 204 (Level 2)
LECTURE: ART FOR THE DISTRACTED CHILD (E/K)
By Jamie Moon
Using visual arts as a tool in and out of the classroom to celebrate children who are at risk or endure the challenges of special needs. Sharing experiences and techniques in many areas of visual arts to create a positive and empowering environment for all children in K–12 and beyond.

9:00am–10:00am
Oregon Ballroom 201 (Level 2)
PANEL: DOMESTIC MYSTERIES (A/C/TP)
Moderator: Alex Kraft
Panelists: Nel Bannier, Beth Lo, Ray Chen
Family is romanticized, kitschified, and sentimentalized. It is both a paradox and the most ubiquitous and private institution in the world. In 2017 New Taipei City Museum of Ceramic Arts hosts the exhibition Domestic Mysteries. Panelists relate their work to family from four distinct viewpoints.

9:00am–10:30am
Oregon Ballroom 201 (Level 2)
PANEL: INDIGENOUS PERSPECTIVES
Coordinated by Richard Wehrs
Now is your chance to purchase cups and build the NCECA Fund for Artistic Development, designed to provide opportunities for artistic growth through scholarships, residencies and programs including the Regina Brown Undergraduate Fellowship. Purchases are limited to three cups. Cups will be available for purchase until they are sold out.

8:00am–5:00pm
Pre-function A (Level 1)
REGISTRATION
NCECA MERCHANDISE SALES
Make your purchases today. Sales close at 12pm Saturday!

8:30am–4:30pm
Halls A/A1 (Level 1) FINAL DAY
RESOURCE HALL (CLOSED SATURDAY)
Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools and nonprofit organizations.

NCECA GALLERY EXPO
Visit and collect work from national galleries

PROJECTS SPACE
Interact with artists at work

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**PROGRAM DETAILS**

**9:00am–4:30pm**
C124 (Level 1)

**STUDENT CRITIQUES**
Student Critique room gives collegiate students an opportunity to discuss images of their work one on one with professional artists/educators from around the world.

**9:00am–5:00pm**
A104 (Level 1)

**READING ROOM – ASU ART MUSEUM’S CERAMICS RESEARCH CENTER**

**DISTRIBUTION OF PROMOTIONAL MATERIALS**
This area will be maintained by a volunteer. Attendees will be limited to distributing no more than 500 pieces (per conference).

**9:45am–10:15am**
Oregon Ballroom 204 (Level 2)

**LECTURE: CHOICE IN THE CERAMICS CLASSROOM (E/K)**
By Martha Underriner

Learn how to integrate choice-based learning and artistic thinking into the K–12 ceramics classroom. Martha Underriner will present examples of student work and practical ways to approach an innovative choice-based curriculum.

**10:00am–10:30am**
B113–116 (Level 1)

**PROCESS: OVALED BOWLS + SIG LOVE**
By Didem Mert

Mert will demonstrate using soft slabs within bisque slump molds to create her signature ovoid bowl forms. She will apply terra sigillata and AMACO Velvet Underglaze on the bowl to create a sense of playfulness directed through the color palette, while retaining a minimalist design.

**10:00am–11:00am**
C123 (Level 1)

**LECTURE: WE DON’T TEACH, WE CREATE AN ATMOSPHERE**
By Helen Walsh

York Art Gallery’s Centre of Ceramic Art (CoCA) launched to great critical acclaim in 2015. This lecture examines how it has been received and the new developments including; research funding, different collecting directions, new curatorial practice, and international ambition.

**10:00am–11:30am**
A105/106 (Level 1)

**CLAY FAB LAB DEMONSTRATION: DIGITAL ARCHEOLOGY**
By Jessica Brandl

I will be presenting my research and application of digital archeology along with the output of a Delta soft paste 3-D printer. To better explain these processes I will utilize specific projects that I have worked on, as well as describe how I approach and negotiate collaboration with museums and collections in an effort to build relationships that are mutually beneficial. Finally, I will be demonstrating the use of my Delta soft paste 3-D printer and discuss some of the logic that compelled me to build and experiment with more emergent technologies and briefly describe perception shifts that have occurred in me as a result of this initiative.

**10:00am–4:00pm**
C120–122 (Level 1)

**20TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION (K)**

Showcasing extraordinary K–12 ceramic work made across the country.

**11:00am–11:15am**
B113–116 (Level 1)

**PROCESS: USING COMPOUND DROP MOLDS TO CREATE DOUBLE WALLED FORMS**
By Chris Pickett

Pickett will discuss the design and construction of compound drop molds and demonstrate how to use these molds to create double wall vessels using slab construction.

**11:00am–12:00pm**
Oregon Ballroom 203 (Level 2)

**CO-LECTURE: BREAKING INTO THE MUSEUM (AH)**
By Kathy King and Francesca Bewer

Forging a relationship between the museum and the ceramic artist offers opportunities for a dynamic intersection of the arts, conservation, and art history. Through collaborative examples at Harvard, the unique and knowledgeable voice the ceramic artist provides the museum is examined.

**11:15am–11:45am**
C123 (Level 1)

**CO-LECTURE: PUTTING TOGETHER A WINNING PROPOSAL (E)**
By Shalya Marsh and Naomi Clement

This presentation is designed to give you an understanding of how to put together a winning proposal. The focus will be on NCECA’s application for general and student programming but the information is applicable to submitting various types of grants, and exhibition proposals. We will cover the ins and the outs, the do’s and the don’ts, the good, the bad, and the ugly. A short question and answer period following the presentation will allow the audience to ask specific questions.

**12:00pm–1:30pm**
B113–116 (Level 1)

**PROCESS: COLORED PENCILS ON CLAY**
By Joe Batt

In this brief presentation, viewers will see...
how colored pencils can be used to enhance and finish a ceramic form. Design, technical, and archival issues will be addressed.

A105/106 (Level 1)
LECTURE: TECH SUITE: THE JOURNEY CONTINUES
By Jill Wiggins
It’s been a year since we opened our Tech Suite and a lot has happened. Learn of the successes, failures, and challenges we’ve faced on our 3-D printing journey. Gain from our experience and take away best practices we’ve discovered. At Manchester Craftsmen’s Guild Youth and Art we pride ourselves in creating learning environments that allow our students and staff to grow as artists and makers. We’ll share some of the new, exciting courses, projects, and creative outcomes from the past year.

12:15pm–1:45pm
Oregon Ballroom 201 (Level 2)
PANEL: CULTURAL IMPACT: WOMEN IN CLAY (AH)
Moderator: Sonya PauKune
Panelists: Sanam Emami, Sin-ying Ho, Ella Maria Ray Ph.D

This panel explores the dynamics of contemporary cultural influences on women of diverse cultural backgrounds working in ceramics from sculpture to pottery.

12:30pm–1:30pm
Oregon Ballroom 204 (Level 2)
CO-LECTURE: THE DIGITAL IMAGE DIALOGUE (E)
By Ted Vogel and Brian Harper
Vogel of accessCeramics and Harper of artaxis are the developers of the leading ceramic image databases. Each will present their website and discuss the development, goals, the selection process, and the impact that these and other image resources are having on ceramics worldwide.

12:45pm–1:45pm
C123 (Level 1)
LECTURE: HOW THE G.I. BILL CHANGED MODERN AMERICAN CERAMICS (SP)
By Suzi Reaves
Americans go through their day unconsciously using clay. This presentation will explore ceramic artists who made pottery what it is today in the United States. Their common thread is learning ceramics in college on the G.I. Bill. Today veterans learn ceramics and choose to create, not destroy.

12:45pm–2:15pm
Oregon Ballroom 202 (Level 2)
CO-LECTURE: THE BUSINESS OF CLAY (PP)
By Paul Blais and Staevan Frey
The internet has changed the business of clay artists. Reaching a virtually unlimited audience of potential customers has become as easy as posting a photograph. Blais and Frey explain some of the best practices to utilize and maximize social media to both market and grow a clay business.

1:00pm–2:00pm
Oregon Ballroom 203 (Level 2)
PANEL: PERISCOPE PRESENTATION
Moderator: Adam Field
Panelists: Virgil Ortiz, Sunshine Cobb, Jessica Putnam-Phillips, Joe Taylor
Curious about Periscope? Dive deep with this panel of artists who use it to market their work, teach techniques or build a community.

1:00pm–2:00pm
B113–116 (Level 1)
CO-LECTURE: OF COW PILES AND CAVEATS (AH)
By Jessica Shaykett and Julie K. Hanus
Calling all trivia buffs: The American Craft Council Library houses an abundance of material about the history of studio ceramics, including vintage catalogues and magazines. Join ACC’s Librarian and American Craft’s senior editor for an entertaining expedition through this archive’s many gems.

1:45pm–2:15pm
Oregon Ballroom 204 (Level 2)
LECTURE: RANCHO CERAMICS (K)
By C.A. Traen
Portfolio creation and management is a cornerstone of professional practices in the visual arts industry, but is often overlooked in academic settings due to the complexity of instruction. Traen offers an elegant solution using the free resources provided by Google Drive and simple equipment.

2:00pm–3:00pm
Oregon Ballroom 201 (Level 2)
CO-LECTURE: THE EVerson STRIKES BACK... (A/C/TP)
By Elizabeth Dunbar and DJ Hellerman
With new administrative and curatorial leadership, the Everson Museum of Art is making a reinvigorated institutional commitment to the acquisition, presentation, and interpretation of ceramics today. This presentation explores the role of ceramics in the Everson in a post-Ceramic Nationals world.

2:15pm–2:45pm
Oregon Ballroom 203 (Level 2)
CO-LECTURE: WORD: A DIALOGUE ON FEMINISM, CLAY AND INTERSECTIONALITY (SP)
By Betsy Redelman
The Long Table is an experimental open public forum that is a hybrid performance/roundtable discussion designed to facilitate dialogue through gathering together people with common interests. Join us for a vibrant discussion on the state of clay, feminism, and intersectionality in our community.

2:30pm–3:00pm
113–116 (Level 1)
PROCESS: SPRIGS, ROLLERS, ET AL: MAKING NARRATIVE SURFACES
By Dennis Meiners
This demonstration will cover the use of homemade rolling stamps, sprigs and other tools to make up and illustrate visual stories on clay surfaces.

2:45pm–3:15pm
B113–116 (Level 1)
PROCess: REPLICATION AND TRANSFERS
By Tim Kowalczyk
Kowalczyk will talk about his hand-building process that allows him to recreate “cardboard” with clay. Using a combination of press molding and hand thrown slabs he will make a cup that has three layers and duplicates the visual presents of cardboard. He will also show the technique he uses to transfer some of his images on the surfaces of cups.
March at Traver Gallery:

TREY HILL  THE ARTIFICIAL HORIZON
MARCH 2 - APRIL 1, 2017

Upcoming Ceramics Exhibitions:
June: Doug Jeck
July: Ceramics Invitational
October: Tip Toland
ALFRED SUMMER WORKSHOPS

JUNE 26 - JULY 7  CHRISTINA WEST & ALWYN O’BRIEN
JUNE 26 - JULY 21  JOHN GILL & IN-CHIN LEE
JULY 10 - JULY 21  BRUCE COCHRANE & SUNSHINE COBB

WAYNE HIGBY: RAKU EXTRAVAGANZA
MATT KATZ: GLAZE EFFECTS & COLOR  •  BILL CARTY: CERAMIC SCIENCE FOR THE ARTIST
GLASS, PRINT MEDIA, VIDEO, & SOUND WORKSHOPS ALSO AVAILABLE

FOR MORE INFORMATION: http://art.alfred.edu/summer-school/
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2:30pm–3:30pm
Oregon Ballroom 204 (Level 2)
LECTURE: THE FLIPPED CLASSROOM (K)
By Dara Green

Have you ever felt like you need to clone yourself? Here is your chance to learn how! Session participants will learn simple ways of blending technology in their classroom studios with a flipped studio model which supports creativity and innovation through the design of rigorous curriculum with the students’ ability to access instruction at any time! This presentation will inspire participants to use and adapt the flipped model to meet the needs of their students and see the value in utilizing social media to engage students in becoming active members of their communities.

A105/106 (Level 1)
CLAY FAB LAB DEMONSTRATION:
DIGITAL CALLIGRAPHY
By Adam Chau

Utilizing digital technology to create forms and unique surfaces, Adam Chau employs handmade brushes using a 3-D printed adapter mounted to a CNC machine to create gestural marks in cobalt, even. Adam will share processes including laser cut templates, binding compounds for oxides, G/M-code creation and manipulation, and firing techniques. Additional conversation will be around adopting digital technology in schools, nonprofits, and home studios.

3:00pm–4:30pm
Oregon Ballroom 203 (Level 2)
LECTURE: ARTIFACTS OF IDENTITY (SP)
By Victoria Christen

A good fit is important. Not only should a lid fit tight, but it should also feel and sound satisfying when you set it on top of your pot. I will demonstrate how to grind down a lid once it is fired as well as some other ways to build a lid. For example, I will show how to build a slab pillow lid for a wheel thrown pot.

3:30pm–4:00pm
B113–116 (Level 1)
PROCESS: PUT A LID ON IT!
By Victoria Christen

A good fit is important. Not only should a lid fit tight, but it should also feel and sound satisfying when you set it on top of your pot. I will demonstrate how to grind down a lid once it is fired as well as some other ways to build a lid. For example, I will show how to build a slab pillow lid for a wheel thrown pot.

3:15pm–3:45pm
Oregon Ballroom 201 (Level 2)
LECTURE: SUB ROSA:
ORNAMENTED SECRETS (AH)
By Djinnaya Stroud

Starting with revolutionaries and suffragettes, we will decode the secret messages in the ornamentation of historical ceramics. Then we can explore how contemporary ceramics continue to activate subculture spaces through the intimate symbolic languages hidden within the dominant arts conversation.

C123 (Level 1)
CO-LECTURE: MINI-HEAT 2: ACCESSIBLE ATMOSPHERES (SP)
By Jordan Blankenship and Felipe Maldonado

This session is a forum for sharing information on accessible strategies for atmospheric firings. We’ll present our research on a hybrid fast-fire kiln for gas/wood/soda at cone 3, and we ask participants to bring posters and digital files documenting their work with innovative atmospheric firings.

4:15pm–5:15pm
Oregon Ballroom 202 (Level 2)
LECTURE: EXPERIMENTS IN ANCIENT BREWING (A/C/TP)
By Ben Freund and Steve Hulbert

Experiments in Ancient Brewing is a study on ancient beer making techniques in ceramic vessels. Brewer Steve Hulbert and ceramist Ben Freund have been brewing beer in clay vessels over wood fires since 2015. They will discuss their experiments and detail what it takes to make beer in a clay pot.

4:45pm–5:15pm
B113–116 (Level 1)
PROCESS: SLIP CAST AND WHEEL THROWN
By James Tingey

In this demonstration I will use slip cast elements in combination with wheel
thrown bodies to create functional pots. I will address how to incorporate these ideas through the assembly of a teapot. Examples of plaster molds, damp boxes, clay bodies, form, and studio practice will be presented.

A105/106 (Level 1)
CLAY FAB LAB LECTURE: EPHEMERAL MATERIAL: DIGITAL FABRICATION, EMBODIMENT, AND THE PERSISTENT MATERIALITY OF TRANSCENDENCE
By Stacy Jo Scott
This presentation will consider the relationships between digital fabrication, clay, and the body. It will examine what technology can teach us about materiality and transcendence, and explore the possibility that bodies and machines are not as separate as we might assume. We will consider examples of historic technologies, as well as cognitive and queer theories to engage these inquiries.

4:45pm–6:15pm
Oregon Ballroom 203 (Level 2)
AWARDEES/HONOREES
Honorary Members
Magdalene Odundo
Akio Takamori (posthumous)
Kurt Weiser
Fellows of the Council
Patsy Cox
Linda Ganstrom
Excellence in Teaching
Keith Ekstam
Richard Hirsch
Regional Award of Excellence
Tomas Orr
Museum of Contemporary Craft – Namita Wiggers and Nicole Nathan
Outstanding Achievement Award
Jane and Frank Boyden

5:30pm–7:00pm
Oregon Ballroom 202 (Level 2)
CLAYSTORIES 3
By Steven Branfman and Lee Burningham
Potters are great storytellers and equally great listeners. Join us for the third installment of ClayStories, 90 minutes of shared experience. You’ll laugh, cry, be shocked, and revel in our amazing and often moving stories as we share our lives as clay artists. Have a story to tell? Don’t be bashful. The “Open mic” segment is waiting for you!

9:30pm–1:30am
Hilton Portland, Main Building, Grand Ballroom
FRIDAY NIGHT DANCE WITH DJ PRASHANT
A one-of-a-kind Bollywood entertainer, Prashant is a singer, choreographer, MC & DJ with one simple agenda, to make people dance all night long to an irresistible blend of world’s greatest dance beats. Prashant’s effervescent personality and charisma instantly strike a chord with audiences of all ages and backgrounds. Through his energetic performances, Prashant has moved masses across the west and east coast of America and many places in between – including in New York City, Washington D.C., the Bay Area, Los Angeles, Montana, Virginia, Idaho, Seattle and Portland. The interactive dance lessons in his DJ sets compel everybody to rock the dance floor, transforming any dance party into a full fledged Bollywood musical within minutes.

11:25am–12:20pm
Oregon Ballroom (Level 2)
2ND NCECA MEMBERS’ BUSINESS MEETING
The NCECA Board of Directors encourages all members to participate in the governance of your organization.

12:40pm–1:40pm
B112 (Level 1)
OPEN BOARD MEETING
Members are invited to share questions, concerns, and ideas with the Board in this listening session.

Saturday, March 25
Resource Hall, Gallery Expo, and Projects Space are CLOSED.

8:30am–11:00am
Pre-function A (Level 1)
REGISTRATION

8:30am–12:00pm
Oregon Ballroom (Level 2)
EMERGING ARTISTS
NCECA’s Emerging Artists are supported through a grant from the Windgate Charitable Foundation and a gift from Sally Van Orden in memory of Victor Spinski, Jessica Brandl, Rachel Eng, Christina Erives, Brooks Oliver, Kate Roberts, Judd Schiffman

10:20am–11:20am
Oregon Ballroom (Level 2)
CLOSING LECTURE: SHARED AND UNSHARED VALUES OF MAKERS AND PATRONS OF CERAMIC ART
By Jim Melchert
We ceramists are united by our devotion to clay and what it allows us to experience and discover. Our individual pursuits differ a great deal though and often divide us. Exactly how this happens can be understood if we consider which of the three Hindu Gods of art we identify with, namely Vishnu, Brahma, and Shiva.
MASTER OF FINE ARTS: CERAMICS

Located in the nation’s most influential art and design school, this two-year program encourages interdisciplinary investigation and exploration in the medium of ceramics. You will produce some of the most dynamic and innovative conceptual and technical works in the field of ceramics, while engaging in Chicago’s renowned cultural richness.

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The 2018 NCECA National Student Juried Exhibition will run concurrently with Crosscurrents: Clay and Culture the 52nd annual conference of the National Council on Education for the Ceramic Arts, Pittsburgh, Pennsylvania, March 14-17, 2018. Ceramic artists Sam Harvey and Martina Lantin will select works for the exhibition.

**ABOUT THE EXHIBITION JURORS**

**Sam Harvey**
Sam Harvey received his MFA from New York State College of Ceramics at Alfred University (2001) and BFA from the Kansas City Art Institute (1984). He has been an artist in residence at Sun Valley Center and Anderson Ranch Arts Center. Sam has taught nationally and internationally, including at Anderson Ranch and in Nepal, Taiwan, and Japan. He has shown nationally at such venues as Lillstreet Arts Center, Chicago, Illinois; Santa Fe Clay, Santa Fe, New Mexico; Trax Gallery, Berkeley, California. Also a noted gallerist, along with Alleghany Meadows, Sam has represented an array of leading ceramic art, painting, and sculpture at the Aspen, Colorado-based Harvey /Meadows Gallery.

**Martina Lantin**
Born in Montreal, Canada, Martina Lantin earned her undergraduate degree from Earlham College in Richmond, Indiana. She then continued to develop her skills as a potter through apprenticeships and production work in both Europe and the United States. She earned her MFA from Nova Scotia College of Art and Design University in 2009. Committed to the joys of working in earthenware, she continues to explore the making of functional ceramics both on and off the wheel. She has taught at Marlboro College in Vermont and through numerous workshops. Her work has been exhibited across the United States and abroad.

**ABOUT THE VENUE**

Pittsburgh Center for the Arts, located in the neighborhood known as Shadyside, exhibits the work of prominent and emerging contemporary artists. One of Pittsburgh’s foremost visual arts organizations focused primarily on the presentation of contemporary art, PCA exhibits work in various visual disciplines, providing a unique cross-section of contemporary art in one location. The ability to stage multiple exhibits concurrently, involves programming that features both regional and national artists.

**ELIGIBILITY**

The 2018 NCECA NSJE is open to undergraduate, graduate and post-baccalaureate students enrolled in the United States. Students enrolled at institutions on which the jurors currently serve as faculty are not eligible to apply. The applicant must be working towards a degree or be a post-baccalaureate in art at the time of submittal.

**MEDIA & LIMITATIONS**

All works must be primarily ceramic. Mixed media works will be accepted only when clay is the dominant material. Works incorporating video or photography featuring clay/ceramics related imagery will be considered. (Please read all technical information regarding file types, size limitations, and duration requirements detailed below carefully.) All work samples and attachments (other than resume) submitted must not include visual representation of the applicant’s name. Any reference to an applicant’s name or school will disqualify participant from jurying. Jurors will make final determinations following the venue’s confirmation that it is able to install selected works in a safe and professional manner. Floor and pedestal works must be self-supporting. Wall hanging works, must be provided with hanging systems that are suitably fashioned to securely install. NCECA and exhibition venue staff reserve the right to exclude from exhibition works that arrive at the venue in unstable condition.

- Works involving video that references ceramic materials, process, history and/or extend expressive capacities of work in clay will be considered at the discretion of the jurors. Video work samples should be submitted as links to accessible files uploaded to YouTube, Vimeo, or similar platform.

Up to two video samples may be submitted, however one must be no longer than two minutes in duration. Another link may be provided to a full-length video. Videos requiring private login information to be entered for review will not be considered.

- Works involving photography, whether digitally, or chemically produced, that reference ceramic materials, process, history and/or extend expressive capacities of work in clay will be considered at the discretion of the jurors.

- Individual objects should weigh less than 100 lbs. and be of dimensions that can pass through a 36” x 80” entrance door. Larger works that are designed to be assembled in from multiple parts in a modular fashion may be accommodated.

**FEES:**

Members $15 entry fee
Non-Members $30 entry fee

Membership in NCECA is paid on an annual basis and is not included in conference registration. NCECA membership runs 12 months from the date of joining or renewal. If you are unsure of your Membership status, please login into your Member Profile which contains your expiration date or contact kate@nceca.net. To renew or become a student member of NCECA, go to: http://nceca.net/membership/student/

**MEDIA:**

All works must be …
… primarily ceramic. Mixed media works will be accepted only when clay is the dominant material. Video featuring clay or ceramics will be juried; the link provided must be anonymous, any reference to an applicant’s name will disqualify participant from jurying;

... able to fit through the venue’s entryways and be safely installed on premises. Floor and pedestal works must be self-supporting. NCECA and exhibition venue staff reserve the right to exclude from exhibition works that arrive at the venue in unstable condition. The curator will make final determinations;

... completed within the last two years prior to the entry deadline. Works shown in previous NCECA exhibitions are not eligible. Please do not enter the same work in more than one NCECA exhibition call in the same year.

**ENTRY PROCEDURES:**

Please visit www.nceca.net and find detailed information about submitting work for this
Before beginning submission, applicants must be prepared to provide the following:

**Artist statement:** (up to 1000 characters with spaces). **Do not include artist name in statement** as this will be a blind jurying of artwork.

**Level of Study:** Undergraduate, Graduate, or Post-baccalaureate

**School Name, Professor Name, Professor Phone, Professor E-mail**

Contact kate@nceca.net questions or if you require technical assistance with submission.

**NUMBER OF WORKS:**
No more than two pieces of artwork may be submitted. For each artwork, you may submit only two (2) media files. Jurors will only consider up to two (2) works and review up to four (4) media files TOTAL (See media files details below) by each entrant. Jurying will be conducted from images of actual works available for the exhibition.

**EXCLUSIONS:**
NCECA reserves the right to exclude from adjudication any submissions that include more than two works or more than two (2) media files per work. Please do not submit the same pieces to multiple NCECA calls in the same year. Additionally NCECA reserves the right to exclude from adjudication any submissions made with incorrect fees. It is the artist’s responsibility to verify and update member status before submitting his/her work and paying the entry fee. NCECA will not process refunds to those who submit incorrect fees.

**APPLICATION PROCESS**
Create a CaFÉ™ profile at: www.callforentry.org

Artists’ names may not appear in any of the images or file names submitted for consideration. Uploaded media files will be stored in your CaFe Portfolio so you can submit them to calls. You will choose which media files to submit to a call when you fill out the application. Media file submissions must comply with specifications found at CaFe www.callforentry.org/image_prep.phtml For complete specifications, tutorials and resources please go to www.callforentry.org/cafehelp.phtml Changes will not be permitted once an entry is accepted into the database. Proofread your data carefully as this information may be used to generate the catalogue, insurance, and publicity information. Each work submitted must include the following details:

- **TitleMedium** (60 character limit)
- **Height/Width/Depth**
- **Retail value**
- **Year completed**
- **Primary Discipline** (ceramics)
- **Description** (300 character limit)

**ADJUDICATION:**
Individual works will be selected through blind jurying. Jurying will be conducted from images of actual works available for the exhibition. Artists’ names may not appear in any of the images or file names submitted for consideration. Jurors Martina Lantin and Sam Harvey will make selections for the exhibition from digital images and work statements to develop the exhibition. The jurors will ONLY select artwork of available pieces!

**CATEGORIES AND AWARDS**
Merit awards will be determined by the jurors from the actual works and will be announced during the exhibition reception and at the Second Members’ Business Meeting. Recent NSJE Exhibition Awards have included NCECA, company and organizationally sponsored cash prizes and purchase awards. The final award list will be published at the time of the exhibition.

**REQUIREMENTS & RESPONSIBILITIES:**

- **SHIPPING**
  It is the responsibility of the student to securely pack their works for the exhibition, arrange and pay for shipping to and from Pittsburgh Center for the Arts and insure their artworks while in transit. Artists needing to travel to install will be responsible to cover their own expenses. All return shipping of unsold works must be paid in advance by participating artists who must be the shipper of record. NCECA will reimburse participating artists up to $150 for shipping expenses following the exhibition. Details on claiming reimbursements will be included in the loan agreement. NCECA recommends that all artists document their packaging process using digital images and text description prior to closing all crates and / or boxes for shipment. This documentation may provide critical information to support claims against carriers for damage in transit. If you are inexperienced with packing for shipping, consider reading this brief article on packing and shipping ceramics: ceramicsfieldguide.org/chapter-8/packing-fragile-materials/

- **CATALOGUE**
  NCECA has the right to produce a color catalogue documenting the exhibition experience through color images of artwork. Should a catalogue be produced, each artist in the exhibition shall receive one (1) complimentary copy. Additional copies of the catalogue may be available for purchase on-demand online.

**CALENDAR**

- **Submittal deadline:** September 27, 2017
- **Acceptance notification:** early November 2017
- **Contracts due:** early December 2017
  Works to arrive early February 2018 (exact dates TBD)
- **Exhibition dates:** February 16 - April 22, 2018
- **Conference dates in Pittsburgh, Pennsylvania:** March 14-17, 2018
- **Reception:** Friday, March 16, 2018 (time TBD)
- **Pick up work and start packing/shipping:** April 23, 2018
- **Damage Claim:** Immediately upon return
- **Return shipping reimbursement request:** Before June 1, 2018
2018 NCECA ANNUAL

VISUAL VOICES:

TRUTH NARRATIVES

ABOUT THE NCECA ANNUAL

The recently refreshed format of the NCECA Annual blends impactful attributes of invitational and open juried models of exhibition development. NCECA's aspiration for this exhibition is to enable exceptional work to represent clay's concerns for craft and material expression in concert with meaningful content and conceptual rigor. NCECA remains committed to the belief that relatively under-exposed artists will have opportunities to present their work with that of more established and already recognized emerging creators in the field.

The NCECA Annual is developed through the vision of a single curator/juror who generates an organizing concept for the exhibition and invites five artists whose work will frame curatorial ideas. Additional works and artists for the exhibition will be selected through an open call for submissions. The curator/juror will review these entries and make final selections for the exhibition.

ABOUT THE EXHIBITION'S CURATOR,

WINNIE OWENS-HART

Winnie Owens-Hart is recognized as an educator, artist, filmmaker, author and critic in matters of clay, art, and culture. Her life’s work and passion revolve around the creative process and the historical significance of clay workers globally. Her career in ceramics began very early in life and has continued professionally since the 1970s. As a young art student, she imagined what pot-making must be like in Africa and then pursued that vision throughout undergraduate school. She realized her dream of studying women’s traditional pottery techniques and culture in 1977, when she was selected to represent the United States and exhibit her ceramic work at FESTAC in Lagos, Nigeria.

A fellowship from the National Endowment for the Arts enabled her to return that summer for an intense apprenticeship in the pottery village there. Eventually she took a job with the federal government of Nigeria teaching ceramics at a nearby university to enable her to continue apprenticing in traditional pottery. In time, she was accepted as part of the women’s pottery community. A published author, Owens-Hart has curated exhibitions that primarily focus on contemporary African and American artists. She has also produced documentary films, including Style & Technique-Four Pottery Villages and The Traditional Potters of Ghana-The Women of Kuli. Over more than four decades, her work has been exhibited nationally and internationally. Owens-Hart’s work is held in the Smithsonian, universities, and private collections. Her honors include Renwick Fellow, Smithsonian Institution Fellow, Smithsonian Institution Faculty Research Program National Endowment for the Arts, Individual Craftsman Fellowship, and a Lifetime Achievement in the Craft Arts Award – Women’s Museum.

ABOUT VISUAL VOICES: TRUTH NARRATIVES

Winnie Owens-Hart has invited artists Syd Carpenter, Roberto Lugo, Sana Musasama, Reginald Pointer, and Janathel Shaw to frame the curatorial concerns of Visual Voices: Truth Narratives. The artists selected create powerful works that speak in a variety of visual volumes that touch on personal and global issues and emotions. Their narratives, whether literal or abstract, acknowledge that intolerances spawn racial, religious, class, and gender biases in every part of the world. The sense of interconnectedness created by modern media has transformed what was once an ancestral community to a now global community. Our stories, re-told in clay, are borderless. Historically, the narrative ceramic object has engaged with the retelling of events through visual imagery codification. Clay works dating back thousands of years have enabled archaeologists to theorize on ceremonial, spiritual, and utilitarian societal markers that document the social and cultural contexts of their makers’ communities.

Makers have continued the creation of narrative works using clay. Contemporary narrative ceramic artists, compared to their historical counterparts, are visually bombarded through media systems. Some work is created based solely on the artist’s personal experiences while others are influenced by what they see through the media; many today are shaped by both.

ADDITIONAL DETAILS

Curator/Juror Winnie Owens-Hart seeks emerging as well as seasoned artists to apply. She will make selections for the exhibition from digital images and statements submitted through an online portal within the CaFE™ system to develop the exhibition. Artists whose work is selected through the review process will exhibit with the five artists invited by the curator. This is a GLOBAL call/request inviting all ceramic artists who consider their work narrative to apply for this exhibition.

ABOUT THE SOCIETY FOR CONTEMPORARY CRAFT

For 45 years, the mission of the Society for Contemporary Craft has been to engage the public in creative experiences through contemporary craft. A key aspect is helping people to see the connections between creativity, art making, and daily life. Known for its strong commitment to innovation and quality, Contemporary Craft presents the best national and international contemporary art in craft media (clay, metal, fiber, wood, glass, and found materials), and showcases important techniques, concepts, and artists in the field. A core value is using art to build community with a focus on creating social justice exhibitions such as ENOUGH Violence: Artists Speak Out, Mindful: Exploring Mental Health through Art, and Shelter: Crafting a Safe Home to address the following goals:

• Create awareness and open dialogue surrounding urgent social issues;
• Validate the human experience by showcasing art infused with personal stories and perspectives;
• Demonstrate that art making is a vehicle for open communication, healing, and compassion; and
• Engage the broader community in support of positive social change.

Through its mission, Contemporary Craft offers meaningful art opportunities for more than 145,000 people a year through four core values: providing vital support for artists; filling critical gaps in public education; sharing cross-cultural perspectives; and using art to build community. Interpretive programs, lectures, performances, and weekend activities are offered in conjunction with each exhibition. Because families are a highly valued audience, Contemporary Craft offers the Drop-In Studio wherein visitors can participate in a hands-on art activity developed by artists to tie-in with exhibitions.
ELIGIBILITY
Submission of works for consideration is open to the broad field of ceramic art. Artists must be over 18 years of age and not matriculating for a degree in higher education. (NCECA provides a platform for student artists in the National Student Juried Exhibition which will take place at the Pittsburgh Center for the Arts in 2018. NCECA membership is not a requirement of eligibility, however, NCECA members receive a discount on entry fees.

Members entry fee is $20
Non-Members entry fee is $35

Membership in NCECA is paid on an annual basis and is not included in conference registration. NCECA membership runs 12 months from the date of joining or renewal. If you are unsure of your Membership status, please login into your Member Profile which contains your expiration date or contact kate@nceca.net To renew or become a member of NCECA, go to: www.nceca.net/membership.

MEDIA
All works must be …
…primarily ceramic. Mixed media works will be accepted only when clay is the dominant material. Video featuring clay or ceramics will be juried; the link provided must be anonymous, any reference to an applicant’s name will disqualify participant from jurying;

…able to fit through the venue’s entryways and be safely installed on premises. Floor and pedestal works must be self-supporting. NCECA and exhibition venue staff reserve the right to exclude from exhibition works that arrive at the venue in unstable condition. The curator will make final determinations;

…completed within the last two years prior to the entry deadline and should be responsive to the theme of the exhibition. Works shown in previous NCECA exhibitions are not eligible. Please do not enter the same work in more than one NCECA exhibition in the same year.

ENTRY PROCEDURES
Please visit www.nceca.net and find detailed information about submitting work for this exhibition under the CALLS tab.

Jurrying will be conducted from images of actual works available for the exhibition. Applicants must first create a CaFE™ profile at www.callforentry.org. Uploaded media files will be stored in your CaFE Portfolio so you can submit them to calls. You will choose which media files to submit to a call when you fill out the application. Media files submissions must comply with specifications found at CaFE https://www.callforentry.org/image_prep.phtml

DEADLINE June 14, 2017 (11:59pm MT)

All submissions must include declaration of a monetary value for insurance purposes. This value may not be altered at a later date.

NUMBER OF WORKS:
Interested artists may submit up to three (3) distinct works with no more than two (2) media files (images, video, or audio) per work, not to exceed six total media files. (See media files details below).

EXCLUSIONS:
NCECA reserves the right to exclude from adjudication any submissions that include more than three (3) works or more than two (2) media files per work. Please do not submit the same pieces to multiple NCECA calls in the same year.

Additionally NCECA reserves the right to exclude from adjudication any submissions made with incorrect fees. It is the artist’s responsibility to verify and update member status before submitting his/her work and paying the entry fee. NCECA will not process refunds to those who submit incorrect fees.

ADJUDICATION:
Individual works will be selected through blind jurying. Artists’ names may not appear in any of the images or file names submitted for consideration. Curator/juror Winnie Owens-Hart will make selections for the exhibition from digital images and work statements to develop the exhibition. Artists whose work is selected through the review process will exhibit with the five artists invited by the curator.

INSURANCE
Contemporary Craft shall maintain insurance coverage for all works included in the exhibition only while they are on its premises. It is the responsibility of the artists to provide insurance coverage for their work while it is in transit. Contemporary Craft’s insurance will provide coverage for up to 50% of the works reported retail value. Retail value must be reported even for works included in the exhibition that are not available for purchase. In the event that damages occur to works in the exhibition, artists may be required to demonstrate that the value(s) declared are established fair market values.

SHIPPING, DELIVERY AND RETURN
All works included in the exhibition must arrive at Contemporary Craft by February 9, 2018. It is the responsibility of artists to securely pack their works for the exhibition, arrange and pay for shipping to and from the exhibition venue, and insure their artworks while in transit. NCECA recommends that all artists document their packaging process using digital images and text description prior to closing all crates and/or boxes for shipment. This documentation may provide critical information to support claims against carriers for damage in transit.

The exhibition will be taken down and works will be picked for return shipping beginning on August 20, 2018. All return shipping of unsold works must be paid in advance by participating artists who must be the shipper of record. NCECA will reimburse participating artists up to $500 for shipping expenses following the exhibition. Details on claiming reimbursements will be included in the loan agreement.

SALES
Works to be offered for purchase at the discretion of artists included in the exhibition. Artists will receive 50% of the purchase value on works sold and 50% will be retained as commission by NCECA and the exhibition venue. Shipping of purchased works will be the responsibility of collectors.

PHOTOGRAPHY
Participating artists must agree to allow NCECA, the exhibition venue, and gallery visitors to photograph work while on display for educational and publicity purposes. Images of accepted works will be retained by NCECA for promotional purposes, posting on the NCECA website and sharing with media related publications.

CATALOGUE:
NCECA reserves the right to produce a color print and/or electronic catalogue for the exhibition featuring an essay by the curator along with statements and images of artwork by all participating artists. Each artist in the exhibition will receive two (2) complimentary copies of the catalogue. The catalogue will be available for pre-order purchase online and at the conference so long as supplies remain.
NCECA 2017 • 51st Annual Conference Program • Portland, Oregon
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2018 CONFERENCE PROPOSALS

National Council on Education for the CeramicArts will take place March 14–17, 2018 in Pittsburgh, Pennsylvania.

PROGRAM PROPOSALS
DEADLINE: WEDNESDAY, MAY 10, 2017

CrossCurrents: Clay and Culture is the organizing theme of NCECA’s 2018 conference in Pittsburgh, Pennsylvania. A city of rivers, bridges, complex immigrant history, gritty perseverance, and reinvention, Pittsburgh is a place in which clay people can gather to share knowledge, celebrate and critique our work in arts, culture, teaching and learning.

What are the sources of inspiration that influence and impact our work today?

How are we grappling with issues to keep clay vital in classrooms, museums, and community settings?

How are our ideas about and practices of making changing?

How are we learning from and adapting to the interplay of cultures in the contemporary world?

What is at stake as we work to sustain cultural legacies in a shifting present and unknown future?

How can we deepen appreciation and expand engagement with clay for individuals and communities?

What do we hope to achieve through these deepened and expanded experiences?

NCECA seeks programming proposals that resonate with these questions and others related to its 52nd annual conference. Traditions and innovations coexist throughout the history of ceramic art. Let’s gather to share our ideas and research about our creative work with clay in the 21st century. Clay is a medium steeped in history, process, and divergent approaches. When we come together to grapple with change, new models of creating, teaching, and learning, we have the capacity to crystallize knowledge and share diverse understandings of community.

NCECA’s board of directors is made up of ceramic enthusiasts: educators, students, makers, businesspersons, and culture workers. They will read proposals individually and consider them collectively to make selections for the conference program. What do we want to see in a proposal? A successful proposal will clearly demonstrate that

...each presenter will share her/his knowledge and experience with her/his topic in ways that are informed, fresh, and unique;

...thought provoking, divergent, or under-explored perspectives are being explored;

...information is relevant to the conference theme;

...the information to be presented is relevant to concerns in the field today;

...different interests and audiences in the conference community are represented in the program.

NCECA reserves the right to curate and develop programming that strengthens the quality and range of experiences related to the conference theme, sense of place, and other strategic objectives. If you have questions about Program Proposals, please email: mkcloonan.nceca@gmail.com

LECTURES, PANELS, DISCUSSIONS, DEMONSTRATING ARTISTS, MAKERSpaces, SHORT FORM

STUDENT INTEREST PRESENTATIONS
DEADLINE: WEDNESDAY, MAY 10, 2017

Proposals for conference presentations should correspond with one of the following program strands. You will also be asked to identify tags and target all appropriate audiences in your submission:

Career Paths- Professional practices, business knowledge, and skills (planning, marketing, networking) Presentations may run from 30–90 minutes.

Clay Discourse - Presentations on critical thinking, language and judgement, examining how we consider controversial issues in works of ceramic art. How do we analyze meaning, discern qualities, think about and evaluate works of art? What are the philosophical underpinnings pertaining to works of art and the creative process with clay? Presentations may run from 30–90 minutes.

Demonstrating Artists - mid- to late-career artists whose work has been widely exhibited to serve as Demonstrating Artists. NCECA reserves the right to curate the demonstrating artists program.

Histories and Contexts - Presentations that shed new insights on ceramic traditions and/or expand awareness of clay work by peoples working at different periods. How did the environment and events taking place in different locales and eras impact the work that took place there. How was it influenced by neighboring or distant cultures? Presentations may run from 30–90 minutes.

Learning Modalities - Presentations that involve innovations and or research in pedagogy, curriculum, instruction, assessment. These presentations can be geared towards the interests K–12, community education, museums, higher education, apprenticeship, practicum, or other forms of formal and informal education. Presentations may run from 30–90 minutes.

Makerspaces - Hands- and minds-on presentations that share specific techniques, tools, and processes used in creating ceramic art, whether using traditional methods or new technologies. During recent conferences, these presentations have taken place in Process Room and Clay Fab Lab. Presentations may run from 30–90 minutes.

Materials and Technology - Clay nerds delight! Presentations on clay, glazes, firings, tools, etc. that inform understandings of the complex events that can occur through ceramic production. This is the place where the scientific and creative process collide. Share the hard learned lessons you have earned through research, trial, error, and serendipity. Presentations may run from 30-90 minutes.

Short Form - Brief presentations by international artists, new projects and storytelling. During recent conferences, these presentations have taken place in venues like International Slide Forum, Blinc or Clay Stories. Presentations may run from 7–20 minutes.

Social and Sustainable Impacts - Presentations on collaboration, community, and processes that offer new insights into how clay can be incorporated in programs and contexts that bring people together (alternative frameworks for creative production, creative encounters with clay in unanticipated places, working models that demonstrate relational and environmental concerns). Presentations may run from 30–90 minutes.

Student Interests - This includes student-led presentations as well as student focused programming sessions proposed and delivered by people who are not currently students. Presentations may run from 30–60 minutes.

Topical Networking - Do you want to connect with others pursuing similar interests in clay? Sessions take place on Wednesday (the first day of conference) so that participants can connect with those who have similar interests early in the week and sustain informal dialog throughout the
conference and beyond. All session leaders should be prepared to facilitate highly interactive discussion groups on the topic proposed. The proposer of the session should indicate whether she intends to make formal introductory remarks or simply share questions on which she wants the group to reflect during the session. Facilitators are encouraged to invite additional questions from participants. Presentations may run up to 60 minutes.

PROJECTS SPACE
DEADLINE: WEDNESDAY, JUNE 28, 2017

Projects Space is a platform for ceramic artists to create and present works during the annual conference that incorporate clay as medium in time-based, performative, relational or site responsive work. 3-5 projects will be selected to take place in spaces created in a publicly accessible area of the David Lawrence Convention Center. Artists will create their works on-site interacting with visitors from Tuesday evening through Friday afternoon of the conference. Successful proposals will be those that engage with the concept of CrossCurrents: Clay and Culture using the medium of clay as a central focus, and also with materials, processes, and audience in unique and unconventional ways. Artists should keep in mind that Projects Space is staged at the heart of the NCECA Conference, and works are meant to occur, grow, and change throughout the duration of the conference.

EMERGING ARTISTS
DEADLINE: WEDNESDAY, SEPTEMBER 6, 2017

NCECA's Emerging Artists program recognizes exceptional early career artists highlighting them to an international audience during NCECA's annual conference and promoting them year round through blog.nceca.net. The awards include opportunities for increased exposure through exhibition and special events. NCECA members creating work offering new/exciting/thoughtful perspectives on the ceramic medium, expanding upon genres of creative production and inquiry are qualified as candidates for this award. An Emerging Artist may be at the early stages of receiving recognition for his/her work but is currently underrepresented through exhibitions or publications that might otherwise bring the work to wide attention. The intent of the award is to recognize, cultivate and amplify vital, new voices of creative endeavor in ceramics. The award enables these artists to reach broader national and international audiences and impact discourse in the field. Learn more about conference proposals, Projects Space, and Emerging Artists submissions under the CALLS tab at www.nceca.net/
2017 NCECA EXHIBITIONS

2017 THE EVOCATIVE GARDEN
MARCH 8–APRIL 1, 2017

Disjecta Contemporary Art Center
8371 N Interstate Avenue
Portland, OR 97217
www.disjectaarts.org

RECEPTION: 6–9PM, THURSDAY, MARCH 23, 2017

As NCECA Exhibitions Director, I am honored to present the premiere of NCECA’s new exhibition format. The Evocative Garden, curated by Gail M. Brown, is the inaugural edition for the NCECA Annual exhibition series. Replacing the alternating cycle of Biennial and Invitational exhibitions, this new exhibition platform engages one curator/juror to conjecture a theme that captures some essential quality of creative inquiry taking place between artists and clay.

Our curator extended invitations to five artists whose works provide insightful contemplations on this organizing concept. In order to add to this foundational group of artists, NCECA then opened a call for additional submissions, from which our curator has selected works that further explore and expand on creative discourse connected with the central theme. In developing this new exhibition format, we hope to generate a web that links curatorial vision, with critical judgement, and artists’ divergent ways of thinking and expression through clay.

For The Evocative Garden, Gail reached out to artists Megan Bogonovich, Jess Riva Cooper, Kim Dickey, Linda Sormin, and Dirk Staschke to establish critical perspectives within this web of vision and ideas. These invited artists, in concert with the additional twenty-nine identified through the call for submissions, visually hypothesize on what Brown calls “a garden allusion”. Each artist’s personal voice and visual vocabulary with clay draws on the garden, its rich meanings, and intersections of nature tamed and untamed to delineate context and generate content through form.

Having known and worked with Gail for over fifteen years, I had no doubt that she would craft an exhibition that befits the start of something new and grand. My hope is that The Evocative Garden is the first of many more “evocative” NCECA Annual exhibitions, enabling exceptional work to be represented in a way that celebrates concerns of clay, materiality and conceptual rigor, while inspiring us all.

Leigh Taylor Mickelson
NCECA Exhibitions Director

NATIONAL STUDENT JURIED EXHIBITION
MARCH 2–26, 2017

The Hoffman Gallery
Oregon College of Art and Craft
8245 SW Barnes Road
Portland, OR 97225
ocac.edu/galleries/hoffman-gallery

RECEPTION: 6–9PM, FRIDAY, MARCH 24, 2017

Congratulations to the 25 artists who made it past the final cut. Being an observer to the jurying process is always enlightening: what is most striking is the truly subjective nature of the selection process. Each juror brings a context and a set of filters to the process that serve as the framework for the review. No two are the same, hence, the subjectivity. The works submitted for review show the depth and breadth of ceramics in our educational institutions and provide an exciting glimpse of the future of the field.

For those of you who did not make the cut, keep pushing, keep growing, keep developing your ideas and, most importantly, keep applying. Rejection is part of life. It ranks right up there with failure as one of the most important things pushing us forward on our journey through learning and making. Make and remake, apply and apply and apply because every application, each kiln load, and every installation expands your understanding of your practice.

Special thanks to the Hoffman Gallery at Oregon College of Art and Craft, and this year’s jurors Linda Arbuckle and Justin Novak.

Shalya Marsh & Naomi Clement
NCECA Student Directors At Large

Bradley Klem from the National Student Juried Exhibition
20TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION
MARCH 22–24, 2017

Oregon Convention Center
Rooms C120, C121, C122 (Level 1)
Organized and presented by
The National K–12 Ceramic Exhibition Foundation, Inc.

Juror: Julia Galloway
Julia Galloway is a utilitarian potter and professor. She is currently the Director of the School of Art and Professor at the University of Montana, Missoula. Julia was born and raised in Boston. She did her graduate studies at the University of Colorado, Boulder, her BFA at New York State College of Art & Design at Alfred University, and studied at the Nova Scotia College of Art & Design as well as Massachusetts College of Art.

ABOUT THE 20TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION

We welcome all members and attendees to the 20th Annual National K–12 Ceramic Exhibition which will take place at NCECA in Portland, Oregon. The Annual National K–12 Ceramic Exhibition is the premier juried ceramic competition for Kindergarten through Grade 12 (K–12) students in the United States. Designed to showcase the best K–12 ceramic work made across the country, the exhibition takes place in a different city each year in conjunction with the annual conference of the National Council on Education for the Ceramic Arts (NCECA). The NCECA conference is the preeminent ceramic event in the US annually, gathering professionals from universities, colleges, museums, art galleries, and the ceramic arts world to a host city to view exhibitions, demonstrations, talks, and other ceramic events. For that week, the host city is the world capital of ceramics. 2017 marks the 20th anniversary of the K–12 Exhibition. Created in 1998 by Leah Schlief, the exhibition has become one of the most attended venues at the annual conference. In 2001, Dr. Bob Feder organized a group of Founding Members and K–12 teachers to permanently support the exhibition. In 2002 in Kansas City, they became The National K–12 Ceramic Exhibition Foundation, Inc. This federally recognized 501 (c)(3) nonprofit foundation now supports the exhibition and organizes scholarships and ceramic teacher education opportunities.

25TH ANNUAL CUP EXHIBITION AND SALE
MARCH 22–24, 2017

A107-109 (Level 1)
Coordinated by Richard Wehrs

Drop off cup donations. All donated cups will be considered for the NCECA Cups of Merit Commission Award. In its 16th year, the award is designed to add further recognition of the extraordinary quality of these donations. The selections will be made by a jury’s review of all donated cups and winners announced on Saturday.

The NCECA Cups of Merit Award was established to recognize outstanding craftsmanship and artistic merit among the generous donors to NCECA’s Annual Cup Sale. Each year NCECA appoints a small panel of three distinguished ceramic artists to make merit awards from the cups submitted. Jurors will make purchase awards totaling up to $1000 to three or more makers. Each award will be an amount sufficient for NCECA to purchase two or more cups based on the pricing presented to the sale administrator. NCECA will retain one of the cups in its collection for as long as is practical. Cups may be periodically removed from the collection to recognize individuals for outstanding service or generosity to NCECA.

Purchase of cups begins at 8:00am, Friday, March 24.

Caelin McDaniel from the National Student Juried Exhibition
NCECA MEMBERSHIP

STANDARD MEMBERSHIP

- **ONLINE SEARCHABLE DIRECTORY** - As a Standard Member, the Online Searchable Member Directory will allow you to stay in touch with your friends and colleagues all year. You can now update your own contact information when you change your address, phone number, email or web site.

- **MEMBER EVENT POSTING** - Post information about your upcoming workshops, sales, openings or other newsworthy events on the NCECA website for public view.

- **MEMBER DISCOUNTS** - Conference Registrations, Calls for Exhibitions Entries, Publications, other Events, Merchandise, Ceramic Materials, Supplies, Shipping, Travel/Lodging and Business Services.

- **ANNUAL JOURNAL** - The NCECA Journal features excerpts from all presentations at the annual conference.

TRANSITIONAL MEMBERSHIP

Transitional membership provides recent students the opportunity to maintain a discounted membership as they transition from school to a professional career in ceramics. Individuals may take advantage of Transitional membership for up to two years immediately following separation from school. Transitional Members receive the valuable Standard Member Benefits at a discounted rate.

All Transitional Members must have had a student membership within the last three years OR contact office@nceca.net to share documentation that demonstrates separation from school within the past two years.

STUDENT MEMBERSHIP

Includes all the Standard Membership benefits plus:

- **CONFERENCE REGISTRATION DISCOUNT** – discounted student registration rates for NCECA’s Annual Conference

- **FELLOWSHIPS/SCHOLARSHIPS** – student members are eligible to apply for undergraduate and graduate level fellowships and NCECA-sponsored scholarships to symposia and regional conferences.

- **NSJE CALL FOR ENTRY DISCOUNT** – student members receive a discount on the entry fee for the National Student Juried Exhibition, held annually at the national conference.

ELIGIBILITY:

UNDERGRADUATES and GRADUATES must be enrolled, degree-seeking students in a college or university.

POST-BACCALAUREATES are those who are taking courses in a certificate granting program within a college or university following the completion of an undergraduate degree.

Students must provide an e-mail or document from their institution verifying their degree or certificate seeking enrollment status in two or more courses within a college or university. Fees and documentation will be required to be submitted for each year of membership.

PREMIUM MEMBERSHIP

Includes all the Standard Membership Benefits plus:

- Partner Links: Your “live linked” logo on the NCECA website. Logos of Premium Members will be displayed on the NCECA web site, grouped by category. All visitors to the NCECA website can go directly to your website by clicking your company name or logo from the NCECA site.

- Priority Event Registration

- NCECA will notify you first for events giving you priority event registration.

- Hotel Block Advance notice. Receive early alerts of hotel locations and availability

NCECA offers three types of organizational memberships: Corporate, Gallery, Institutional

Please visit our website www.nceca.net or see a NCECA staff member to learn more.
Welcome to the 2017 NCECA Portland Exhibition Guide!

Exhibitions surrounding NCECA’s annual conference have an important impact on host communities as well as the artists and collectors who travel from throughout the U.S. and abroad to experience the diversity of creative approaches to contemporary work with clay. An Exhibitions Committee composed of artists and curators with links to the host region reviews exhibition proposals to consider them for inclusion in listings. NCECA’s goal with this listing is to provide access to information about exhibitions that demonstrate compelling ideas and represent a high standard of creative inquiry involving clay.

While NCECA cannot control the admissions policies of venues hosting exhibitions during the NCECA conference, all of them included in this exhibitions listing have been strongly encouraged to admit visitors wearing NCECA conference registration badges without charge.

**GETTING AROUND THE PORTLAND METRO AREA**

**WALK**

More than 85 exhibitions are presented throughout the Portland Metro Area and many are within a 2 mile radius of the Oregon Convention Center, with eateries, shops, historic sites and new development in between. Many of these exhibitions are located in cultural urban hubs clustered with galleries and eateries; just across the Willamette River to the West is the Pearl District and immediately to the South is the Central Eastside Industrial District. There is a bike/pedestrian path under the Steel Bridge to the Pearl which provides scenic views of the Willamette river and cityscape.

**BIKE**

Portland is known as the “most bikeable town in the USA”. Google maps can provide directions along designated bike streets and there are bike lanes on nearly every road around the city. If you are unable to bring your own bike there are “orange bikes” from Biketown at the OCC which are available for short-term rentals. They cost $2.50 per trip, or $12 for a full day. We recommend bringing your own bike helmet if you plan to cycle in the city.

**DRIVING**

Driving in Portland can be relatively easy with the exception of rush hour, between 4pm and 6pm Portland streets can be quite congested. Central Portland is divided into quadrants: NW, SW, SE, and NE; street names starting at Ankeny St ascend in alphabetical order as you travel north and in either direction of the river streets are numeric. Car rentals are available at the airport and the city has a robust Car2Go program if you are a member. The OCC and the Hilton offer paid parking in their respective garages. The OCC parking rates vary per hour but the maximum daily rate to park is $10. Overnight parking is prohibited. Generally, metered parking is easy to find downtown and in the The Pearl during business hours; and can can be paid for by credit card. Parking after 7pm and on weekends is available on the street or in designated lots. Parking outside the urban core is plentiful and relatively inexpensive, if not free.

**PUBLIC TRANSIT**

Portland’s public transit agency, Trimet, has three parts: MAX rail, streetcars, and buses. The OCC is quite well-served by Trimet, so there’s no real reason to look for anything else. Use Google Maps to plan your trip and see which type of transit is the quickest. Trains to the OCC are both frequent and fast. Most importantly, Trimet is clean, friendly, and reliable. Everyone in Portland uses it at least some of the time. The OCC is barely one block from the Rose Quarter Transit Center, the main inner city transit hub.

A multi-day public transit pass is included with all conference registrations, just flash your pass at the bus driver or have it ready on the train if you are asked for proof of fare.

The MAX has four different colored lines (Red, Green, Blue, and Yellow) and takes you from the airport to the OCC and downtown, as well as out to many of the suburbs and neighborhoods such as Gresham, Hollywood, or Beaverton. The three Portland Streetcar lines take you around downtown, to Portland State University, and from the OCC to Southeast Portland, where many of the best restaurant options are.

**TAXI**

Taxis may be found at downtown hotels, but are not readily available on the streets of Portland. Call for service. Uber and Lyft are available in Portland, as well. Between the airport and convention center, taxi fare is roughly $30–$40, Uber and Lyft are $20–$25.

**SHUTTLE AND TOUR ROUTES**

These routes were designed by NCECA’s On-Site Conference Liaisons to help visitors maximize their viewing experience while not having to struggle with environmental and economic impact of individual car rentals, and also to mitigate some of the stress involved with navigating unfamiliar communities.

Tickets for any of these exhibition routes are an option that anyone can consider. They are not a requirement of visiting any exhibition. You are not required to be registered for the conference to purchase a shuttle or tour ticket.

The buses for all Timed Tours and Continuous Shuttle Routes depart from the Martin Luther King, Jr. Blvd. side of the OCC.

For more information or to answer any questions, please contact

Lew White Tours at: 877-235-1843 (toll free)

leww@lwti.com (email)
EXHIBITIONS AT THE CONVENTION CENTER

Oregon Convention Center
Oregon Convention Center, 777 NE Martin Luther King Jr Blvd, Portland, OR, 503-235-7575, oregoncc.org. Hours during NCECA: Wed-Sat 9am-6pm. Reception: Wed, Mar 22, 5–6:45pm &

Room B117
Tactic, These artists represent a growing shift in material sensibility by the way they use their “clay hands” to manipulate other materials, technology, and processes within their practice. John Byrd, Bryan Czibesz, Shannon Goff, Alex Hibbitt, Tom Lauerman, Linda Lopez, Adams Puryear, Amy Santoferraro, Keith Simpson, Ben Demott, and others. Organized by Matt Mitros and Rain Harris. Mar 22–25.

Room B118
The Clay Studio Presents Small Favors: Thinking Inside the Box, a special version of our annual show that presents works that fit inside a 4-inch cube. Some artists treat the cube as a tiny gallery, while others use the challenge to explore new work. Either way Small Favors will have a huge impact.

Room B119

Halls A/A1 (Level 1)

Projects Space -
A Prayer without Words
By Kristin Schimik
Idol Times: A Tribute to the Past, Present, and Future
By Jerry Kaba
Room
By Matthew Eames

Emerging Artists - Jessica Brandl, Rachel Eng, Christina Erives Brooks Oliver, Kate Roberts, Judd Schiffman

A107-109 (Level 1)
25th Annual Cup Exhibition and Sale

C120-122 (Level 1)
20th Annual National K–12 Ceramic Exhibition (K)
Showcasing the best ceramic work created in our K–12 schools. Reception 4:30–5:30pm.
EXHIBITIONS GUIDE

Exhibition Listing Key

- Walking distance from the convention center - Within 2 miles (Google Maps)
- Accessible by TRIMET
- Car advisable
- Wheelchair Accessible

(S) = Wednesday Shuttle Route
(T) = Wednesday Timed Tour
(TR) = Thursday Reception Shuttle
(FR) = Friday Reception Shuttle

NORTH PORTLAND

INNER NORTH:

Pigeon Toe Ceramics (S) 424 N. Tillamook St., Portland, OR, 503-709-5479, pigeon toe ceramics.com. Hours during NCECA: Tue–Sat 10am–5pm; Thu hours extended to 9pm. Reception: Thu, Mar 23, 5–9pm.


Queen Bee Creations (S) 3961 N Williams Ave. Suite 101, Portland, OR, 503-232-1755, queen bee creations.com. Hours during NCECA: Mon–Fri 10am–6pm; Sat 10am–7pm; Sun 11am–5pm.


OUTER NORTH:

Also Known As Gallery (S)(TR) 7440 N Lombard St, Portland, OR, 503-307-5869, akapdx.com. Hours during NCECA: Wed 10am–6pm; Thu–Sat 11am–6pm. Reception: Thu, Mar 23, 5–9pm.


Social Objects, This exhibition surveys recent work from the Socially Engaged Craft Collective, featuring a wide range of social art projects that are rooted in the history of ceramic objects. 14 members of the Socially Engaged Craft Collective, including Henry Crissman, Amanda Leigh Evans, Holly Hanessian, Jeni Hansen Gard & Lauren Karle, Nico Gugliotti, Anna Metcalfe, Nicole Seisler, Michael Strand, and Juliette Walker. Organized by the Socially Engaged Craft Collective. Mar 22–Apr 14.

Disjecta Contemporary Art Center (S)(T) 8371 N Interstate Ave., Portland, OR, disjectaarts.org. Hours during NCECA: Wed–Sat 10am–5pm; Thu hours extended to 9pm. Reception: Thu, Mar 23, 6–9pm. Thu night reception shuttle

NCECA Annual Exhibition: The Evocative Garden, A breadth of implied and articulated dramas will be staged as a personally defined natural landscape or more formalized garden scenario. In works of ceramic sculpture, installation, object and vessel format, each participant will offer a new or recent work—some potent objects—as-metaphors, with sub-text, and others as choreographed scenes with figuration or the figure/s implied in a verdant location, in vocabularies from nuanced realism to personal symbolism. Each will be designed to reference an array of issues—nature’s fragility and sustainability, the wild and the tame, life’s appetites and dilemmas, conflict and resolution, the everlasting and the temporal—social and historic events, of the natural world and the human condition. Artists remind us that nature and the articulated garden, as context, stimulation and tactile allure, is a seductive, universal, ever present enticement. Christopher Adams, JoAnn Axford, Lisa Marie Barber, Chris Berti, Megan Bogonovich, Jess Riva Cooper, Deirdre Daw, Audry Deaf-McEever, Jennifer DePaolo, Kim Dickey, Caroline Earley, Carol Gouthro, Karen Gunderman, Dawn Holder, Cj Jilek, Chuck Johnson, Tsehai Johnson, Heather Kaplan, Paul Kotula, Annie Rhodes Lee, Nancy Lovendahl, Andrea Marquis, Lindsay Montgomery, Grace Nickle, Anne Drew Potter, Jessica Putnam-Phillips, Dori Schechtel Zanger, Linda Sormin, Dirk Staschke, Claudia Tarantino, Hirotsume Tashima, Colleen Toledano, Jenni Ward, Stan Welsh. Curated by Gail M Brown. Mar 8–Apr 1.

Portland Community College- Cascade (S)(TR) 815 North Killingsworth St., Portland, OR, 503-475-4467, pcc.edu/paragongallery. Hours during NCECA: Mon–Fri 9am–5pm; Thu hours extended to 9pm. Reception: Thu, Mar 23, 5–9pm. Artist Talks in the Auditorium across the street; Marnia Johnson artist talk: 3–4pm, Jenn Brazelton artist talk: 4–5pm.


Salvage Works (S)(TR) 2024 North Argyle St., Portland, OR, 503-899-0053, salvageworkspdx.com. Hours during NCECA: Sun 11am–4pm; Mon & Tue 9am–6pm; Wed 10am–5pm; Thu 5–9pm; Fri 5–9pm.

Reclaim: Using the Past to Forge the Future, Salvage Works, a North Portland business that sells reclaimed lumber, is a perfect place for Victoria Christen and Kowkie Durst’s ceramic work where the exhibition focuses on the reclamation of past materials, images, and ideas to forge a new future. Mar 16–Apr 14.

**Turned and Burned,** Features work that mixes wood fired clay and turned wood. Materials native to the Redwood Coast are used to create an aesthetic that pays homage to the region. David Zdrasil. Organized by David Zdrasil and Marcy Bruce. Mar 22–Apr 30.


**Entanglement** gives artists Ilenna Finocchi, Hope Roveto and James Lobb opportunity to share recent work on entanglements faced in addressing sex, politics, and being a tactile human in an increasingly intangible society. Ilenna Finocchi, Hope Roveto, James Lobb. Mar 20–26.

NORTHEAST PORTLAND

INNER NE:

Butters Gallery & (S)(FR) 157 NE Grand Ave, Portland, OR, 503-248-9378, buttersgallery.com. Hours during NCECA: Wed 10am–5pm; Thu 11am–7pm; Sat 11am–5pm; Fri hours extended to 9pm. Reception: Thu, Mar 23, 5–9pm.

**Progression: 25 Years of Functional Form,** The lineage of potters that Brad Schwieger has influenced in his 25 years at Ohio University are a future generation of makers finding new avenues of expression within a timeless practice. Brad Schwieger, Bryce Brisco, Frank Saliani, Hiroe Hanazono, James Tingey, Jeremy Kane, Joe Davis, Kristen Kieffer, Kyla Strid, Lorna Meaden, Mark Cole, Matt Long, Mike Jabbur, Nick Bivins, and Steve Schaeffer. Organized by Lorna Meaden. Mar 2–25.

Eutectic Gallery & (S)(T)(FR) 1930 NE Oregon St, Portland, OR, 503-974-6518, eutecticgallery.com/gallery. Hours during NCECA: Mon–Sat 10am–6pm. Reception: Fri, Mar 24, 5–9pm.

**Duet,** Much like a musical composition for two performers, the duet between Doug Jeck and Christine Golden transpired in tandem to generate an inspired suite of sculptures. Mar 3–28.

**Exchange Ballroom** & (S) 123 NE 3rd Ave., Portland, OR, 503-984-1122, santafeclay.com. Hours during NCECA: Wed–Fri 9am–6pm; Sat 9am–2pm.

**Santa Fe Clay Presents: LA MESA,** A national invitational dinnerware exhibit of 150 artists and 150 place settings in a spectacular banquet table display. Linda Arbuckle, Peter Beasecker, David Crane, Julia Galloway, Chris Gustin, Mike Jabbur, Beth Lo, Peter Pincus, José Sierra, Kensuke Yamada, and over a hundred more! Curated by Avra Leodas. Mar 22–25.


**Industrial Magic** is a canvass of visual thinking, where dreams, reality, and light come together, a transitional space that weaves the otherness of present time. Serge Dos Santos. Organized by Serge Dos Santos. Mar 21–25.

**Redux** & (S)(FR) 811 East Burnside #110, Portland, OR, 503-231-7336, reduxpdx.com. Hours during NCECA: Tue 11am–7pm; Wed 10am–7pm, Thu 11am–7pm; Fri 11am–9pm; Sat 11am–7pm. Reception: Fri, Mar 24, 5–9pm.

**Put a Bird on It,** Birds are loved/worshipped, serve as allegories, inspiration for disguises, they are guides and sometimes omens. And, oh yes, we eat them, too. Artists interpret avian symbology. Leanne McClurg Cambic, Jessica Brandl, Caroline Douglas, Diana Fayt, Ayumi Horie, Julia Galloway, Jenny Mendes, Donna Polseno, Shoko Teruyama, and others. Curated by Birdie Boone. Mar 21–25.

**Rising Room Gallery** & (S)(FR) 2222 NE Oregon St., Suite 212, Portland, OR, risingroomgallery.com/index.html. Hours during NCECA: Mon & Tue 9am–5pm; Wed 10am–5pm; Thu 9am–5pm; Fri 5–9pm, Sat 9am–5pm. Reception: Fri Mar 24, 5–9pm.

**Radius:** the Role of a Community Studio, This exhibition showcases eight artists, all of whom emerged from the same community studio, and demonstrates the role of the community studio in the future of the ceramic
NORTHEAST PORTLAND CONT. | SOUTHEAST PORTLAND


vitrifiedstudio: exhibition ⑊ S(T)(TR)
5001 NE 30th Ave (NE Alberta St. and 30th), Portland, OR, 503-729-4852, http://vitrifiedstudio.com. Hours during NCECA: Mon & Tue 12–4pm; Wed 10am–5pm; Thu 12–9pm; Fri & Sat 12–6pm; Sun 12–4pm. Reception: Thu, Mar 23, 5–9pm.

vitrifiedstudio, a case study,
vitrifiedstudio: exhibition is a physical manifestation of an online pottery business transformed into a traditional neighborhood pottery, presented as a case study. Shelley Martin. Mar 19–26.

SOUTHEAST PORTLAND

INNER SOUTHEAST:
Portland Art Museum ① 1219 SW Park Avenue, Portland, OR, 503-226-2811, portlandartmuseum.org
The Portland Art Museum is offering free admission to those wearing NCECA conference registration badges the week of March 20, 2017.

The museum’s Asian collection totals nearly 4,000 objects from China, Japan, and Korea. Recent major gifts of Han and pre–Han objects from the Arlene and Harold Schnitzer Collection of Early Chinese Art have brought new prominence to the Museum’s holdings. Few museums in the world can match in scale and quality the array of ceramic court nobles, dancers, and musicians — not to mention dogs, horses, and supernatural creatures. Also on view are Islamic ceramic works and modern to contemporary clay works of Northwest artists. Hours during NCECA conference: Tues & Wed/Sat & Sun 10am–5pm; Thu & Fri 10am–8pm.


Stark Street Studios ① 2809 SE Stark St., Portland, OR, 503-238-0973, starkstreetstudios.weebly.com/. Hours during NCECA: Tue 11am–5pm; Wed 10am–5pm; Thu–Sat 11am–5pm. Reception: Fri, Mar 24, 5–8pm.

Stark Past and Present; Members Exhibition. Portland’s oldest working ceramics studio showing works of its 12 current members as well as past members works. Charlie Piatt, Carol Lebreton, Amy Fields, Michael Grubär, Julie Stewart, Babette Harvey, Sherri Aytche, Maureen Culligan, Jan Rentenaar, Carol Greiwe and Victoria Shaw. Organized by Stark Street Studios. Mar 21–25.
The Cleaners (Ace Hotel) & (S) (FR) 403 SW 10th Ave. at Stark St., Portland, OR, 503-546-8509, acehotel.com/portland. Hours during NCECA: Tue–Sat 10am–6pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 6–9pm.


NATIONAL EXHIBITIONS

The Alchemy of Surface, An inspired surface can turn plain into remarkable, remarkable into sublime. This group of artists is sharing their extraordinary (often secret) surface techniques and formulas. Babette Harvey, Donna Cole, Dennis Meiners, Sara Swink, HsinYi Huang, Lisa Conway + 20 more. Organized by The Oregon Potters Association members Deborah Shapiro, Rabun Thompson, Donna Cole, and Margaret Synan-Russell. Mar 21–25.

NATIONAL EXHIBITIONS

Talon Gallery & (S) 1100 SE Division St. Suite 135, Portland, OR, 503-891-3505, talongallery.com. Hours during NCECA: Tue 12–6pm; Wed 10am–6pm; Thu–Sun 12–6; Fri hours extended to 9pm. Reception: Fri, Mar 24, 5–9pm.

The Shadowtide, Three of contemporary ceramic’s leading lights. Kate MacDowell, Gosia, and Sarah Louise Davey are pioneering ways of viewing ceramic sculpture within the new contemporary genre. Curated by Susannah Kelly. Mar 21–Apr 10.

SOUTHWEST PORTLAND

INNER SW:

Adams & Ollman & (S) (FR) 209 SW 9th Ave., Portland, OR, 503-724-0684, adamsandollman.com. Hours during NCECA: Tue 11am–5pm; Wed 10am–5pm; Thu–Sat 11am–5pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 6–9pm.

Paul Swenbeck and Magdalena Suarez Frinkess, New ceramic works by Paul Swenbeck and Magdalena Suarez Frinkess. Mar 17–Apr 22.

Canoe & (S) 1233 SW 10th Ave., Portland, or, 503-889-8545, canoeonline.net. Hours during NCECA: Tue–Sat 10am–6pm, Sun 11am–5 pm. Reception: Thu, Mar 23, 6–8pm.

At the Table: Community & Collaboration between Artist & Chef, Exhibition of tabletop pieces created by Portland artist Lilith Rockett, produced in collaboration with chefs from some of America’s leading modern restaurants. Organized by Lilith Rockett. Mar 22–25.

Mexican Consulate’s Office & (S) 1305 SW 12th (Second Floor), Portland, OR, 503-274-1442, consulmex.sre.gob.mx/portland, Hours during NCECA: Mon–Fri 10am–4:30pm. Reception: Thu, Mar 23, 6–7:30pm.

Migratory Flux Intro, This exhibition focuses on an international exchange of artists between Oaxaca, Mexico and Oregon based residents. It had its beginning with Alejandro Santiago’s 2501 Migrantes project. Alejandro Santiago Ramirez, Honorio Cruz, Ivonne Kennedy, Katy McFadden, Javier Cervantes, Barbara Campbell, Claudio Jeronimo Lopez. Organized by Katy McFadden. Mar 19–25.
**Portland State University, Broadway Gallery & (T) Lincoln Hall, Ground Floor; 1620 SW Park Ave., Portland, OR, 503-226-3600, ojmche.org; pdx.edu/art-design/broadway-lobby-gallery, Hours during NCECA: Sun–Sat 10am–6pm. Reception: Fri, Mar 24, 7–9pm.**

**New Bedford Tour**

**Lewis & Clark College**

**Thu, Mar 23, 6–8pm.**

**Barnes Rd., Portland, OR, 503-297-1894, 503-206-8601, 12pm–5pm, or by apt.**

**Madison Street., Portland, OR,**

**Ronna and Eric Hoffman Gallery of**

**10am–6pm. Reception: Thu, Mar 24, 5–9pm.**

**details/, Hours during NCECA: Tue–Sat**

**conferences_and_events/campus/venues/**

**503-201-0400, 503-226-3600, ojmche.org; pdx.edu/art-**

**Floor; 1620 SW Park Ave., Portland, OR, 503-297-5544, ocac.edu, Hours during**

**NCECA: Sun–Sat, 10am–5pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 6–9pm.**

**Centrum Gallery & **

**OCAC Ceramics Alumni Exhibition, A selection of current work from OCAC ceramics alumni which highlights the three paramount themes of the curriculum: fine art, craft, and design. Curated by Jordan Pieper. Mar 2–26.**

**Clover Field**

**Occupation, Veterans and artists will**

**deconstruct a bunker of clay and make cups to share with the NCECA**

**community. Jesse Albrecht, Stephen**

**Braun, Ash Kyrie, Roberto Lugo,**

**Karl McDade, Thomas Orr, Giuseppe**

**Pelciano, and Ehren Tool. Organized by**

**Ehren Tool. Mar 2–26.**

**Hoffman Gallery &**

**NCECA’s annual National Student Juried Exhibition (NSJE), showcases the work of current graduate,**

**undergraduate, and post-baccalaureate students across the United States. Rachel Ballard, Ashley Bevington,**

**Abigale Brading, Liam Calhoun,**

**Man-Ho Cho, Mike Cinelli,**

**Louise Deroualle, Yewen Dong,**

**Sydney Ewerth, Shauna Fahley,**

**Lorraine Franco, Stuart Gair,**

**Sarah Heitmeyer, Kwan Jeong,**

**Elliott Kayser, Andrew Kellner, Patrick**

**Kingshill, Bradley Klem, Teresa**

**Larrabee, Amy LeFever,**

**Caelin McDaniel, Taylor Pasquale,**

**Tiffany Tang, Mary Cale Wilson.**

**Juried by Linda Arbuckle and Justin Novak. Mar 2–26.**

**School House**

**Flux = RAD!, A series of three live**

**podcast recordings and exhibition with different invited artists talking about changes in their lives/work/world.**

**Podcasts will occur on Wednesday,**

**March 22 at 11am, 2pm, and 5pm.**

**Mary Barringer, Peter Beasecker,**

**Mike Helke, Kyle Carpenter, Silvie**

**Granatelli, Simon Levin, Peter Scherr,**

**Kari Radasch, and Sean Scott. Organized**

**by Brian R Jones. Mar 2–13.**

**Arnold Gallery**

**Recent work by Victoria Christen,**

**Thomas Orr & Ted Vogel. Organized by**

**Ted Vogel Mar 23–25**

**Ronna and Eric Hoffman Gallery of**

**Contemporary Art**

**Imaginary Border: Ceramics As**

**Transculutral Language, Featuring**

**artwork by artists from Chile, the**

**US, Brazil, Jamaica, Japan, and**

**Venezuela who have contributed to**

**the development of Curauamilla Art Center.**

**For these artists, Curauamilla serves an invisible edge, where our**

**humanity engages our spirit through. Peter Beasecker, Doug Casebeer,**

**Chris Gustin, Randy Johnston, Jan**

**McKeachie Johnston, Suze Lindsay,**

**Benjamin Lira, Ken Matsuzaki, Ron**

**Meyers, Marilu Pelusa Rosenthal.**

**Organized by Marilu Pelusa Rosenthal, Curauamilla Art Center and Jill Obeimer. Mar 21–25**

**Bay Area Clay: A Legacy of Social**

**Consciousness, The focus of this**

**exhibition is the continuing legacy of**

**Bay Area ceramic artists who have been speaking to the human condition**

**and the social, political, and environmental concerns of our times. Richard Notkin,**

**Ehren Tool, Wanxian Zhang, Arthur**

**Gonzalez, Lisa Reinertson, Marc**

**Lancet, Mark Messenger, Michelle**

**Gregor, Monica Van den Dool, and Stan**

**Welsh. Organized by Lisa Reinertson.**

**Mar 21–25**

**Miller Hall**

**Peaks and Valleys, Serving as a**

**metaphor for systems that are**

**reliant on their counterparts, this is**

**an installation comprised of many**

**small, hand modeled porcelain forms.**

**Amanda Salov. Organized by Amanda**

**Salov. Mar 21–25.**

**Lewis & Clark College & (T) 0615 SW**

**Palatine Hill Rd., MSC95, Portland, OR,**

**503-201-0400, lclark.edu/offices/**

**conferences_and_events/campus/venues/**

**details/, Hours during NCECA: Tue–Sat**

**10am–6pm. Reception: Thu, Mar 23, 6–8pm.**

**Animals, Undine Brod’s animal world**

**speaks to humanity’s emotional sides.**

**Her work directs us to pause and look**

**inward to see that our domestic lives**

**are full of violence and vulnerability. Curated by Catlin Gabel; Organized by Undine Brod. Mar 22–Apr 13.**

**Catlin Gabel School & (S) 8825 SW**

**Barnes Rd., Portland, OR, 503-297-1894,**

**catlin.edu, Hours during NCECA: Mon–Fri,**

**8am–6pm; Sat & Sun 11am–4pm. Reception:**

**Thu, Mar 23, 2–6pm.**

**Recent Ceramic Work – Mardi Wood & Chasse Davidson, Exhibiting delicately thin porcelain works by career artist Mardi Wood and recent raku works by Chasse Davidson. Mar 1–Apr 1.**
NORTHWEST PORTLAND

INNER NW:

**Annie Meyer Gallery** (S)(FR) 120
NW 9th Ave., Portland, OR, 503-224-3750,
animmeyergallery.com, Hours during NCECA: Tue 10am–5:30pm; Wed 10am–5:30pm; Thu–Sat 12–5:30pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 5–9pm.


**Augen Gallery** (S)(FR) 716 NW Davis St., Portland, OR, 503-546-5056, augengallery.com, Hours during NCECA: Tue 10am–5:30pm; Wed 10am–5:30pm; Thu–Sat 10:30am–5:30pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 5–9pm.


**Blackfish Gallery** (S)(T) 420 NW 9th Ave, Portland, OR, 503-224-2634, blackfish.com, Hours during NCECA: Tue 11am–5pm; Wed 10am–5:30pm; Thu 11am–5:30pm; Fri 11am–9pm; Sat 11am–5pm. Reception: Fri, Mar 24, 5–9pm.

Legacy Emerging, Features eight emerging artists who are actively inheriting, perpetuating and evolving the invigorating legacy of the wood firing tradition in Oregon. Cooper Jeppesen, Jesse Jones, Chris Pate, Joe Robinson, Jonathan Steele, Mandy Stigant, Hanna Traynham, and Zachary Wollert. Feb 28–Apr 1.

**Elizabeth Leach** (S)(FR) 417 NW 9th Ave., Portland, OR, 503-224-0521, elizabethleach.com, Hours during NCECA: Tue 10:30am–5:30pm; Wed 10am–5:30pm; Thu–Sat 10:30am–5:30pm. Fri hours extended to 9pm.


**Froelick Gallery** (S)(FR) 714 NW Davis St., Portland, OR, 503-222-1142, froelickgallery.com, Hours during NCECA: Tue 10:30am–5:30pm; Wed 10am–5:30pm; Thu–Sat 10:30am–5:30pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 5–9pm.

**Scape Scope**, In an installation consisting on elegant stillness, the standing objects and wall portals aim to transport the viewer to a desolate landscape of some militarized zone. Whitney Lowe, Ronna Neenschwander and Joe Feddersen. Curated by Charles Froelick. Mar 1–Apr 1.

**Gallery 114** (S)(FR) 1100 NW Glisan St, Portland, OR, 503-243-3356, gallery114pdx.com, Hours during NCECA: Sun–Sat 9am–5pm; Fri hours extended to 9pm. Reception: Fri, Mar 24, 5–9pm.


**Pacific Northwest College of Art** (S)(T) (FR) 511 NW Broadway, Portland, OR, 503-226-4391, pnca.edu, Hours during NCECA: Sun–Sat 10am–6pm. Reception: Fri, Mar 24, 5–9pm.

Commons

Method Accumulation: Studies in Materiality and Existence, This exhibition presents a case for abstraction via materiality as a major current in contemporary ceramic practice as we move into the future of our discipline. Linda Lopez, Matt Ziemke, Susan Beiner, Chris Rodgers, Peter Christian Johnson, Lauren Gallaspay, Zimra Beiner, David Hicks, and Andrew Casto. Organized by Andrew Casto. Mar 20–25.


Scofflaws, features work which questions our ties and use of the ceramic material as well as confronts difficult questions about beauty and our understanding of the world around us. Bryan Czibesz, Brian Harper, Roxanne Jackson, and Sasha Koozel Reibstein. Curated by Jones von Jonestein. Mar 20–25.

Reconstructing Craft: Feminism and Contemporary Ceramics, features the work of four ceramic artists who employ a broad spectrum of techniques used within contemporary ceramics practice to address varying feminist perspectives. Nicole Gugliotti, Cheyenne Chapman Rudolph, Sarah Tancred, and Shalene Valenzuela. Organized by Sarah Tancred. Mar 20–25.

Center for Contemporary Art & Culture


**PDX Contemporary Art** (S) (FR) 925 NW Flanders St., Portland, OR, 503-222-0063, www.pdxcontemporaryart.com, Hours during NCECA: Tue–Sat 11am–6pm. Fri hours extended to 9pm. Reception: Fri, Mar 24, 6–9pm.


**U of Oregon White Box** (S)(S)(T) 24 NW First Ave., Portland, OR, 503-412-3689, whitebox@uoregon.edu, Hours during NCECA: Tue–Sat 10am–6pm.

**MADE IN OREGON**, Showing the breadth of activities at the University of Oregon; work by students and faculty, 2016 Craft Forum participants, and a collaboration with Oregon College of Art and Craft. Brian
Oregon City, Oregon

**Portland Community College - Rock Creek, Helzer Gallery**
Building 3, 17705 NW Springville Rd, Portland, OR, 971-722-7118, Hours during NCECA: Sun–Sat 9am–6pm.
Reception: Thu, Mar 23, 4–7pm.


**Oregon City, Oregon**

**Clackamas Community College, (T)**
19600 Molalla Ave, Oregon City, OR, 503-594-3762, clackamas.edu/Niemeyer_Center.aspx

* Alexander Gallery
Hours during NCECA: Mon–Sun 8am–5pm.
Reception: Thu, Mar 23, 12–1pm.


*Pauling Gallery*
Hours during NCECA: Mon–Fri 9am–5pm.
Reception: Thu, Mar 23, 12–1pm.

*The Corner of Siskiyou and Indiana: Ten Years, Ten Artists - Southern Oregon University*, A community of 10 artists brought together by place, fractioned by time, engaging with the contemporary moment through ceramic art. Natalie Blaustone-Dye, Laura Campbell, Mary Anne Carey, Anja DuBois, Autumn Higgins, Kate Holub, Sam Scharf, Robin Strangfeld, Brooke Snyder, Trevis True, Jess Volk and Nick Geankopoulos. Organized by Robin Strangfeld. Feb 21–Mar 24.

**NEWBERG, OREGON**

**Chehalem Cultural Center & (T)**
415 E. Sheridan, Newberg, OR, 503-487-6883, chehalemculturalcenter.org, Hours during NCECA: Tue–Sat 9am–6pm.
Reception: Thu, Mar 23, 5–8pm.

**Parish Gallery**
*Ashes &Flux*, showcases nationally recognized wood fire ceramicists in the US. The artists utilize their four diverse kilns to push the boundaries of what wood fire has been and will be. East Creek Anagama - Willamina, OR, Noble Hill Anagama - Forest Grove, OR, FuukooGama woodfire kiln - Sheridan OR, Pleasant Hill Pottery- Pleasant Hill, OR. Organized by Cindy Hoskisson; Curated by Erin Padilla. Mar 7–25.

**Grand Lobby Gallery**
*Great Waves Over the Pacific on Wood Firing*, The exhibition is a tribute to the ripple effects of Takashi Nakazato towards anagama/wood firings for the past 60 years and beyond, reflecting each artist's endeavor in the present flowing into the future. Takashi Nakazato, Doug Casebeer, John Neely, and Chris Gustin, Ruri, Chris Baskin, and Brad McLemore. Organized by Ruri. Mar 7–25.

**George Fox University-Minthorne Art Gallery**
414 N Meridian St, Newberg, OR, 503-538-8383, georgefox.edu/academics/undergrad/departments/visual-art/galleries, Hours during NCECA: Mon–Fri 9am–5pm.

*Tropes of Nature*, This exhibit ties artists who utilize nature as a prime resource to explore the relationships between humans and the natural world. Angela Cunningham, Lisa Conway, Kyong Hwa Oh, Helen Otterson, Shoji Satake, and Juliane Shibata. Organized by Helen Otterson. Mar 6–Apr 10.

**MCMINNVILLE, OREGON**

**Linfield College, The Nils Lou Gallery**
900 SE Baker St., McMinnville, OR, 503-883-2274, linfield.edu/art/nils-lou-gallery, Hours during NCECA: Mon–Fri 9am–5pm, Sat 12–5pm Andrew will be performing 9am–5pm, Mar 22–24. Reception: Fri, Mar 24, 5–7pm.

*Mark of a Day*, Andrew Snyder will be giving a 3-day performance utilizing acrylic paint as throwing water to make large scale paintings that document the throwing process. Curated by Scott Ross, Assistant Professor of Sculpture, Linfield College. Mar 24–Apr 21.

**NEWBERG, OREGON**

**Chehalem Cultural Center & (T)**
415 E. Sheridan, Newberg, OR, 503-487-6883, chehalemculturalcenter.org, Hours during NCECA: Tue–Sat 9am–6pm.
Reception: Thu, Mar 23, 5–8pm.

**Parish Gallery**
*Ashes &Flux*, showcases nationally recognized wood fire ceramicists in the US. The artists utilize their four diverse kilns to push the boundaries of what wood fire has been and will be. East Creek Anagama - Willamina, OR, Noble Hill Anagama - Forest Grove, OR, FuukooGama woodfire kiln - Sheridan OR, Pleasant Hill Pottery- Pleasant Hill, OR. Organized by Cindy Hoskisson; Curated by Erin Padilla. Mar 7–25.

**Grand Lobby Gallery**
*Great Waves Over the Pacific on Wood Firing*, The exhibition is a tribute to the ripple effects of Takashi Nakazato towards anagama/wood firings for the past 60 years and beyond, reflecting each artist's endeavor in the present flowing into the future. Takashi Nakazato, Doug Casebeer, John Neely, and Chris Gustin, Ruri, Chris Baskin, and Brad McLemore. Organized by Ruri. Mar 7–25.

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EUGENE, OREGON

Lane Community College, Division of the Arts Art Gallery & 4000 East 30th Ave., Eugene, OR, 541-463-5409, laneccc.edu/artgallery, Hours during NCECA: Mon–Thu 8am–5pm; Fri 8am–4pm; Sat and Sun closed.


Jordan Schnitzer Museum of Art, University of Oregon, Huh Wing Gallery and Jin Joo Gallery & 1430 Johnson Lane, Eugene, OR, 541-346-3027, jsma.uoregon.edu Hours during NCECA: Wed 11am–8pm; Thu–Sun 11am–5pm.

Breathing Heritage: Contemporary Korean Ceramics, With support from the Korea Foundation, the Jordan Schnitzer Museum of Art and UO’s Art Department will host residencies for 10 Korean ceramicists in winter 2017. Objects they create in Eugene will be juxtaposed with the museum’s historic collection. Inchin Lee, Kanghyo Lee, Eunbom Lee, Jiman Choi, Hunchung Lee, Myoungjin Kim, Jungdo Lee, Sunkoo Yuh, Steve Young Lee, and Hoon Lee. Curated by Anne Rose Kitagawa, Brian Gillis and Eun Silvie Na, in conjunction with Professor Inchin Lee and Independent Curator Hyeyoung Cho. Mar 22–Aug 2018.

GREATER PORTLAND AREA CONT.

GRESHAM, OREGON

Mt. Hood Community College & 26000 SE Stark St., Gresham, OR, 503-491-7309, mhcc.edu, Hours during NCECA: Mon–Fri 9am–5pm. Reception: Wed, Mar 22, 5–7pm.

Mixed Feelings: The Irreverent Object, Ceramic art, rooted in the domestic, plays an active part in reflecting and shaping identities through coy, subversive, or aggressive works in sculpture and vessel form. Stephanie DeArmond, Ron Geibel, Jennifer Ling Datchuk, Lauren Sandler, Shalene Valenzuela, and Dustin Yager. Organized by Ron Geibel and Dustin Yager. Mar 6–30.

Guldagergaard offers an international environment and state of the art facilities. We provide highly professional support and we encourage the exchange of knowledge, ideas and research. The Artist-in-Residence programme is the most important aspect of the center.

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Bachelor of Arts
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  Ceramics
  Film
  Glass
  Graphic Design
  Illustration
  Photography
  Sculpture

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In The Clouds by Tiffany Leach 2016
GREAT PORTLAND AREA CONT. | LEW WHITE TOURS

**Tangible**, This exhibition features sculptural work that uses raw clay, slip-dipping, and slip-casting of found/lived-with objects, and debris to explore the less accessible notions of home. Leslie Macklin and Lauren Mayer. Organized by Leslie Macklin. Mar 6–30.

**Low, Medium, High**, New work from six ceramic educators: two working in low-fire, two at mid-range, and two in high-fire. Lisa Conway, Joe Davis, Kathryn Finnerty, Randy Johnston, Brian Jones, and Deborah Schwartzkopf. Organized by Joe Davis. Mar 20–25.

**OREGON COAST**

Imogen Gallery & 240 11th St., Astoria, OR, 503-468-0620, imogengallery.com, Hours during NCECA: Mon–Tue 11am–5pm; Closed Wed; Thu–Sat 11am–5pm; Sun 11am–4pm.


Clark College Archer Gallery & 1933 Fort Vancouver Way, Vancouver, WA, clark.edu/campus-life/arts-events/archer/index.php, Hours during NCECA: Tue–Thu 10am–7pm; Fri & Sat 12–5pm.

*Politics of the Figure: Ideologies of Failure*, This exhibition shows the diversity of how the body is physically interpreted but also how artists use this iconic form to push content into a complementary realized social sphere. Pattie Chalmers, Christine Golden, Brian Harper, Ian F. Thomas, Zach Tate, and Paige Wright. Organized by Zach Tate. Feb 22–Mar 25.

**VANCOUVER, WA**

Clark College, Frost Art Center Lobby Gallery & 240 11th St., Astoria, OR, 503-468-0620, imogengallery.com, Hours during NCECA: Mon–Tue 11am–5pm; Closed Wed; Thu–Sat 11am–5pm; Sun 11am–4pm.


**Stop 6. Lewis & Clark College**

**Miller Hall**

Peaks and Valleys

Ronna and Eric Hoffman Gallery of Contemporary Art

Imaginary Border: Ceramics as Transcultural Language

Bay Area Clay: A Legacy of Social Consciousness

Smith Hall

Archie Bray Foundation Resident Artists

Arnold Gallery

Recent work by Victoria Christen, Thomas Orr, and Ted Vogel

**WEDNESDAY, MARCH 22 - TIMED TOUR: PORTLAND’S PICKS**

**Stop 1. Disjecta Contemporary Art Center**

NCECA Annual: The Evocative Garden

**Stop 2. Pacific Northwest College of Art**

Commons

Method Accumulation: Studies in Materiality and Existence

Reconstructing Craft: Feminism and Contemporary Ceramics

Scofflaws

Post-Digital Landscapes

Center for Contemporary Art & Culture

Tenuous Constructions

**Stop 3. Oregon College of Art & Craft**

NCECA: National Student Juried Exhibition

Flux = RAD!

OCAC Ceramics Alumni Exhibition

Occupation

**Stop 4. Lewis & Clark College**

**Miller Hall**

Peaks and Valleys

Ronna and Eric Hoffman Gallery of Contemporary Art

Imaginary Border: Ceramics as Transcultural Language

Bay Area Clay: A Legacy of Social Consciousness

Smith Hall

Archie Bray Foundation Resident Artists

**Stop 5. Skutt Ceramics**

Tropes of Nature

Peaks and Valleys

SCS Ceramics Juried Exhibition

Flux = RAD!

Center for Contemporary Art & Culture

The Pacific Northwest
LEW WHITE TOURS CONT.

Arnold Gallery
Recent work by Victoria Christen, Thomas Orr & Ted Vogel

Stop 5. Ash Street Project
Pots@ASP
Then Are Us Too
ASP/Emerging Artist Mentorship Program

Stop 6. Eutectic Gallery
Duet

Stop 7. MFA Applied Craft & Design
Diderot/Forrest/Roloff
A Tipping Point: Technology in Ceramics
Confluence and Bifurcation
10 Years in the Making

WEDNESDAY, MARCH 22 - CONTINUOUS GALLERY SHUTTLES (NORTH, EAST, AND WEST ROUTES)

Continuous Shuttle Routes (Wednesday - all day, Thursday and Friday evening reception shuttles) - Buses operate continuously with departures every 25 to 30 minutes from the Martin Luther King, Jr. Blvd. side of the Oregon Convention Center (OCC). Board the bus at the OCC at your leisure. Each rider receives a wristband which is the “ticket” to re-board the bus at any stop along the route. At any of the stops on the shuttle route riders may HOP-OFF and visit the exhibition(s) knowing that every 25-30 minutes a bus will be available at the shuttle stop to HOP-ON and ride to the next exhibition the rider wants to visit or return to the OCC. The shuttle ticket allows the rider to HOP-OFF and HOP-ON at any or all stops on the shuttle route.

NOTE: A separate shuttle ticket is needed for each shuttle route.

Buses depart from the OCC and operate from 10:00am to 5:00pm.

Shuttle cost (per route):
Prior to Conference, $28.00 per person;
At Conference, $33.00 per person

NORTH SHUTTLE ROUTE

Stop 1.
Pigeon Toe Ceramics
424 North Tillamook Street
50 Years of Pottery Northwest

Stop 2.
Queen Bee Ceramics
3961 North Williams Avenue
Containment & Connection

Stop 3.
vitrifiedstudio: collection
5001 NE 30th Avenue
Vitrifiedstudio, a case study

Antler Gallery
2728 NE Alberta Street
Natural Flux-Neo Cali Clay

Guardino Gallery
2923 NE Alberta Street
Lisa Conway: The Tug
Hsin-Yi Huang

Stop 4.
SHIPWRECK!
805 North Killingsworth
Turned and Burned

Portland Community College
815 North Killingsworth
InterChange
Pushing Boundaries: Living Without Approval

Stop 5.
Disjecta Contemporary Art Center
8371 Interstate Avenue
NCECA Annual: The Evocative Garden

Salvage Works
2024 North Argyle Street
Reclaim: Using the Past to Forge the Future

Stop 6.
Also Known As Gallery
7440 North Lombard Street
Recursive

Stop 7.
c3initiative
7326 North Chicago Avenue
Social Objects

EAST SHUTTLE ROUTE

Stop 1.
Exchange Ballroom
123 NE 3rd Avenue
Santa Fe Clay Presents: LA MESA

Butters Gallery
157 NE Grand Avenue
Progression: 25 Years of Functional Form

Stop 2.
Siteworks
240 NE 2nd Avenue
Slice

Stop 3.
Ash Street Project
524 SE Ash Street
Pots@ASP
Then Are Us Too
ASP/Emerging Artist Mentorship Program

Stop 4.
Jupiter Hotel
800 East Burnside
Industrial Magic

Redux
811 East Burnside
Put a Bird on It

Stop 5.
Talon Gallery
1100 SE Division Street
The Shadowtide

Buddhist Henjoji Temple
2634 SE 12th Avenue
Onko-Chishin

Stop 6.
Nationale
3360 SE Division Street
Emily Counts//Form Factor

Stop 7.
Stark Street Studios
2809 SE Stark Street
Stark Past & Present: Members Exhibition

Stop 8.
Eutectic Gallery
1930 NE Oregon Avenue
Duet

Rising Room Gallery
2222 NE Oregon Avenue
Radius: The Role of a Community Studio

Stop 9.
MFA Applied Craft & Design
421 NE 10th Avenue
Diderot/Forrest/Roloff
A Tipping Point: Technology in Ceramics
10 Years in the Making
Confluence and Bifurcation
WEST SHUTTLE ROUTE

Stop 1.
Pacific Northwest College of Art
511 NW Broadway
Commons
Method Accumulation: Studies in Materiality and Existence
Reconstructing Craft: Feminism and Contemporary Ceramics
Scofflaws
Post-Digital Landscapes
Center for Contemporary Art & Culture
Tenuous Constructions

Stop 2.
Froelick Gallery
714 NW Davis Street
Scape Scope
Augen Gallery
716 NW Davis Street
Flux Capacitor: Stored Clay Energy

Stop 3.
Annie Meyer Gallery
120 NW 9th Avenue
Contemporary Figuration from Watershed Invitational
Adams & Ollman
209 SW 9th Avenue
Paul Swenback and Magdalena Suarez Frimkess
The Cleaners @ Ace Hotel
403 SW 10th Avenue
Trifecta: Future Forward on the Ceramic Highway

Stop 4.
Blackfish Gallery
420 NW 9th Avenue
Legacy Emergent
Elizabeth Leach
417 NW 9th Avenue
BUILD: Sculptural Ceramics

Stop 5.
Gallery 114
1100 NW Glisan Street
All Land/Omnus Terre

Stop 6.
Russo Lee Gallery
805 NW 21st Avenue
Northwest Ceramic Survey

Stop 7.
Oregon College of Art & Craft
8245 SW Barnes Road
NCECA: National Student Juried Exhibition
Flux = RAD!
OCAC Ceramics Alumni Exhibition
Occupation
Catlin Gabel School
8825 SW Barnes Road
Animalis

Stop 8.
Mexican Consulate Office
1305 SW 12th Avenue
Migratory Flux Intro
Canoe
1233 SW 10th Avenue
At the Table: Community & Collaboration between Artist & Chef

Stop 9.
Portland State University, Broadway Gallery - Lincoln Hall
1620 SW Park Avenue
Ritual Unmoored: Works by Six Jewish Ceramists

THURSDAY, MARCH 23 – NORTH ROUTE RECEPTION SHUTTLE
Buses depart from the Convention Center and operate from 5:00pm to 9:00pm.
Shuttle cost:
Prior to Conference, $28.00 per person; at Conference, $33.00 per person

EAST RECEPTION SHUTTLE ROUTE:

Stop 1.
vitrifiedstudio: collection
5001 NE 30th Avenue
vitrifiedstudio, a case study
Antler Gallery
2728 NE Alberta Street
Natural Flux-Ne Cali Clay
Guardino Gallery
2923 NE Alberta Street
Lisa Conway: The Tug
Hsin-Yi Huang

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Reclaim: Using the Past to Forge the Future

Stop 4.
Also Known As Gallery
7440 North Lombard Street
Recursive

Stop 5.
c3:initiative
7326 North Chicago Avenue
Social Objects

FRIDAY, MARCH 24 – EAST AND WEST ROUTE RECEPTION SHUTTLES
Buses depart from the Convention Center and operate from 5:00pm to 9:00pm.
Shuttle cost:
Prior to Conference, $28.00 per person; at Conference, $33.00 per person

Stop 1.
MFA Applied Craft & Design
421 NE 10th Avenue
Diderot/Forrest/Roloff
A Tipping Point: Technology in Ceramics
10 Years in the Making
Confluences and Bifurcations

Stop 2.
Eutectic Gallery
1930 NE Oregon Avenue
Duet

Rising Room Gallery
2222 NE Oregon Avenue
Radius: The Role of a Community Studio

Stop 3.
Jupiter Hotel
800 East Burnside
Industrial Magic
Lew White Tours

Stop 4.
Redux
811 East Burnside
Put a Bird on It

Stop 5.
Siteworks
240 NE 2nd Avenue
Slice

Stop 6.
Ash Street Project
524 SE Ash Street
Pots@ASP

They Are Us Too
ASP/Emerging Artist Mentorship Program

Stop 7.
Butters Gallery
157 NE Grand Avenue
Progression: 25 Years of Functional Form

WEST RECEPTION SHUTTLE:

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511 NW Broadway

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Adams & Ollman
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Paul Swenback and Magdalena Suarez Frinkess

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**PORTLAND WEST ROUTE**

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**2017 SUMMER Master Artists Workshops**

- **Nash Quinn**
  - July 14-16, 2017
  - *Introduction to Chasing and Repoussé*

- **Robert Ebendorf**
  - July 28-30, 2017
  - *Lost and Found: Personal Adornment*

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**Blenda Tyvoll**

B.F.A. in Art
Studio Owner

**INSPIRE CHANGE**
CrossCurrents: Clay and Culture, the 52nd annual conference of the National Council on Education for the Ceramic Arts (NCECA) will take place in Pittsburgh, Pennsylvania from March 14–17, 2018. A city of rivers, bridges, complex immigrant history, gritty perseverance, and reinvention, Pittsburgh is a place in which clay people can gather to share knowledge, celebrate, and critique our work in arts, culture, teaching, and learning.

This conference, surrounding exhibitions and events offer an exceptional opportunity to showcase the Pittsburgh region’s creative talents, cultural assets, and entrepreneurial spirit with an informed worldwide audience. Programs and exhibitions will be selected to reflect engagement with essential questions about the future of ceramic art and learning. The array of experiences will explore creative practice as pottery, sculpture, fine and decorative arts, craft, and design in the context of the 21st century.

With the support and dedication of friends in the Pittsburgh region, NCECA will work to elevate awareness of ceramic art and promote access throughout communities. Clay, earth’s common marvel of plasticity and durability, is the primary source material of diverse and enduring cultural expressions. We hope to embrace all those already excited about clay and welcome those about to discover the art form for the first time.
## 2018 CALL NAME

Program Proposals Categories:
- Career Paths
- Clay Discourse
- Demonstrating Artists
- Histories and Contexts
- Learning Modalities
- Makerspaces
- Materials and Technology
- Short Form
- Social and Sustainable Impacts
- Student Interests
- Topical Networking

### DEADLINE

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Emerging Artists | 09.06.17
NSJE Entry Deadline | 09.27.17

2018 Conference Registration Opens | 10.04.17
Board Nominations | 10.04.17
Honors, Fellows, Excellence in Teaching, Outstanding-Achievement, Regional Awards of Excellence | 10.04.17
Regina Brown Undergraduate Student Fellowships | 10.25.17
NCECA Graduate Student Fellowships | 10.25.17
Multicultural Fellowships | 10.25.17
International Residencies | 12.13.17

2018 Early Bird Conference registration deadline | 02.01.18
Concurrent Exhibition Proposals- 2019 Minneapolis | 02.07.18
Explore worlds of clay and creation through exhibitions surrounding NCECA’s 51st annual conference.

Ceramics on the Edge
Babette Harvey
Alchemy of Surface at Skutt Ceramics

Babette Harvey

Jim Koudelka

Sara Swink

Scot Cameron-Bell
Keep Portland Wared: Pottery in the Pacific Northwest at Skutt Ceramics
Bay Area Clay: A Legacy of Social Consciousness

Mark Messenger

Lisa Reinertson

Arthur Gonzalez
Peaks and Valleys
Amanda Salov Solo Exhibition
Bay Area Clay: A Legacy of Social Progression: 25 Years of Functional Form

Brad Schwieger

Loma Meaden

Progression: 25 Years of Functional Form

Matt Long
50 Years of Pottery Northwest

Tammy Rubin

Deb Schwartzkopf
Them Are Us Too

top: Ariel Brice
bottom: Jessica Jackson Hutchins

Pots@ASP

top: Julia Galloway
bottom: Kevin Snipes
Knuckle Cracks and Toe Taps

Ben Skiba

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  April 11, 2017

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McKnight Artist in Residence Kathryn Finnerty during her residency at Northern Clay Center.

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- Exhibitions and Sales Gallery Representation
- MN NICE: New Institute for Ceramic Education
- Workshops and Classes
- Studio Space and Kilns
- 2017 American Pottery Festival (Sept. 8-10)
CONTEMPORARY FIGURATIONS: A Watershed Invitational
NCECA's 51st Annual Conference: Future Flux
March 22-25, 2017
Annie Meyer Gallery
in the Pearl District
120 NW 9th Avenue
Portland, Oregon 97209
503.224.3150
anniemeyergallery.com

Gallery Hours:
Weds: 10:00am-5:30pm
Thurs-Sat: 12:00pm-5:30pm

Reception:
Friday, March 24, 5-9pm

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THE EVOCATIVE
CURATED BY GAIL M. BROWN AND PRODUCED BY NCECA
Disjecta Contemporary Art Center
Portland, Oregon www.disjectaarts.org
MARCH 8–APRIL 1, 2017
Reception: 6 PM–9 PM
Thursday, March 23
PHOTO: Dirk Staschke