

# 2017 NCECA Annual Exhibition: *The Evocative Garden*

March 4- April 1, 2017  
Disjecta Contemporary Art Center  
8371 N Interstate Avenue  
Portland, OR 97217  
www.disjecta.org

**Deadline- Wednesday, JUNE 15, 2016 (11:59pm Mountain time)**

**JUROR/ CURATOR:** Gail M. Brown, curator will select works for the exhibition in coordination with NCECA Exhibitions Director Leigh Taylor Mickelson.

## **ABOUT THE NEW NCECA ANNUAL**

In 2017 NCECA launches a new annual exhibition platform that will replace the Biennial and Invitational, which have been produced in alternating years since 2010. The refreshed NCECA Annual exhibition format is being developed in response to feedback from members. The new model seeks to blend impactful attributes of each of the previous models while also cultivating opportunity for curatorial practice in regard to ceramic art.

NCECA's aspiration is to evolve the exhibition model in a manner that will enable exceptional work to be represented in a way that celebrates concerns of materiality and conceptual rigor. One outcome that NCECA will remain committed to will be that comparatively under-exposed artists will have an opportunity to present their work with that of established and important emerging creators in the field.

The NCECA Annual will enable the vision of a single curator to frame an organizing concept and to support the exhibition's foundational ideas through the inclusion of works by up to five invited artists making important contributions to the field. The remainder of the exhibition will be selected through an open submission, blind review and selection process. The single curator model will provide an annually recurring opportunity for a particular point of view on the field to emerge as the result of a unique, informed, and thoughtful vision.

## **ABOUT *THE EVOCATIVE GARDEN***

The National Council on Education for the Ceramic Arts is pleased to announce that in 2017, esteemed curator of contemporary craft **Gail M. Brown** will launch this new series with *The Evocative Garden*, an international juried and invitational exhibition exploring natural and cultivated worlds. Invited artists include **Megan Bogonovich, Jess Riva Cooper, Kim Dickey, Linda Sormin** and **Dirk Staschke**.

*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.*

~Gail M. Brown, Curator

Portland identifies itself as The City of Roses. It abounds with lush public and private gardens and the climate to nurture them. For *The Evocative Garden*, the curator seeks submissions that visually define a garden allusion, as subject, context or setting, according to their own narrative and ceramic vocabulary.

### **ABOUT the CURATOR**

**Gail M. Brown** is an independent curator whose interest is to enhance visibility and education about contemporary craft within the larger visual arts community. She trained as a printmaker at the Philadelphia College of Art where she identified her own connection to process and media while exploring etching and lithography. Brown has been watching the contemporary craft movement since the early 1970s. She is a passionate observer of the unique potential of art in craft media for the communication of issue-oriented and aesthetic ideas coupled with extensive examination of chosen material process, within the long decorative arts continuum. She curates focused exhibitions which share exceptional work from a national/international body of mature and mid-career artists and introduces potent ideas and forms by younger makers.

Among the 75+ exhibitions Gail M. Brown has curated and juried, many of which focus upon and celebrate clay, are *A FEAST OF BEADS: Ceramic Jewelry*, NCECA, Seattle, 2012; *DISARMING DOMESTICITY- Our Shared Domestic Unease*, NCECA, Philadelphia, 2010; *SCHOOLS OUT: Emerging Ceramic Artists*, NCECA, Baltimore, 2005 and *LOOKING IN THE MIRROR: Aspects Of Figurative Ceramics*, NCECA, Columbus, 1999.

### **ABOUT DISJECTA**

Disjecta Contemporary Art Center will host *The Evocative Garden*, in conjunction with *Future Flux*, the 51<sup>st</sup> Annual NCECA Conference in Portland, Oregon (March 22-25, 2017). With more than 5000 square feet of exhibition space, Disjecta Contemporary Art Center has emerged as one of the Portland region's most vibrant creative venues. The exhibition will run March 4 – April 1, 2017. Established in 2000, Disjecta provides a catalytic platform for forward-thinking work by visual and performing artists. Dynamic programs showcase new ideas and engage new audiences while fueling collaborations between artists, curators, and viewers to impact and intervene in the larger contemporary arts dialogue. Visit [disjecta.org](http://disjecta.org) to learn more.

### **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 Oregon College of Art and Craft in 2017.)

## **MEDIA & LIMITATIONS**

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; must be **anonymous**, any reference to an applicant's name or school will disqualify participant from jurying. The juror will make final determinations.

Work must fit through a standard door. 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.

Works submitted must have been completed within the last two years and should be responsive to the theme of the exhibition. Works entered in previous NCECA exhibitions are not eligible.

**Please do not enter the same work in more than one NCECA exhibition.**

### **FEES:**

Members \$20 entry fee

Non-Members \$35 entry fee

### **NCECA MEMBERSHIP:**

NCECA membership is not a requirement of eligibility; however, NCECA members receive a discount on entry fees.

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. To renew or become a member of NCECA, go to: [www.nceca.net/membership/](http://www.nceca.net/membership/). If you are unsure of your Membership status, please contact [kate@nceca.net](mailto:kate@nceca.net)

## **ENTRY PROCEDURES and APPLICATION PROCESS:**

Applications will be accepted online only; [www.callforentry.org](http://www.callforentry.org)

DEADLINE June 15, 2016 (11:59pm Mountain time)

**Before beginning submission, applicants must be prepared to provide the following:**

\***Artist statement** (limit 1000 characters with spaces - Address the pertinence to the curator's call and the work/s submitted. **Do not include artist name in statement** as this will be blind juried by artwork.)

\***Brief biographical statement** (limit 1000 characters with spaces...to be uploaded as either a pdf or word doc)

**\*A two-page resume of 'highlights' ... max 2mb...to be uploaded as either a pdf or word doc**

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). **Jurying will be conducted from images of actual works available for the exhibition.**

**Create a CaFÉ™ profile [www.callforentry.org](http://www.callforentry.org)**

**Artists' names may not appear in any of the images or file names submitted for consideration.**

**Upload Media Files** - 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 CaFÉ [https://www.callforentry.org/image\\_prep.phtml](https://www.callforentry.org/image_prep.phtml)

**IMAGE:** Only JPEGs up to 5MB with a minimum of 1920 pixels on the longest side.

**AUDIO:** Only AIFF, WAV, XMF, MP3 up to 10MB with a minimum bit rate of 96.

**VIDEO:** Only 3GP, WMV, AVI, MOV, ASF, MPG, MP4, M2T, MKV, M2TS up to 100MB with a minimum resolution of 640 x 480; minimum 12 fps.

For complete specifications, tutorials and resources please go to [CaFE Help](#)

**NO CHANGES** will be allowed once an entry is accepted into the database. Once data is entered in the system, it cannot be altered. **PROOFREAD** your data carefully as this information may be used to generate the catalog, insurance and publicity information.

Each work submitted must include the following details:

- Title
- Medium (60 character limit)
- Height/Width/Depth
- Retail Value
- Year completed
- Primary Discipline (ceramics)
- Description (300 character limit)

**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.**

**Jurying will be conducted from images of actual works available for the exhibition.**

Curator/juror Gail M. Brown 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.

**REQUIREMENTS & RESPONSIBILITIES:****INSURANCE**

Disjecta 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.

Disjecta'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 Disjecta by February 27, 2017.**

It is the responsibility of artists to securely pack their works for the exhibition, arrange and pay for shipping to and from Disjecta, 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.

If you are inexperienced with packing for shipping, consider reading this brief article on packing and shipping ceramics <http://juliagalloway.com/field-guide/chapter-10a/more-packing-tips/>

Key to any good packaging and shipping of ceramic art is using quality materials in adequate supply. Do not re-use boxes and make sure that works are stabilized to mitigate any possibility of movement within containers. Shock absorbing material such as bubble wrap and/or foam should cover at least two inches around all surfaces of objects. Wherever possible do not place more than one ceramic object within a single box or compartment. Double boxing is highly recommended with a minimum of 2” of shock absorbing packing material between inner and outer boxes. Crates, rather than boxes should be used for heavier objects. Additional tutorials on packing artwork for shipping can be found on YouTube. If you are still in doubt, work with a professional packager/shipper.

The exhibition will be taken down and works will be packed for return shipping beginning on April 2, 2017. All return shipping of unsold works must be paid in advance by participating artists who must be the shipper of record.

NCECA will reimburse up to the allowable amount for shipping. The **ORIGINAL** receipts for shipping along with the 2017 The Evocative Garden Reimbursement form (to be sent post conference) must be submitted to NCECA by June 1, 2017 to be eligible for reimbursement. NCECA will not reimburse shipping for work that is sold; purchaser is responsible for pick up or shipping charges.

## **SALES**

The National Council on Education for Ceramic Art (NCECA) reserves the right to act as an intermediary for any and all works to be offered for sale at the discretion of artists included in the exhibition. Artists will receive 50% of the purchase value on works sold and NCECA will retain 50% as commission. **Shipping of purchased works will be the responsibility of collectors.**

## **PHOTOGRAPHY**

Participating artists must agree to allow NCECA, Disjecta, 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.

## **CATALOG:**

NCECA will produce a limited edition color catalog for the exhibition featuring an essay by the curator along with statements and color images of artwork by all participating artists. The catalog will be available for pre-order purchase online and at the conference so long as supplies remain. Each artist in the exhibition will receive two (2) complimentary copies of the catalog.

## **CALENDAR**

### **Deadline – June 15, 2016 (11:59pm Mountain time)**

Curator's decisions will be made by late July 2016

Artists will be notified by mid-August 2016

Signed loan agreements to be returned to NCECA by September 5, 2016

Works due at Disjecta by February 27, 2017

### **Exhibition dates: March 4-April 1, 2017**

51st Annual NCECA Conference in Portland, Oregon: March 22-25, 2017

Reception: 6 PM- 9 PM Thursday, March 23, 2017

Return shipments leave Disjecta on or about April 2, 2017