

Future Flux
51st Annual Conference
Portland, Oregon March 22-25, 2017
Preliminary Program

Programming will take place at the Oregon Convention Center, 777 NE Martin Luther King, Jr. Blvd., Portland, Oregon 97232. Yoga and the Friday Night Dance will be held at the Portland Hilton, 921 SW Sixth Avenue, Portland, OR 97204. The 2017 NCECA Conference name badge is required to attend programming. The NCECA Gallery Expo, Projects Space, Cup Exhibition and Sale, and K12 Ceramic Exhibition are open to the public. Check back for updates.

KEY

A – Aesthetics
AH – Art History
C – Criticism
E – Education
K – K-12 Programming
PP – Professional Practices
SP – Student Perspectives
TP – Theory and Practice
TS – Technology and Sustainability

Tuesday, March 21, 2017

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 continuous shuttles, and Thursday and Friday evening gallery exhibition receptions.

NCECA MERCHANDISE SALES

T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogs.

Halls A/A1 (Level 1)

RESOURCE HALL MOVE IN

Exhibit personnel only

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Tuesday, March 21, 2017 (continued)

6:30pm-8:00pm

Halls A/A1 (Level 1)

NCECA GALLERY EXPO AND PROJECTS SPACE RECEPTION (cash bars)

NCECA is thrilled to continue the extremely popular Gallery Expo in Portland where you will find exceptional finished ware from top galleries across the country. These dedicated galleries will be offering gallery talks on Wednesday.

18 HANDS GALLERY, LLC

A premier fine ceramics and crafts venture from 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. www.18handsgallery.com

BALTIMORE CLAYWORKS

Maryland's only 501(c)3 non-profit organization dedicated to ceramics. Clayworks' mission 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 NY, 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 for 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 are artists who create meaningful objects for everyday use. Our website serves not only as retail space, but also a platform for sharing stories, processes and collaborative projects. Together we can expand our individual reach to connect directly with people 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.

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Tuesday, March 21, 2017 (continued)

NCECA's 2017 EMERGING ARTISTS

ARTSTREAM NOMADIC GALLERY

Based in Carbondale, CO, 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 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.

A PRAYER WITHOUT WORDS

By Kristin Schimik

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.

IDOL TIMES: A TRIBUTE TO THE PAST, PRESENT, AND FUTURE

By Jerry Kaba

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.

ROOM

By Matthew Eames

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.

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

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Wednesday, March 22, 2017

8:00am-6:00pm

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REGISTRATION

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NCECA MERCHANDISE SALES

T-shirts, demonstrating artists DVDs, Spirit of Ceramics DVDs, publications including catalogs.

9:00am-9:20am

B118 (Level 1)/The Clay Studio

GALLERY TALK

By Anat Shifan

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, 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 sixteenth 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.

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, catalogs, 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.

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Wednesday, March 22, 2017 (continued)

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).

9:00am - 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)/The Clay Studio

GALLERY TALK

By Derek Reeverts

9:40am-10:40am

Hall A/NCECA Emerging Artists

GALLERY TALKS

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/Baltimore Clayworks

GALLERY TALK

By Sara Morales-Morgan

11:00am-11:20am

Hall A/Baltimore Clayworks

GALLERY TALK

By Woojung Koh

11:00am-12:00pm

B113-116 (Level 1)

TOPICAL DISCUSSION: *MUSHING MATERIALS: CERAMICS + TEXT*

Group Leader Kari Marboe

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Wednesday, March 22, 2017 (continued)

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 and 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

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

The intention of this Topical Discussion is to investigate and discuss 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, can the process of wood firing help develop hands on skills much needed in today's world?

12:20pm-12:40pm

Hall A/Gandee Gallery

GALLERY TALK

By Shanna Fliegel

12:40pm-1:00pm

Hall A/ArtStream Nomadic Gallery

GALLERY TALK

By Adam Field

1:00pm-1:10pm

Hall A/ArtStream Nomadic Gallery

GALLERY TALK

By Julia Galloway

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Wednesday, March 22, 2017 (continued)

1:20pm-1:40pm

Hall A/Objective Clay
GALLERY TALK
By Sunshine Cobb

1:30pm-2:30pm

B113-116 (Level 1)

TOPICAL DISCUSSION: *MUDITATIONS: HOLDING THE EARTH IN OUR HANDS*

Group Leader Lewis Goldstein

Muditation is about how our lives are dependent on the Earth and how working directly with the earth (clay) contributes to our own personal healing and mindfulness and contributes to our ability to help heal the Earth. My life and the lives of my many students throughout my teaching career have been profoundly affected by working with clay and I would be honored and delighted to facilitate a discussion to share experience and ideas that will take ceramic instruction into the future as a process of healing and spiritual awakening.

C123 (Level 1)

TOPICAL DISCUSSION: *EXPERIENTIAL LEARNING: HOW CERAMICS CAN BE INTEGRATED INTO GENERAL EDUCATIONAL CURRICULUM*

Group Leader Lynne Chytilo

We will discuss the possibilities of integrating ceramics into a general educational setting. In K-12 or higher education breaking down discipline silos and letting students explore material culture, especially through hands-on learning, can enhance the educational experience.

1:40pm-2:00pm

Hall A/Objective Clay
GALLERY TALK
By Jen Allen

2:00pm-2:20pm

Hall A/Eutectic Gallery
GALLERY TALK
By Mitchell Spain

2:00pm - 4:00pm

Pre-Function A (Level 1)

STUDENT CRITIQUE SIGN-UP AND SCHEDULING (for remaining time slots) (K)

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.

2:20pm-2:40pm

Hall A/Eutectic Gallery
GALLERY TALK
By Sean Roberts

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Wednesday, March 22, 2017 (continued)

2:40pm-3:00pm

Hall A/Lillstreet Art Center

GALLERY TALK

By Benjamin Cirgin

2:45pm-3:45pm

B113-116 (Level 1)

NCECA CONNECTION: *SURVIVAL STRATEGIES FOR CERAMIC ARTISTS WHO CAME FROM FOREIGN COUNTRIES*

Group Leader Shin Yeon Jeon

Thinking positively is so valuable in making any difficulties minimal. I see the things that I have to overcome helping me to grow professionally and making me grow and challenge myself constantly in my everyday life.

C123 (Level 1)

TOPICAL DISCUSSION: *CONNECTING COMMUNITIES THROUGH CLAY*

Group Leader Jess Graff

I will share stories of working in clay with diverse community populations and organizations. Participants will then be invited to share related experiences and discuss ways to connect with individuals and families through clay to build stronger more collaborative communities.

3:00pm-3:20pm

Hall A/Lillstreet Art Center

GALLERY TALK

By Joe Kraft

3:20pm-3:40pm

Hall A/18 Hands Gallery, LLC

GALLERY TALK

By Bill Wilkey

3:40pm-4:00pm

Hall A/18 Hands Gallery, LLC

GALLERY TALK

By Sam Scott

4:00pm-4:20pm

Hall A/Northern Clay Center

GALLERY TALK

By Beth Lo

4:00pm-5:00pm

B113-116 (Level 1)

TOPICAL DISCUSSION: *FROM DREAM TO REALITY - TEACHING PROFESSIONAL PRACTICES FOR SUSTAINABLE CAREERS*

Group Leader Liz Smith You're an art major? Now...what can you do with that degree? Come join the

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discussion addressing how to best prepare students to answer that question and take those first steps into their professional careers through different approaches to teaching professional practices in the art curriculum.

C123 (Level 1)

TOPICAL DISCUSSION: *CERAMICS IN A TIME OF CLIMATE CHANGE*

Group Leader Dennis Meiners

Considering the history of climate modelers' predictions and what is coming to pass, plus what is predicted for the future of earth's climate, this is a discussion of choices ceramic artists could make in the interest of lowering our carbon footprint.

4:20pm-4:40pm

Hall A/Gandee Gallery

GALLERY TALK

By Ted Neal

4:40pm-5:00pm

Hall A/Red Lodge Clay Center

GALLERY TALK

By Brett Kern

5:00pm-5:20pm

Hall A/Red Lodge Clay Center

GALLERY TALK

By Wesley Harvey

5:20pm-5:40pm

Hall A/Northern Clay Center

GALLERY TALK

By Amy Santoferraro

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 saw 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 shamans transforming the world in

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Wednesday, March 22, 2017 (continued)

mythic, mysterious, complicated, crazy ways. Even breaching 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 drag artist Pepper Pepper (aka Kaj-anne 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, 2017

7:00am-8:00am

Hilton, 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.

A105/106 (Level 1)

CLAY FAB LAB LECTURE: *COMBINING TRADITIONAL AND CONTEMPORARY TECHNOLOGY IN THE STUDIO*

By Kelly O'Briant

I will discuss my experience incorporating 3D modeling and printing into my work and studio practice. I will also describe how I have begun to combine traditional and contemporary technology to help students produce new designs and some of the challenges along the way by comparing and contrasting the materiality of the digital realm with ceramics.

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Thursday, March 23, 2017 (continued)

9:00am-9:45am

C123 (Level 1)

BLINC20:20

The blinc20:20 structure is inspired by the image-driven PechaKucha (puh-CHAH-kuh-chah), with 20 slides auto-advancing every 20 seconds. NCECA members will use speech and images to relate information, stories and accounts of projects that are inspiring, informative and energized.

GARDEN VARIETY

By Edward Harkness

An extension of last year's Bush Tucker Series, if you recall.

THE VERNACULAR GLANCE- TURNING THE ORDINARY INTO EXTRAORDINARY

By Eleanor Heimbaugh

Pseudoscientific Discovery Transformation Fossil Artifact

REBUILDING THE LANDSCAPE

By Ilana Crispi

Local clays traditional patterns rammed.

STUDIO TOUYA: WOOD-FIRED JAPANESE POTTERY WITH WILD CLAYS IN SEAGROVE, NORTH CAROLINA

By Hitomi Shibata

Wood-fired Japanese pottery in Seagrove, North Carolina.

9:00am-10:00am

Oregon Ballroom 204 (Level 2)

CO-LECTURE: *PERPETUAL FLUX: OBJECT+MEANING* (E)

By Dean Adams and Patrick Hoffman

Adams and Hoffman present a model of K-20 curriculum collaboration through the exhibition, "The Villas of Oplontis Near Pompeii" at the Museum of the Rockies. Materials, methods, and meaning were the focus of an interdisciplinary curriculum connecting the public school system, community, and MSU.

9:00am-10:30am

Oregon Ballroom 201 (Level 1)

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 will found 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.

Oregon Ballroom 203 (Level 1)

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

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Thursday, March 23, 2017 (continued)

This conversation will further explore ideas presented during Jerry Saltz's keynote presentation for *Future Flux*, NCECA's 2018 conference. For as long as the studio craft movement and clay re-emerged in mid-twentieth century consciousness, the genre and medium have suffered a kind of complex and questioning identity. Though 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 world ahead of us?

9:00am-12:00pm

Hall B (Level 1)

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 an 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.

MAKING A MASH-UP

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.

9:00am - 4:30pm

C124 (Level 1)

STUDENT CRITIQUES (K)

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 non-profit organizations.

NCECA BOOTH (located near Artstream)

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Thursday, March 23, 2017 (continued)

A107-109 (Level 1)

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 tomorrow beginning at 8:00am.

A104 (Level 1)

READING ROOM – ASU ART MUSEUM'S CERAMICS RESEARCH CENTER

NCECA and Arizona State University's Ceramic Research Center have partnered to bring you the NCECA Reading Room, where you can preview copies of recent books, catalogs, journals and magazines from around the world. NCECA and ASU 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.

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).

9:00am - 6:00pm

Halls A/A1 (Level 1)

NCECA GALLERY EXPO

PROJECTS SPACE

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

9:45am-10:45am

Oregon Ballroom 202 (Level 2)

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

B113-116 (Level 1)

PROCESS: *SOFT SLAB DESIGN AND FUNCTION*

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.

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Thursday, March 23, 2017 (continued)

10:00am-11:00am

C123 (Level 1)

FILM

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

A105/106 (Level 1)

CLAY FAB LAB DEMONSTRATION: *An Eight Hour Build*

By Keith Simpson

I will demonstrate robocasting (commonly referred to as 3d 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 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 in Alfred 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)

An annual competition and exhibition for K-12 ceramic students to showcase their ceramic art. Designed to showcase the best K-12 ceramic work made across the country.

10:15am-11:15am

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

LECTURE: *THE CLAY IN THE GROUND BENEATH OUR FEET*

By Namita Wiggers

What is the history of clay in Portland and Oregon? This program offers multiple perspectives on

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Thursday, March 23, 2017 (continued)

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 W.P.A; 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 Eliades

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 significant 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: *DON'T MISS OUT: NCECA OPPORTUNITIES FOR STUDENTS* (E)

By Shalya Marsh and Naomi Clement

This presentation is geared specifically for undergraduate, graduate and post-bac 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 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.

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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 artist like Robert Arneson, David Gilhooly, Clayton Bailey and Lowell Darling. This is their story.

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: *3D 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 opportunity for funding is all part of the adventure.

1:00pm-1:30pm

A105/106 (Level 1)

CLAY FAB LAB LECTURE: *INTRODUCTION TO 3D 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 and 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

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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 does an artist's actions and words reveal? These are some of the questions I hope to consider together.

SCRATCHED

By Shoko Teruyama

I will demonstrate handbuilt earthenware pottery with sgraffito decoration.

1:30pm-2:00pm

Oregon Ballroom 201 (Level 2)

LECTURE: *THE ART OF CURIOSITY* (A/C/TP)

By Stanton Hunter

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 bisque 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.

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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.

C123 (Level 1)

CO-LECTURE: *IF THE CLAY FITS...A CALL FOR CRITICISM IN CERAMICS EDUCATION* (SP)

By Vanessa Vaughan and Annabel Biro

Ceramics - straddling the line between craft and fine art, does not have to choose sides, but instead embrace how hybrid art practices have initiated further critique from a wider variety of sources. We will discuss strategies to improve the current ceramics education through engagement in these.

2:00pm-3:30pm

A105/106 (Level 1)

CLAY FAB LAB DEMONSTRATION: *DIGITAL CLAY: HYBRID PRACTICES FOR DIGITAL AND TRADITIONAL SCULPTING*

By McArthur Freeman

I push, pull, carve, and mold digital polygons to create sculptural forms. 3D scanning and 3D printing serve as bridges between working with data and physical materials. In this presentation, I will discuss my reflections on adopting a hybrid process, and my journey with traditional and "digital clay".

2:15pm-3:15pm

Oregon Ballroom 201 (Level 2)

LECTURE: *WHO IS MARGUERITE WILDENHAIN?* (A/C/TP)

By Hunt Prothro

Marguerite Wildenhain has returned to ceramic art history; her studio, Pond Farm, has been declared a National Historic Site and academic interest in the Bauhaus, Black Mountain College, the post-WW II Bay Area artist community post WWII has renewed interest in her extraordinary work. Who IS she?

2:30pm-3:00pm

B113-116 (Level 1)

PROCESS: *THE EXQUISITE SURFACE*

By Sean O'Connell

In this demonstration, O'Connell will cover techniques to develop unique surface compositions on functional pottery. This will include pattern design, brushwork, and resist techniques that enhance

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depth and movement using under glaze pigments. In addition, he will demonstrate his process of decorating on bone-dry clay and discuss his use of glaze and the firing process.

2:45pm-3:15pm

C123 (Level 1)

LECTURE: *REDEFINING THE ETHICAL POT: THE LEGACY OF EDITH HEATH* (SP)

By Rosa Novak

In the 1940's and early 1950's, 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 Krouse, 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 cliffhangers and comics, of serialization, sequential action, and appropriation.

B113-116 (Level 1)

PROCESS: *BUILDING BIG: THE SLABSLING*

By Lynn Duryea

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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. Paq'oq is their term for the ceramic traditions here, carried orally since pre-conquest. The following discusses 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

Presents 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.

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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 decals 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.

Karen Karnes by Mark Shapiro

Gary Erickson by Keith Williams

Nick Kripal by Jeffrey Mongrain

Akio Takamori by Peter Held

Friday, March 24, 2017

7:00am-8:00am

Hilton, Main Building, Pavilion Ballroom, Plaza Level

YOGA FOR POTTERS: *FLUX & FLOW*

By Debra Chronister

A continuation of Thursday's session.

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 closes at 12pm Saturday!**

8:30am - 4:30pm

Halls A/A1 (Level 1) FINAL DAY

RESOURCE HALL

Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools and non-profit organizations. **Closed Saturday.**

NCECA GALLERY EXPO

Visit and collect work from national galleries

PROJECTS SPACE

Interact with artists at work

NCECA BOOTH (near Artstream)

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* (EK)

By Jamie Moon

Using visual arts as a tool to celebrate children who are at risk or endure the challenges of special needs in and out of the classroom. 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.

B113-116 (Level 1)

PROCESS: *OVAL OVATION*

By Darrell Finnegan

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.

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A105/106 (Level 1)

CLAY FAB LAB LECTURE: *ORIMEWARE, COLLABO+WARE, SHAREWARE – MY EXPLORATIONS OF PEPAKURA TO DELTA PRINTER*

By Megumi Naitoh

The availability of 3D printers in academic institutions as well as at your home changed over the past 10 years. Not having an access to this equipment however, provided me with the opportunity to explore low-tech, low-budget way of physicalizing 3D digital models using Pepakura software and simple folded paper.

9:00am-9:45am

C123 (Level 1)

BLINC20:20

The blinc20:20 structure is inspired by the image-driven PechaKucha (puh-CHAH-kuh-chah), with 20 slides auto-advancing every 20 seconds. NCECA members will use speech and images to relate information, stories and accounts of projects that are inspiring, informative and energized.

THE VESSEL AND ITS IMAGE

By Martin McWilliam

E-1: WHEN ENERGY AND INSPIRATION RUN DRY

By Jessica Gardner

Inspiration, motivation, change, development, parenthood

MYTHOLOGY OF A HISTORY LESSON (MYTHOLOGIE EINER GESCHICHTSSTUNDE)

By anne drew potter

Identity, Story, Fantasy, History, The Figure

COLLABORATION: FINISHING THE GLENDA TAYLOR MEMORIAL MURAL

By Monette Mark

Memorial, collaboration, honor, respect, celebration.

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 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

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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.

Oregon Ballroom 203 (Level 2)

CHIPSTONE PANEL: *CONSIDERING THE CENTER / CRAFTING A FUTURE: CONTEMPORARY INDIGENOUS PERSPECTIVES*

Moderator: Mike Murawski, PhD

Panelists: Deana Dartt, PhD, Rose Simpson, Lilian 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 Native 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.

9:00am-12:00pm

Hall B (Level 1)

DEMONSTRATING ARTIST: SHOKO TERUYAMA AND KIM DICKEY

A continuation of Thursday afternoon's demonstrations

9:00am - 4:30pm

C124 (Level 1)

STUDENT CRITIQUES (K)

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

NCECA and Arizona State University's Ceramic Research Center have partnered to bring you the NCECA Reading Room, where you can preview copies of recent books, catalogs, journals and magazines from around the world. NCECA and ASU 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.

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* (EK)

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.

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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 ovaled 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 minimalistic 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 paper 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 3d 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 3D 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.

10:15am-11:15am

Oregon Ballroom 201 (Level 2)

PANEL: *GENDERED CLAY (A/C/TP)*

Moderator: Mac McCusker

Panelists: Taylor Robenalt, Nick Moen

Gender expectations and social constructs are subjects widely debated in Western culture, especially with the introduction of state laws currently policing gender expression in NC and AL. Nick Moen, Taylor Robenalt, and Mac McCusker will each demonstrate how their own gender has affected their work.

10:30am-11:30am

Oregon Ballroom 204 (Level 2)

CO-LECTURE: *INTERDISCIPLINARY: ART/PSYCH (E)*

By Aisha Harrison and Mukti Khanna

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We will discuss an interdisciplinary course taught at The Evergreen State College called Art, Mindfulness and Psychology: Racial Identity through the Life Span. The course integrated art making, seminar, writing, mindfulness, and somatic practices to explore racial identity and societal health.

10:45am-11:45am

Oregon Ballroom 202 (Level 2)

LECTURE: *LUSTERS AKA LUSTRES* (T)

By Rimas VisGirda

This illustrated lecture will address information about the properties and uses of lusters. A partial list of topics to be covered includes ventilation, brushes, brushing, solvents, firing, moisture and storage. It will include a brief history as well as contemporary artists that use the genre.

11:00am-11:30am

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 ceramics 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 for 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 in's and the outs, the do's and the don'ts, the good bad, and the ugly. A short question and answer period following the presentation will allow the audience to ask specific questions.

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.

12:00pm-12:30pm

A105/106 (Level 1)

LECTURE: *TECH SUITE: THE JOURNEY CONTINUES*

It's been a year since we opened our Tech Suite and a lot has happened. Learn of the

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successes, failures and challenges we've faced on our 3D printing journey. Gain from our experience and take away best practices we've discovered. At MCG Youth and Arts, 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 DIALOG* (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 world wide.

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.

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Friday, March 24, 2017 (continued)

A105/106 (Level 1)

CLAY FAB LAB DEMONSTRATION: *OCAC FABLAB: MUD MACHINE, LAZER GLAZER, ROBOT ROUTER, VINYL PLOTTER FOR POTTERS*

By Benny Hill

Hill tells the story of how the Oregon College of Art and Craft has used machines from the FabLab to assist in the studio process. OCAC students will be demonstrating how they have incorporated new technologies into their studio practice. Some of the techniques will be; glazing with a laser, vinyl cutting stencils, 3d printing in porcelain, carving plaster with a CNC router. The machines will be on hand and in action.

1:00pm-4:00pm

Hall B (Level 1)

DEMONSTRATING ARTIST: MALCOLM MOBUTU SMITH AND BRENDAN TANG

A continuation of Thursday morning's demonstrations

1:30pm-2:00pm

B113-116 (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.

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.

C123 (Level 1)

LONG TABLE DISCUSSION: *THE F 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.

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Friday, March 24, 2017 (continued)

2:15pm-2:45pm

Oregon Ballroom 203 (Level 2)

CO-LECTURE: *OF COW PILES AND CAVEATS* (AH)

By Jessica Shaykett and Julie K. Hanus

alling 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.

2:30pm-3:00pm

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 3 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.

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 participates 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.

2:30pm-4:00pm

Oregon Ballroom 202 (Level 2)

PANEL: *EXPERIMENTATION = DISCOVERY* (T)

Moderator: Chad Gunderson

Panelists: Matt Fiske, Joanna Pike

Whether scientific or playful, experimentation is at the heart of ceramics. Often invisible, the push and pull between original ideas and test results evolve together to create a final product. These three artists' work may seem disparate, but are unified through a shared reverence for discovery.

A105/106 (Level 1)

CLAY FAB LAB DEMONSTRATION: *DIGITAL CALLIGRAPHY*

By Adam Chau

Chau will demonstrate how he utilizes digital technology to create forms and unique surfaces. Handmade brushes use a 3d printed adapter to go onto a CNC machine and create gestural marks in cobalt, even when the same toolpath is used. Adam will go over specific 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, non-profits, and home studios.

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Friday, March 24, 2017 (continued)

3:00pm-4:30pm

Oregon Ballroom 203 (Level 2)

PANEL: *SUPPORTING RESILIENT CAREERS* (PP)

Moderator: Cornelia Carey

Panelists: Paul Sacaridiz, Christa Assad, Heather Mae Erickson

To prepare students for successful careers as studio artists, art schools are incorporating more professional practice into their curricula. This panel will discuss what training is needed to build a resilient career as a studio artist and what is missing from current professional practice programs.

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)

LECTURE: *ARTIFACTS OF IDENTITY* (SP)

By Sydney Ewerth

Using didactic qualitative research methods, I propose to discuss why the relationship of clay, mapping, chance, shadows, and memory, is significant. By using supporting theories on memory and semiotics, my hope is to explore how the identity of the clay object changes through iterations of itself.

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.

3:45pm-4:15pm

Oregon Ballroom 204 (Level 2)

LECTURE: *ARTS & ENVIRONMENT RESIDENCY* (E/K)

By Alan Willoughby

Ceramic arts education, community building and sustainability, how can they work together? Learn about a project designed using inter-disciplinary thinking and the establishment of “working classrooms” which has been successfully created at six schools and communities in southern New Jersey.

4:00pm-4:30pm

A105/106 (Level 1)

CLAY FAB LAB LECTURE: *EPHEMERAL MATERIAL: DIGITAL FABRICATION, EMBODIMENT, AND THE PERSISTENT MATERIALITY OF TRANSCENDENCE*

By Stacy Jo Scott

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Friday, March 24, 2017 (continued)

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.

4:00pm-5:00pm

Oregon Ballroom 201 (Level 2)

PANEL: *BALANCE: THE ARTIST PARENT* (A/C/TP)

Moderator: Katie Bosley

Panelists: Sarah Beth Merritt, Meagan Chaney Gumpert, Erin Furimsky

What is the right choice when making decisions that affect both your career and personal life? This panel will explore balancing the passions of studio practice and family aspirations. Come hear from women currently making these choices and from those who have already navigated these challenges.

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)

Co-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 a beer in a clay pot.

4:30pm-5:00pm

Oregon Ballroom 204 (Level 2)

LECTURE: *NATURE REIMAGINED* (E)

By Mary Carlisle

In order to stay relevant in a changing world, we have to engage our constituencies in various ways. This presentation will share programming centered around Georgia O'Keeffe as a model for the use of ceramics as a means to begin a journey of expedition and discovery through various entry points.

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.

4:45pm-6:15pm

Oregon Ballroom 203 (Level 2)

AWARDEES/HONOREES

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Friday, March 24, 2017 (continued)

Honorary Members

Akio Takamori (posthumous)

Magdalene Odundo

Kurt Weiser

Fellows of the Council

Patsy Cox

Linda Ganstrom

Excellence in Teaching

Keith Ekstam

Richard Hirsch

Regional Award of Excellence

Thomas 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 Mike" 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 & charisma instantly strikes a chord with audiences of all ages & backgrounds. Through his energetic performances, Prashant has moved masses across the west & east coast of America & many places in between – including in NYC, 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.

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Saturday, March 25, 2017

Resource Hall, Gallery Expo, and Projects Space are CLOSED.

8:30am -11:00am

Pre-function A (Level 1)
REGISTRATION

8:30am -12:00pm

NCECA MERCHANDISE SALES

9:00am -10:15am

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. Names will be announced prior to the conference.

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 ceramicists 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.

11:25am-12:20pm

Oregon Ballroom (Level 2)
SECOND 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

All members are invited to participate, ask questions, and voice your opinions and concerns to your governing board.

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