

MARCH 22–25, 2017

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NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS
FOR IMMEDIATE MEDIA RELEASE

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**The National Council on Education for the Ceramic Arts presents
its Annual Exhibition, *The Evocative Garden*, at Disjecta Contemporary Art Center
and more throughout Portland, Oregon- February-April 2017**

Portland, Oregon The National Council on Education for the Ceramic Arts will host its 2017 Annual Exhibition, *The Evocative Garden*, at Disjecta Contemporary Art Center this spring. The exhibition is one of dozens that will be sited throughout the greater Portland, Oregon region concurrently with *Future Flux*, the organization's 51st annual conference, which takes place in March 2017. *The Evocative Garden* will be on view March 4-April 1, 2017 at Disjecta Contemporary Art Center, which is located at 8371 North Interstate Avenue in Portland, Oregon, 97217. Conventional hours for Disjecta Contemporary Art Center are Friday–Sunday 12-5pm. Extended days and hours will be available during the week of the NCECA conference, March 17-25, 2017. A public reception will occur during the NCECA Conference from 6:00–9:00pm, Thursday, March 23, 2017 at Disjecta Contemporary Art Center. Artists will be on hand and a cash bar available.

The Evocative Garden, considered NCECA's Annual Exhibition, is curated by Gail M. Brown, a nationally esteemed curator of contemporary craft from Santa Fe, New Mexico. International in scope, Brown shaped the exhibition around the works of invited artists Megan Bogonovich, Jess Riva Cooper, Kim Dickey, Linda Sormin and Dirk Staschke. She then reviewed some 1000 works submitted by the field of contemporary ceramic art, to expand on her vision. In the call for works, Brown wrote about her concept as envisioning...

...a garden allusion, as subject, context or setting according to each personal narrative and individual ceramic vocabulary. I anticipated a breadth of implied and articulated dramas staged as personally defined natural landscapes or more formal, cultivated gardens. From objects-as-metaphors with subtext, choreographed scenes with figuration or implicit figure/s in a verdant location, in vocabularies from nuanced realism to personal symbolism... Each having been made to explore and define, to introduce and suggest a scenario inviting the larger experience, to reference contrasting views of personally significant aspects and issues—nature's fragility and/or seasonal sustainability, the wild and the tame, life's sensual appetites and emotional dilemmas, the everlasting and the temporal—of the natural world and the all-too-heavy, ever encroaching human footprint... Artists remind us that nature and a chosen, articulated garden, as context, is a seductive, universal, ever present enticement, motivation and subject for interpretation."

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Additional artists whose works are included in *The Evocative Garden* are Christopher Adams, JoAnn Axford, Lisa Marie Barber, Chris Berti, Deirdre Daw, Audry Deal-McEver, Jennifer DePaolo, Shannon Donovan, 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 Nickel, Anne Drew Potter, Jessica Putnam-Phillips, Dori Schechtel Zanger, Claudia Tarantino, Hirotsume Tashima, Colleen Toledano, Jenni Ward, and Stan Welsh.

MORE ABOUT NCECA IN PORTLAND, OREGON

NCECA is a nonprofit organization that provides a framework for a wide range of individuals, organizations, and businesses to form and deepen connections between clay, culture, learning, and life. Founded in 1966 by artists teaching and creating with clay, the organization is committed to the belief that this common material possesses remarkable nature that engages body and mind in imaginative inquiry unlike any other medium. NCECA's dedication to clay, as well as the knowledge, traditions, and creative spirits embodied through it connect us to the earth and one another today, as well as diverse cultures who precede us.

Future Flux, NCECA's 51st Annual Conference will explore social, technical, pedagogical, aesthetic, historical and other aspects of clay work and its incumbent processes. In addition to *The Evocative Garden*, NCECA will situate nearly 90 exhibitions throughout the greater Portland, Oregon area. NCECA will also open parts of the conference at the Oregon Convention Center to the public free of charge. These include Gallery Expo, Projects Space, NCECA Cup Exhibition and Sale, and the National K-12 Ceramic Foundation Exhibition.

Conference registration fees and a badge are required to access to other conference programming. Please visit www.nceca.net for more information on *The Evocative Garden* and the other NCECA exhibitions, programs, events, and opportunities.