

RIVERS, REFLECTIONS, REINVENTIONS
NCECA's 1st Virtual Conference
March 17-21, 2021
Program as of 3.9.21 (check back for updates)

- All times listed are eastern daylight savings
- Presenters who appear shaded have not committed as of publication date
- [m] designates moderator

KEY

AA – Advocacy & Activism
RP – Responsive Practice
ED – Education
GC – Global Community
MT – Materials & Technology
CP – Career Paths
HC – Histories and Contexts
SI – Student Interests

Wednesday, March 17, 2021 | Advocacy & Activism

Advocacy & Activism presentations will question established canons, discuss ways through which engagement with change takes place in ceramic art, teaching and learning. Clay's tactile nature records histories. Can the material's plasticity also foster intentional equity that encompasses gender, class, race, and the work of communities?

11:00am-11:15am

Auditorium Room 2

Welcome

11:15am-12:15pm

Auditorium Room 2

Keynote *For Freedoms and The Infinite Playbook*

By Jun Mabuchi, Eric Gottesman, Claudia Peña, Manushka Magloire, Michelle Woo

Eric Gottesman, Michelle Woo, Claudia Peña, Manushka Magloire, and Jun Mabuchi from *For Freedoms* will discuss healing, justice, and the power of listening in a conversation. *For Freedoms'* exhibitions, installations, and public programs have used art to deepen public discussion on civic issues and core values, and to advocate for equality, dialogue, and civic participation.

12:30pm-2:00pm

Auditorium Room 2

2020 Emerging Artist

- *(Un)Earthings: The Artist as Occult Technician*

Nurielle Stern

Stern creates immersive installations combining ceramics with other media, including video projection. Her work navigates the malleability of language and materials, the historic role of maker as storyteller, and the dialectics of inside and outside—the tamed and the wilderness. Stern's recent work, *Fable*, was commissioned by the Gardiner Museum, Toronto.

Wednesday, March 17, 2021 continued

- *Wielding Daggers: The Female Uncanny*
Stephanie Hanes

The idea of the uncanny in relation to multiplication of the female body and its link to monstrosity is an investigation into the elusive nature of identity, fluidity and the paradox of existence. Furthermore, it is a reflection of ones continually changing interior self, projected into exterior space.

- *WHO-IS-SHERRY?*
Ling Chun

Join Ling Chun on a journey through her search for belonging as an immigrant artist exploring the boundaries of ceramics, and find out “who is Sherry” at the end of the lecture.

- *Blooms: Everyday Celebrations*
Ruth Easterbrook

Sharing influences and processes that are intertwined with pottery, Ruth Easterbrook’s presentation will give insight into pots and floral motifs that combine discovery, loss, and resilience. As a potter, Easterbrook reflects on relationships with people, places, and the everyday objects as participants of sharing and coming together.

- *Listening*
Yeonsoo Kim

Tasking himself with creating a new handbuilt vessel every day, these works when amassed, act as a type of diary or a visual record of listening to the artist’s inner voice. Kim’s works explore identity and psychological conditions through the processes of making and daily life.

- *Cultural Objects*
Cathy Lu

Lu’s work explores Asian American identity and how experiences of immigration, cultural hybridity and assimilation become part of larger American culture. Through hand building, slipcasting, and incorporating found forms and other materials, she investigates how commonplace objects illuminate our values and ideas of cultural authenticity.

2:15pm-2:45pm

Auditorium Room 2

Lecture *Violence and Survival: Memory and Clay* AA

By Angela Fremont-Appel

The Chibok Project began in response to the kidnapping of 276 schoolgirls in Chibok, Nigeria in 2014. This presentation focuses on *Art in Response to Violence*, a project about world events in which violence against women and girls was a catalyst for both artmaking and social activism.

2:15pm-3:15pm

Auditorium Room 3

Discussion *Glaze Doctors* MT

By Bruce Dehnert [m], Matthew Katz, Janet Deboos, Steve Loucks, William Carty

This panel is assembled of experts who can provide answers/guidance/suggestions on problems associated with glaze and glazing. All questions regarding glaze problems are welcome: application issues, safety, fit, color, crawling, crazing, formulation, raw glaze, raw material substitution, fritted glazes and frits, firing temperature reduction, oxidation/reduction firing, wood/gas/electric firing, etc.

Wednesday, March 17, 2021 continued

Auditorium Room 4

Clay Conversation: *Impactful Social/Political Commentary in Clay: Viewpoints from Two Generations* AA

Group Leaders: Richard Notkin and Isaac Scott

Notkin has been creating ceramic sculpture and vessels with a political message for over five decades. Scott is an emerging ceramic artist and photographer currently pursuing his MFA degree at Tyler School of Art in Philadelphia. Each will speak for approximately five minutes regarding their thoughts on how art can effectively impact the social and political sensibilities of its audience. How can art be an effective tool in changing behaviors as a collective species on this planet? How do we attract an audience, and hold their attention long enough to get our messages across? Can we be too blunt, too didactic, too over-the-top, or, conversely, too timid, too subtle, too oblique? These and other questions will be examined during an open discussion led by the co-leaders.

2:15pm-4:15pm

Auditorium Room 1

Demonstrating Artist *Places of Our Own: Portraits of African American Farms*

Syd Carpenter

Using a collage approach, Syd Carpenter will work on one or two sculptures based on maps of African American farms and gardens using prefabricated leather hard components.

3:00pm-4:00pm

Auditorium Room 2

Discussion *Art Making as Spiritual Practice* AA

By Paul Briggs [m], Varuni Kanagasundaram, Benjamin Carter, Heather Nameth Bren

Have you had seemingly spiritual experiences in the studio? Manipulating clay, a sort of primordial mud, requires mindfulness. In this session, we will discuss the connection between art making and spiritual practice.

3:30pm-4:00pm

Auditorium Room 4

Lecture *The Great Silk Road Project: Integrating Technology and Globalization Into Community College Ceramics Research & Learning* ED

By Virginia Thompson

Drawing from experience teaching at a rural community college, this presentation will explore challenges of integrating global learning into the ceramic's classroom. Thompson will share potential approaches, highlighting her Fulbright-Hayes GPA in Kazakhstan and Uzbekistan, and how VR technology may be utilized for a more globalized learning experience.

3:30pm-4:30pm

Auditorium Room 3

Discussion *Monumental: Preserving the Present* AA

By Corrin Grooms [m], Jasmine Baetz, Taty Hernandez, James Bester, Isaac Scott

Panelists will address the preservation of thought during the age of social media in which ideas are ephemeral; as well as the role that artists play in shaping the future of public art by discussing cultural representation in art and its influence on our collective memory.

Wednesday, March 17, 2021 continued

4:15pm-5:15pm

Auditorium Room 2

Clay Conversation *Big Job, Small School* CP

Group Leaders: Kwok-Pong (Bobby) Tso and Veronica Watkins

Join this conversation exploring pros and cons of teaching at a small state university; discuss the fine art of the balancing between teaching, making, and anything else in between as you are wanting, starting, working, or leaving a big job.

4:30pm-6:30pm

Auditorium Room 1

Demonstrating Artist *Figuring Out*

Kensuke Yamada

During this demonstration, Kensuke will demonstrate his handbuilding techniques to construct heads and a full sized figure. Discussions will focus on building technique, glazing and firing methods, as well as how his life and background influence his work.

4:45pm-6:15pm

Auditorium Room 2

Panel *Disrupting the Canon* AA

By Magdolene Dykstra [m], Natalia Arbelaez, Habiba El-Sayed, Heidi McKenzie

Disrupting the Canon highlights the work of four women whose practices take a critical look at our inherited narratives. These panelists celebrate women of color and the roles that they play, while also reminding us of how we have been systematically left out.

5:00pm-6:30pm

Auditorium Room 3

Awardees and Honorees

2020 Recipients

Fellow of the Council – Richard Wehrs

Honorary Members – Beth Cavener, Ayumi Horie

Excellence in Teaching – Joyce Michaud, Walter, Ostrom, Lee Rexrode, Christopher Staley

Outstanding Achievement – Ben Carter, Simone Leigh, Louise Rosenfield

Regional Award of Excellence – Michelle Erickson, Penland School of Craft, Howard Risatti

2021 Recipients

Honorary Members – Amy Gogarty, Janet Koplos

5:30pm-6:30pm

Auditorium Room 2

Lecture *The Case for Functional Pottery* HC

By Janet Koplos

Koplos will draw upon her recently published book of interviews with American potters to discuss the motivations, values and practical realities of functional pottery today.

Wednesday, March 17, 2021 continued

8:00pm-9:00pm

Auditorium Room 1

Randall Session, *LOCS*

By MK Abadoo

LOCS is an iterative dance performance work built within intra-group body dialogue and utilizes nontraditional witnessing exchange to imagine worlds that prioritize liberative storytelling at the intersections of gender and race. In *LOCS*, a potent site of body-to-body contact combines hands, heads and hair, unearthing what has been woven into us.

Thursday, March 18, 2021 | Global Community

Global Community presentations will address ceramic art internationally to examine the impact of intercultural exchange and explore ways of creating communities of opportunity through ceramic art. In this time of global pandemic, perhaps we have never been more connected despite the physical space.

11:00am-12:00pm

Auditorium Room 2

Keynote Lecture *Nkyinkyim: The Art of an African Museum* **GC**

By Kwame Akoto Bamfo

Reflections on the philosophies and methodologies involved in the creation of *Nkyinkyim* installation by award winning Ghanaian artist Kwame Akoto-Bamfo. Recognized for his extreme versatility in the arts, often ignoring and blending boundaries, Kwame reflects on why and how he creates his work for both private collectors and museums.

12:15pm-12:45pm

Auditorium Room 4

Lecture *Between Myth and Ritual: Clay in India* **GC**

By Madhvi Subrahmanian

In an attempt to cope with the complexities of the present and uncertainties of the future, artist Subrahmanian, explores the state of mindfulness present in traditional clay forms and earth rituals of India. She examines symbolisms, myths, and the philosophical underpinnings of clay/earth in traditional and contemporary context.

12:15pm-1:15pm

Auditorium Room 2

Co-lecture *Community Engagement Through Clay* **ED**

By Bethany Benson and Stephanie Rozene

The benefits of Community Engaged Learning are well documented and a natural fit in ceramic curriculum. Students become engaged citizens, their democratic values and civic responsibility strengthened. This lecture focuses on the development of virtual course content as necessitated by COVID-19, and how two clay-based, historically in-person fundraisers were pulled off despite the odds.

Thursday, March 18, 2021 continued

12:15pm-1:15pm

Auditorium Room 3

Clay Fab Lab *The International State of 3D Ceramic Printing* **MT**

By Cindy Leung

How do you use your ceramic 3D printing skills? In this presentation, Leung will share her experience using ceramic 3D printing as a tool to unite people across disciplines and countries, through a teaching assistantship with her professor, Anna Calluori Holcombe, at the College of Design, of the Jingdezhen Ceramic Institute, in China.

12:15pm-2:15pm

Auditorium Room 1

Demonstrating Artist *Form Development-Going Vertical*

Suze Lindsay

Lindsay will focus on pottery forms constructed from thrown and handbuilt elements. Pieces are altered, combined, and stacked with added feet and exaggerated necks, creating vases, pitchers and candlesticks with anthropomorphic qualities.

1:00pm-2:00pm

Auditorium Room 4

Panel *The Impact of International Exchange* **GC**

By Michele Drozd [m], Lori-Ann Touchette, Christa, Assad, Corrie Bain

Take part in this lively discussion generated from the varied perspectives of founding representatives of four international arts programs. These panel participants, operating outside of academic norms, are free to design programs in innovative subjects that integrate socio-environmental concerns with the arts.

1:30pm-2:30pm

Auditorium Room 2

Discussion *Strategies for Bridging Identity and Politics in Clay Communities* **GC**

By Raheleh Filsoofi [m], Paul Briggs, Angelica Pozo, Salvador Jiménez-Flores, Jennifer Ling Datchuk

This discussion addresses divisions that many ceramicists perceive in their practice that stem from wider issues in society, politics, Fine Art and academe. Five ceramic artists of diverse backgrounds will speak about their perspectives on gaining recognition, acceptance, and understanding through their own work and approaching the wider clay community.

Auditorium Room 3

Makers' Space *Terra Sigilata, Eggs and Milk* **MT**

By Shamaï Gibsh

Learn how to produce and apply decoration with a perfect terra sigilata, use masking tapes, apply brush work using raw egg and low-fat milk. Firing techniques in an electric kiln, kitchen stove or newspaper to produce a surprising result will be discussed.

2:15pm-3:15pm

Auditorium Room 4

Discussion *Ghanaian Ceramics Now: Aho)den!* **GC**

By Adam Posnak [m], Jeannie Hulen, Samuel Nortey, Japheth Taah Asiedu-Kwarteng, Eric Andre

Contemporary ceramics in Ghana are vibrant and vital, though critically under-represented in the international dialogue. This discussion will include participants from Ghana and the United States, and cover a range of topics, including cross-cultural exchange, challenges faced by ceramic artists in West Africa, tradition versus contemporaneity, ceramics in academia, and the experiences of a Fulbright scholar.

Thursday, March 18, 2021 continued

2:30pm-4:30pm

Auditorium Room 1

Demonstrating Artist *Reawakening*

Richard Zane Smith

Wyandot artist will be demonstrating an ancient SW method of handbuilding using only small long hand rolled coils. He will be sharing thoughts, stories, life experiences, about reviving ancient arts and reawakening techniques of his own ancestors while helping in revitalization of ancient pottery techniques for other indigenous peoples.

2:45pm-3:45pm

Auditorium Room 2

Lecture *Function and Metaphor* HC

By Hideo Mabuchi

Building on the ideas of Nelson Goodman and Susanne Langer, Mabuchi will describe and apply a “grammatical” approach to the analysis, appreciation and critique of functional ceramics. Emphasis will be placed on the multi-sensory and interactive valences of functional work, moving beyond a conception of art as something to be viewed from a distance.

Auditorium Room 3

Film *Jean-Pierre Larocque Charcoal and Clay* HC

By Jean-Pierre Larocque

Jean-Pierre Larocque’s ceramics and drawings seek to play with shadows-metaphorically speaking, the blurred edges of human experience, where the physical meets the psychological, that vulnerable threshold where the mind threatens to come unraveled. We see semi-transparent heads, figures, and horses in a state of transformation - primeval in their power and essence, much like cave paintings: elusive and ghost-like. The highly charged textures and complex supporting structures gives his work an apparently unfinished or open-ended presence.

3:30pm-4:30pm

Auditorium Room 4

Clay Conversation *Community Collaboration and Social Engagement* GC

Group Leader: Lauren Duffy

In the wide spectrum of socially engaged art work, collaborations are always occurring between the originating artist(s), the community, and viewers participating in the projects. Let’s have a conversation about these different types of collaboration and people’s experiences in developing these projects and relationships, as well as seeing them to fruition.

4:00pm-4:30pm

Auditorium Room 2

Lecture *Goat Ceramics* ED

By WangLing Chou

Including goats in a ceramics class increases mindfulness and is a double-shot of therapy. In this lecture, artist and professor WangLing Chou will discuss the benefits and the evolution of goat ceramics in her classroom.

Thursday, March 18, 2021 continued

4:00pm-5:00pm

Auditorium Room 3

Short Form - This session will feature short format presentations consisting of a total presentation time of under 8 minutes each. This is a great way to enjoy lots of little bits of knowledge in a fast feast for the eyes and ears. Enjoy the following, not necessarily in this order:

The Alfred Archives: Mindfulness and Memory, Connecting the Dots **HC**

By John Hosford

As archivist for the College of Ceramics Archives, Hosford began to question himself (and others), “What do we need to start collecting now for the questions that come 100 years from now?” Share in the joy in finding the answer as well as fears that we won’t.

THE SHARD PROJECT: Leaving a Record for the Future **GC**

By Lauryn Axelrod

THE SHARD PROJECT is an interactive, community-based, environmental art project and exhibition that utilizes handmade ceramic shards, intended to last thousands of years to tell the story of the current global climate crisis as well as stimulate conversation and action around climate and justice issues.

When Ceramics Meets Graphic Design – Interdisciplinary Collaboration in Higher Education **ED**

By Ashley Fuchs

Gain insights about a project that intermingled college students from graphic design and ceramics to create a truly interdisciplinary collaborative project. The goal – to have students understand diverse mediums through immersion in their peer’s discipline. This short presentation focuses on results of students’ collaborative efforts.

“Portraits of a Place”- Co-authoring Portraits Based on Words/Passions **RP**

By Lauren Duffy

“Portraits of a Place.” is a project about creating portraits of individuals and their community through personal collaboration and objects. It is a type of radical redefinition of self and group by co-authoring portraits based on words and passions rather than appearance.

4:45pm-5:45pm

Auditorium Room 1

Makers' Space *Process and Ornament* **MT**

By Michael Stumbras

There are numerous technical challenges involved with using hand processes to create exceptional functional objects in clay, particularly when using porcelain. Stumbras demonstrates techniques used in his ceramic process and discusses key elements of designing multi-component forms and planning for the use of various ornamental techniques.

Thursday, March 18, 2021 continued

Auditorium Room 2

Film *SPACE OF CREATION: Jun Kaneko's Journey Through Hybridized Cultural Domains* GC

By Ree Kaneko

Jun Kaneko migrated as a young man from Japan into the midst of a California art scene during which ceramics art as we knew it was being reinvented. Mary Davis McNaughton characterized this era as "Clay's Tectonic Shift". Mentored by Voulkos, Soldner, Mason, and other key figures of the time, Kaneko's vision has been noted for the ways in which his native cultural sensibilities intermixed with western expressionist and conceptual frameworks. Over time, his work has evolved through an array of materials, cultures, and genres ranging from ancient methodologies to cutting edge factories, in the US, Europe, Asia, and Mexico and his most recent exploration into Raku with artist Juan Sanchez in Cuernavaca, Mexico. The lecture will present Jun Kaneko's "no-limitation" attitude towards the media of clay.

Auditorium Room 4

Clay Conversation *Parenthood & Pots*

Group Leader Lauren Skelly Bailey

Come learn and share about how ceramic artists today juggle family and professional lives. All are welcome to bring questions or share studio stories. Led by Lauren Skelly Bailey, a mother of a 21 month old and ceramic sculptor.

5:00pm-5:30pm

Auditorium Room 3

Short Form - This session will feature short format presentations consisting of a total presentation time of under 8 minutes each. This is a great way to enjoy lots of little bits of knowledge in a fast feast for the eyes and ears. Enjoy the following, not necessarily in this order:

From Nest to House - Building a Ceramic Identity RP

By Barbara Anderaos

This presentation is about process, the steps taken to create a collection of five ceramic objects having a Brazilian bird nest (Guaxu) as a visual and structure reference. The nest as a language, the local clay as color, *wabi-sabi* values and woodfiring, working together to build an identity.

Uncovering Industrial Archeology with the Ceramic Medium RP

By Natalia Zuban

Zuban's sculptures remake the relationship between a person's memory and architectural environment, the idea that our memories are products of our body's experience of physical space. Industrial Archaeology involves the systematic study of material evidence associated with the industrial past. Artwork can make a chain of association with certain feelings or images that a person has seen before.

Studio Unplugged GC

By Josie Bockelman

The Clay Studio's *Pottery Unplugged* bicycle project grew out of our commitment to engage the community with free opportunities for everyone. Our pedal-powered pottery wheel travels through Philadelphia neighborhoods, attracting curious people wherever it stops. One-person pedals, the other throws a pot. This collaboration gives space for connection and discovery.

Friday, March 19, 2021 | Education

Education presentations will investigate innovations and reinventions of teaching modalities, resources, and models to create equitable and accessible learning environments and opportunities. Critical responses to current circumstances will address anti-racist approaches in education and generate discussion on resources for school and community contexts.

11:00am-12:00pm

Auditorium Room 2

Keynote *Too Creative for Science?* **ED**

By Ahna Skop

Have you ever wondered what it is like to grow up in a family of artists and then end up a scientist? What does thinking like an artist offer the scientist? Can the blending of art and science encourage a more diverse population of students to pursue science, and improve the public understanding of science? Skop will give you an exciting glimpse into her life and how she has impacted science, education and the public with her two passions: science and art.

12:15pm-12:45pm

Auditorium Room 2

Lecture *Clay Uncloseted: The Swashbuckling Ceramics of Sascha Brastoff* **HC**

By Garth Johnson

Who is Sascha Brastoff? The pioneering queer icon Sascha Brastoff (1918-1993) appeared in a major motion picture and won a top award at the 1948 Ceramic National, yet remains almost unknown outside the sphere of California ceramic collectors. In conjunction with an upcoming retrospective of the artist's work at the Everson Museum of Art, this presentation will demonstrate Brastoff's contributions to a new generation of artists.

12:15pm-1:15pm

Auditorium Room 4

Lecture *Crystal Clear- Understanding Crystalline Chemistry* **MT**

By Matthew Katz

This lecture will explore the chemistry of crystalline glazes.

12:15pm-1:45pm

Auditorium Room 3

Panel *Multivalent Proposals: Understanding the Fulbright Scholarship* **CP**

By Dominique Ellis [m], Simon Levin, JoAnn Schnabel, Jae Won Lee

Curious about the Fulbright Scholarship in the Creative Arts? This presentation aims to focus on constructive advice on how and what makes a dynamic and multivalent proposal.

12:15pm-2:15pm

Demonstrating Artist Kensuke Yamada

Auditorium Room 1

A continuation of Kensuke's demonstration.

1:00pm-2:30pm

Auditorium Room 2

Expanded Focus Panel *Enslaved and Free: 19th-Century African-American Potters* **AA**

By Leslie Harris [m], Mark Shapiro, Adrienne Spinozzi, Brenda Hornsby Heindl, Earlene Green, David Mack

African-American potters were active in diverse contexts during the 19th century. Just as fired clay reveals history as archeological evidence, the work of enslaved and free potters in New York City, South Carolina, Georgia, and Virginia illuminates the robust role African Americans have played in American culture and ceramic history.

Friday, March 19, 2021 continued

1:30pm-2:30pm

Auditorium Room 4

Panel *Close Encounters* **HC**

By Allison Moore [m], Susan Havens, Fawn Krieger, Keiko Narahashi, Daniel Alejandro Trejo

Four interdisciplinary artists working with clay and assorted media explore notions of contingency, relation, shelter, communication, space, and emotion through materiality and form, drawing on or refuting traditional approaches to ceramics.

2:00pm-3:00pm

Auditorium Room 3

Lecture *The China Paint Revival* **MT**

By Paul Lewing

Forgotten by clay artists and schools for 100 years, china painting is making a comeback. A new generation of clay artists/painters is taking this traditional medium in innovative directions, using new techniques, materials and mediums. China paint is a growing part of the explosion of image generation.

2:30pm-4:30pm

Demonstrating Artist Syd Carpenter

A continuation of Syd's demonstration.

2:45pm-3:45pm

Auditorium Room 2

Lecture *National Park Residencies: A Story Told in Clay* **HC**

By Brad Bachmeier

The U.S. National Park System has a 100-year interdependent history with artists. Uncover how ceramicists can find inspiration while joining this venerable tradition through Art Residencies. Witness geological, archeological, and conservation themes that framed my own work, created during five AIRS. Join the dialogue; the Parks await your voice.

Auditorium Room 4

Clay Conversation *How Do You Define Successful Professional Development?* **CP**

Group Leader: David Smith

“Professional Development” is a term often used by academics and professional artists, but what constitutes professional activity that actually benefits the artist or educator? What breathes new life into your art, or inspires you to teach? What activities do you feel have genuinely advanced your career or promoted your art?

3:15pm-4:15pm

Auditorium Room 3

Clay Fab Lab *Get it Together: Collaging in Clay* **MT**

By April Felipe

During this demo April Felipe will be explaining her process of bringing ceramic material in a cohesive manner with desperate materials such as fabrics, papers and other objects. She will explain the non-ceramic materials that are used to bridge the connection between ceramic and non-ceramic objects.

Friday, March 19, 2021 continued

4:00pm-5:00pm

Auditorium Room 2

Discussion *Clay Doctors* **MT**

By Matt Kelleher [m], John Neely, Brad Evan Tylor, William Carty

Join us for this problem-solving session! During this presentation, a panel of experts will provide answers/guidance/suggestions on problems associated with clay bodies, forming, and firing. Examples of such concerns may include: cracking and warping, raw material substitutions, firing temperature reduction, oxidation/reduction firing, wood/gas/electric firing, thermal shock, dunting, body reduction, functional ware, sculpture bodies, and outdoor applications.

4:00pm-5:30pm

Auditorium Room 4

Panel *What's in a Mark?* **HC**

By Judith Schwartz [m], Margaret Carney, Beth Ann Gerstein, Mark Hewitt

What's in a mark? In this presentation, we will tell stories told by marks, how marks matter in research, curation and collection, and discuss what we can do to ensure our work can be identified into the future, and that pre-internet makers don't disappear from memory altogether.

4:30pm-5:30pm

Auditorium Room 3

Co-lecture *Ceramic Forms From Plastic 3D-Printers* **MT**

By Colby Parsons and Hanna Selman

Parsons and Selman will share their research into a process for casting ceramic forms in molds 3D-printed with ordinary PLA plastic, which is then melted away. The result can be glazed with regular ceramic glazes, and fired to standard ceramic temperature ranges.

4:45pm-5:45pm

Auditorium Room 1

Makers' Space *Underglaze Inlay and Glaze Trailing with Transparent Glazes* **MT**

By Andrea Denniston

Denniston demonstrates the underglaze inlay (Mishima) process used to draw fine lines on pottery as well as the glaze trailing process used to fill in the inlayed drawings.

5:15pm-5:45pm

Auditorium Room 2

Lecture *Weightless Color Blending: Liquid Volumes as Wedges* **MT**

By Marc Mancuso

Mancuso's progression color blending method destigmatizes the mathematical concepts involved, and transforms them into small, accurate devices that generate any number of mixtures, to any resolution of similarity. The traditional mathematical and methodical burdens of searching for interesting blends are removed or simplified to give fast, controlled, and intuitive results.

Saturday, March 20, 2021 | Responsive Practice

Responsive Practice presentations will provide a platform to reflect, share, and consider new ways to integrate theories and methods to build resilient, adaptive, and inclusive practices and opportunities in the ceramic arts.

11:00am-12:00pm

Auditorium Room 2

Keynote *Rasquachando!* **RP**

By Ronald Rael

Rael will discuss how an expanded understanding of the borderlands has fostered experimentation, play, and clay in Mexico and the USA.

12:15pm-1:15pm

Auditorium Room 2

Lecture *Rise of the Maker/Director* **CP**

By Ayumi Horie

Are you tired of monotonous throwing video clips? The boom in video and photo-making online has deeply impacted how ceramic artists make, learn, promote, and run successful businesses. This presentation features makers who bring the same craftsmanship and creativity to video as they do to clay.

Auditorium Room 3

Panel *Written in Clay: SubTexts, Power & Ambiguity* **RP**

By Stephanie Lanter [m], Dawn Holder, Bobby Silverman, Joshua Paul Hebbert

The nature of text is evolving. Via personal, political and poetic lenses, Stephanie Lanter, Dawn Holder, Bobby Silverman, and Joshua Hebbert examine the essence and function of words through ceramic forms. In this panel, we will discuss the role of ambiguity, influence, and process in language, and potential pathways to connection and disconnection.

Auditorium Room 4

Clay Conversation *Multivalent Makers: Confusion, Melancholy, and Madness* **RP**

Group Leader Undine Brod

How does depression interfere or interact with creating? What happens when mental illness overlaps with being an artist? How do artists with depression cope? These are questions that'll be up for discussion during this Clay Conversation. The aim is to develop a better understanding of and help those with mental illness.

12:15pm-2:15pm

Auditorium Room 1

Demonstrating Artist Richard Zane Smith

A continuation of Richard's demonstration

1:30pm-2:30pm

Auditorium Room 2

Lecture *Grounded & Free* **RP**

By Malene Barnett

Ceramics are one of the few forms of material culture made and used by enslaved women that survived during the colonial period in the Caribbean. Found fragments of these objects help to provide clues to the past and give voice to the women who used them. In my presentation I share a brief history of how ceramics were a source of mobility/independence for enslaved women during the 18th century in Jamaica and Barbados and I will share how I incorporate the theme of black feminism, mobility, identity and histories into my art practice.

Saturday, March 20, 2021 continued

1:30pm-3:00pm

Auditorium Room 3

Roundtable Discussion *Conversations for Change* **RP**

By April Felipe[m], Salvador Jiménez-Flores, Adam Chau, Natalia Arbelaez

A roundtable discussion surrounding systemic racism in the field of ceramics. The Color Network will present a statement video and then go into small breakout rooms where participants will discuss prompts surrounding these issues. Participants are required to show their first and last name as well as an active camera.

1:30pm-3:15pm

Auditorium Room 4

Clay Fab Lab *Boolean Union: Physical & Digital Learning* **MT**

By Audrey An and Austin Bradshaw

How do the new generation of artists that emerged from ceramic programs with multifaceted digital teaching and practices create their work? This presentation will explore what it means to learn within such programs that are seeking new ways to explore clay and digital technologies. Demonstrations will include methodologies and techniques for parametric modeling and hybrid digital/analog fabrication - specifically, mesh manipulation for Rhino, CNC machining, and mold-making.

2:30pm-4:30pm

Auditorium Room 1

Demonstrating Artist Suze Lindsay

A continuation of Suze's demonstration.

2:45pm-3:45pm

Auditorium Room 2

Clay Fab Lab *Multicolor Ceramic 3D Printing* **MT**

By Tom Lauerman

This Presentation showcases one year of experimental development focused on multicolor ceramic 3D printing. Initiated in 2019 by Lauerman, the project is a collaboration that brings together an artist with a small team of undergraduate students of Engineering and Material Science at Penn State University.

3:15-4:15pm

Auditorium Room 3

Lecture *The Clay FACTORY Project* **RP**

By Clare Twomey

In this lecture I will draw upon my participatory work, FACTORY. Appearing at the Tate Modern in 2017, this work addressed ideas about material, knowledge, transformation and value through clay practice. This presentation will center on the exploration of object engagement beyond historic models of clay practice.

3:30pm-4:00pm

Auditorium Room 4

Lecture *Digital Ceramics: A Haptic Research Tool?* **MT**

By David Jones

This presentation considers a phenomenological approach to digital making, and the ways this can inform the creation of handmade ceramics. By firstly taking simple forms and transforming them digitally, the ceramicist can create a haptically seductive object. This session will feature examples that were made during a residency at the EKWC.

Saturday, March 20, 2021 continued

4:00pm-5:30pm

Auditorium Room 2

Panel *Beyond Academia* **SI+CP**

By Anne Beyer [m], Abigale Brading, Brett Beasley

You earned the degree, now it's time to put it to use! Getting started can be a maze of overcoming different challenges based on budget, studio size, and location. This panel of post MFA graduates discusses fresh avenues for studio set-up and professional practice hurdles in a changing workplace.

4:15pm-5:45pm

Auditorium Room 4

Panel *Seagrove Clay: Cross-Cultural Traditions* **HC**

By Ben Owen [m], Fred Johnston, David Stuempfle, Hitomi Shibata

Four potters from Seagrove, North Carolina share their backgrounds, traditions, and perspectives from living and working within a community of diverse artists with a unique cultural history. In this mosaic network, families ancestrally rooted in Seagrove and families relocated from around the globe are united in clay.

4:30pm-5:30pm

Auditorium Room 3

Lecture *Refining Your Palette: Developing Unique Surfaces* **MT**

By gwendolyn yoppolo

Working with raw materials in a systematic yet creative way can lead to the development of a unique aesthetic voice in one's artwork. This lecture will present a range of techniques that will help you hone your use of color and surface qualities.

4:45pm-5:45pm

Auditorium Room 1

Makers' Space *Screen-Printing Demystified* **MT**

By Israel Davis

This demonstration covers the method of using screen drawing fluid and screen filler to produce images direct-to-screen to produce newsprint transfers with underglazes. Viewers will be introduced to the steps for creating imagery on a screen, printing, and application onto wheel-thrown objects.

Sunday, March 21, 2021

11:15am-12:45pm

Auditorium Room 1

Past Masters

Honor and celebrate the lives of NCECA members and significant figures in our field who have passed away since our 2019 conference, not necessarily in this order:

Steve Alpert by Sin-ying Ho and Janna Longacre
Victor Babu by Mo Dickens
Clayton Bailey by Garth Johnson
Don Bendel by Brian Harper
Jyotsna Bhatt by Ashwini Bhat
Glen Blakley by Shoji Satake
Harriet Brisson by Jay Lacouture
Larry Bush by Leslie Baker
Don Frith by Eugenia Frith

Dick Hay by Lenny Dowhie
Bernardo Hogan by Jamie Suarez
Nina Hole by Craig Hartenberger
Ruth Kohler by Leslie Ferrin
John Mason by Vernita Mason
Janice Tchalenko by Tina Byrne
Ted Vogel by Josh DeWeese
Robert Winokur by Stephan Winokur

Sunday, March 21, 2021, continued

1:00pm-2:30pm

2021 Emerging Artists

Auditorium Room 1

- *Mas'Queer'Raid: Navigations of Selfhood in the Caribbean*

Thomas Haskell

Mas'Queer'Raid is an ongoing body of ceramic work that utilize traditional folklore and carnival characters to navigate contemporary issues situated in the Caribbean and wider diaspora populations.

- *Becoming a Potter: The Benefits of a Cross Traditional Approach*

By Jason Hartsoe

How working within the rich ceramic traditions of other cultures can provide the starting functional potter a proper and more whole sense of form and lead to non-derivative, original work.

- *Shape of 49%*

By Jinsik Yoo

Yoo aims to disrupt binary classifications of people through figurative sculpture and installation. Born in Daejeon, South Korea he studied graphic for nine years in Seoul before moving to the US at the age of 32. Yoo studied ceramics at Konkuk University and Alfred University (MFA '19).

- *Through the Lens*

By Shiyuan Xu

Shiyuan's work is an interpretation of the scientific phenomena to highlight the beauty and fragility, rhythm and harmony of micro life forms. The intricate structures are woven into organic forms, combining with her sensations to reflect her understanding of nature, the delicacy of life itself and her own cultural heritage.

- *Quixote*

By Domonique Venzant

The mixed and mashed-up historical milieu of my ceramic practice serves as the backdrop for a conversation regarding the relationship between mental health, creativity, and productivity. Using elements of the Karatsu tradition as an aesthetic lens, this presentation focuses on the practice and process of one African American potter.

- *Touch the Conversation*

By Grace Han

As a newcomer artist, Han will share how her two very different experiences from her two homes – South Korea where she studied Korean traditional ceramics and Canada where she was encouraged to be more contemporary – evolved her work into something she did not expect it to become.

2:45pm-3:45pm

Auditorium Room 1

Keynote Closing Lecture *Myths, Stories and the Truth* CP

By Winnie Owens Hart

Clay is the common denominator for thousands of N.C.E.C.A. members. The paths that led every one of us to become this N.C.E.C.A. statistic have their own personal journey to share. This is the story of my journey.

Sunday, March 21, 2021, continued

4:00pm-5:00pm

Auditorium Room 1

Open Forum

Members are invited to share impressions with the Board regarding our first virtual conference.

POST CONFERENCE

Friday, April 9, 2021

Lecture *In Search of My Mark* HC

By Shawn O'Connor

In an attempt to find my own voice within the wood firing practice, I have discovered inventive techniques to change the traditional and accepted perceptions of woodfired ceramics. This lecture will cover my journey of experimentation while highlighting ceramic artists who are adding new visual vocabulary to this historic process.

Friday, April 16, 2021

Lecture *Chinese Fast Firing: Rethinking Raku* HC

By Coreen Abbott

While exploring the village of Gu Cheng, China, I was stunned upon encountering potters using fast firing and post reduction, what globally is referred to as Japanese Raku. The region has practiced the technique for over 1000 years. This awareness has conjured up, questions, insights and an examination of our assumptions.