Yoshi and Friends;
Celebrating the Life and Legacy of Yoshiro Ikeda

Thornhill Gallery 11901 Wornall Rd, Kansas City, MO 64145
on the Avila University Campus
Monday 14th-Tuesday 15th 10 a.m. to 3 p.m.
Wednesday, March 16th -10 am to 3 pm reception, held 4 - 6 p.m.
Thursday and Friday, March 17 & 18th open 10 a.m.-3p.m., and
Saturday, March 19th, hours are 12-3 p.m.

Laguna Clay Company is proud to work with Laguna Clay local distributor, Brackers Good Earth Clays to provide a variety of Laguna clay bodies for NCECA demonstrations and events. Participate, enjoy and celebrate.
Jon Brooks, President LCC

Glenda Taylor
Active Memorial Mural

Projects Space, Hall D
presented by Alexis Gregg and Tanner Coleman
Celebrate Glenda Taylor’s life by making a pot in her memory! Come throw or hand-build a piece to be added to the Active Memorial Mural being created in her honor - to give people an opportunity to share stories, reflect, and have fun creating together just as Glenda loved to do. The finished mural will be installed at Washburn University depicting Glenda doing what she loved surrounded by people that love her.

Hall D (Bartle Hall – Level 3)
NCECA Gallery Expo and Projects Space

Tuesday, March 15, 6:30pm - 8:00pm
(Reception and cash bar)
Wednesday, March 16th, 9:00am-6:00pm
Thursday, March 17th, 9:00am - 6:00pm
The mission of the National Council on Education for the Ceramic Arts (NCECA) is to be a dynamic organization that fosters global education and appreciation. NCECA’s programs, exhibitions, publications, opportunities and resources inspire advancement of the field.

As a 501 c-3 nonprofit organization, NCECA is committed to the fair and equal employment of people with disabilities. Reasonable accommodation is the key to this nondiscrimination policy. In accordance with Americans with Disabilities Act and Section 504 of the Rehabilitation Act, accommodations will be provided to qualified individuals with disabilities when such accommodations are directly related to performing essential functions of a job, competing for a job, or to enjoy equal benefits and privileges of employment. As well, every reasonable attempt will be made by NCECA to accommodate persons with disabilities in attendance at all NCECA events; information and assistance will be available at registration and information kiosks, as well as through NCECA event staff.
www.kcclay.com
Wholesale/Retail Ceramics Supply & Equipment Repair
2011 Tracy Avenue, Kansas City, Missouri  64108
855-4KCCLAY
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NCECA... Congratulations on 50 years of serving the Ceramics community!!!

Visit the SHIMPO booth at NCECA for our special NCECA 50th Anniversary T-shirt Giveaway!

While you’re visiting, ask us about our Teabowl Call for Entry for NCECA 2017!
EXECUTIVE DIRECTOR’S WELCOME

...and there’s the clay... none of us would be here today without all of our struggling and surviving and making and creating and conferencing and drinking and dancing... if not for this living earth that sustains us, seduces us, and keeps us growing... thanks to the clay and to all of those workers and makers throughout the millennia who have transformed the earth into useful and beautiful objects. They paved the path that leads us here today and they made it possible for us to do what we do.

— Malcolm Davis,
2010 NCECA closing lecture

Makers, Mentors and Milestones marks the 50th year of conferences produced by the National Council on Education for the Ceramic Arts. The journey to Kansas City is for many of us, a return to a spiritual home. The region’s schools, museums, galleries, and studios have provided a nurturing medium for the development of ceramic art. NCECA situated this significant conference here because of the great legacy and love for clay that the region’s artists, teachers and learners have created. Like the trace touch of the maker left in clay, their impressions impart enduring influence and transmit senses of humanity, hopefulness, and creativity to the present moment.

NCECA’s conferences come to life through the creative energies of its members, as well as the service of its Board of Directors and staff. More than anything, it is our intention and aspiration for this conference to build upon and extend NCECA’s legacy of unselfish collaboration and rigorous curiosity. In 2016, NCECA will share several program refinements and innovations. Exhibitions throughout the region will be marked with new signage to improve visibility. Topical Discussions and NCECA Connections take place on late Wednesday afternoon at the beginning of the conference to foster interpersonal connections and networks around percolating issues at the outset of our gathering. Blinc 20/20, a new fast paced presentation form, provides a platform for dynamic ideas and people to connect with new audiences. Clay Fab Lab is a new space where artists working with clay and leading edge technologies share ideas, opportunities and investigations.

Thanks to all of you who contributed to this effort throughout this year and over the decades that NCECA has gathered together. Dear NCECA friend Irma Starr initiated the effort to return NCECA to Kansas City in 2016. Her kindness and generosity have taken many forms. Her art filled home and studio became NCECA’s, enabling us to connect with new and old friends. Special appreciation goes to our 2016 On-Site Conference Liaisons, Paul Donnelly of the Kansas City Art Institute and Amy Duke of the Spencer Museum of Art. Their efforts to engage communities of makers, schools, venues, and exhibition producers throughout the conference region have been hallmarks of creativity, empathy, and tireless collaboration. Thanks to their family, friends, and institutions for supporting them throughout this effort. Amy and Paul are people of very special abilities, and we know that their dedication to this endeavor was made possible through your love and support.

The work and generosity of NCECA’s donors, partners, volunteer Board of Directors and staff have been the source of faith and intelligence throughout the creation of Makers, Mentors and Milestones. Join me in applauding the spirit of cooperation and innovation that converge in Kansas City where clay meets possibility.

Joshua Green, Executive Director

Chase Grover, from the Unconventional Clay: Engaged in Change exhibition

Ken Ferguson, Legacy of an Icon - Ken Ferguson
Alumni and Friends of Alfred University Reception

Friday, March 18, 2016, 6-8 pm
Truman Room, Kansas City Marriott

Alfred University
School of Art and Design
Division of Ceramic Art
art.alfred.edu
www.alfredceramics.com

Linda Sormin
ASSOCIATE PROFESSOR

Matt Kelleher
ASSISTANT PROFESSOR

Chase Folsom
TURNER TEACHING FELLOW
CERAMICS & PRINTMAKING
ARTISTS-IN-RESIDENCE

Artist in Residency programs at the Lawrence Arts Center are multi-faceted experiences that include teaching, community outreach, interaction with students, faculty and other artists, studio care, and an exhibition of new work. The year-long residencies begin on August 1 and end on July 31. Residents are provided with studio space, housing, a monthly stipend of $1,000, and 24 hour access to all studios, including print, ceramics, drawing and painting, metal, photography, and digital media. Ideal candidates should have an MFA in ceramics or printmaking.

FOR MORE INFORMATION PLEASE VISIT:
LAWRENCEARTSCENTER.ORG/ARTIST-RESIDENCIES
APPLY BY APRIL 15TH: LAWRENCEARTSCENTER.SLIDEROOM.COM

CURRENT EXHIBITIONS
KRIS KUKSI. NEW WORKS
LINDSAY PICHASKE. KINGDOM
NATURALLY: A GROUP EXHIBITION
SUSAN BEINER | JOHN BYRD
PATSY COX | JASON WALKER

January 15th – March 19th, 2016

IMAGE Wildflowers, by Jason Walker, porcelain, stoneware, china paint, wood, spray paint, 23” x 20” x 20”, 2015
(photo courtesy Ferrin Contemporary)
A Hymn for Makers, Mentors and Milestones

Welcome back home, people!

Welcome to Kansas City, the crossroads of America and the epicenter of ceramics. This Milestone, our 50th Anniversary here in Kansas City, is likely to be remembered by all of us in ceramics as the world’s largest and best family reunion ever. All of the people and all of their work in clay are present - and they are here in our hearts and minds, if not in their actual physical manifestation. Some have passed, leaving a giant legacy. Some just couldn’t get here this year. But YOU are here. The actual physical manifestation. Some have passed, leaving a giant legacy. The best family reunion ever. All of the people and all of their work in clay reminds me of this gathering, and it goes like this (with one Church, about 6 miles out of town. One of everyone’s favorite hymns things, I played an old upright piano at Thomson’s Chapel Methodist Church, about 6 miles out of town. One of everyone’s favorite hymns there reminds me of this gathering, and it goes like this (with one word changed):

Blest be the tie that binds
Our hearts in human love
The fellowship of kindred minds
Is like to that above.

In this simple hymn, the fellowship of kindred minds has so much metaphorical nuance for us. As the poem suggests, that fellowship is like to that above; it is otherwise imbued with the spirit, the divine. At its best, our work in clay – the tie that binds - is centered in creative process, in empathetic teaching, in authenticity of process and responsible use of materials, and in the joy of engendering possibility for ourselves and for others. When we come together as Mentors and Makers at NCECA, we share a baseline for understanding. It is in many ways our collective family DNA.

The fellowship of kindred minds also created an enduring texture and culture to Kansas City, Missouri some 70 years after the song was written by a renegade cleric and poet, John Fawcett in England. Kindred minds nurtured an unusual fellowship among the earliest settlers of Kansas City when French hunters and trappers came north from St. Louis and began a friendly alliance with the Shawnee tribe. Together they did very well economically, and celebrated their success by arranging a hunting trip for the Shawnee chiefs to go to France to show their techniques to the French nobility. Maybe this was the beginnings of international residencies?

Seriously, coming together as a fellowship of kindred minds right now in Kansas City, our 50th year, gives each of us sources of artistic, historical and cultural significance that we can adopt, share, absorb, celebrate and take home. Be sure to plant those seeds and grow them. We will see new work at Nelson -Atkins museum, at Sherry Leedy Gallery, at Arts KC, at Kansas City Art Institute, and scores of other galleries. Don’t miss Liz Lerman’s Keynote and the roundtable the next morning. Be sure to peruse the Conference app and choose among those panels and lectures that will enrich your teaching, pique your curiosity and amplify your own studio practice.

Most of all, get to know the others around you. They are here because you are here. And YOU are the reason there is NCECA. In 1961 there were 22 of us *. Look what happened! This is the 50th Milestone, brothers and sisters. You are the Makers and the Mentors. Engage, connect and enjoy your reunion!

* NCECA President William Perry, inaugural issue of the NCECA Newsletter: “There is no question about our opportunity to amplify the effect of what we do separately by the association that this organization represents. However we might spell out our objectives and possible activities, they are but extensions of our most basic gratification in getting together to swap pots and ideas, to show slides, to look and listen to others with similar interests—away from and out of the context of our individual situations. NCECA is therefore primarily an agency using the resources in time and money surrendered by its membership to guarantee this annual event and the communications and preparations incidental to it.” NCECA website/ history

REGISTRATION AND NCECA MERCHANDISE SALES

Kansas City Convention Center Hall D Pre-Function

Tuesday, March 15: 12 pm–6 pm
Wednesday, March 16: 8 am–5 pm
Friday, March 18: 8 am–5 pm
Saturday, March 19: 8:30 am–11 am
Thursday, March 17: 8 am–5 pm

HOUSEKEEPING

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

HOTELS

Marriott Kansas City Downtown (headquarters)
200 West 12th Street
Kansas City, MO 64105
Tel: 816-421-6800

The Aladdin (Holiday Inn)
1215 Wyandotte Street
Kansas City, MO 64105
Tel: 816-421-8888

Crowne Plaza Downtown
1301 Wyandotte Street
Kansas City, MO 64105
Tel: 816-474-6664

Hotel Phillips
106 W. 12th Street
Kansas City, MO 64105
Tel: 816-346-4448
Welcome, friends old and new, to Kansas City for this historic gathering and signature event of the National Council for Education of the Ceramic Arts. What better place than the heartland to convene friends and colleagues from all 50 states on the occasion of NCECA’s 50th anniversary? Meeting in the center of the country under the premise of this year’s theme _Makers, Mentors, Milestones_ invites a tempting metaphor: Kansas City is a fitting place to recenter oneself, and indeed the field, as we reflect on 50 years of learning, making, and teaching—and envision how we will shape the next 50 years.

It is here in Kansas City that east meets west, north meets south, past becomes prologue, and legends and future leaders of the field come together. Over its 50 year history, NCECA has grown and changed in innumerable ways. Yet, with each passing year NCECA reaffirms its commitment to its founding principle: to create an artist-run forum for an immediate, face-to-face exchange of ideas about teaching and making ceramics. We are proud and privileged to host you in Kansas City and help bring this milestone conference to life.

Kansas City is characterized by an entrepreneurial spirit that may be traced back to its early days as a fur-trading outpost at the confluence of the Missouri and Kansas rivers, and where the Santa Fe, California, and Oregon trails were blazed through the landscape. The railways and bridges that followed brought rapid growth and prosperity. Throughout its history and especially today, that spirit is manifest in the creative culture of Kansas City—and the ceramic arts have long been a driving force in its development.

The Kansas City Art Institute was host to three previous NCECA conferences, first in 1969, in the organization’s formative years. The last time NCECA was in Kansas City, in 2002, the Crossroads Arts District (just steps from the Convention Center), was a small, but burgeoning hub of creative energy where vacant warehouses were being overtaken by artist studios and galleries. Since that time, the Crossroads has become one of the most concentrated gallery districts in the nation and home to esteemed architecture and design firms and tech start-ups, as well as boutiques and eateries to match every interest and craving. Since NCECA 2002, The Nelson-Atkins Museum of Art expansion more than doubled its size and the Kauffman Center for the Performing Arts blossomed into being, to name just a few notable changes. We hope you will enjoy exploring all that greater Kansas City has to offer, from the Crossroads to the terra cotta ornamented buildings that punctuate downtown and midtown, to the 18th and Vine Jazz District, to the museums, shops, and restaurants in the Westport/Plaza neighborhood, to University of Kansas and Lawrence, and points in between. Our civic pride is not only cooked into our BBQ, heard in our jazz, and worn on our World Series-winning Royals jerseys; it is observed and felt in the art that enriches our field of vision. This is demonstrated in the way our colleagues at museums, art centers, galleries, and other sites enthusiastically embraced NCECA and collectively produced what stretches out before you and envelopes you this week.

The conference, exhibitions, bus tours, and everything in between are produced by the indefatigable NCECA board and staff, volunteer coordinators, and an army of volunteers. We are fortunate to have found partners throughout the region, from Topeka to Lawrence, Kansas, Warrensburg to Sedalia, Missouri, and across the entire Kansas City metro, to present more than 100 exhibitions. Thus, in keeping with NCECA tradition, transforming what would otherwise be another conference in a convention center into a community-wide celebration of clay. We wish to thank each exhibition organizer, host venue, and participating artist for their generosity of spirit, space, and talent. Anchoring this brilliant constellation of exhibitions are the four organized by NCECA in collaboration with institutional partners and guest curators, including Unconventional Clay: Engaged in Change at the Nelson-Atkins Museum of Art; Across the Table, Across the Land at the Charlotte Street Foundation’s La Esquina Gallery; and Shapers of the Field: NCECA Honors and Fellows and the 2016 National Student Juried Exhibition at the Leedy-Voulkos Art Center.

Our own efforts to serve you as on-site liaisons would not be possible without the wellspring of support from our home institutions: the Kansas City Art Institute and the Spencer Museum of Art at the University of Kansas. We are elevated by the experience and eager to join you in a memorable exchange of ideas about the ceramic arts.

Paul Donnelly
Associate Professor of Ceramics
Kansas City Art Institute

Amy Duke
Public Programs & Visitor Experience Manager
Spencer Museum of Art

Lauren Smith, from the Generations: A Legacy of Mentorship exhibition
ACKNOWLEDGEMENTS

NCECA thanks the following for their support...

Foundations and
Government Agencies

The Chipstone Foundation
National Endowment for the Arts
The William T. Kemper Foundation
The Windgate Charitable Foundation
The John and Robyn Horn Foundation
The Lighton Family Foundation
The Neighborhood Tourism Development Fund
and ArtsKC

Planning, Programming and
Special Assistance

Kansas City Art Institute*
Spencer Museum of Art*
ASU Art Museum Ceramics Research Center and
Garth Johnson
The Nelson-Atkins Museum of Art
Leedy-Voulkos Art Center
Belger Craneyard Studios
Irina Starr
The 92Y Virtual Clay
Skutt Kilns
Shapeways
Anne W. Bracker and Bracker’s Good Earth Clays
Lawrence Art Center
West Virginia University and Shoji Satake
Charlotte Street Foundation
Jennifer Tuttle
Mark Zimmerman

* Conference host organizations

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National Student Juried
Exhibition Awards

Aardvark Clay & Supplies
Ceramics: Art and Perception
KBH Merit Award
Mudtools
Retired Professors Award
Smith-Sharpe Fire Brick Supply
The Studio Potter

Special thanks to Simon Levin, curator and
the following for their generosity through
50 Plates, an online exhibition benefitting
NCECA’s 50th Year Fund

Linda Arbuckle
Posey Bacopoulos
Karl Borgeson
Kyle Carpenter
Ben Carter
Guillermo Cuellar
Carolanne Currier
Michael Hunt & Naomi Dalgleish
Josh DeWeese
Adam Field
Erin Furimsky
Mike Gesiakowski
Stephen Robison & Kathleen Guss
Todd Hayes
Fred Herbst
Ayumi Horie
Clary Illian
Brian Jones
Matt Kelleher
Matthew Krousey
Steven Young Lee
Kirk Lyttle
Shawn O’Connor
Lindsey Rogers
Kevin Snipes
William Strickland
Shoko Teruyama

Donors of Materials & Equipment for
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Shimpo Ceramics
AMACO/brent
North Star Equipment
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Brett Binford
Glen Blakley
Rebecca Reagan Boatman
Anne W. Bracker
Cindy Bracker and David Sturm
Donna and Ralph Briskin
Gail M. Brown
Edgar Bullard
Debbie and Robert Burger
Lee Burningham
Danielle Carrig and Patsy Cox
Aurore Chabot
Abbey Chase
Jennifer Chua
Evelyn Craft-Belger
David Crane
Harris Deller
Paul Donnelly
Jan Dreskin-Haig and Don Haig
Jessica Dubin
Amy Duke
Jill Foote-Hutton
Cary Esser and Mo Dickens
Barbara Frey
Catherine Futter
Beth Ann Gerstein
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Marlene Jack
Reena Kashyap
Linda and Gary Kerschner
Judith Knepper
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Marc Leuthold
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Roberto Lugo
Naomi Ruth Marsh
Jim Melchert
Ron Meyers
Leigh Taylor Mickelson
Megumi Naitoh
Minerva Navarrete
Donna Nicholas
Richard Notkin
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Richard and Alita Rogers
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Irma Starr
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Carolyn Summers
Chris Taylor
Leigh Taylor Mickelson
James Turnbull
Sally Van Orden and Tristan Spinski
Martha B. Vida
Patti Warashina
Keith Williams
Paula and Robert Winokur
Betty Woodward
Richard Wukich
Evan and John Wyro

NCECA thanks all of the above for their extraordinary generosity.
Support confirmed after January 17, 2016 could not be included in this publication.
desire

36 artists, 22 countries, 6 continents

February 5 - May 21, 2016
Opening Reception: Thursday, March 17, 6:00 - 9:00 pm
Belger Art Center: 2100 Walnut St., KCMO 64108

This exhibition is organized and presented by the LIAEP in partnership with

John and Maxine Belger Family Foundation

Exhibition catalogue made possible by the Elizabeth Firestone Graham Foundation

LIAEP works to make the world a smaller place by giving artists of different cultures the opportunity to work together.
NCECA’s Board elections are now taking place via e-ballot. Positions to be elected in 2016 include Director at Large and Student Director at Large. Information and brief video messages from the candidates are available to review at www.nceca.net/board-candidates/.

The e-balloting system opened on February 1st and closes at 4 pm CDT on March 18. All NCECA members who were active on or before March 1, 2016 will receive an evite to vote through SurveyMonkey. If you become a member while at conference, please see Candice at registration to get set up for voting.
See us at Booths 216, 218 & 220!

Come to our booth and ask about FREE KILN SHIPPING!

Oooh... black clay!
ABOUT NCECA

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

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

PROGRAMS

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

EXHIBITIONS
NCECA sponsors three exhibitions to increase public recognition and appreciation, as well as further critical investigation and dialogue, of ceramic art.

- The NCECA Invitational- The NCECA Invitational exhibition is selected from a hybridized process of curated selection and review of submissions received in response to an overarching organizing concept. Building on a foundational group of artists whose works are selected by invitation of the curators, this model enables emergent creators to exhibit alongside those with more established reputations. The relevance of the selected theme adds vitality and fresh perspectives to an ongoing discourse on contemporary creative practice. The NCECA Invitational often blends discrete objects with leading edge, large-scale and site-specific works created specifically for the exhibition. A color catalog documents the exhibition experience through images of the work, artists’ biographies, statements and an essay from a guest writer.

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

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

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

- NCECA Journal: Published annually, the Journal documents the presentations and events of each conference with reports, articles and photographic essays.

- NCECA e-News: A forum that provides information and a calendar of upcoming NCECA events important to all NCECA members.

- NCECA Directory: A member-accessible online listing of the current membership with contact information to promote communication among members.

- Special Publications and Videos: NCECA produces special publications focusing on topics such as exhibition catalogs and ceramic art resources in print and DVD media.

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

SUPPORT
NCECA is supported through earned and contributed income. The primary source of support comes through membership and registration fees. NCECA is a qualified 501(c)(3) not-for-profit educational organization supported by earned revenues, donations and grants.
**2016 NCECA AWARDS**

**HONORARY MEMBERS**

*For significant lifetime contributions advancing the field of ceramics*

**Nina Hole**

Nina Hole’s work has always been about exploration of new ideas and new ways to know the material. She is more satisfied with results that surprise her than with something she has known before. This idea led her to experiment with making larger works which became her Fire Sculptures. This way of making has shown Nina the joy of working with simple solutions to complex ideas. She feels her best when she can bring people together to know one another and work alongside each other. Nina Hole is always fascinated to see creativity feed from one person to another. Spending time in the U.S. early in her life helped to develop this sense of community. “These ideas fueled my desire to start a place of ceramic community in Denmark - Guldagergaard and the ceramic museum Grimmerhus are the result. How nice it is to be honored by my dear colleagues with this award. I thank you all very much for the help and friendship you have given me along the way. I hope my life and work will inspire the next generation to grow in creativity and community.”

**Stuart Kestenbaum**

For over twenty-six years Stuart Kestenbaum was the director of the Haystack Mountain School of Crafts in Deer Isle, Maine. During his tenure he developed innovative interdisciplinary programming for both international and local audiences, pioneered working with new technologies, and established an annual monograph series featuring writing about craft and creative process. He is the author of four books of poems, most recently *Only Now*, and incorporated writing as a regular part of Haystack’s offerings. Stuart Kestenbaum is an honorary fellow of the American Craft Council and a recipient of the Distinguished Educator’s Award from the James Renwick Alliance.

**FELLOWS OF THE COUNCIL**

*For outstanding contribution to the National Council on Education for the Ceramic Arts*

**Steve Hilton**

Steve Hilton earned his MFA in ceramics at Arizona State University in 2005. He also holds an MS in art education, and a BS in geology from Missouri State University. In 2004, Steve was elected to a two-year term as the student director at large. In 2008, he served as a presidential appointment to facilitate the Regional Student Juried Exhibition, and in 2009, he was appointed to the programs director position where he served on NCECA’s executive committee for 6 years. Steve currently is a full time ceramics and art education faculty member at Midwestern State University in Wichita Falls, Texas.

**Glenda Taylor (posthumous)**

Glenda Taylor taught ceramics at Washburn University in Topeka, Kansas for 28 years, serving as the chair of the art department for much of that time. She exhibited widely, including at the U.S. Embassy in Malawi, Africa via the Art in Embassies program and was a resident artist in places such as the University of South Australia, Adelaide, Red Lodge Clay Center, and the Archie Bray Foundation. Glenda wore many hats for NCECA, serving as member director at large, Secretary, and as a special appointee to the organizing committee for the Kansas City conference. Glenda died last June when her bicycle was hit by a truck as she was preparing for a race. She will be missed.
EXCELLENCE IN TEACHING
For consistent contributions to the field through education

Victor Babu
Victor Babu studied at the New York State College of Ceramics at Alfred University earning a BFA in 1960 and an MFA in 1963. He was a professor at the Kansas City Art Institute from 1968 to 2001. Throughout his career, he has exhibited widely at prestigious institutions like the Nelson-Atkins Museum of Art in Kansas City, Missouri; the Museum of Contemporary Craft, in Portland, Oregon; and the Aichi Prefectural Ceramic Museum in Aichi, Japan. Babu’s work is included in numerous collections such as the Ceramic Research Center at Arizona State University and has been published in American Craft.

REGIONAL AWARDS OF EXCELLENCE
For extraordinary work emerging from the conference region to impact ceramic art, artists and learning

Bill Bracker (posthumous) and Anne W. Bracker
Bill and Anne Bracker’s passion for clay was eclipsed only by their passion for one another. Theirs was a true love story with not nearly enough chapters. Born and raised on a farm in western Iowa, Bill’s parents instilled a strong work ethic and sense of community spirit. He earned degrees from Dana College (BS) and the University of Nebraska at Lincoln (BFA, MFA). Anne grew up in Texas in a family with considerable business acumen and the same commitment to service. She earned a BA from Texas Lutheran College shortly before meeting and falling instantly and madly in love with the young, new ceramics professor. After a five-year appointment at Purdue University, Bill accepted a position at the University of Kansas and the couple settled in Lawrence. In 1979, he and Anne set up their own pottery studio, selling their salt-glazed, functional wares at art fairs and in galleries. Within a decade, Bracker Ceramics evolved into a supply business to meet the needs of the ceramics community in the region. Though Bill passed away in 1993, Anne continues their shared passion and commitment to clay.

OUTSTANDING ACHIEVEMENT
For a significant, singular achievement influencing the field of ceramics

Linda Lighton
Linda Lighton is an internationally recognized ceramic sculptor, she has had over 60 solo exhibitions and participated in over 150 group shows. She has worked and shown internationally in China, France, Hungary, Israel, Italy, Japan, Korea, Latvia, Lithuania, Spain and Turkey. Lighton is a member of the International Academy of Ceramics, and founder of the Lighton International Artists Exchange Program. Lighton has received the State of Missouri Artist Award and the Award for Excellence in Visual Arts and Education from the Kansas City Art Institute. She is a fervent art activist and has served on numerous arts boards.

Evelyn Craft Belger and Richard Belger
For Evelyn Craft Belger and Dick Belger, a love of the creative process is at the heart of what they do personally and professionally. The Belger Arts Center, founded in 2000, maintains an extensive art collection and institutional lending program. Docent-led tours and related hands-on activities enhance each exhibition. With the acquisition of Red Star Studios in 2010, Belger Arts Center expanded its programming to include ceramics residencies, as well as community and professional classes and workshops. Belger Crane Yard Studios, founded in 2012, provides additional gallery and studio spaces, a community studio for 60 ceramics artists, and Crane Yard Clay.
CONVENTION CENTER FLOOR PLANS

Level 1: 1500 Rooms

Level 2: Lobby 2300
Level 2: 2500 Rooms

Level 3: Lobby 3500
NCECA GALLERY EXPO

NCECA is thrilled to continue the extremely popular Gallery Expo in Kansas City. Located next to the Resource Hall, you will find and be able to purchase exceptional finished ware from top galleries across the country. This area is free and open to the public, and these dedicated galleries will be offering gallery talks on the opening day of the conference.

18 HANDS GALLERY
18 Hands Gallery is a premier fine ceramics and craft gallery located in the historic Houston Heights District, featuring an ever-evolving array of locally, regionally and nationally known artists working in clay, metal and fiber and is united by fine craftsmanship and uniqueness of vision.

ARTSTREAM NOMADIC GALLERY
A nomadic gallery designed within vintage Airstream trailers, Artstream, based in Carbondale, Colorado has presented the work by over 75 artists in more than 100 cities since 2002. In the 2016 NCECA Gallery Expo, you will find two exhibitions: Artstream 15th Anniversary Tour: On the Road Again and Artstream 2.0 - Exploring the Digital Landscape, a survey studio clay practice using digital technologies, curated by Del Harrow and Andy Brayman. Works in Artstream 2.0- Exploring the Digital Landscape are for available for purchase and proceeds directly benefit future NCECA programming.

Baltimore Clayworks
As Maryland’s only 501(c)3 nonprofit cultural organization dedicated to the ceramic arts, Baltimore Clayworks provides essential programs and services to local, national and international artists, both from its campus in northwest Baltimore and in community sites throughout the metropolitan area.

Kansas City Urban Potters
Kansas City Urban Potters is a collective of studio artists including Chandra DeBuse, Paul Donnelly, Jana Evans, Rain Harris, Meredith Host, Erica Iman, and Alex Watson. Also see invited artists: Ingrid Bathe, Steve Godfrey, Michael Kline, Forrest Lesch-Middleton, Kari Radasch, and Daniel Ricardo Teran.

Lillstreet Art Center
Lillstreet Gallery celebrates 40 years in the ceramic arts this NCECA, exhibiting work highlighting our dynamic past while investigating an exciting future as we continue to show functional and sculptural work by a broad range of ceramics artists, educators, and students in the ceramic arts.

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 is a collective of artists who create objects for everyday use. Our website serves as an exhibition space and a platform for sharing stories and collaborative projects. By banding together we expand our individual reach and directly connect with people passionate about clay.

It is our mission to provide a place for professionally minded ceramic artists to create new work. Red Lodge Clay Center will host Visiting Artist workshops, lectures, demonstrations, gallery exhibitions, and educational programming to share with our resident artists and the general public the importance of art in our everyday lives.

Spinning Earth Pottery will feature the work of Susan Filly, Cathy Broski, Justin Lambert, and owner Danny Meisinger. By having just four artists there will be a large body of work from each artist. All four artists will participate in the gallery talks as well as be around to answer questions or just say hello.

The Clay Studio is a nonprofit educational institution, gallery and studio dedicated to teaching, creating, supporting and promoting the ceramic arts.
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. Projects Space Coordinator Dawn Holder worked with NCECA Exhibitions Director Leigh Taylor Mickelson to select three projects for the 2016 conference. Artists will create their works on-site in a publicly accessible area of the Kansas City Convention Center adjacent to Gallery Expo and the Commercial and Nonprofit Resource Hall. Engagement with visitors begins Tuesday evening, March 24 and evolves through Friday afternoon, March 27.

ALEXIS GREGG AND TANNER COLEMAN
*Glenda Taylor Active Memorial Mural*
Celebrate Glenda Taylor’s life by making a pot in her memory! Come throw or hand-build a piece to be added to the Active Memorial Mural being created in her honor - to give people an opportunity to share stories, reflect, and have fun creating together just as Glenda loved to do. The finished mural will be installed at Washburn University depicting Glenda doing what she loved surrounded by people that love her.

BRIAN KLUGE
*Collective Confluence*
This is an ephemeral installation of unfired tiles covering the floor of an exhibition space. Audience participants will fill the space with works created to reference a personally meaningful artwork. Participants will then record their path upon the clay tiles as they place their work and explore. As the clay tiles dry, the cumulative effect of traffic through the space and collaborative creation will create patterns of cracking and separation within the tiles forming yet a new composition.

EN IWAMURA
*Appearing the Clay Wall*
The artist will bring a large amount of the clay, make a coil-built clay object from the floor up, and show my whole process of making something in the term of the NCECA 2016. Each layer has different records of different moments. He will continue coil - building obsessively like a human scale ant to build one or two simple shapes - these shapes could be a life size cylindrical form or mountain-like form. Audiences can see and communicate with the artist.

En Iwamura, *Une Une and Moco Coco*, 2013
Alexis Gregg, *Athens Archway Process*, 2014
RESOURCE HALL EXHIBITORS

RESOURCE TABLES

accessCeramics(Lewis & Clark College) ... T22
www.accessceramics.org
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Xiem Tools USA ....................623,625
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Pascual Arriaga, Time-worn, 2015

Leedy-Voulkos Art Center
March 4 – April 30, 2016

First 100 Buyers
will Receive
Free Gift.
Resource Hall hours: Wednesday, March 16, 9:00am–5:00pm; Thursday, March 17, 9:00am–5:00pm; Friday, March 18, 8:30am–4:30pm.
**PROGRAM DETAILS**

Programming will take place at the Kansas City Convention Center, 301 West 13th Street
Kansas City, Missouri 64105. Conference name badge is required to attend programming. The NCECA Gallery Expo, Projects Space, Cup Exhibition and Sale, and K-12 Ceramic Exhibition are open to the public.

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

**COAT CHECK:**
**Wednesday:**
- 12:30pm–5:30pm – Lobby 2300 (registration)
  5:45pm–10:45pm – 2525 (Level 2)
**Thursday and Friday:**
- 8:30am–6:30pm – 2525 (Level 2)
**Saturday:**
- 8:30am–1:30pm – 2525 (Level 2)

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

**Tuesday, March 15**

**8:00am–4:30pm**
Hall D (Bartle Hall – Level 3)

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

**12:00pm–6:00pm**
Lobby 2300 (Bartle Hall – Level 2)

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

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

**Hall D (Bartle Hall – Level 3)**

**RESOURCE HALL MOVE IN**
Exhibit personnel only

**Wednesday, March 16**

**8:00am–5:00pm**
Lobby 2300 (Bartle Hall – Level 2)

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

**NCECA MERCHANDISE SALES**
- T-shirts, demonstrating artist DVDs, Spirit of Ceramics DVDs, publications including catalogs

**NCECA BOOTH**
- Visit with Board members. Learn about 92Y Virtual Clay. View a sampling of Cups of Merit commission Awards. Deposit $100 Exhibitor and 2017 Conference/Membership drawing tickets.

**9:00am–9:20am**
Hall D (Bartle Hall – Level 3)

**GALLERY TALK – 18 HANDS GALLERY**
By Marion Angelica

**9:00am–5:00pm**
Hall D (Bartle Hall – Level 3)

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

**Grand Ballroom 2501 D (Level 2)**

**24TH ANNUAL CUP EXHIBITION AND SALE SUBMISSION**
Coordinated by Richard Wehrs
- Drop off cup donations and receive a bonus NCECA 2017 Conference/Membership drawing ticket. All donated cups will be considered for the NCECA Cups of Merit Commission Award. In its fifteenth 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 recognized outstanding craftsmanship and artistic merit among the generous donors to NCECA’s Annual Cup Exhibition and Sale. Each year NCECA appoints a small panel of three distinguished ceramic artists to make merit awards from the cups submitted to the Annual show. Jurors will make purchase awards totaling up to $1000 to three or more makers. Each award will be of an
amount sufficient for NCECA to purchase two or more cups based on the pricing presented to the sale administrator.

2502 A (Level 2)

READING ROOM

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.

9:00am–6:00pm
Hall D (this hall is free and open to the public)

NCECA GALLERY EXPO

Features displays of extraordinary works in clay—functional, decorative and sculptural—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
Hall D (Bartle Hall – Level 3)

GALLERY TALK – THE CLAY STUDIO
By Pete Pinnell

9:40am–10:00am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – OBJECTIVE CLAY
By Kip O’Krongly

10:00am–10:20am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – RED LODGE CLAY CENTER
By Martha Grover

10:20am–10:40am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – SPINNING EARTH POTTERY
By Justin Lambert/Danny Meisinger

10:40am–11:00am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – BALTIMORE CLAYWORKS
By Travis Winters

11:00am–11:20am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – KC URBAN POTTERS
By Michael Kline

11:20am–11:40am
Hall D (Bartle Hall – Level 3)

GALLERY TALK – LILLSTREET ART CENTER
By Jim Connell

11:40am–12:00pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – NORTHERN CLAY CENTER
By David Peters

12:00pm–12:20pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – ARTSTREAM NOMADIC GALLERY
By TBA

12:20pm–12:40pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – 18 HANDS GALLERY
By Steve Hansen

12:40pm–1:00pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – THE CLAY STUDIO
By TBA

1:00pm–1:20pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – OBJECTIVE CLAY
By Doug Peltzman

1:00pm–5:00pm
Lobby 2300 (Bartle Hall – Level 2)

STUDENT CRITIQUE SIGN-UP AND SCHEDULING - FOR REMAINING TIME SLOTS (SP)

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.

1:20pm–1:40pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – RED LODGE CLAY CENTER
By Brad Schwieger

1:40pm–2:00pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – SPINNING EARTH POTTERY
By Cathy Broski/Susan Filley

2:00pm–2:20pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – BALTIMORE CLAYWORKS
By Missy Steele

2:20pm–2:40pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – KC URBAN POTTERS
By Paul Donnelly/Rain Harris

2:40pm–3:00pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – LILLSTREET ART CENTER
By Chris Gustin

3:00pm–3:20pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – NORTHERN CLAY CENTER
By Mark Pharis

3:20pm–3:40pm
Hall D (Bartle Hall – Level 3)

GALLERY TALK – ARTSTREAM NOMADIC GALLERY
By TBA

3:30pm–4:00pm
3501 C/D (Level 3)

NCECA FOR NEW MEMBERS
By Cindy Bracker

This session will give a brief conference orientation to those NCECA members who are either new to the conference, or would like to get a general overview of what is available.

4:30pm–5:30pm

NCECA TOPICAL DISCUSSIONS/NCECA CONNECTIONS

Ideas and information are for discussion in a facilitated conversation format. Gatherings are guided by group leaders who introduce the topics initiating and moderating the discussion by those who participate.

Grand Ballroom 2501 (Level 2)

MINI-HEAT: A SMALL-SCALE, FAST FIRE WOOD KILN

Group Leader: Patricia Fey

This discussion will focus on the pros and cons of a small-scale, fast fire wood kiln as a teaching tool in an academic setting, and for limited studio production. We invite creative solutions for bringing wood firing to the studio and classroom as a sustainable, practical, and accessible activity.
MENTORS GUIDING STUDENTS TOWARDS WORLD ACCOMPLISHMENTS

TEACH AND LEARN: THE CRAFT IMPACT

HOW WILL YOU BE REMEMBERED

Empty Bowls for Service Learning

Randall Session: The Sounds of Wit and Menace: An Operetta

KEYNOTE: MAKING OUR WORK AND MAKING OUR WORLDS: HOW GENERATIVE CRITIQUE CAN HELP

By Liz Lerman

Lerman is going to set a philosophical framework for working in collaborative environments. She will also make a case for sustaining a life in artmaking. The rest of the keynote presentation will be an experiential format of practicing a process for giving and receiving feedback.

Getting Grounded!

By Debra Chronister

Let the earth be your body’s mentor to become more centered and enhance your creativity in this grounding yoga series. The earth moves through timeless cycles of
upheaval and tranquility, order and entropy. Gain inspiration from the earth’s timeless wisdom to fortify your studio practice.

8:00am–5:00pm
Lobby 2300 (Bartle Hall – Level 2)
REGISTRATION
NCECA MERCHANDISE SALES
Purchase NCECA’s 2016 T-shirts before they sell out. Publications, catalogs, demonstrating artists DVDs and Spirit of Ceramic DVDs available for purchase.

8:15am–8:45am
Grand Ballroom 2501 C (Level 2)
FIRST NCECA MEMBERS’ BUSINESS MEETING
- Welcome. Call Meeting to Order: Deb Bedwell
- Executive Report: Josh Green
- Secretary’s Report: E-Voting: Jill Oberman
- Introduction of Board Candidates: Patsy Cox
- Director At Large (2016–19)
  • Anthony Merino
  • Eric Rempe
  • Russell Wrankle
- Student Director At Large (2016–18)
  • Naomi Clement
  • Alexander Thierry
Information about all candidates has been posted at http://ncecainet/board-candidates/.

Members may use computer terminals in the registration area to cast ballots or use the direct link to SurveyMonkey each member was emailed.

- Treasurer’s Report: Lee Cunningham
- Programs Director’s Report: Mary Cloonan
- Exhibitions Director’s Report: Leigh Taylor Mickelson
- Communications Director’s Report: Cindy Bracker
- Drawing for $100 Gift Certificate (Must be present to win)
- Recess Meeting: Deb Bedwell

8:30am–4:00pm
3501 A (Level 3)
STUDENT CRITIQUES (SP)
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–9:30am
2504 A (Level 2)
CLAY FAB LAB LECTURE: AMPLIFIED TOUCH (TS)
By Andy Brayman
Using custom built hardware and software, I aim to show my daily approach to making in the studio. This involves traversing the spectrum of low-tech and high-tech methods to make pottery that strives to be experimental, thought provoking and beautiful.

2505 A/B (Level 2)
PROCESS: CONSIDERED GESTURES
By gwendolyn yoppolo
Draw on your kinesthetic wisdom to design ceramic utensils and servers that transform physical gesture into purposeful action. yoppolo will discuss the interaction of form with the body, and will compare the results achieved using the techniques of pinching, press molding, sculpting solid, and adding versus subtracting clay.

3501 C/D (Level 3)
LECTURE: BEYOND THE PEDESTAL—CONTEMPORARY SOLUTIONS FOR DISPLAY (SP)
By Eleanor Heimbaugh
The art of display is becoming a crucial component in contemporary art. This presentation will cover a condensed history of art display, especially relating to the field of ceramics, provide information on a variety of display methods, and highlight artists who use those methods in their practice.

9:00am–10:00am
Grand Ballroom 2501 C (Level 2)
LECTURE: ANOMALIES AND CURiosities (AH)
By Dr. Margaret Carney
Does a discussion about dinnerware just include the work of skilled potters or gifted designers? When beauty and function intersect with a certain type of (possibly twisted) visionary genius, anomalies and curiosities of dinnerware are created — as are timeless masterpieces, never to be forgotten.

3501 G/H (Level 3)
K–12 LECTURE: MAKING MURALS MAKING MEANING (K)
By Adriana Villagomez
Discover how mosaics can enhance your teaching practices through using the arts and crafts method of mural making. Bring the excitement into your classroom by using these historical methods to connect with 21st century learners.

9:00am–10:30am
Grand Ballroom 2501 A (Level 2)
ROUND TABLE DISCUSSION: FUELING THE IMAGINATION: HOW WE TALK/WORK/PLAY ACROSS OUR DIFFERENCES (AC,PP)
Ben Carter [m] with John Borstel, Simone Leigh, Hideo Mabuchi, Andrea Gill
In the introduction to the essay “Fueling the Imagination” from her book, Hiking the Horizontal, Liz Lerman recounts a conversation with Nobel laureate and scientist, Dr. Eric Wieschaus about how he asks himself a question. “I am fueled by my own ignorance,” he says with keen precision. Artists and scientists share an understanding, Lerman writes, “that not knowing is fuel for the imagination rather than fuel for humiliation.” This cross disciplinary discussion will explore our relationship with not knowing and how we engage with work, questions and conversation to generate creativity.

9:00am–12:00pm
Grand Ballroom 2501 B (Level 2)
DEMONSTRATING ARTISTS: TWO IN ONE: AN EXPERIMENT IN FIGURATION
Patti Warashina working with Lauren Grossman
Two artists, Warashina and Grossman, will collaborate in a spontaneous act of creating a narrative work during a two-session period. Each artist brings her own building techniques and aesthetics to the table...let the fur fly!!!

DEMONSTRATING ARTISTS: A CLAY RESPONSE TO MADNESS
Richard Notkin working with Trey Hill
Notkin will work with sculptural imagery to create various narratives in clay in his signature style. During his demo, he will discuss his approach to politically-charged ceramic sculpture, and his philosophy about political art in general, which is, in essence: “The art must be strong enough to carry the message — the message alone will never carry the art.”

DEMONSTRATING ARTIST: FINDING YOUR EDGE
by Trey Hill
Hill will demonstrate his building process for creating large-scale ceramic sculpture. Hill will focus on techniques to address some of the technical challenges that often plague larger work. He’ll also discuss his use of symbol and metaphor to create layers of meaning within each piece.
Program—Thursday

9:00am – 5:00pm
Hall D (Bartle Hall – Level 3)

RESOURCE HALL
Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools, and nonprofit organizations

Lobby 2300 (Bartle Hall – Level 2)
NCECA BOOTH

Grand Ballroom 2501 D (Level 2)
24TH ANNUAL CUP EXHIBITION AND SALE SUBMISSION
Coordinated by Richard Wehrs
Donate your cups and receive a bonus NCECA 2017 Conference/Membership drawing ticket. Preview hundreds of cups generously donated for this event. The NCECA Cup Exhibition and Sale 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.

2502 A (Level 2)
READING ROOM
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 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.

9:00am–6:00pm
Hall D (Bartle Hall – Level 3)
NCECA GALLERY EXPO
PROJECTS SPACE
NCECA Gallery Expo and Projects Space are free and open to the public.

9:45am–10:45am
3501 C/D (Level 3)
LECTURE: THE ARTIST AND THE APPRENTICE (SP)
By Rachel Bigley
Have you ever considered working for another artist? Bigley offers a unique perspective into the artist apprentice relationship by discussing her experience working with artists Cristina Cordova, Beth Cavener, and Lisa Clague.

10:00am–10:30am
2504 A (Level 2)
PROCESS: DECALS, CHINA PAINT & LUSTER
By Jessica Putnam-Phillips
This demonstration will cover the making and application of laser decals combined with commercial decals, china paint, and lusters. Sources for materials, order of application, and firing schedules will be discussed.

10:00am–12:30pm
2504 A (Level 2)
CLAY FAB LAB DEMONSTRATIONS (TS)
By Andy Brayman and Bryan Czibesz/Richard Burkett

10:00am–5:00pm
3501 E/F (Level 3)
19TH 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 student ceramic work made across the country. Juried by Jack Troy.

10:15am–11:15am
Grand Ballroom 2501 C (Level 2)
PANEL: TWO-WAY TRAFFIC OF CHINA – US (AC, PP)
Moderator: Anna Calluori Holcombe
Panelists: Elaine O. Henry, Wayne Higby, Guangzhen Zhou
A few pioneers from America began their adventures in China in the 1980’s, while the first Chinese delegation attended NCECA in 1999. Since then, many things have changed in the world, but this flow of artists from both countries grows. These ceramic cultural exchanges allow for a free flow of influences.

10:45am–11:15am
Grand Ballroom 2501 A (Level 2)
LECTURE: ARTISTS AND ACCOUNTING (PP)
By Melinda McCutchan
If you are looking for a way to set up your books and records or understand why you might care, this short program will provide some guidance and examples. We will touch on business systems that can help you both on a daily basis and at the end of the year as you prepare for tax return filing.

11:00am–11:30am
2505 A/B (Level 2)
PROCESS: INDUSTRIAL OIL CAN ASSEMBLY
By Tim See
Assembling multiple parts to create a complex functional vessel is less intimidating if you take a step-by-step approach. Like most ceramic projects the key is timing. I will demonstrate how I prepare multiple parts and successfully attach them to compose an industrial-inspired oil can.

11:00am–12:00pm
3501 G/H (Level 3)
K–12 CO-LECTURE: VISUAL ARTS ACADEMY (K)
By Zach Tate and Kay Antonelli
Visual Arts Academy represents an innovative art education partnership between Penn-Harris-Madison (P-H-M) School Corporation, the Snite Museum of Art on the University of Notre Dame campus, the Community Foundation of St. Joseph County, and Visiting Ceramic Artists.

11:15am–11:45am
Grand Ballroom 2501 C (Level 2)
PANEL: BACK TO THE FUTURE: MAKING POTTERY IN GRADUATE SCHOOL (SP)
Moderator: Adrienne Eliades
Panelists: Jodie Masterman, Sam Lopez
Ceramic art is experiencing a revolution in the fine art world today, yet there exists an entrenched ceramic divide. What does it mean to be a maker of functional pottery in academia? A focus on graduate programs and mentors who prepare their students for success as studio artists making pottery.
11:30am–12:00pm
3501 G/H (Level 3)
K–12 LECTURE: MAKING A BOWL, MAKING A DIFFERENCE (K)
By Julia Cardone
Empty Bowl workshops are a fun and important way for your students to use their clay skills. They usually consist of making bowls which are donated to the local homeless advocacy organization. But what if you could involve your students at a deeper level, and not just to make bowls, but to make better citizens? Flint Hill School has an Empty Bowls program that engages their students in all capacities of the event. Instructor Julia Cardone will present an overview of the student-led endeavor and give you pointers to implement a similar program in your school.

9am–4pm
CLAY FAB LAB EMOJI INTERACTIVE STACKING PROJECT
FAR (Facility for Arts Research), Florida State University, Holly Hanessian, Carolyn Henne and Windham Graves
Interact with a series of digitally fabricated press molds to create an interlocking and stackable group of 3D clay objects. All are invited to come stamp and work on the wet clay pieces with the plastic fabricated emoji’s. After each piece is individually worked on, they will be put together, creating a larger object from the many multiples. A webcam will show how the project evolves over time.

11:45am–12:45pm
Grand Ballroom 2501 A (Level 2)
PANEL: MAKING IT: ARTIST/ENTREPRENEUR (PP)
Moderator: Kala Stein
Panelists: Sunshine Cobb, Meredith Host, Kristen Kieffer
We will explore the intersection of artist and entrepreneur. The panelists will speak first hand about the business of making, strategies for success, and how they balance studio investigations with supplementary creative pursuits.

12:00pm–12:30pm
2505 A/B (Level 2)
PROCESS: EXPRESSIVE FACIAL FEATURES
By Kyungmin Park
Which will work the best on your figurative sculpture: happy, calm, crying, or screaming facial expression? Let’s discuss how facial expressions can change and deliver different messages in your work. This demonstration will focus on how to form the shape of the head, teeth, tongue, eye and eyebrows.

12:15pm–1:15pm
Grand Ballroom 2501 C (Level 2)
LECTURE: CERAMICS AS AUTONOMOUS IMAGES (AC)
By Léopold L. Foulem
Ceramics as Autonomous Images will argue and demonstrate that ceramics per se can be a conceptual premise, and therefore become fully fledged images. The uniqueness of ceramics as a singular, indigenous conceptual arena for real art making will be articulated stressing its paradigmatic boundaries.

12:30pm–1:30pm
3501 C/D (Level 3)
PANEL: FROM MENTEE TO MENTOR (SP)
Moderator: Emily Nickel
Panelists: Lisa York, Carolyn Watkins
At the end of your student career, there comes a time when suddenly you must stand at the front of the class and be the expert. For graduate student teachers or first-year teachers, this transition can be intimidating. Hear from a panel of new teachers on how we made the leap from mentee to mentor.

1:00pm–2:00pm
Grand Ballroom 2501 C (Level 2)
CLAY FAB LAB CO-LECTURE: DESIGN INSIGHTS FOR CERAMIC 3D PRINTING (TS)
By Greg Pugh and Max Kaeter
Tethon 3D manufactures supplies and products for ceramic 3D printing. The company also provides 3D scanning, modeling and ceramic 3D printing services.

1:00pm–2:00pm
Grand Ballroom 2501 A (Level 2)
CHIPSTONE LECTURE: LIVE FORM: CERAMICS AS A LIVING HISTORY (AH)
By Jenni Sorkin
Ceramics has been a marginal practice within the history of postwar art. But embedded in a discourse of experimentation with materials, tactility, and performance, its formal concerns resonate as a parallel medium to avant-garde movements of the last 50 years. This talk argues that ceramics is a socially engaged artistic practice that integrates aesthetic concerns with pedagogical and affective discourses.

1:30pm–2:00pm
Grand Ballroom 2501 C (Level 2)
CO-LECTURE: A TALE OF WASTE CERAMICS IN ANATOLIA: ESKISEHIR CERAMIC PARK (PP)
By Sidika Sibel Sevim and Serla Balkarli
The “Ceramic Park” is a tale of waste ceramics which established in Anatolia, Eskisehir. The enthusiastic designs based on the contemporary interpretation of traditional Anatolian motifs in various details of the amphitheater, museum, and on various sculptures.
PROGRAM DETAILS

1:45pm–2:15pm
3501 C/D (Level 3)
CO-LECTURE: A CUP LIBRARY: ENGAGEMENT THROUGH TACTILE OBSERVATION (SP)
By Emily Tani-Winegardner and Liam Hannan

The cup library at St. Olaf College aims to make ceramic objects more accessible and, in doing so; build an appreciation for and awareness of the tradition of functional pottery. Focused on community, this leading program introduces new users to ceramics and an array of contemporary makers.

2:15pm–3:45pm
Grand Ballroom 2501 C (Level 2)
PANEL: HANDWORK + DIGITAL TOOLS (AC)
Moderator: Holly Hanessian
Panelists: Wendy Gers, Del Harrow, Andy Brayman

How will handwork be valued as 3D printing and other digital tools become part of our ceramics culture? We will focus on critical perspectives from varying points of view, an art historian and curator, independent studio artist, and two studio artist educators.

2:30pm–3:00pm
3501 C/D (Level 3)
LECTURE: WHAT NOW? A POST UNIVERSITY POTTERY PATHWAY PLAN (SP)
By Jake Boggs

Thinking of starting a production pottery, but don’t know where to start? Come glean ideas that will help you develop a marketable style, a functional studio, an online presence and much more.

3:00pm–3:30pm
2505 A/B (Level 2)
PROCESS: SGRAFFITO: GRAPHIC RELIEF
By Brett Tucker

Sgraffito is a process of minimal relief achieved by scratching away at a surface. In ceramics, this is achieved by carving away at a layer of slip to create an image or design. This demo will show how imagery can be easily transferred as a stencil for easy control and reference for the process.

3:00pm–5:00pm
3501 G/H (Level 3)
BLINC20:20

This is a new feature of NCECA’s 2016 conference in Kansas City and will provide a fresh format of concise presentations. 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.

3:35pm
EXPLORATIONS OF A NEMESIS
By Karen Jean Smith

This presentation will be about how a non-native aquatic invasive species of the northeastern United States, the Eurasian water chestnut, informed my collection of interpretive sculpture both figuratively and narratively. Beginning with a representational piece, images of sculptures that are whimsical, humorous, informative, foreboding and at times, a combination thereof, will be shared. This work is meant to capture the imagination of the viewer and, by marrying art with science, also educate people about an ecological issue. Pieces to be shown will also include wood fire and raku.

3:45pm
ANTRA SINHA
By Antra Sinha
Her work evolved like she did in life. Identity, stretching between pillar and post, existential queries, striking balance and transparency! My presentation is about evolving concept parallel to development of life. Stretching the limits of the material, challenging self beyond boundaries of comfort, collaborating with skilled people, inspired by the geometry in nature and curiosity.

NCECA 2016 • 50th Annual Conference Program • Kansas City, Missouri
Clay Fab Lab is a new conference feature that NCECA is piloting for the 2016 conference with the support of artists, organizational partners and sponsors including 92Y, West Virginia University and Andy Brayman of The Matter Factory in Kansas City. 92Y is providing generous support and working with NCECA to webstream Clay Fab Lab content to an audience not able to travel to the conference. Each day, leading artists and educators in contemporary ceramics will make scheduled presentations while cohorts work on projects using new tools including 3D printers and CNC routers installed within the space.

Why clay and technology ... Why now? In 2006, Dale Dougherty and Dan Woods, then Make: magazine’s editor/publisher and associate publisher, respectively, knew they had a good thing going when Natalie Zee blogged about knitting on Make:’s website. “It was one our most popular posts of the week,” said Woods. “We found the 20- and early 30-somethings that make up a lot of our [Make:] readership don’t distinguish between tech and craft. So we’re responding to that.”

New technologies and their application to ceramic art and learning are emergent and exciting resources that will influence the field’s continued evolution in the 21st century. Currently, only a handful of programs in higher education across the United States are integrating new technologies with traditional media. In the K-12 environment, emphasis on STEM (Science, Technology, Engineering, and Mathematics) are on the rise, as many champion new ways to stimulate innovation through STE(A)M learning experiences that integrate the creative arts. Whether adapting traditional arts practices to embrace new technologies or bringing new technologies into the art studio, the current generation of learners will experience the nature of creativity differently as a result of tools that mediate their experiences with the world, its materials, and cultural legacies.

Despite the rapidly changing environment for art, technology, and learning, we are confronted with obstacles as we strive to explore and apply new technologies in meaningful ways. Cost, accessibility to resources, and expertise are contributing factors. While dozens of initiatives are springing up in communities across the country, there has not to date been a concerted or direct effort to engage artists and art educators in a direct way on a national level. The inclusive and engaged environment of NCECA’s annual conference represents an important opportunity to expose more people to how new technologies are being used for creative purposes within the context of ceramic art and education.

Beyond the Scheduled Presentations In addition to the scheduled presentations that appear in the Program Guide, FAR (Facility for Arts Research) of Florida State University, Holly Hanessian, Carolyn Henne and Windham Graves will facilitate Emoji Interactive Stacking Project, which will develop over both days of Clay Fab Lab. The team will work on site with a series of digitally fabricated press molds to create an interlocking and stackable group of 3D clay objects. They invite participants to come stamp and work on the wet clay pieces with the plastic fabricated emojis. After each piece is individually worked on, they will be put together, creating a larger object from the many multiples. A webcam will show how the project develops over time.

New digital approaches and concepts continue over in the Gallery Expo where Art Stream 2.0 presents Exploring the Digital Landscape, an exhibition and benefit for NCECA Clay Fab Lab programming. A survey of work organized by Del Harrow and Andy Brayman, the exhibition features artists within the scope of ceramics who employ digital technologies in their studio practice. Representing some of the most innovative and accomplished investigations in this emergent field, works are available for purchase and proceeds directly benefit future NCECA programming. Invited artists include Andy Brayman, Anna Calluori Holcombe, Bryan Czibesz, Sanam Emami, Camilla Friedman-Gerlicz, Brian Giniewski, Del Harrow, Jo Kamm, Grant Landreth, Tom Lauerman, Paul McMullan, Mia Mulvey, Brooks Oliver, Mark Pharis, Ron Rael and Virginia San Fratello, Shoji Satake, Stacy Jo Scott, Keith Simpson, Joshua Stein, and Tethon 3D.

We are immensely grateful to all of those presenting in Clay Fab Lab for generously donating their time, knowledge, and talent to this new initiative that builds on NCECA’s legacy of clay, creation, and connection.
**Program—Thursday**

**3:05pm**  
*WHAT YOU ALWAYS WANTED TO KNOW ABOUT STRAIGHT LEGS….*
  by Evelyne Schoenmann  
Did you ever ask yourself why there are so few ceramic objects with long, straight legs? One answer could be: it is not so easy to get them straight through the fire. Based on my experience, mainly doing ritual tripod vessels, I will show some key factors for success.

**4:05pm**  
*APPLYING 3D TECHNOLOGY TO MODERN CERAMICS (E, TS)*
  by Neal Hassel  
Description and showing of how 3D technology can be used as a tool to create ceramic art. How using new and innovative tools can change the way you go about creating.

**3:00pm–4:30pm**  
LECTURE: A PLACE OF CULTURAL DISCOURSE (AC)
  By Clare Twomey  
Through the medium of the museum we can examine clay practice; through the medium of clay practice we can examine cultural and social accomplishments. I will examine advances in curatorial actions and theory, coinciding with ceramicists to reframe their relationship material and culture.

**4:45pm–5:45pm**  
LECTURE: DURABLE GLAZES (TS, PP)
  By Matthew Katz  
An exploration of the underlying causes of weak and strong glazes. What should the artist be looking for when considering the qualities of a glaze for their studio?

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**3:05pm**  
**LECTURE:**
  by Margaret Park Smith  
This presentation shows how our current artwork addresses important contemporary issues of time and space compression (I collaborate with my husband Josh Smith). As more of our tangible, material world is subject to abstraction, compression and digitalization (think codes and flattening), we wrestle with how to make artwork that expresses the tension this has on daily life in the 21st century and beyond.

**4:05pm**  
**ORS AT REST**
  by Edward Harkness  
Melding organic with geometric: ceramic sculptures

**4:55pm**  
**AS LONG AS GIRAFFE**
  by Young Shin Kim  
Extension of Korean pottery tradition

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**3:15pm–4:05pm**  
**MARKETPLACE**
  by Bryan Czibesz  
Digital tools to be combined with hand forming printers can print any clay and can be combined with any other studio process, allowing these digital tools to be combined with hand forming methods and facilitating experimentation and collaboration across all studio processes.

**4:05pm–4:35pm**  
**CLAY FAB LAB LECTURE: DIY CERAMIC 3D PRINTERS FOR EXPERIMENTATION AND COLLABORATION (TS)**
  by Byran Czibesz  
Sharing global resources is at the heart of the DIY 3D printing community. The increasing availability of inexpensive materials and an open source knowledge base has facilitated their application in ceramics studios and institutions worldwide. Extrusion-based ceramic 3D printers can print any clay and can be combined with any other studio process, allowing these digital tools to be combined with hand forming methods and facilitating experimentation and collaboration across all studio processes.

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**3:30pm–4:30pm**  
LECTURE: APPLYING 3D TECHNOLOGY TO MODERN CERAMICS (E, TS)
  By Neal Hassel  
Description and showing of how 3D technology can be used as a tool to create ceramic art. How using new and innovative tools can change the way you go about creating.

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Through the medium of the museum we can examine clay practice; through the medium of clay practice we can examine cultural and social accomplishments. I will examine advances in curatorial actions and theory, coinciding with ceramicists to reframe their relationship material and culture.

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**4:30pm–5:45pm**  
**PAST MASTERS**
  by Margaret Park Smith  
A discussion of glaze safety will be given from the science and artist perspectives, covering raw materials, glaze performance, and waste disposal. Guidelines will be suggested for chemical safety for the artist.

**4:45pm–5:45pm**  
**LECTURE:**
  by William Carty and Keith Simpson  
A discussion of glaze safety will be given from the science and artist perspectives, covering raw materials, glaze performance, and waste disposal. Guidelines will be suggested for chemical safety for the artist.

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**3:30pm–4:30pm**  
**LECTURE:**
  by Edward Harkness  
Melding organic with geometric: ceramic sculptures

**4:00pm–4:30pm**  
**LECTURE:**
  by William Carty and Keith Simpson  
A discussion of glaze safety will be given from the science and artist perspectives, covering raw materials, glaze performance, and waste disposal. Guidelines will be suggested for chemical safety for the artist.

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**3:15pm–3:45pm**  
**LECTURE:**
  by Karen Akinson  
Being an artist takes a lot of guts and tenacity, and being ready for what comes your way is a must. Akinson has developed an artist run company and tons of resources for artists that could help make or break your art career. Get organized, Get discovered, Get crackin’. www.gyst-ink.com

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**8:00pm–9:15pm**  
**IMPROVISED/UNREHEARSED MUSIC**
  by Steven Branfman and Owen Dearing  
If you play a musical instrument, or would like to listen to some great music, join this informal gathering of musicians playing improvised/unrehearsed music.

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**9:30pm–1:00am**  
**POTTERS SLAM: CLAYSTORIES2 (CASH BARS)**
  by Steven Branfman and Owen Dearing  
Potters are great storytellers and equally great listeners. 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? The “Open Mike” segment is waiting for you!
Juried exhibition for fine craft artists in Oklahoma, Texas, Missouri, Kansas, Arkansas, New Mexico, and Colorado.

October 7th - November 19th, 2016
Juror Namita Wiggers
Call for Entry open through April 1st, 2016
For more information, visit www.108contemporary.org/2016VisionMakers
Friday, March 18

**7:00am–8:00am**
Lobby 1500 (Level 1)  
**YOGA FOR POTTERS: GET GROUNDED! (SESSION 2) (PP)**  
By Debra Chronister  
Let the earth be your body’s mentor to become more centered and enhance your creativity in this grounding yoga series. The earth moves through timeless cycles of upheaval and tranquility, order and entropy. Gain inspiration from the earth’s timeless wisdom to fortify your studio practice.

**8:00am until cups are sold out**
Grand Ballroom 2501 D (Level 2)  
**24TH 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 are available for purchase until they are sold out.

**8:00am–5:00pm**
Lobby 2300 (Bartle Hall – Level 2)  
**REGISTRATION**  
NCECA MERCHANDISE SALES  
Make your purchases today.  
Sales closes at 12pm Saturday!

**8:30am–9:00am**
Grand Ballroom 2501 C (Level 2)  
**LECTURE: CRAFTING SOCIAL MEDIA PRESENCE (PP)**  
By Niki Johnson  
Do you utilize social media in your professional practice? It’s free, it’s everywhere and if applied well, can be a useful tool in helping promote studio practice. This in-depth talk covers multiple media platforms, from the narrative to the instantaneous, and discusses how each can work for you.

**8:30am–9:30am**
3501 C/D (Level 3)  
**CO-LECTURE: FUTURE OF THE MAYA PAST (AH)**  
By Jeremiah Donovan and Jaime Awe  
*Future of the Maya Past* joins the results of an archaeological excavation of Maya site in Belize to the revitalization of ceramic production by the San Antonio Women’s Cooperative informed by the Ancient Maya ceramic traditions revealed in the excavation.

**8:30am–10:00am**
Grand Ballroom 2501 A (Level 2)  
**PANEL: 50 YEARS OF WOMEN TRAILBLAZERS (AH)**  
Moderator: Beth Ann Gerstein  
Panelists: Janet Koplos, Joan Takayama Ogawa, Janis Mars Wunderlich  
This panel will celebrate 50 years of critical contributions by women trailblazers in their roles as artists, professors, mentors, writers, gallery owners and museum professionals. They transformed materials, pushed the boundaries of techniques, and revolutionized contemporary ceramics.

**8:30am–4:00pm**
3501 A (Level 3)  
**STUDENT CRITIQUES (SP)**  
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.

**8:30am–4:30pm**
Hall D (Bartle Hall – Level 3)  
**RESOURCE HALL: FINAL DAY**  
Visit with manufacturers and suppliers of ceramic products, companies providing ceramic publications, schools and nonprofit organizations. Closed on Saturday.

**9:00am–9:30am**
Lobby 2300 (Bartle Hall – Level 2)  
**NCECA GALLERY EXPO: FINAL DAY**  
Visit and collect ceramic work from national galleries

**9:00am–9:30am**
3501 G/H (Level 3)  
**K–12 HANDS ON: MISCELLANEOUS GAMES & CLAY (K)**  
By Reginald Pointer  
I will show some games that I have used in my classroom to give students some fun while working with clay. Crossword puzzles, word search, bingo, chess, pool and charades with clay.

**9:00am–9:30am**
2504 A (Level 2)  
**CLAY FAB LAB CO-LECTURE: TEACHING TECHNOLOGY: CHALLENGES AND REWARDS (TS)**  
By Anna Calluori Holcombe and Shoji Satake  
3D printing is “just another tool in the tool box,” but the implementation of this technology within the ceramics curriculum has its challenges. Among those are facilities, funding and competent staffing. The rewards become evident as students embrace the technology to carry out their concept in a unique way not possible without it.

**9:00am–12:00pm**
Grand Ballroom 2501 B  
**DEMONSTRATING ARTISTS: FINAL SESSION**  
David MacDonald and Sharif Bey  
Gail Kendall working with David Eichelberger

**9am–4pm**
**CLAY FAB LAB EMOJI INTERACTIVE STACKING PROJECT**  
FAR (Facility for Arts Research), Florida State University, Holly Hanessian, Carolyn Henne and Windham Graves  
Interact with a series of digitally fabricated press molds to create an interlocking and stackable group of 3D clay objects. All are invited to come stamp and work on the wet clay pieces with the plastic fabricated emoji’s. After each piece is individually worked on, they will be put together, creating a larger object from the many multiples. A webcam will show how the project evolves over time.

**9:00am–5:00pm**
2502 A (Level 2)  
**READING ROOM**  
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 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.
PROGRAM DETAILS

9:15am–10:45am
Grand Ballroom 2501 C (Level 2)
PANEL: STRATEGIES FOR CHANGE (PP)
Moderator: Robert Silverman
Panelists: Nancy Blum, KleinReid, and Mudshark Studios

This presentation will offer specific examples of innovative ways to professionally engage the ceramic medium. Trained in the United States, these participants have used their education to work in careers not normally associated with ceramics.

9:30am–10:30am
2502 B (Level 2)
GREEN TASK FORCE (TS)

The GTF wants you! Please join our annual forum to connect with colleagues and share ideas regarding sustainability.

9:45am–10:45am
3501 G/H (Level 3)
K–12 LECTURE: SPARKING CREATIVITY: INTEGRATING ARTS IN THE CLASSROOM (K, PP)
By Rebecca Catterall

Have you been asked lately for your students to be more creative? This session will investigate four successful arts-infused programs in Los Angeles and Louisiana that have enhanced creativity. We will look at the “Means, Motive, and Opportunity” that can propel creativity in your classroom.

9:45am–11:15am
3501 C/D (Level 3)
PANEL: MAKING A RESIDENCY PROGRAM (PP)
Moderator: Nick DeFord
Panelists: Andrea Moon, Leslie Noell

This panel invites three administrators to present and discuss the process of managing a residency program from behind the scenes. Each presenter will pull aside the curtain and address all aspects of administration of a residency, from the initial review process to a successful resident.

10:00am–12:30pm
2504 A (Level 2)
CLAY FAB LAB DEMONSTRATIONS (TS)
By Keith Simpson and Jo Kamm

10:00am–4:00pm
3501 E/F (Level 3)
19TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION (K)


10:15am–10:45am
Grand Ballroom 2501 A (Level 2)
LECTURE: BEAUTY AND CHAOS: THE RHYTHMS OF KUMARTULI (AC)
By Cynthia Siegel

As a 2014–15 Fulbright-Nehru Scholar to India, Siegel researched the unfired clay traditions in the Kolkata neighborhood of Kumartuli and explored how this vibrant community’s fantastic sculpture-making with straw, bamboo, jute, and clay might be used to work collaboratively with children.

11:00am–11:30am
Grand Ballroom 2501 C (Level 2)
LECTURE: NOT FOR HUMANS (AC, TS)
By Nathan Lynch

Ceramic artists are often compelled to find solutions to problems for humans. Our skills and deep understanding of the material we share can also be used for the benefit of other species. This lecture will address the potential for functional ceramic forms to be beneficial for non-human species.

11:30am–12:30pm
3501 A/B (Level 2)
PROCESS: EMBELLISHMENTS THROUGH SPRIGS
By George Rodriguez

Get insight into applying embellishments to a form by using simple press molds for sprigs. Demonstrations to include discussion of the tools needed for sprig application as well as storage and preparation of molds. Watch the work transform from bland to glam.

11:45am–12:45pm
Grand Ballroom 2501 C (Level 2)
LECTURE: PARADOX: IDENTITY & BELONGING (AC)
By Heidi McKenzie

Paradox: Identity and Belonging places race, identity and belonging centre-stage. Moderator McKenzie brings together mixed-race artists Datchuk, Murray, and Tang to explore the dynamic between modes of expression, artistic practice, and lived mixed-race experience.

12:00pm–12:30pm
2505 A/B
PROCESS: ALTERING OFF THE WHEEL
By Deborah Schwartzkopf

Set in motion your ability to build complex functional forms with simple parts. This playful, technique-based demo will explore combining wheel thrown and altered sections into a dessert boat through throwing the base, trimming, throwing a foot, cutting and attaching the wall, and decorative handles.

12:30pm–1:00pm
3501 G/H (Level 3)
K–12 DEMONSTRATION: BLUE AND WHITE POTTERY WITH KIDS: HISTORY, DESIGN AND INNOVATION (K)
By Mary Arzt

Blue and white pottery is ubiquitous and is an interesting way to bring history and design into a high school ceramics class. Students can explore and experiment with blue and white pottery using porcelain or low fire white clay and blue underglaze and/or readily available rice paper transfers.
12:30pm–1:30pm
Grand Ballroom 2501 A (Level 2)
LECTURE: THE JOULE OF THE STUDIO (AC)
By David Sturm
What do you get when you cross a brewer, a failed high school teacher, and a former advisor to Napoleon? One of the most misunderstood yet vitally important tools in the ceramic studio; the electric kiln. Come learn how and why electric kilns work, what the parts do, and what is on the horizon.

1:00pm–1:30pm
2504 A (Level 2)
CLAY FAB LAB LECTURE: OCCULT TECHNICIANS - EXPLORING THE POETICS OF DIGITAL TECHNOLOGY AND CERAMICS (TS)
By Del Harrow, Camille Friedman-Gerlicz, Grant Landreth
Harrow, Friedman-Gerlicz and Landreth will present approaches they are exploring through their own studio work with computer aided design and clay. This presentation will discuss methodologies and techniques for parametric modeling and hybrid digital/analog fabrication. Demonstrated processes will include Grasshopper parametric modeling for Rhino, CNC machining, and direct 3D printing clay. Friedman-Gerlicz and Landreth are both currently enrolled in the Special Student program at Colorado State University.

2505 A/B (Level 2)
PROCESS: PLATES ON THE BANDING WHEEL
By Adam Chau
Are you frustrated with the limitations of wheel-thrown plates? Use of a banding wheel offers an alternative to even walls and requires no trimming. This process will demonstrate how plates can be formed with slabs and have a thrown foot using coils.

1:00pm–4:00pm
Grand Ballroom 2501 B (Level 2)
DEMONSTRATING ARTISTS: FINAL SESSION
Patti Warashina working with Lauren Grossman and Richard Notkin working with Trey Hill

1:15pm–1:45pm
Grand Ballroom 2501 C (Level 2)
LECTURE: THE DIGITAL JOURNEYMAN (AC, TS)
By Ingrid Murphy
This lecture will provide an introduction to new and emerging technologies and illustrate how they can influence the way in which we conceive, produce and perceive ceramic objects. Technologies will include 3D scanning, 3D printing and Augmented Reality, illustrated through my own and others work.

3501 G/H (Level 3)
K–12 DEMONSTRATION: THIRTY MINUTES TEAPOT FOR K–12 CLASSROOMS (K)
By Yoko Sekino-Bove
Create a functional teapot in 30-minutes using soft slab construction techniques. This demonstration will show how to present teapot construction to your students within a limited class time. Students will learn 3D construction processes, product design and creative problem solving.

1:45pm–3:15pm
Grand Ballroom 2501 A (Level 2)
PANEL: MATERIAL DOCTORS-IN-THE-HOUSE (PP)
Moderator: Tina Gebhart
Panelists: John Britt, Jonathan Kaplan, Jeff Zamek
One does not have to look for problems in ceramics. Eventually they will find us. Panel participants are well versed in materials and processes. We honor the long history of the NCECA Glaze Doctors, many of whom have been our mentors and teachers.

2:00pm–2:45pm
Grand Ballroom 2501 B (Level 2)
PANEL: ADVENTURES IN CRAFT SCHOOL! (E,PP , SP)
Moderator: Jason Burnett
Panelists: Rachel Garceau, Chandra DeBuse, David Eichelberger
Step foot on the campus of any craft school and you will soon discover that you have entered a microcosm of our field. Through discussing unique educational programs, scholarships, fellowships and residencies, this panel will share how craft schools can create milestones at any stage in your career.

2:00pm–2:30pm
2505 A/B (Level 2)
PROCESS: TAKING A LINE FOR A WALK
By Shannon Garson
Australian artist Garson uses compound techniques and multiple firings to evoke specific eco-systems, using drawing, photography and thrown porcelain. Garson demonstrates this process from drawing in sgraffito on a raw vessel through to use of photographic decals and terra sigillata.

2:00pm–2:45pm
3501 C/D (Level 3)
PANEL: RECREATING GREEK POTTERY (E, AH)
Moderator: Matthew Hyleck
Panelists: Sanchita Balachandran, Lisa Kahn, John Wissinger
This panel discusses an innovative class which paired conservator with potter seeking insight into Greek Attic pottery. Pairing modern analytics with studio practice we sought to understand these ancient objects and the insights we gained about the relationship between master and apprentice.

3:00pm–3:30pm
Grand Ballroom 2501 C (Level 2)
LECTURE: THE DIGITAL JOURNEYMAN (AC, TS)
By Ingrid Murphy
This lecture will provide an introduction to new and emerging technologies and illustrate how they can influence the way in which we conceive, produce and perceive ceramic objects. Technologies will include 3D scanning, 3D printing and Augmented Reality, illustrated through my own and others work.

3:00pm–3:30pm
2504 A (Level 2)
PANEL: MOLDING MUD CURATORS (PP, AC)
Moderator: Jennifer Zwilling
Panelists: Elisabeth R. Agro, Emily Ziber
Exponential growth in the ceramic art field over the last half century is reflected within the museum world. This session will celebrate those curators who laid the groundwork for our current state of expansion. Curators in their early- to mid-careers will discuss their curatorial mentors.

3:45pm–4:45pm
3501 C/D (Level 3)
PANEL: RECREATING GREEK POTTERY (E, AH)
Moderator: Matthew Hyleck
Panelists: Sanchita Balachandran, Lisa Kahn, John Wissinger
This panel discusses an innovative class which paired conservator with potter seeking insight into Greek Attic pottery. Pairing modern analytics with studio practice we sought to understand these ancient objects and the insights we gained about the relationship between master and apprentice.

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Opportunities for Ceramic Artists at All Stages of Their Careers

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- Exhibitions and Sales Gallery Representation
- MN NICE: New Institute for Ceramic Education
- Workshops and Classes
- Studio Space
- 2016 American Pottery Festival (Sept. 9–11)

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**PROGRAM DETAILS**

3:00pm–5:00pm  
3501 G/H (Level 3)  
**BLINC2020**

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.

• 3:05pm  
**CERAMIC ARTS: ROUNding OUT EDUCATION**  
by Simon Levin & Denise Joyal  
Education- Ceramic arts education explores more than just artistic concepts. Integration- Ceramic arts education offers an integrated curriculum for the “Liberal Arts” experience. Historic- Human civilization and the use of ceramic materials. Scientific- The evolution of the use of ceramic materials offers additional insight into the interconnection of many fields of study. Community- The collaborative environment ceramic arts provides stretches beyond the classroom walls creating a community.

• 3:15pm  
**CONTEMPLATING CONE 3**  
by Matt Kelleher  
Handsome, poised, veil, mood, fluid

• 3:25pm  
**EXPANDING THE WOOD FIRED PALETTE**  
by Luke Sheets  
Low temperature wood fired research

• 3:35pm  
**GROWLERFEST 2015**  
by Alexandra Jelleberg & Bradley Klem  
Growlers, collaboration, history, entrepreneur, nationwide

• 3:45pm  
**KEEPING IT FRESH - 50 YEARS OF MAKING POTS**  
by Priscilla Mouritzen  
Inspiration from process and repetition

• 4:05pm  
**THREE IN FOUR**  
by Rhonda Willers  
Beginning a new milestone of having three children in four years prompted me to re-evaluate my approach to studio practice. The luxury of endless hours in the studio evolved into deliberately planned chunks of limited time. Simultaneously, an emotional evolution necessitated a reflection of priorities and desires, which then fueled changes in my studio work itself.

• 4:15pm  
**PRODUCTIVE FALLOUT - THE LASTING IMPACT OF RESEARCH AND RESIDENCES ON YOUR STUDIO PRACTICE**  
by Ellen Kleckner  
Discovery, innovation, productivity, progression, merger

• 4:25pm  
**WHEN THE WIND STOPS**  
by Joseph Qwist  
My presentation will focus on the past five years of my career, specifically the time leading up to and during graduate school. I want to discuss the common worries surrounding the creative process and explore how the academic environment intensifies those anxieties. Now in the last year of my program, I strive to harness this frenzied energy rather than allowing it to impede my creativity. This theme will be woven throughout images of my work and I will discuss the ideas I have cultivated under the weight of this feeling.

• 4:35pm  
**SOUTHERN FEMININITY: A NEW DOMESTICATION**  
by Joani Inglett  
New domestic ideal in tableware

3:15pm–3:45pm  
Grand Ballroom 2501 C (Level 2)  
**LECTURE: PAST IMPERFECT (AH)**  
by Andrew Baseman  
Ceramics with inventive repairs are examples of necessity and thrift, made long before Krazy Glue® was invented. Using staples, wood and metal, ceramics were brought back to life, often with whimsical results. Today, ceramicists are embracing the early practice and applying it to their own work.

3:30pm–5:00pm  
Grand Ballroom 2501 A (Level 2)  
**PANEL: REDISCOVERING WHITE GOLD (TS)**  
Moderator: Jill Foote-Hutton  
Panelists: Kevin Turner, Bryan Hopkins  
Over the past several years, experimentation with porcelain clay bodies has led to new developments of whiteness, translucency, and vitreous refinement within low-fire clay bodies.

This lecture will discuss the current research and development of low-fire translucent porcelain fired at cone 04.

4:00pm–4:30pm  
Grand Ballroom 2501 C (Level 2)  
**LECTURE: ARTIGAS & MIRÓ COLLABORATION (AH)**  
By Roberta Griffith  
Josep Llorens i Artigas and Joan Miró embarked on a 30-year collaboration with clay in Spain that reverberated throughout the world, particularly during the 1950’s and 60’s. Vessels by Artigas, phases of the collaboration, and monumental works they produced in a 50/50 partnership will be presented.

2504 A (Level 2)  
**CLAY FAB LAB LECTURE: TOOLING WITH THE 3D PRINTER (TS)**  
By Brooks Oliver  
I am curious about ways in which new technologies can influence my process working with clay, and vice versa, how my practice working with clay can impact my interactions within Computer Aided Design. My presentation will discuss my process and how I have used 3D printers to generate customized tools to aid in the creation of my work.

2505 A/B (Level 2)  
**PROCESS: COMBINED TECHNIQUES**  
By Cristine Boyd  
In this demonstration, using a variety of stamps, carving, and slip trailing tools, both purchased and studio made, I will illustrate how to use the techniques of mishima, slip trailing, and sgraffito in tandem to create rich visual and tactile texture in functional and sculptural ceramics.

4:00pm–5:00pm  
3501 C/D (Level 3)  
**PANEL: MODELS OF COMMUNITY OUTREACH**  
Moderator: Josie Bockelman  
Panelists: Dominique Ellis, Laura Cohen, Adam Ledford  
This panel discussion will present three models of community outreach through the case studies of Baltimore Clayworks Community Arts program, The Clay Studios’ Claymobile program and the Claymation Creativity Workshops in Morocco, funded by a United States Arts Envoy grant.
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65 YEARS
1951–2016

65th Anniversary
Bray Benefit Live Auction
July 23, 2016

Contributing Auction Artists:
Chris Antemann          Richard Notkin
John Balistreri         Zemer Peled
Josh DeWeese            Mark Pharis
Julia Galloway          Lindsay Pichaske
Andrea Gill             Michael Sherrill
Chris Gustin            Chris Staley
Robert Harrison         Jason Walker
David Hiltner           Patti Warashina
Ayumi Horie             Christina West
Sarah Jaeger            SunKoo Yuh
Tony Marsh

With Collaborative Artwork By:
Beth Lo & Steven Young Lee
Beth Cavener & Alessandro Gallo
Sam Chung & Kurt Weiser

2016 Visiting Artists & Workshop Instructors
Kathy Butterly
Cristina Córdova
Josh DeWeese
KleinReid
Steven Young Lee
Sue Tirrell
Laurel True
Matt Wedel

Cristina Córdova, Temporal, Temporal, 2014, ceramic, steel, 28"h x 12"w x 8"d

“Bray-Poxy—Perfect for cracks!”
—Steven Young Lee, Archie Bray Resident Artist Director

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Saturday, March 19

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

8:30am–11:00am
Lobby 2300 (Bartle Hall – Level 2)
REGISTRATION

8:30am–12:00pm
NCECA MERCHANDISE SALES

9:00am–10:15am
Grand Ballroom 2501 (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.

Tom Jaszczał - Jaszczał will discuss the ability of pots to be both playful and useful; how the layering of several processes and handmade moments gives a minimal pot depth; and how the constraints of pottery, minimalism and tradition breed creativity.

Peter Morgan - Morgan will discuss his exploration of the world through an investigation of location, representation, perception, taxonomy, and language. Viewing the world through the lens of the absurd, he challenges how one understands the universe, through creating connections between seemingly disparate topics.

Sean O’Connell - O’Connell believes in the beauty of handmade objects. Making pots is a deliberate attempt at slowing down, connecting to something deeper, and taking time to appreciate the simple pleasures of rejoicing in work he finds meaningful. O’Connell hopes to share some of that experience through the work he makes.

Joanna Poag - Poag is a handbuilder exploring homeostasis of a system, and the resulting equilibrium of self-regulating parts forming a whole. She continually seeks to create a glimpse of the elegance of structure and order that she finds so captivating through large-scale ceramic installations.

Kwok Pong Tso - The proximity of objects’ placement mirrors the way relationships work in a person’s life. My work is a metaphor to express the importance of the compact, small parts … the interconnection between objects and their spatial relationship.

10:20am–11:20am
Grand Ballroom 2501 (Level 2)
CLOSING LECTURE: KOKO
By Marge Levy

In NCECA’s 50th year, I celebrate 60 years working in clay. How did that happen? Why? “To be successful, the first thing is to fall in love with your work.” – Sister Mary Lauretta. Clay and teaching won me over early…the possibilities. ‘Taking risks gives me energy.’ – Jay Chiat. It always did and still does. Today, I Keep On Keeping On… KOKO. .and of course, “When in doubt wear red.” – Bill Blass.

Continues on page 45
The Potter’s Dictionary of Materials and Techniques
Sixth Edition
Frank Hamer and Janet Hamer

The Potter’s Dictionary of Materials and Techniques presents a comprehensive survey of all aspects of making ceramics for craft potters and ceramic artists. With its sound, practical explanations of ceramic processes, this indispensable reference book has gained a reputation as “the potter’s bible.” Professional potters, beginners, students, and collectors will find authoritative information clearly and logically presented.

This new edition features over 500 full-color photographs and illustrations, with more than 300 diagrams clarifying everything in the ceramic world.

Order online or by phone, 1-800-537-5487.
11:25am–12:20pm  
Grand Ballroom 2501 (Level 2)  
SECOND NCECA MEMBERS’ BUSINESS MEETING  
The NCECA Board of Directors encourages all members to participate in the governance of your organization.  
• Welcome and call to order: Deborah Bedwell  
• Announcement of awards: International Residencies, Cups of Merit, Regina Brown Undergraduate Student Fellowships, Graduate Student Fellowships, Multicultural Fellowships and NSJE: Mary Cloonan  
• Thank you to 2016 On-Site Co-Liaisons, recognition of 2017 Portland On-site Co-Liaisons and announcement of the 2018 conference location.  
• Farewell to outgoing Directors: Deborah Bedwell  
• Election results of Board of Directors: Deborah Bedwell  
• Presidential Pin: Deborah Bedwell and Patsy Cox  
• Drawing for 2017 membership and  
• Closing remarks. Invitation to open Board Meeting and adjourn: Chris Staley

1:15pm–2:15pm  
2504 A/B (Level 2)  
OPEN BOARD MEETING  
All members are invited to participate, ask questions, and voice your opinions and concerns to your governing board.

2017 NCECA National Student Juried Exhibition

Oregon College of Art and Craft  
Portland, Oregon

ENTRY DEADLINE: SEPTEMBER 28, 2016

The 2017 NCECA National Student Juried Exhibition will run concurrently with Future Flux, the 51st annual conference of the National Council on Education for the Ceramic Arts. The newly renovated galleries of Oregon College of Art and Craft will host the exhibition from March 4–28, 2017. Linda Armbuckle, Professor Emeritus at University of Florida and Justin Novak, Associate Professor of Visual Art and Material Practice at Emily Carr in Vancouver, British Columbia will serve as exhibition jurors. (See juror bios below.) All entries must be submitted electronically by September 28, 2016. Details about electronic submission requirements will be available at nceca.net under the CALLS tab.

ELIGIBILITY

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

MEDIA & LIMITATIONS

All works must be primarily ceramic. Mixed media works will be accepted only when clay is the dominant material. Video featuring clay or ceramics will be juried; must be anonymous, any reference to an applicant’s name or school will disqualify participant from jurying. The jurors will make final determinations. Work must fit through a standard door. Floor and pedestal works must be self-supporting. NCECA and exhibition venue staff reserve the right to exclude from exhibition works that arrive at the venue in unstable condition.

FEES:

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

NCECA MEMBERSHIP:

NCECA members will receive a 50% discount on exhibition submission fee as well as a range of other benefits. Visit http://nceca.net/membership/student/ to renew or become a member of NCECA.

NUMBER OF WORKS:

No more than two pieces of artwork may be submitted. For each artwork, you may submit only two media files. Jurors will only consider up to two works and review up to four media files TOTAL by each entrant. Jurying will be conducted from images of actual works available for the exhibition.

2017 NCECA Annual Exhibition: The Evocative Garden

March 4–April 1, 2017  
at Disjecta Contemporary Art Center  
Portland, Oregon

ENTRY DEADLINE: JUNE 15, 2016

ABOUT THE NEW NCECA ANNUAL

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

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

NCECA will develop the next several years of exhibitions through the vision of a single curator each year who will frame an organizing concept and support the exhibition’s foundational ideas through the inclusion of works by up to five invited artists making important contributions to the field. The remainder of the exhibition will be selected through an open submission, review and selection process. The single curator model will provide an opportunity for a particular 2017 take on the field to emerge annually that is determined as the result of a unique, informed, and thoughtful vision.

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

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

A breadth of implied and articulated dramas will be staged as a personally defined natural landscape or more formalized garden scenario. In works of ceramic sculpture, installation, object and vessel format, each participant will offer a new or recent work- some potent objects-as-metaphors, with subtext and, others as choreographed scenes with figuration or the figure(s) implied in a verdant location, in vocabularies from nuanced realism to personal symbolism. Each will be designed to reference an array of issues- nature’s fragility and sustainability, the wild and the tame, life’s appetites and dilemmas, conflict and resolution, the everlasting and the temporal, social and historic events, of the natural world and the human condition. Artists remind us that nature and the articulated garden, as context, stimulation and tactile allure, is a seductive, universal, ever-present enticement.

~ Gail M. Brown, Curator

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

ELIGIBILITY
Submission of works for consideration is open to the broad field of ceramic art. Artists must be over 18 years of age and not matriculating for a degree in higher education. (NCECA provides a platform for student artists in the National Student Juried Exhibition which will take place at Oregon College of Art and Craft in 2017.) NCECA members receive a 50% discount on entry fees.

ENTRY FEES:
Members fee $20
Non-Members fee $35

ADDITIONAL DETAILS
Curator/juror Gail M. Brown will make selections for the exhibition from digital images and work statements in order to develop the exhibition. Artists whose work is selected through the review process will exhibit with the five artists invited by the curator.

NCECA will produce a limited edition color catalog for the exhibition featuring an essay by the curator along with statements and work by all participating artists.

Works submitted must have been completed within the last two years and should be responsive to the theme of the exhibition. Works entered in previous NCECA exhibitions are not eligible. Please do not enter the same work in more than one NCECA exhibition.

MEDIA:
Ceramic. Mixed media will be accepted only when clay is the predominant material.

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

The National Council on Education for the Ceramic Arts (NCECA) reserves the right to act as an intermediary for any and all works to be offered for sale at the discretion of artists included in the exhibition.

ENTRY PROCEDURES:
All applicants will enter submissions online electronically. Visit www.nceca.net for more details.

All entries must be submitted electronically using digital images.

Number of works: Up to three (3) works may be submitted with two (2) views allowed per work. An audio or video file may be included in place of one of the two images per work.

Details regarding the title, size, weight, materials, year of completion, retail value and sales status will be required for each work entered.

Each entrant will be required to provide a brief bio and statement about the work in relation to the exhibition’s theme and/or concepts.

MEDIA & LIMITATIONS
All works must be primarily ceramic. Mixed media works will be accepted only when clay is the dominant material. Video featuring clay or ceramics will be juried; the link provided must be anonymous, any reference to an applicant’s name will disqualify participant from jurying. The jurors will make final determinations. Work must fit through a standard door. Floor and pedestal works must be self-supporting. NCECA and exhibition venue staff reserve the right to exclude from exhibition works that arrive at the venue in unstable condition.
Summer Ceramic Workshops 2016  
June 27 – July 22

Faculty
Steven Branfman  
Chase Folsom  
John Gill  
Wayne Higby

Kristen Kieffer  
Lee In-chin  
Lee Kang-hyo  
Ashley Lyon

Alfred University  
School of Art and Design  
summerceramics@alfred.edu | art.alfred.edu

50TH ANNIVERSARY OF POTTERY NORTHWEST  
CERAMARAMA

CLAY LIVES HERE

SEPTEMBER 9-11 2016  
SEATTLE  
POTTERYNORTHWEST.ORG

SLABMAT.com  
by STONELEAF pottery

SAME MATS - NEW OWNERS!

50TH ANNIVERSARY OF POTTERY NORTHWEST  
CERAMARAMA

We help people make great things!

See how at:  
skutt.com/3d-printing-ceramics/
Future Flux, the 51st annual conference of the National Council on Education for the Ceramic Arts will take place March 22-25, 2017 in Portland, Oregon.

NCECA issues a proposal call for lectures, panel discussions, and artists’ presentations relating to our conference theme, Future Flux. As journey’s end for Lewis and Clark in the early 18th century, expedition and discovery have framed our imagination of the Pacific Northwest.

As we pass beyond NCECA’s first fifty years, the interconnection of mind, materials, and transformation at the heart of ceramic process, art and education can serve as trailheads to our future. Our creative work in the 21st century increasingly engages with hybrid practices, issues of diversity, notions of community and dynamic change. Some of the essential questions we hope to explore through this gathering include…

- How will more sustainable models of ceramic art and education continue to evolve?
- What are the essential competencies and capacities for ceramic artists and educators today and for the future?
- How can draw from rich historic traditions while reinvigorating their relevance in rapidly changing global societies?

Portland, Oregon, a city of rivers, makers, and entrepreneurs is an ideal vantage point from which to investigate these questions and others. Join us at Future Flux and help transport us to the ways that ceramic art and education will continue to matter in the future.

If you have questions about Program Proposals, please email: mkcloonan.nceca@gmail.com

Submissions will be evaluated in regard to merit, the presenter’s expertise in the area, and a general interest in providing a balanced and inclusive program for the members.

NCECA reviews and selects programming from proposals submitted from the field as an important component of conference planning. Additionally, NCECA reserves the right to curate and develop programming that strengthens the quality and range of experiences related to the conference theme, sense of place, and other strategic objectives.

MAY 4, 2016
Core conference proposals are due

Proposals for lectures and panels should correspond with one of the following program strands:

AESTHETICS, CRITICISM, THEORY AND PRACTICE
… including presentations about concepts of beauty and value, art attitudes, art in society, content and interpretation, analysis and evaluation.

ART HISTORY
… including presentations about traditional and non-traditional artists and movements, styles, surveys of regional, national and international art in clay.

EDUCATION
… presentations about traditional and non-traditional curricula, goals, standards, methods and pedagogy including but not limited to those that advance knowledge and awareness of environmental concerns.

PROFESSIONAL PRACTICES
… including presentations about working standards, goals, methods, and attitudes or, the professional working relationships of guilds, co-ops and other ceramic centers.

TECHNOLOGY AND SUSTAINABILITY
… presentations about traditional and non-traditional materials, processes, kilns, equipment, including but not limited to those that mitigate adverse environmental impact through innovations in sustainable systems and practices.

Also by the MAY 4, 2016 deadline, NCECA seeks proposals from…

- … mid- to late-career artists whose work has been widely exhibited to serve as Demonstrating Artists during the 2017 conference;
- … presenters with a special focus on K-12 programming and pedagogy (hands-on, demonstration and/or lecture/ panel formats);
- … students enrolled in higher education programs for Student Perspectives programming that addresses topics of particular interest to those preparing for careers as artists and educators;
- … session facilitators who want to share dialog through interactive Topical Discussions/NCECA Connections programming

… makers who wish to share a singular way of working with clay in Process Room

Learn more about conference proposals under the CALLS tab at http://nceca.net/

JUNE 15, 2016
The deadline for Projects Space proposals and Emerging Artists applications for the 2017 conference.

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

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

Learn more about conference proposals, Projects Space, and Emerging Artists submissions under the CALLS tab at http://nceca.net/
To celebrate its 50th Anniversary, NCECA invited Michael Strand and Namita Wiggers to curate, *Across the Table, Across the Land*. Considering the table as a literal and metaphorical space, this project includes objects, photographs, videos, and associated events during the conference, all drawn from an online archive populated with stories and images of work by NCECA members and K–12 Challenge participants in the United States and abroad.

Visit [ncecaacrossthetable.com](http://ncecaacrossthetable.com) and follow [*acrossthetable2015*](https://instagram.com/acrossthetable2015) on Instagram to view all submissions and to connect with associated exhibition programs taking place during NCECA.

**LOCATION:**
Charlotte Street Foundation, La Esquina
Thursday Night Shuttle
1000 W. 25th St, Kansas City, MO
816-994-7730, charlottestreet.org

**SPECIAL PROJECTS**

Adam Chau, *Sharing a Meal, 3500 Miles Apart*
Mark Cole, *Nacho Mountain*
Henry James Haver Crissman, *Backpack Anagama Kiln*
William Baker with Chef Michael Shortino of FutoButa, *Sharing a Meal, 3500 Miles Apart*

**UNIVERSITY INITIATIVES**

Linda Ganstrom, Fort Hays State University Students, *Mighty Mugs and Cupcakes*
Shannon Garson, *The Handmade Table*, Maleny, Queensland, Australia
Nico Gugliotti, *sexually transmitted dis....ease...
Robbie Lobell & Maryann Atwood, *The Heartland Table with Studio Potter and:
Margaret Bohls, Mark Cole, Chandra De Buse, Brice Dyer, Stuart Gair, Meredith Host, Gail Kendall, Brenda Lichman, Robbie Lobell, Kyla Strid
Gwendolyn Yoppolo, *Conversation Project*

**PHOTOGRAPHS + OBJECTS**

William Baker with Chef Michael Shortino of FutoButa, Charlotte, NC
Zandra Coelho, Clay Museum, San Joao del-Rei, Brazil
Victoria Dawes and Emilie Taylor, *The People’s Pottery Project*, Blackpool, England
Macy Dorf with selected works by students from CHSC, A Denver Public School Charter, collaboration with Art Street, and Denver Housing

**K12 CHALLENGE**

Selected works will be on view from the following schools:
Cranbrook School, Cranbrook, MI – Joe Smith
Evanson Township High School, Evanston, IL – Gina Coleman
Flint Hill School, Oakton, VA – Julia Cardone
The Fulton School – Heath, TX – Cheryl Farrans
Green Valley High School, Henderson, NV – Fernando Agreda
Huntingdon Area High School, Huntingdon, PA – Sally Frehn
J.J. Case High School, Racine, WI – Rebecca McGowan
Jupiter High School, Jupiter, FL – Brian Kovachik
Kimball Union Academy, Meriden, NH – Ursula Fries-Herfort

**EMPTY BOWL PROJECTS (TO BE REPRESENTED VIA SELECTED PHOTOGRAPHS)**

Alisa (AL) Holen, Throwing on the Potter’s wheel, Vanderburgh County in Southern Indiana
Southern Illinois University Faculty and Students, Art for Your Table Food for the Community in collaboration with our Neighborhood Co-op Grocery Store
Free Ceramics, The Friendship Center, Helena MT
Wichita State University with WSU Ceramics Guild, Ulrich Museum of Art WSU Hunger Awareness Initiative, and Community Arts and Social Issues Class

**PROJECT PHOTOGRAPHS**

Ling Chen, *Cup for One*
Thomas Lowell Edwards, *A Forced Conversation*
Adam Field, *Hide-n-Seekah*
Amber Ginsburg with Aaron Hughes, *Tea Project*
Simon Levin, *Fire in China*
Kelly Averill Savino with Catherine Hernandez, *Toledo Grows*
Sioux, aka Joshua Reyes, *Respect, a Dinner and Conversation About It*
Trevor Youngberg, *Kiln Unload and Rib-Off*
Magda Gluszek, *Ceramics Land II, Northland Pioneer*
Forever Pumpkins, Augusta University’s Mud Potters Organization, *Tire City Potters, Safe Homes of Augusta*
Mudfest Clay Relay, Casper Artists’ Guild Members and Natrona County Community Members

**VIDEO | AUDIO**

The Red Clay Rambler recording and images Long Beach Art Museum project with Amanda Leigh Evans, Tony Marsh, Adam Field, Vipoo Sivralasa, Joseph Shuldiner (Submitted by Adam Field)
Garth Johnson, lecture, *Agristic Modern*
Cheyanne Rudolph, *Lemon-Asider*

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2016 UNCONVENTIONAL CLAY: ENGAGED IN CHANGE
FEBRUARY 26-JUNE 12, 2016

The Nelson-Atkins Museum of Art
4525 Oak Street
Kansas City, MO 64111

RECEPTION: 6-8PM, THURSDAY, MARCH 17, 2016

We are delighted to celebrate the 50th anniversary of NCECA with the 2016 Invitational Unconventional Clay: Engaged in Change – an experience that should reveal some of the endless permutations of clay in contemporary art. After a rigorous review, we have selected 24 artists working today who are pushing the boundaries of the medium and exploring connections between clay, art, process and social issues.

So much is happening with this versatile medium: in form, function, process, engagement, and permanence. We have strived to include artists who are using clay as a material, not an end in-and-of itself. Unconventional Clay allowed us to think about how the material is being used in dynamic, interactive and innovative ways. Our challenge was that there is so much exciting work being done—how could we narrow down our choices? How could we indicate all the different manifestations of something that is “unconventional”?

We started by identifying works that are avant-garde in the process of production. Bryan Cibizsz, together with Shawn Spangler, are using 3-D printers to generate inventive forms that would not otherwise be readily created through more conventional means. Thomas Schmidt and Andy Brayman each use digital programs to design forms and decals, with Brayman exploring notions of mobility, history and technology.

We also looked for artists who are investigating unconventional ideas about clay as material. Tom Sachs captured the theme of the exhibition in the statement: “I want porcelain to be one of my iconic materials like plywood and duct tape.” He explores ceramics in hand-worked tea bowls ironically emblazoned with the iconic NASA logo and a rendering of an 18th-century French ceramic vase in paper, screws and shoelaces.

The use of media other than clay in this exhibition plays a large part in re-defining the role of ceramics in art-making. Mika Negishi Laidlaw with her collaborators Dave and Steve Ryan incorporate porcelain forms with new technologies to orchestrate an astonishingly interactive installation. Ben Harle constructs, destroys, reforms and captures on video the ephemeral nature of ceramics to address notions of permanence and impermanence. Situated in the context of our political present, Adam Shiverdecker awes us with life-size ceramic deconstructions of a Lear Jet using wire, slip and glaze. Anthony Stellaccio materializes the past, using earth from personally significant locations to fashion memento mori. Dylan Beck and Adams Puryear each introduce unfamiliar media, such as goo, to expand on notions of what the term ceramics is and means today. While clay has been used to create musical instruments for millennia, Joey Watson transforms the pot into a vessel for the breath and multisensory experiences.

Clay also reveals itself in the elaborate forms of complex compositions, such as Beth Katleman’s multi-component wall piece Hostile Nature, which recalls and re-images children’s storybooks, English 18th-century wallpapers and ceramic figurines. Trisha Coates constructs complicated, layered panels of cast porcelain objects that invite us to create our own narratives. Zemer Peled painstakingly builds dazzling sculptures made of porcelain shards. Robert Harrison configures industrial ceramic pipes with found ceramics to create a dialogue between fine and low art. Nathan Mabry plays with art history, interpreting pre-contact Mezo-American ceramics by unifying them with pedestals inspired by the “stacks” and “boxes” of Donald Judd.

Ceramic wares of various eras and cultures have portrayed narratives and sometimes social commentary through use of imagery, symbolism and iconography. Today, more and more artists are not only expressing opinions but also engaging in interactive art-making to promote social change. Two stools by Dustin Yager, covered with decals related to the AIDS crisis create a sense of place and the starting point of conversation. Simone Leigh explores historical and contemporary issues of the African and the African-American female experience. Ehren Tool works with communities to collect and record personal memories of war on simple thrown cups. Carrie Reichardt, who self-identifies as a “craftivist,” employs her skillful work as a form of protest, condemning injustice in her intricate screen printed plates and installations.

We have also selected several artists working in traditional methods and processes to create works of art that are breaking new ground. Although other-worldly, Chase Grover’s intricate constructions are fastidiously fashioned by hand. Paul Scott intervenes and alters historical 19th-century English transferwares, manipulating narratives from history, while Jessica Brandl’s detailed interior settings and exterior landscape drawings bring present and past together on engaging, utilitarian pots. Brandon Tang marries disparate eras of ceramic history (Ming Dynasty China and 18th-century France) with contemporary Japanese anime and manga.

While not comprehensive, we hope that Unconventional Clay: Engaged in Change will reveal insights into the ever-changing and always engaging ways that artists are working with clay to generate discourse about the medium’s possibilities and meanings.

Leigh Taylor Mickelson
NCECA Exhibitions Director

Catherine L. Futter,
Director, Curatorial Affairs
The Nelson-Atkins Museum of Art

Nathan Mabry
Unconventional Clay: Engaged in Change
NCECA NATIONAL STUDENT JURIED EXHIBITION  
MARCH 4–APRIL 30, 2016

Leedy-Voulkos Arts Center  
2012 Baltimore Avenue  
Kansas City, MO 64108

RECEPTION: 6–8:00 PM, THURSDAY, MARCH 17, 2016

The National Student Juried Exhibition provides a window into what’s coming next in the ceramic field. Jurors Liz Quackenbush and Lee Somers selected a diverse range of graduate, undergraduate, and post-baccalaureate work, through a collaborative process of defining excellence with an eye towards craftsmanship, fresh perspectives and a keen appreciation for humor. From whimsically constructed sculptures to elegantly shaped vessels, from video art to installations, the final selection of 60 pieces by 56 fledgling artists celebrates a diversity of perspectives with gravity and wit.

Special thanks to Erin Woodworth, Gallery Manager at the Leedy-Voulkos Art Center for the beautiful exhibition space, to Liz Quackenbush and Lee Somers for their expertise, efficiency, and for their patience with technology, and to Leigh Taylor Mickelson for her guidance and trust.

And last but not least, warmest congratulations to all of the selected artists -- your exhaustive efforts and commitment to clay is as beautiful as the work itself.

Jennifer Chua  
Student Director at Large

19TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION  
MARCH 16–MARCH 18

Kansas City Convention Center  
Rooms 3501 E/F (Level 3)  
Organized & Presented by The National K–12 Ceramic Exhibition Foundation, Inc.

JUROR: Jack Troy
Jack Troy is the teacher, potter, poet, author, who gave the NCECA closing address last year in Providence and received the 2012 NCECA Excellence in Teaching Award. A widely exhibited and collected artist whose work, books and more than 200 workshops have taken him to 26 countries where he has been honored and loved. K-12 clay.org is thrilled to have him join our tradition of fine jurors.

ABOUT THE 19TH ANNUAL NATIONAL K–12 CERAMIC EXHIBITION
We welcome all members and attendees to the 19th Annual National K–12 Ceramic Exhibition 2016 which will take place at NCECA in Kansas City, Missouri. The Annual National K–12 Ceramic Exhibition is the premier juried ceramic competition for Kindergarten through Grade 12 (K-12) students in the United States. Designed to showcase the best K-12 ceramic work made across the country, the exhibition takes place in a different city each year in conjunction with the annual conference of The National Council on Education for the Ceramic Arts (NCECA). The NCECA conference is the preeminent ceramic event in the US annually, gathering professionals from universities, colleges, museums, art galleries and the ceramic arts world to a host city to view exhibitions, demonstrations, talks and other ceramic events. For that week, the host city is the world capital of ceramics.

2016 marks the 19th anniversary of the K–12 Exhibition. Created in 1998 by Leah Schlief, the exhibition has become one of the most attended venues at the annual conference. In 2001, Dr. Bob Feder organized a group of Founding Members and K–12 teachers to permanently support the exhibition. In 2002 in Kansas City, they became The National K–12 Ceramic Exhibition Foundation, Inc. This Federally recognized 501 (c)(3) nonprofit foundation now supports the exhibition and organizes scholarships and ceramic teacher education opportunities.
24TH ANNUAL CUP EXHIBITION AND SALE
MARCH 16–18

Grand Ballroom 2501 D

Drop off cup donations Wednesday and Thursday from 9:00am-5pm and receive a bonus NCECA 2017 Conference/Membership drawing ticket. All donated cups will be considered for the NCECA Cups of Merit Commission Award. Since its inception in 2000, this award is designed to add further recognition of the extraordinary quality of these donations. The selections will be made by a jury’s review and winners announced on Saturday.

Purchase of cups begins at 8:00am, Friday, March 18.

SHAPERS OF THE FIELD:
NCECA HONORS AND FELLOWS
MARCH 4–MARCH 26

Shapers of the Field: NCECA Honors and Fellows represents the vast accomplishments of leaders in ceramic art and education that have been bestowed special recognition by National Council on Education for the Ceramic Arts. The exhibition recognizes talented artists, educators, those providing exemplary service to the organization, as well as critics, writers and curators who share a passion for clay.

Fellows of the Council are individuals who have made an outstanding contribution to the National Council on Education for the Ceramic Arts and served the Council in significant ways, while Honorary Members have made outstanding contributions to the professional development of the ceramic arts field. As I reflect on the names of illustrious awardees, their sum total of influence on ceramic art have shaped and impacted multiple generations of aspiring artists.

The medium of clay has witnessed dramatic swings in studio practice, the marketplace, academia, collecting, and presenting since the advent of the postwar craft movement. We have valued our histories and embraced our successes. But with each successive generation of artists, new ideas and technologies continue to rewrite our future. Shapers of the Field portrays a variety of artistic approaches that mirror both historical and contemporary trends. It draws from within the confines of the ceramics field and from the greater mainstream art world, reflecting the evolution of the ceramic arts over five decades, and includes functional pottery, decorative vessels, and sculpture, incorporating a wide spectrum of techniques, concepts, scale, and visual imagery.

Sensitivity towards clay combines with intellectual substance in the work of our esteemed awardees, making them effective communicators who shed light on our past, present and future. The trajectory of each of their paths are interwoven into their lives outside the studio. Although in a constant state of flux, often thrown off center, the ceramics field resides in a fertile moment of creativity.

Thank you to the participating artists and collectors who have generously loaned works, and to Erin Woodworth and Stephanie Leedy and their staff at the Leedy-Voulkos Art Center for their assistance in realizing this exhibition. This exhibition would not be possible without the support of NCECA’s Executive Director, Joshua Green and his exceptional staff.

Peter Held, Exhibition Curator
MASTER OF FINE ARTS: CERAMICS

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

Ceramics Faculty:
Benjamin DeMott, William D’Brien, Katherine Ross, Xavier Toubes

saic.edu/ceramics

THE MARKS PROJECT
The Dictionary of American Ceramics: 1946 to Present

Bring a pot, sculpture, tile or any marked/signed object to our table (T6) and we will photograph it for inclusion in the database. Join over 1,000 artists listed on www.themarksproject.org
GETTING AROUND GREATER KANSAS CITY

WALK
More than 100 exhibitions are presented throughout greater Kansas City and nearly half of them are a mile or less, or a 20 minute walk or less, from the Convention Center, with eateries, shops, historic sites and new development in between. Immediately to the south of the Convention Center is the Crossroads Arts District, immediately to the east is the Power & Light Entertainment District, and the just to the north is the downtown business district.

DRIVING
Driving in Kansas City is fairly easy and parking is relatively inexpensive and easy to find. Much of Kansas City is on a numbered grid with 1st Street at the north end of downtown along the Missouri River. Car rentals are available at the airport. The Convention Center does not have its own parking facility, however, the Auditorium Plaza Parking Garage, also known as the Barney Allis Plaza Parking Garage services all Convention Center facilities. It is conveniently located between 12th & 13th Streets, and between Central & Wyandotte Streets. It is south of the Marriott Hotel and north of the historic Municipal Auditorium. A convenient underground tunnel connect the Auditorium Plaza Garage to the Convention Center. Look for and follow signage. Parking rates at press time are $1 for 15 minutes, with a maximum of $12/day. Generally, metered parking is easy to find downtown and in the Crossroads during business hours. Parking after 5 and on weekends is available on the street or in designated lots. Parking outside the urban core is plentiful and relatively inexpensive, if not free. Driving to Lawrence is approximately 40 miles, or just under an hour.

PUBLIC TRANSIT
A new downtown Kansas City Streetcar System is in the testing phase and will open in spring 2016. We hope its debut coincides with NCECA, but we can’t make any promises. Check the status, route, and rider information at kcsstreetcar.org. The Kansas City Area Transit Authority (KCATA) operates local and express routes, demand-response, bus rapid transit, paratransit, and vanpool services. Visit their website at kcata.org for detailed information. Their Metro Area Express or MAX bus runs through the heart of the city along the Main Street corridor, from the River Market through downtown and midtown to the Plaza. Fare is $1.50. The Johnson County Transit or the JO offers service between downtown and the Kansas suburbs across the state line. Visit their website at jocogov.org/dept/transit/home for route and fare information.

2016 EXHIBITION GUIDE INTRODUCTION

Welcome to the 2016 NCECA Kansas City Exhibition Guide!

Exhibitions surrounding NCECA’s annual conference have an important impact on host communities as well as the artists and collectors who travel from throughout the U.S. and abroad to experience the diversity of creative approaches to contemporary work with clay. An Exhibitions Committee composed of artists and curators with links to the host region reviews exhibition proposals to consider them for inclusion in listings. NCECA’s goal with this listing is to provide access to information about exhibitions that demonstrate compelling ideas and represent a high standard of creative inquiry involving clay. While NCECA cannot control the admissions policies of venues hosting exhibitions during the NCECA conference, all of them included in this exhibitions listing have been strongly encouraged to admit visitors wearing NCECA conference registration badges without charge.

We have organized the exhibitions to correspond with ticketed shuttle and tour routes that Lew White Tours (LWT) offers in conjunction with NCECA so that you can find several exhibitions that may be located within a single area without having to jump around in the document. Not all of the exhibitions are on a shuttle route or a bus tour. A listing of exhibitions within walking distance (within 1 mile) of the Kansas City Convention Center follows the Lawrence Tour route exhibitions, followed by exhibitions that are not on a shuttle/tour route.

TAXI
Taxis may be found at downtown hotels, but are not readily available on the streets of Kansas City. Call for service. Uber is available in Kansas City, as well. Between the airport and convention center, taxi fare is roughly $42-$55, Uber fare is $29-38.

SHUTTLE AND TOUR ROUTES

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

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

Shuttles will run during the day on Wednesday, March 16th from 10am-5pm and evening shuttles will run Thursday, March 17th and Friday, March 18th from 5-9pm. The Lawrence tour bus will leave the Convention Center at 8:30am and return at 2:30 pm on Wednesday, March 16th. For more information regarding shuttle buses and the Lawrence Tour go to https://nceca2016.trstickets.com/
EXHIBITIONS AT THE CONVENTION CENTER

**Kansas City Convention Center**

301 W 13th St, Kansas City, MO 816-513-5000, craftalliance.org

Hours during NCECA: Wed-Sat 9am-6pm. Reception: Wed, Mar 16, 5:00-6:45pm, Mar 16-19.

**Rm 1501A**

Craft Alliance Center of Art + Design: Influences and Inspirations, Dan Anderson, Jeri Au, Dan Barnett, Laurie Blaes, Susan Bostwick, Charity Davis-Woodard, Paul Dresang, Melody Evan, Jim Ibur, Will Rimel. Influences and Inspirations involves fourteen diverse artists depicting the development of ceramic arts at Craft Alliance Center of Art + Design and in the St. Louis region. Curated by Stefanie Kirkland

**Rm 1501B**

Sight Unseen: Rigorous Improvisation in Contemporary Ceramic Practices, Julia Haft-Candell, Benjamin Demott, Adam Field, Steven Lee, Linda Lopez, Lauren Mabry, Joanna Powell, John Souter, Linda Swanson, Daniel Ricardo Teran. Sight Unseen features functional and sculptural objects and installations by Artaxis members who are deeply engaged in the process of improvisation as a collaborative act between material and maker. Curated by Lauren Gallaspy and Artaxis Organization.

**Rm 1501A**

Ceramic Selections from 25 Years of the Arrowmont Artists-in-Residency Program, Diane Rosenmiller, Fred Johnston, Kristen Kieffer, Andy Shaw, Amy Santoferraro, Magda Głuszek, Lindsay Osterritter, Thaddeus Erdahl, Jason Burnett, David Katz, and more. This exhibition showcases diverse works of ceramic art including functional pottery, figurative sculpture and mixed-media installation from early-career artists to mid-career professionals, who have been Artists-in-Residence at Arrowmont School of Arts and Crafts. Organized by Chandra DeBuse, Kelly Hider and Bill Griffith.

**Rm 1501B**


**Rm 1501C**

Anderson Ranch Legacy: Mentoring Artistic Excellence, Doug Casebeer, Sam Chung, Val Cushing, Eddie Dominguez, Julia Galloway, John Gill, Chris Gustin, Randy Johnston, Ken Price, Michael Sherrill and many others. All artists in this exhibit are either mentors of Doug Casebeer, or have been mentored by him over the course of his 30 years working at the Anderson Ranch. Organized by Sam Harvey, Doug Casebeer and Ralph Scala.

**Rm 3501 E/F**

19th Annual National K12 Ceramic Exhibition - Showcasing the best ceramic work created in our K-12 schools. This exhibition is the premier juried ceramic competition for Kindergarten through Grade 12 (K-12) students in the United States. Designed to showcase the best K-12 ceramic work made across the country.

**Grand Ballroom 2501 D**

24th Annual Cup Exhibition and Sale - Continue to 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, and at the same time build your collection. The sale is ONLY ON FRIDAY. Purchases are limited to three cups. Cups will be on sale until they are sold out.

**Hall D (Bartle Hall)**

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.
1 Blue Bird Bistro Art Gallery
1700 Summit St, Kansas City, MO 816-665-7754, bluebirdbistro.com

Allan Winkler, Figure Maker. This exhibit features a menagerie of hand built life size clay figures created by Allan Winkler in his own inimitable style. If you like outsider art, this exhibit is for you. Winkler studied under Ken Ferguson. Organized by Allan Winkler. Hours during NCECA: Sun 10am-2pm; Mon-Sat 8am-8pm. Reception: Thu, Mar 17, 11am-1pm. Mar 1-26

2 Charlotte Street Foundation, La Esquina
(Also on Thursday Night Shuttle)
1000 W. 25th St, Kansas City, MO 816-994-7730, charlottestreet.org

NCECA Across the Table, Across the Land. Full participant list at http://app.ncecaacrossthetable.com after 1/15/2016. To celebrate its 50th Anniversary, NCECA invited Michael Strand and Namita Wiggers to curate a project to examine how clay connects communities through food today. Considering the table as a literal and metaphorical space, this project includes objects, photographs, videos, and associated events during the conference, all drawn from an online archive populated with stories and images of work by NCECA members and K–12 Challenge participants in the United States and abroad. Visit ncecaacrossthetable.com and follow acrossthetable2015 on Instagram to view all submissions and to connect with associated exhibition programs taking place during NCECA, including Robbie Lobell & Maryon Attwood’s The Heartland Table: A Pre-Conference Event and Adam Chau’s Sharing a Meal. 3500 Miles Apart. Hours during NCECA: Wed 10am–5pm; Thu & Fri 12–9pm; Sat 12–5pm. Reception: Thu, Mar 17, 5–9:30pm. Mar 16–Apr 19.

3 Haw Contemporary
(Also on Friday Night Shuttle)
1600 Liberty St, Kansas City, MO 816-842-5877, hawcontemporary.com

Hours during NCECA: Tue–Fri 9am–5pm; Fri hours extended to 9:30pm; Sat 12–5pm. Reception: Fri, Mar 18, 5–9:30pm.


Legacy of an Icon - Ken Ferguson, Ken Ferguson, Darcy Badiola, Ben Bates, Jeremy Briddell, Guy Michael Davis, Michael Fujita, Steve Godfrey, Nathan Mabry, Nobu Nishigawara. Legacy of an Icon - Ken Ferguson brings together the rich and varied work of eight artists who have worked closely with, and been influenced by, ceramic artist Ken Ferguson. Organized by Darcy Badiola & Haw Contemporary. Mar 11–Apr 16.

4 Kansas City Public Library
14 West 10th St, Kansas City, MO 816-701-3670, kclibrary.org

Measured Space, Shawn Murrey, Thomas Schmidt, Brian Caponi. Measured Space, a group exhibition featuring the ambitious sculptural works of Shawn Murrey, Thomas Schmidt, Brian Caponi, explores notions related to the intrinsic interplay between material, technology, and construction. Organized by Shawn Murrey and the Kansas City Public Library. Hours during NCECA: Sun 1–5pm, Mon–Wed 9am–5pm; Thu & Fri 9am–5pm; Sat 10am–5pm. Reception: Fri, Mar 18, 5–10pm. Mar 15–May 21.
Box Gallery
1000 Walnut St, Kansas City, MO 816-760-7885, theboxgallery.org

Dino-might, Jessica Brandl, Craig Clifford, Alanna DeRocchi, Ryan Kelly, Brett Kern, Peter Morgan. *Dino-might* is ground-shaking dinosaur themed exhibition exploring the natural world and natural history from varied conceptual and material perspectives. The show features astonishing assortments of artifacts un-earthed by the artists. Organized by Peter Morgan. Hours during NCECA: Mon–Fri 8am–8pm; Fri hours extended to 9:30pm. Reception: Fri, Mar 18, 6:30–9:30pm. Mar 14–May 27.

5 Kansas City Artists Coalition
201 Wyandotte #105, Kansas City, MO 816-421-5222 kansascityartistscoalition.org

Hours during NCECA: Wed 10am–5pm; Thu & Fri 10am–9:30pm; Sat 10am–5pm. Reception: Fri, Mar 18, 5–9:30pm. Mar 11–Apr 21.

Aesthetic Influence: The Art of Chinese Scholar Rocks, Virginia Piau Thompson, Richard Hirsch, Howard Koerth, Chung-Yuan Chang, Keith Ekstam. The five artists will show work informed by concepts surrounding *Chinese Scholar Rocks*, including outward focusing ideas like geologic references and inward focusing ideas such as allusions to utopian existence. Organized by Keith Ekstam.

Bai Ming Renowned Chinese artist, writer and teacher, Bai Ming, will exhibit his ceramic vessels, sculpture and painting in a solo show at the Kansas City Artists Coalition. Curated by Janet Simpson.

6 The American Jazz Museum
1616 East 18th St, Kansas City, MO 816-474-8463, americanjazzmuseum.org

50 Women: A Celebration of Women’s Contribution to Ceramics, Shalene Valenzuela, Bean Finneran, Heather Mae Erickson, Norleen Nosri, Tip Toland, Tara Wilson, Janis Mars Wunderlich, Deborah Schwartzkopf, Beth Lo, Jill Foote-Hutton and many more! Contributions women have made to ceramics are beyond calculation. The fifty artists selected have a diverse range of experience, training, and recognition. Sculpture, pottery, tile, video, and installation will be present. Curated by Alex Kraft and Anthony Merino. Hours during NCECA: Sun 12–6pm; Tue–Sat 9am–6pm. Mar 16–May 15.

7 Vine Street Studio Art Gallery
2033 Vine St, Kansas City, MO 816-645-1052, gemrocksart.org

Clay Gate Keepers, Kristina Bogdanov, Crimson Duval, Spencer Ebbinga, Sarah Hahn, Kelly and Kyle Phelps, Bobby Scroggins, Hunter Stamps, Jill Stoffer, Waseem Touma, Paul Andrew Wandless, Kevin Wilcoxson. Bobby Scroggins, Chair of the Ceramics Department at the University of Kentucky, has invited “exceptional” former students who are masters in the field of ceramics. Hours during NCECA: Sun & Sat 1–5pm; Wed 10am–5pm; Fri 5–8pm. Reception: Fri, Mar 18, 5–5pm. Mar 4–25.

8 Belger Crane Yard Studios
(Also on Friday Night Shuttle)
2011 Tracy Ave, Kansas City, MO 816-474-7316, CraneYardStudios.org

Hours during NCECA: Mon–Wed 10am–5pm; Thu & Fri 10am–9pm; Sat 10am–4pm. Reception: Fri, Mar 18, 6:30–8:30pm.

Decalcomaniacs, Brian Boldon, Pattie Chalmers, Rain Harris, Wesley Harvey, Meredith Host, Melissa Mencini, Mariko Paterson, Justin Rothshank, Colleen Toledano and more. An exhibition focusing on the impact of decalomania on 14 artists who employ decals in their commercial and custom work. Organized by Jeremy R. Brooks. Mar 4-May 21.

Home Base: Exhibition of Red Star Studios Members, Al King, Nancy Bean, Kelly Finn, Margi Posten, Beth Parker, Mary Kay Porter, Dan Alntether, Merredeth Viker, Jessica Thompson-Lee, Jeff Crowe and more. An exhibition celebrating 18 years bringing together hobbyists and professional artists to create the dynamic Red Star Studio's community. Curated by Tommy Frank. Mar 16–19.


Archie Bray Foundation Resident & Visiting Artists, Jennifer Allen, Crista Ames, Peter Beasecker, Joe Bova, Robert Brady, Hannah Cameron, Chris Dufala, Christina Erives, Adam Field, Lauren Gallaspie and others. The exhibition features 40 emerging and established artists from around the world. Organized by Steven Lee. Mar 16–19.

Objectify, Beth Cavener, Peregrine Honig, Jenny Kindler, and Lindsay Pichaske. This exhibition explores artists using the animal figure as a metaphor for social, political, and environmental issues. Curated by Michael Baxley, Mar 4–May 21.


CENTRAL SHUTTLE ROUTE (NCECA Exhibitions: 2016 National Student Juried Exhibition, Shapers of the Field: NCECA Honors and Fellows, NCECA 2016 Emerging Artists Exhibition) Wednesday, March 16, 10:00am–5:00pm

1 Leedy-Voulkos Art Center
(Also on Thursday Night Shuttle)
2012 Baltimore Ave, Kansas City, MO 816-474-1919, leedy-voulkos.com

A ramp can be accessed on the South side of building through the courtyard area, please notify an LV AC staff member who will unlock the side entry door. Hours during NCECA: Tue–Sat 10am–5pm; Thu hours extended to 9:30pm. Also by appointment. Reception: Thu, Mar 17, 6–8pm.

NCECA 2016 National Student Juried Exhibition, Molly Allen, Jonathan Amadeus, Alex Anderson, Mark Arnold, Pascual Arriaga, Michael Bailee, Ashley Bevington, Rachel Bigley, Ariel Bowman, Larry Buller, Andrew Castanedra, Emily Chamberlain, Yen-Ting Chiu, Man-Ho Cho, Andrea Dennistoun, Louise Deroulle, Chris Drobnock, Kelsey Duncan, Lukas Easton, Adrienne Eliaides, Brett Evans, Lily Fein, Stuart Gair, Stephanie Galli, Matt George, Donut Goshorn, Gabrielle Graber, Raven Halfmoon, Lindsey Heiden, Mikayla Hoffman, Karlee Holets, En Iwamura, Sarah Justice, Stephanie Kantor, Elliott Kayser, Andrew Kellner, Ellen Kleckner, Kurtis Kujawski, Michelle Lack, Katherine Marrotz, Maya Moen, Mario Munguia, Emily Nickel, Sharon Norwood, Greg Palombo, Hannah Pierce, Carly Slade, Mike Stumbras, Casey Taylor, Iren Tete, Joanna Waldron, Charity White, Jacob Wilson, Mary Cale Wilson, Shiyoung Xu, Alison Ye. NCECA’s annual National Student Juried Exhibition (NSJE) showcases the work of current graduate, undergraduate, and post-baccalaureate students across the United States. Juried by Liz Quackenbush and Lee Somers. Mar 4–Apr 30.
**Central Shuttle Route Cont.**

**1 Leedy-Voulkos Art Center Cont.**

(Also on Thursday Night Shuttle) NCECA Shapers of the Field: NCECA Honors and Fellows; Clayton Bailey, Mary Barringer, Glen Blackley, Joe Bova, Aurore Chabot, Michel Conroy, Val Cushing, Harris Deller, Stephen DeStaeler, Lenny Dowhie, Mary Jane Edwards, Ken Ferguson, Susan Filley, Leopold Foulem, Viola Frey, Don Frith, Susan Harris, Robert Harrison, Dick Hay, Elaine Henry, Wayne Hippby, Anna Calluori Holcombe, Curt Hoard, Bill Hunt, Marlene Jack, Jeremy Jernegan, Karen Karnes, Howard Kottler, Jay Lacouture, Jim Leedy, Marge Levy, Warren Mackenzie, Maria Martinez, Don McCance, Richard Notkin, Susan Petersen, Don Reitz, Judith Schwartz, David Shiner, Richard Shaw, Victor Spinski, Jim Melchert, Joan Mondale, John Stephenson, Susanne Stephenson, Toshiko Takaesz, James Tanner, Robert Turner, Peter Voulkos, Patti Warashina, Bennett Welsh, Keith Williams, Paula Winokur, Robert Winokur, Beatrice Wood. Shapers of the Field: NCECA Honors and Fellows represent the vast accomplishments of many leaders in the field that have been bestowed special recognition by NCECA. The exhibition recognizes accomplished artists, educators, and those providing exemplary service to the field. Shapers of the Field reflects the evolution of the ceramic arts over several decades, and includes functional pottery, decorative vessels, and sculpture, incorporating a wide range of technique, concepts, scale, and visual imagery.

Fellows of the Council are individuals who have made an outstanding contribution to the National Council on Education for the Ceramic Arts and served the Council in significant ways for at least five years. Honorary Members have made an outstanding contribution to the professional development of the ceramic arts field. Curated by Peter Held. Mar 4–26.

**NCECA 2016 Emerging Artists Exhibition**, Joanna Poag, Kyungmin Park, Peter Morgan, Tom Jaszczak, Kwok Pong Tso, Sean O’Connell. Selected by renowned artists Eva Kwong and Jim Melchert with NCECA Board Member Jane Shellenburger, this award is one of NCECA’s greatest honors. The NCECA Emerging Artists program and exhibition, generously supported by the Windgate Charitable Foundation, highlights recent works by artists expanding the contemporary field. Mar 4–26.

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**2016 Main**

(Also on Thursday Night Shuttle)

2016 Main St, Kansas City, MO. 816-283-8303, 2016mainkc.com & Hours during NCECA: Tues–Sat 10am–7pm; Thu hours extended until 10pm. Reception: Thu, Mar 17, 7–10pm. Mar 15–19.

**A Quiet Cadence**, Kyla Strid. This exhibition represents a shift. A shift in how she approaches making pots, how she thinks about their existence in a space, how form and surface can be stripped apart or put back together again. The forms of her pots are simple and clean. They can stand alone, yet she is interested in how they can create a quiet sense of space, landscape, or a kind of pulse when grouped together. Organized by Kyla Strid and Ben Ahlvers.

**Ordinary Opposites**, Ben Ahlvers, Russ Wranke. The work of these artists is rooted in figurative ceramic traditions, and at the same time are not limited by it. The figures created embody these questions through form, surface, metaphor, and gesture. Each artist is significantly influenced by artists from literature and music. This exhibition will feature their newest works. Organized by Ahlvers & Wranke.

**New Works by Brian Horsch** Horsch has been creating hand built and thrown ceramic sculpture since 2008. He tends to focus on human and animal forms both real and unreal. He has a special affinity for farmers, ranchers, and indigenous, Midwest critters. This exhibition will feature Horsch’s newest works. Organized by the Lawrence Arts Center.

**Arts KC** (Also on Thursday Night Shuttle)

106 Southwest Blvd, Kansas City, MO 816-221-1777, artskc.org &

**Nothing You’ve Ever Done Before**, Guy Michael Davis & Katie Parker (Future Retrieval), Rebecca Morgan, Amanda Valdez, Paul Wackers, Andy Byers, and Sara Bright. "Nothing You’ve Ever Done Before" will reflect the new shifts and directions ceramics is making in the art world and how similar ideas are translated through ceramics, painting, sculpture, and installation. Organized by Guy Michael Davis & Katie Parker. Hours during NCECA: Mon–Wed 9am–5pm; Thu (Mar 17) 9am–9:30pm; Fri 9am–5pm. Reception: Thu, Mar 17, 5:30–9pm. Mar 14–29.

**Beco Flowers**

(Also on Thursday Night Shuttle)

1922 Baltimore Ave, Kansas City, MO 816-472-4242, becoflowers.com &

**Pewabic: Past/Present** celebrates founder Mary Chase Perry Stratton and her tremendous impact upon the world of ceramics alongside works by educators who continue her commitment to innovation and teaching today. Curated by Darlene Carroll, Kimberly Dobos and Chrys Lewis. Hours during NCECA: Mon–Fri 9am–5pm; Thu hours extended until 9:30pm. Mar 15–19.
Beggar’s Table Gallery
(Also on Thursday Night Shuttle)
2010 Baltimore Ave, Kansas City, MO 314-960-7783
beggarstablechurch.org/gallery

Around the Corner, Bede Clarke, Eric Carlson, Erica Iman, Joshua Kuensting, Norleen Nosri, Gin O’Keefe, Amanda Salov, Natalie Shelly, Iren Tete, Bill Wilkey and others. An exhibition featuring functional and sculptural ceramics by University of Missouri-Columbia Professor of Art, Bede Clarke and fourteen of his former students. Organized by Louis Reilly. Hours during NCECA: Mon & Tue 5–9:30pm; Wed 10am–9:30pm; Thu–Sat 5–9:30pm. Reception: Thu, Mar 17, 5–9:30pm. Mar 13–Apr 14.

Fraction Gallery and Print Studio
(Also on Thursday Night Shuttle)
130 West 18th St, Kansas City, MO 206-898-1353, facebook.com/fractionkc/info & Partial - two very short steps over the front entrance. Call 206-898-1353 for assistance

Tramp L’oeil: Ceramics of the Third Wave, Christy1 Boger, Keira Norton, Marta Finkelstein, Aisha Harrison, Chase Travaille, Teri Frame, Misty Gamble, Kathy King, Elizabeth Pechacek. This exhibition showcases work that challenges gender conventions in distinct ways. Created in a range of ceramic media, it resonates with the broader conversation about feminism, sexuality, power, and beauty. Organized by Keira Norton. Hours during NCECA: Tue 12–6pm; Wed 10am–6pm; Thu–Sat 12–6pm; Thu hours extended to 9:30pm; and by appt. Reception: Thu, Mar 17, 5–9:30pm. Mar 4–29.

Garcia Squared Contemporary
(Also on Thursday Night Shuttle)
115 West 18th St, Kansas City, MO 816-916-4266, garciasquared.com & From the Wheel to the Wall, Malcolm Mobutu Smith, Shannon Goff, Brian Giniewski, Samantha Bachman, Brett Freund, Ashley Lugo, Josh Novak, Roberto Lugo, Mat Tomeszko. From the Wheel to the Wall seeks to answer: Where does graffiti and ceramics intersect? The artists in Wheel to the Wall have different relationships with street art and ceramics as they bring their own cultural history and a new generation of buyers. Curated by Sherry Leedy and Maura Wright. Reception: Thu, Mar 17, 6–9pm. Mar 17, 5–9:30pm.

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InCiteful Clay
InCiteful Clay, Jason Briggs, Arthur Gonzalez, J.J. McCracken, Anne Drew Potter, Bonnie Seeman, Cheryl Tall, Tip Toland, Shalene Valenzuela, Patti Warashina, Paula Winokur and others. Incorporating a broad range of work, this selection of ceramics looks at artists who have mustered an age-old medium to issue provocative critiques of current social and political inequities. Curated by Judith Schwartz. Mar 16–19.

Pots on Wheels (POW!)
(Also on Thursday Night Shuttle)
2019 Baltimore Ave, (parking lot across from MAAA), Kansas City, MO potsonwheels.com

In Situ: Pottery Tours and Clay Culture
The potters of the St. Croix Valley Pottery Tour (Minnesota), the Hilltown 6 Pottery Tour (Massachusetts), 16 Hands Studio Tour (Virginia), and Art of the Pot (Texas). Work by two dozen potters that showcases the growing importance of the pottery tour as a grassroots, educational, and sustainable format that fosters the work of local clay communities. Hours during NCECA: Wed–Fri 10am–5pm; Sat 10am–12pm; Thu hours extended to 9pm. Reception: Thu, Mar 17, 6–9pm. Mar 16–19.

Sherry Leedy Contemporary Art
(Also on Thursday Night Shuttle)
2004 Baltimore Ave, Kansas City, MO 816-221-2626, sherryleedy.com. Hours during NCECA: Tue 11am–5pm; Wed 10am–5pm; Thu 11 am–9:30pm Fri & Sat 11am–5pm. Reception: Thu, Mar 17, 5–9:30pm.

Red-Hot Shop, Daniel Anderson, Melanie Sherman, Paul Donnelly, Rain Harris, Chris Gustin, Peter Pincus, Christa Assad, Jeff Campana, Jessica Brandl, Beth Lo among others. Red-Hot Shop will feature intimately scaled, affordable works by local and national artists. The semi-annual Hot Shop has inspired a broad audience of collectors and a new generation of buyers. Curated by Sherry Leedy and Maura Wright. Mar 16–19.

The Once and Future: New Now, Jun Kaneko, John Balistreri, Chris Gustin, Cary Esser, Steven Lee, Misty Gamble, George Timock, Rain Harris, Richard Notkin, Nathan Prouty among others. The Once and Future: New Now will reflect the relationship between makers and mentors as traces of shared DNA mutate and transform with each generation into the unexpected aesthetics of today. Curated by Sherry Leedy. Feb 5–Mar 19.
Newport Tour
The Gallery @ 1708
Baltimore
(Also on Thursday Night Shuttle)
1708 Baltimore Ave, Kansas City, MO
469-371-2585.

Filter, Ursula Hargens, Sanam Emami. Two artists explore a shared interest in Islamic ceramics, using common source material to find points of intersection, contrast, and likeness in both tile and vessel forms. Organized by Ursula Hargens. Hours during NCECA:
Tue–Fri 10am–7pm; Thu hours extended to 9:30pm; Sat 10am–2pm. Reception: Thu, Mar 17, 5:30–8:30pm. Mar 15–19.

Todd Weiner Gallery
(Also on Thursday Night Shuttle)
115 West 18th St, Kansas City, MO
816-984-8538.

Image as Metaphor, Ole Lislerud, Jim Leedy, Mac McClanahan, Steve Pistone. The Todd Weiner Gallery will showcase Ole Lislerud’s Image as Metaphor featuring large-scale ceramic works. It will also host regional masters: Jim Leedy, Mac McClanahan, and Steve Pistone. Hours during NCECA: Sun–Wed 10am–5pm; Thu 10am–10pm; Fri 10am–6pm; Sat 10am–3pm. Reception: Thu, Mar 17, 6–10pm. Mar 4–Apr 30.

Marietta Chair Building
(Also on Thursday Night Shuttle)
2020 Baltimore Ave, Kansas City, MO
816-843-1018.

From There to Here, Richard Notkin, Julia Galloway, Ted Adler, Stephanie Lanter, Jessica Brandl, Chris Dufala, Brian Harper, Ryan LaBar, David Katz, Andrew Casto, and others. From There to Here will highlight modes of contemporary ceramics practice and celebrate the impact of traditional movements that have shaped the field and will shape the future that lies ahead. Organized by Kwok Pong Tso and Josh Van Stippen. Hours during NCECA: Mon–Fri 10am–6pm; Thu hours extended to 9:30pm; Sat 10am–5pm. Reception: Thu, Mar 17, 7–9pm. Mar 16–18.

Webster House
(Also on Thursday Night Shuttle)
1644 Wyandotte St, Kansas City, MO
816-221-4713, websterhousekc.com.

Midwest Clay Artists: A Collective of Our Progression, Angel Brame, Daria Claiborne, Linda Brown, Brent Skinner, Melody Knowles, Greg Krepps, Debbie Reed, Beverly Kiehl, Randy Wright, Sylvia Shirley and others. A Collective of Our Progression is an assemblage of our current pieces and how they represent the influence our mentors have had on our clay work and lives. Organized by Melody Knowles, Angel Brame and Daria Claiborne. Hours during NCECA: Sun 10am–3pm; Mon & Tue 10am–5pm; Wed–Sat 10am–8pm. Reception: Thu, Mar 17, 5–9:30pm. Mar 16–19.

Weinberger Fine Art
(Also on Thursday Night Shuttle)
114 Southwest Blvd, Kansas City, MO
816-301-4428, weinbergerfineart.com.


2 Belger Arts Center
(Also on Thursday Night Shuttle)
2100 Walnut St, Kansas City, MO
816-474-3250, belgerartscenter.org.


Role Models, Nick Abrami, Pavel Armorin, Patti Warashina, Jonathan Barnes, Jeff Brown, Seth Charles, Bede Clarke, Ron Dale, Elizabeth Didonna, Trevor Dunn and others. The exhibition celebrates the art of mentoring with 17 artists showcasing their mentor as well as one person they have mentored. Organized by the Morean Art Center. Mar 4–May 21.

3 Bredin-Lee Gallery
(Also on Friday Night Shuttle)
1729 McGee St, Kansas City, MO 913-384-1718. & Hours during NCECA: Tue & Wed 10am–5pm; Thu & Fri 10am–9:30pm; Sat 10am–2pm. Reception: Thu, Mar 17, 5–9:30pm.


Makers as Mentors, Michael Smith, Renee Heyer-Starrett, Brian Klapmeyer, Louis Reilly, Joey Watson, Sara Sellitto, Melynda Steward, Liz Scavuzzo, David Schuh, Amy Mayea. KC Clay Guild members serve as mentors/teachers for all skill levels of ceramics. For 27 years, KC Clay Guild is the city’s longest running clay center representing over 300 members. Organized by Elly Biggerstaff, Anne Mulvihill, and Susan Speck. Mar 13–20.

Generations: A Legacy of Mentorship, Steven Hill, Peter Søhngen, Conner Burns, Tara Dawley, Mike Jabbour, Kenyon Hansen, Lauren Smith, Mike Stumbras, Jon Townley. Celebrating the role of mentorship over three generations, this show includes work by Steven Hill, Steven’s mentor Peter Søhngen, and seven makers Steven has in turn mentored. Organized by Mike Jabbour. Mar 15–19.


Kansas City Art Institute KCAI Gallery
(Also on Thursday Night Shuttle)
1819 Grand Blvd, Kansas City, MO 816-914-5394.

Chromaphilia / Chromaphobia

North Gallery: Chromaphobia, Laura DeAngelis, Teri Frame, Ben Harle, Linda Lighton (in collaboration with Mark Southerland), Nathan Mabry, Nobuhito Nishigawara, Tia Pulitzer. Two concurrent and thematically related exhibitions that examine and present the presence and absence of color within the field of contemporary ceramics. Chromaphobia curated by Peregrine Honig.

Chromaphilia curated by James Martin. Organized by the KCAI Gallery and Marcus Cain. Hours during NCECA: Wed 10am–5pm; Thu 12–9pm; Fri 12–5pm; Sat 12–5pm. Reception: Thu, Mar 17, 5–9pm (KCAI Alumni Gathering, 5–7pm). Mar 16–Jun 3.

Hilliard Gallery
(Also on Friday Night Shuttle)
1820 McGee St, Kansas City, MO 816-361-2956, hilliardgallery.com

Hours during NCECA: Mon 10am–2pm; Tue–Sat 10am–5pm; Fri hours extended to 9pm. Reception: Fri, Mar 18, 5–9pm. Mar 4–26.

International Cone Box Juried in January 2016. A juried exhibition of international ceramic pieces fitting inside an Orton cone box 3”x3”x6” and must use a minimum of 50% clay. Curated by Inge G. Balch. Jurors: Garth Clark, Greg Daly, and Inge G. Balch.

Past Cone Box Juror show Features the works of Yoshiro Ikeda, Nina Hole, Harris Deller, Phil Rodgers, Steven Hill, Jeff Oestreich, John Neely, Inge Balch, Tom Coleman, Michael Simon, and others.

Flourishing: Ceramic Legacy of Kansas State University, Yoshiro Ikeda, Anna Callatori Holcombe, Dylan J. Beck, Inge G. Balch, Bo Bedilion, Steve Belz, Liz James, Mika Negishi Laidlaw, Amanda Small, Chanda Zee, and others. An invitational exhibition of KSU graduate almauni and colleagues of Yoshiro Ikeda, who passed away in 2014. The show brings over 20 artists to celebrate his influence and passion.

Vulpes Bastille
(Also on Friday Night Shuttle)
1737 Locust St, Kansas City, MO vulpesbastille.com

Accessibility By Design, Luke Armitstead, Andrew Casto, Rebecca Chappell, Trygve Faste, Neil Forrest, Tyler Lotz, Mathew McConnell, Tim Berg/Rebecca Myers, Anders Ruhwald, and more. Accessibility by Design seeks to mark the proliferation of design, represented in the market place. This exhibition of ceramic work by artists and designers evidence the makers’ access to new technology and discourse. Organized by Susan Beiner and Brian Gillis. Hours during NCECA: Tue–Fri 10am–5pm; Fri hours extended until 9pm; Sat 10am–2pm. Reception: Fri, Mar 18, 6–9pm. Mar 14–19.

The Studio Inc
(Also on Friday Night Shuttle)
1708 Campbell St, Kansas City, MO 816-994-7134, thestudiosinc.org

Hours during NCECA: Tue–Thu 10am–5pm; Fri 10am–9:30pm; Sat 10am–5pm. Reception: Fri, Mar 18, 5–9:30pm.

Materiality, Methodology, Metamorphosis, Julia Haft-Candell, Del Harrow, Andrew Casto, Roberta Massuch, Virginia Rose Torrence, Amanda Salov, Jinsoo Song, David Katz, Darien Arikoski-Johnson. Any artistic endeavor involves a dynamic relationship between form and the content of the work. This exhibition focuses on how methodology reinforces or determines content. While the dialogue created in this exhibition will be diverse, a significant focus will be the influence making has on content and resolution. Organized by Andrew Casto. Mar 15–19.
South Shuttle Route

South Shuttle Route (NCECA Invitational Exhibition: Unconventional Clay: Engaged in Change)

1 The Drug Store
3948 Main St, Kansas City, MO
thedrugstorekc.com


2 H&R Block Artspace at the Kansas City Art Institute
(Also on Friday Night Shuttle)
16 East 43rd St, Kansas City, MO
816-802-3571
kcai.edu/artspace

Simone Leigh Influenced by feminism, African art, and ethnographic research, Simone Leigh creates ceramic-based multimedia sculpture and installation, video, and performance works that fuse her interests in race and identity, labor and history, place, and craft. Curated by Raechell Smith. Hours during NCECA: Tue 12–5pm; Wed 10am–5pm; Thu 12–5pm; Fri 12–9pm; Sat 11am–5pm. Feb 6–Mar 26.

3 Ken Ferguson Teaching Collection at the Kansas City Art Institute
4410 Warwick Blvd, Kansas City, MO
502-718-2913, kcai.edu

Highlights of the Ken Ferguson Teaching Collection, Ken Ferguson, Victor Babu, Jim Leedy, Peter Voulkos, Irma Starr, Richard Notkin, Irv Tepper, Akio Takamori, Chris Gustin, Daniel Ricardo Teran, Roberto Lugo. This exhibition highlights important works from the Ken Ferguson Teaching Collection, which serves as a tool for students in the Ceramics department at the Kansas City Art Institute. Curated by Issac Logsdon. Hours during NCECA: Wed–Fri 10am–5pm; Sat 11am–3pm. Mar 16–19.

4 The Warehouse
Kansas City Art Institute
4218 Walnut St, Kansas City, MO

Middle Ground, Jeremy Brooks, Pattie Chalmers, Amy Chase, Chad Curtis, Stephanie Dukat, Harris Deller, Lauren Gallaspy, Rain Harris, Alex Hibbitt, David Hiltner, Walter McConnell. Middle Ground is a reflection on a landscape real or invented, personal or historic. This installation reveals depictions of environments as varied as our perceptions: new understandings of place. Organized by Pattie Chalmers. Hours during NCECA: Tue–Thu 10am–5pm; Fri 10am–9:30pm. Reception: Fri, Mar 18, 7–9:30pm. Mar 15–19.

5 Kemper Museum of Contemporary Art
(Also on Friday Night Shuttle)
4420 Warwick Blvd, Kansas City, MO
816-457-6105, kemperart.org

A Whisper of Where It Came From, Huma Bhabha, Nicole Cherubini, Mark Cooper, Jiha Moon, Sterling Ruby, Arlene Shechet. The exhibition brings together six artists whose work embodies the reimagining of identifiable tropes into new existence while illuminating a vastness of cultural connectivity, expanding the scope of contemporary ceramics. Curated by Erin Dziedzic. Hours during NCECA: Sun 10am–4pm; Tue 10am–4pm; Wed 10am–5pm; Thu 10am–9pm; Fri 10am–9:30pm; Sat 10am–4pm. Reception: Fri, Mar 18, 5–9:30pm, cash bar and small plates. Mar 11–Aug 14.

South Shuttle Route


3 Nelson-Atkins Museum of Art
(Also on Thursday Night Shuttle)
4525 Oak St, Kansas City, MO 816-751-1278, nelson-atkins.org

NCECA Unconventional Clay: Engaged in Change (NCECA Invitational), Dylan Beck, Jessica Brandl, Andy Brayman, Trisha Coates, Bryan Czibesz & Shawn Spangler, Chase Grover, Ben Harle, Robert Harrison, Beth Katleman, Mika Negishi Laidlaw & Dave and Steve Ryan, Simone Leigh, Nathan Mabry, Zemer Peled, Adams Puryear, Carrie Reichardt, Tom Sachs, Thomas Schmidt, Paul Scott, Adam Shiverdecker, Anthony Stellacciou, Brendan Tang, Ehren Tool, Joey Watson, Dustin Yager. Unconventional Clay: Engaged in Change is an exhibition that explores connections between art, social issues and process in contemporary ceramics. 24 participating artists respond to contemporary issues while employing innovative approaches to the medium. Taking on the role of critical facilitator, the artists explore social change through interactivity and aesthetic experience using projection, 3D modeling, and materials combined in ways that have an aesthetic and intellectual impact irrespective of their size, but rather in the way they engage viewers. The exhibition is co-curated by NCECA Exhibitions Director Leigh Taylor Mickelson and Catherine Futter, Director, Curatorial Affairs, The Nelson-Akins Museum of Art. Hours during NCECA: Sun 10am–5pm; Wed 10am–5pm; Thu & Fri 10am–9pm; Sat 10am–5pm; Reception: Thu, Mar 17, 6–8pm. Fe 12 – May 8.

Dodge Painting Building
Kansas City Art Institute
(Also on Thursday Night Shuttle)
4446 Oak St, Kansas City, MO kcai.edu/about-kcai/campus/dodge-painting-building


4 UMKC Gallery of Art
Fine Arts Building, 5015 Holmes Street
Kansas City, MO 816-235-1502 info.umkc.edu/art Hours during NCECA: Mon 10am–5pm; Tue 10am–3pm; Wed 10am–5pm; Thu 12–5pm; Fri 11am–5pm; Sat 11am–5pm; Thu hours extended to 7pm. Reception: Thu, Mar 17, 5–7pm. Mar 7–19.

Man and Made, Brian Harper, Peter Christian Johnson, Tyler Lotz, Matt Ziemke, Lauren Gallaspy, Amanda Salov, Lindsay Pichaske, Mallory Wetherell. Man and Made features ceramic sculpture that bridges the worlds of anatomy and architecture. The included pieces balance the organic with the manufactured, the handmade with the machine. Organized by Mallory Wetherell.

Makers Curate / Curators Make, Alex Kraft, Pam Luke, Anthony Merino, Sonie Joi Ruffin, Melanie Shaw, Arzie Umali. Highlights the challenges and creative parallels between curating and artistic production. Six distinguished people in all fields of artistic production came together with a shared concept, to demonstrate that whether making or curating, their work is visionary.

5 Leopold Gallery
324 W 63rd St, Kansas City, MO 816-333-3111, leopoldgallery.com

The first floor is accessible, but there are stairs into the basement section. Hours during NCECA: Sun 12–4pm; Mon–Fri 10am–6pm; Sat 10am–5pm; Thu hours extended to 9:30pm. Reception: Thu, Mar 17, 6–9pm.

In the Company of Animals, Adrian Arleo, Mel Griffin, Margaret K. Haydon, Lindsay Pichaske. This exhibition celebrates the work of four artists working with zoomorphic imagery. Arleo, Haydon, Griffin, and Pichaske present beautiful, evocative ceramic work that explores the conundrum of the human-animal relationship. Organized by Margaret Kenway Haydon. Mar 13–Apr 13.


6 The National Museum of Toys and Miniatures
5235 Oak St, Kansas City, MO 816-235-8804 toyandminiaturemuseum.org

Fine-scale Ceramics at The National Museum of Toys and Miniatures, Lee-Ann Chells Wesel, Jeffrey Guéno and Frank Hanley (Le Chateau Interiors), Emily Good, John Alameda, and many more. The museum owns the most extensive collection of contemporary fine-scale miniatures in the world, including ceramics. These small works of art are inspired by historical pieces from the 18th–20th centuries. Curated by Laura Taylor. Hours during NCECA: Sun–Mon 10am–4pm; Closed Tue; Wed–Sat 10am–4pm. Mar 13–19.

7 Carter Art Center Gallery at MCC-Penn Valley
(Also on Friday Night Shuttle)
3201 Southwest Trafficway, Kansas City, MO 816-604-4326, 816-604-4752 mecke.edu/pennvalley/art

Hours during NCECA: Sun Mar 13, 10am–5pm; Mon–Thu 10am–5pm; Fri 10am–9:30pm; Sat 10am–2pm; Sun Mar 20, 11am–2pm. Reception: Fri, Mar 18, 6–9:30pm. Feb 5–Mar 20.


University of Missouri - Columbia Ceramics Graduate Student Exhibition, Kaitlin Arndt, Joshua R. Maier, Scott McClellan, Anthony Pearson, Jennifer Halli, Kyle Hendrix. Multiple viewpoints in approaching the field of ceramics with each of these makers responding to their personal inspirations, individual mentors and the broader field of contemporary art. Curated by Bede Clarke

The Sound of Color, Bede Clarke. New works in earthenware. An exploration of color and drawing on clay seeking to connect the expressive quality of line/color and sound/rhythm. Organized by Bede Clarke.
**Lawrence Tour**

**Wednesday, March 16, 8:15AM-2:30PM**

1. **Bracker’s Good Earth Clays**
   1831 E 1450 Rd, Lawrence, KS 785-841-4750, brackers.com
   Hours during NCECA: Sun–Sat 10am–4pm. Reception: Sun, Mar 13, 6–7:30pm.
   *Kansas Clay Connections 2*, Andy Brayman, Elaine O. Henry, Linda Ganstrom, Patrick Taddy, Yoshiro Ikeda, Mika Negishi Laidlaw. Marko Fields, David Hilmer, Ken Ferguson, Scott Dooley, Julia Galloway, and others. *Kansas Clay Connections 2* will feature work by 100 ceramicists and potters who are from Kansas, or who have taught or were educated at a Kansas college or university. Organized by Marko Fields. Mar 12–20.


2. **Cider Gallery**
   810 Pennsylvania St, Lawrence, KS 785-304-4005, cidergallery.com
   *701 Louisiana*, Ayumi Horie, Sergei Isupov, Roberto Lugo, Steve Lee, Liz Quackenbush, Lisa Clague, John Balistreri, Chris Gustin, Pattie Chalmers, Sunshine Cobb, and more. This exhibition is a record of visiting artists paths that crossed at the Loomis home and the Lawrence Arts Center. These artists found connections in the welcoming spaces of Lawrence. Curated by Kyla Strid. Hours during NCECA: Mon–Fri 12pm–5pm (Wed 10am–5pm). Reception: Fri, Mar 11, 7–9pm. Feb 26–Mar 18.

3. **Lawrence Arts Center**
   940 New Hampshire St, Lawrence, KS 785-843-2787, lawrenceartscenter.com
   *Hours during NCECA: Sun–Sat 9am–9pm.*
   Jan 15–Mar 19.

   **Naturally**, Susan Beiner, John Byrd, Patsy Cox, Jason Walker. *Naturally* brings together four artists whose work explores the ever-changing relationship Americans have with the natural world. This multi-dimensional exploration takes on the dichotomy of the human impact on the environment. Curated by Ben Ahlvers.

   **Kingdom-Lindsay Pichaske, Kingdom** will feature sculptor Lindsay Pichaske’s newest works. Lindsay’s work explores borders that exist between the real and the imagined, the beautiful and the repugnant, the living and dying. Organized by Ben Ahlvers.

   **Kris Kuksi**, Solo exhibition Kuksi gathers acclaim for the intricate sculptures that result from his meticulous technique. A process that requires countless hours to assemble, collect, manipulate, cut, and re-shape thousands of individual parts. Organized by Ben Ahlvers.

   **Shakers: Salt & Pepper Shaker Show**, Lorna Meaden, Jennifer Allen, Doug Peltzman, Melissa Mencini, Brenda Lichman, Mike Jabbar, Jason Burnett, Beth Robinson, Jeremy Jr. Kane. *Shakers* is an exhibition that brings together contemporary artists to explore this form. Hours during NCECA: Sun–Thu 7am–7pm; Fri & Sat 7am–9pm. Mar 4–25.

   **6 Nerman Museum of Contemporary Art at Johnson County Community College**
   12345 College Blvd, Overland Park, KS, 913-469-8500 ext.3000 nermanmuseum.org
   *Hours during NCECA: Sun 12–5pm; Mon-closed; Tue 10am–5pm; Wed–Thu 10am–8pm; Fri–Sat 10am–5pm. Reception: Tue, Mar 15, 6–8 pm, Mar 15–May 22.

into their respective practices/works. Each artist employs disparate or repurposed materials to evoke domestic, figurative or architectural impulses.

WALKING DISTANCE
(within 1 mile of Kansas City Convention Center; Source: Google Maps) not on shuttle routes

Central Exchange
1020 Central St, Kansas City, MO
505-984-1122, santafeclay.com &
Santa Fe Clay Presents La Mesa, Peter Beasecker, Sam Chung, Julia Galloway, Mike Jabbur, Steven Young Lee, Beth Lo, Jeff Oestreich, Mark Pharis, Liz Quackenbush, Chris Staley, and 140 more artists! 150 artists, 150 place settings! Santa Fe Clay hosts a unique banquet table exhibition of functional pottery made by invited artists from across the United States. Curated by Avra Leodas. Hours during NCECA: Wed–Fri 9am–6pm; Sat 9am–2pm. Mar 16–19.

Blvd Tavern
320 Southwest Blvd, Kansas City, MO
816-421-1023, blvdtavernkc.com
Vision and Persistence: 30 Years of Ceramic Excellence at Utah State University, John Neely, Dan Murphy, Brad Schwieger, Susan Harris, Jason Hess, Boomer Moore, Ben Krupka, Trevor Dunn, Heidi Kretchet, Megan Mitchell and others. This exhibition brings together the work of artists associated with Utah State University over the last 30 years who further the legacy of our shared commitment to excellence. Organized by Todd Hayes. Hours during NCECA: Wed–Fri 11am–10pm. Reception: Thu, Mar 17, 6–10pm. Mar 16–18.

The following exhibitions are on shuttle routes but also within 1 mile of the convention center; listed in order of closest to furthest from convention center. (Source: Google Maps)

Webster House
1644 Wyandotte St
Midwest Clay Artists: A Collective of Our Progression

Fraction Gallery and Print Studio
130 West 18th St.
Tramp L’oeil: Ceramics of the Third Wave

Garcia Squared Contemporary
115 West 18th St.
From the Wheel to the Wall

Todd Weiner Gallery
115 West 18th St.
Image as Metaphor

The Gallery @ 1708 Baltimore
1708 Baltimore Ave.
Filter

Blue Bird Bistro Art Gallery
1700 Summit St.
Allan Winkler, Figure Maker

Kansas City Public Library
14 West 10th St.
Measured Space

Arts KC
106 Southwest Blvd.
Nothing You’ve Ever Done Before

Beco Flowers
1922 Baltimore Ave.
Pewabic: Past/Present

Blue Gallery
118 Southwest Blvd.
Figurative Fascination + Forms
Embellished : New Work By
Mark Knott + Kirsten Stingle
Counterpointe : New Work by
Patricia Kochaver

Fine Folk
122 Southwest Blvd.
Contemporary Confluence

Leedy-Voulkos Art Center
2012 Baltimore Ave
2016 NSJE
Shapers of the Field: NCECA Honors and Fellows
2016 Emerging Artists

Beggar’s Table Gallery
2010 Baltimore Ave.
Around the Corner

Weinberger Fine Art
114 Southwest Blvd.
SunSet/SunRise: Work from Studio Nong

Box Gallery
1000 Walnut St.
Dino-might

2016 Main
2016 Main St.
A Quiet Cadence
Ordinary Opposites
New Works by Brian Horsch

Mid-America Arts Alliance, Convening Space/Culture Lab
2018 Baltimore Ave.
Convening Space
Masquerade/The Ceramic Figurine
Culture Lab
InCiteful Clay

Pots on Wheels (POW!)
2019 Baltimore Ave.
In Situ: Pottery Tours and Clay Culture

Sherry Leedy Contemporary Art
2004 Baltimore Ave.
Red-Hot Shop
The Once and Future: New Now

Marietta Chair Building
2020 Baltimore Ave.
From There to Here

Marietta Chair Building/VML Wise Gallery
2020 Baltimore Ave., 3rd floor
Ware and Tear

Bredin-Lee Gallery
1729 McGee St.
Makers: The Independents
Makers as Mentors
Generations: A Legacy of Mentorship
32CLAY studio show.
3 Degrees of Separation: work by Susan Speck, Robert Lawarre III and Marko Fields

KCAI Gallery
1819 Grand Blvd
Chromaphilia | Chromaphobia

Hilliard Gallery
1820 McGee St
International Cone Box Show
Past Cone Box Juror show
Flourishing: Ceramic Legacy of Kansas State University

Vulpes Bastille
1737 Locust St.
Accessibility By Design

Belger Arts Center
2100 Walnut St.
The Garden Party DESIRE
Every Semester: Collecting KCAI Ceramics
Role Models

The Studio Inc
1708 Campbell St.
Materiality, Methodology, Metamorphosis
Ghosts + Stooges

Studio Inc, Downstairs Studio P
Standing Wave

Kansas City Artist’s Coalition
201 Wyandotte #105
Aesthetic Influence: The Art of Chinese Scholar Rocks Bai Ming
Exhibitions Within the Greater Kansas City Region/Self-Guided

Arabia Steamboat Museum
400 Grand Blvd, Kansas City, MO
816-471-1856, 1856.com

Clay Landmarks, Kathy King, Karen McCoy, Allison Newsome, Judit Kollo, Jesse Ring, Michael Barsanti collaborating with Anne Mapplebeck, and Zoe Friend. Clay Landmarks is a site a specific exhibition influenced by the circumstance of the Steamboat Arabia Museum, its collection, and history. Artists will work with preservationists, historians, treasure hunters, anthropologists. Organized by Allison Newsome. Hours during NCECA: Tue-Sat 10am-5pm; Sun (Mar 20) 12-5pm. Mar 15-31. Attendees with badges receive the group rate of $12.50 (+ tax).

Asiatica
4824 Rainbow Blvd, Westwood, KS
913-831-0831, asiaticaka.com


Barbershop Gallery
415 East 33rd St, Kansas City, MO
816-665-8118, barbershopgallery.org

New Work by Anne Mulvihill Features functional pottery created by Anne Mulvihill, longtime ceramics instructor (and board member) at the Kansas City Clay Guild. Anne’s current designs feature vibrant colors and elaborate patterns. Organized by Anne Mulvihill. Hours during NCECA: Fri 6-9pm; Sat 12-4pm. Reception: Fri, Mar 18, 6-9pm Mar 18-19.

The Bunker Center for the Arts
1014 19th St, Kansas City, MO
712-314-0478

Spine Over Matter, John Byrd, Timo Faulier, Teri Frame, Johanna Keefe, Tim Roda, Scott Rosenberg. Each artist gets one or more rooms to present their work individually among a collection of peers linked in one way or another by the ceramics department at KCAL. Organized by Scott Rosenberg and Travis Pratt. Hours during NCECA: Sun-Sat 10am-6pm. Reception: Fri, Mar 18, 6-10pm. Mar 13-19.

Daum Museum of Contemporary Art
3201 S. 16th St, Sedalia, MO
660-596-7386, daummuseum.org
Hours during NCECA: Sun 1-5pm; Tue-Fri 11am-5pm; Sat 1-5pm. Reception: Sat, Mar 19, 1-3 pm. Jan 30-May 29.

Christopher Russell: Ceramics This exhibition focuses on recent ceramic still-life tableaux by New York City-based artist Christopher Russell. The centerpiece of the show After the Golden Age, is an allegorical composition that offers a gently elegy to the end of empire. Curated by Thomas Piché Jr.


Epsten Gallery
Located at Village Shalom, 5500 W. 123rd St, Overland Park, KS 913-266-8414
epstengallery.org

Continuous Exchange, Nathan Craven, Margaret Kinkeade, Casey Whittier. Continuous Exchange, an immersive, experiential exhibition at the Epsten Gallery, features site-specific installations by Nathan Craven, Margaret Kinkeade, and Casey Whittier with commingling themes of architecture, nature, time, and memory. Curated by Heather Lustfeldt; Co-Organizer: Casey Whittier. Hours during NCECA: Sun 1-4 pm; Tue-Fri 10am-4pm; Sat 12-4pm. Feb 21-Apr 10.

Filipino Cultural Center
9810 W. 79th St, Overland Park, KS 816-552-6944, filipinoculturalcenter.org

Generations, Keith Ekstam, Jeff Johnston, Kevin Hughes, Marshall Maude, Joyce Jablonski, Jeannie Hulen, Patsy Cox, Keith Carter, Po-Ching Fang, Mitchell Spain, and others. Generations features six professors from the Midwest each having picked three former students who have established their own artistic careers. The professors represent universities from Arkansas, Missouri, and Kansas. Hours during NCECA: Sun & Mon 2-5pm; Wed 10am-5pm; Thu & Fri 2-5pm; Sat 12-5pm. Organized by Jeff Johnston and Keith Ekstam. Sponsored by the Filipino Cultural Center and Dr. Antonio S. Racela Jr. Reception: Sat, Mar 19, 2-4pm hosted by Racela Foundation. Mar 6-19.

Greenlease Gallery
Rockhurst University, 1100 Rockhurst Road, Kansas City, MO 816-501-4407
rockhurst.edu/center-arts-letters/greenlease-art-gallery/welcome


HJM Architects, Inc.
7520 Washington St, Kansas City, MO
816-523-6868, hjmarch.com

The Architectural Object, Bruce Dehnert, Michael Fujita, Joseph Hu, Roberta Massuch, Andrea Marquis, Rob Sutherland, and others. The Architectural Object asks artists to explore architecture as it applies to the clay object. This exhibition explores how each artist defines the term through direct inspiration, process, or metaphor. Curated by Richard Hu. Hours during NCECA: Wed-Fri 10am-6pm; Sat 12-3pm. Reception: Fri, Mar 18, 5-8pm. Mar 16-19.

Kansas City Museum
3218 Gladstone Blvd, Kansas City, MO
816-513-0720
kcmo.gov/kansascitymuseum

Hijikata and Shoji Hamada: A Legacy of Ceramic Art, Bruce Dehnert, Bill Mercer, John Balistreri, Arnold Zimmerman, Betty Woodman, and many others. Curated by Heather Lustfeldt; Co-Organizer: Casey Whittier. Hours during NCECA: Sun & Mon 2-5pm; Tue-Fri 10am-5pm; Sat 12-5pm. Jan 12-Jun 25.

Now & Then, Scott Chamberlin, Kim Dickey, Jeanne Quinn, Julia Galloway, Janice Jakieliski, Linda Lopez, Mathew McConnell, Joanna Powell, Casey Whittier, Blanca Guerra, and others. Showcases works offering insight into the intersections between art, culture and daily life. This exhibition brings together a selection of graduates and professors from the MFA program at the University of Colorado Boulder. Organized by Casey Whittier and Blanca Guerra. Mar 12-May 14.
EXHIBITIONS WITHIN THE GREATER KANSAS CITY REGION/SELF-GUIDED

Kiosk Gallery
916 E 5th St, Kansas City, MO, 913-433-3436, kioskgallerykc.com
* Partially accessible. Please contact for assistance: 913-433-3436

Vade Mecum, Emily Connell. Vade Mecum is a collection of books that have undergone an alchemical conversion. Found reference books are encased in slip, fired in a kiln, and cut to reveal a cross section of the ceramic pages. Organized by Eric Dodson and Erin Dodson. Hours during NCECA: Mon-Wed 10am-6pm; Thu 12-8pm; Fri 12-9pm; Sat 12-6pm. Reception: Fri, Mar 18, 6-9pm. Mar 11-Apr 7.

Rachael Cozad Fine Art
200 E. 30th St, Kansas City, MO 1-888-202-1284 x 102, rachaealc ozad.com

Linda Lighton & Michael Rees: Disarming Logic The artists present work in a variety of media that addresses challenging social, cultural, and technological topics including “augmented reality.” The exhibition is presented in a unique residence in an urban neighborhood. Curated by Rachael Blackburn Cozad. Hours during NCECA: Wed-Sat 10am-4pm and by Appt. Mar 16-19.

Rafter E Studio
4501 Fairmount Ave, Kansas City, MO 816-255-0956, rafterestudio.com


Thornhill Gallery, Avila University
11901 Wornall Rd, Kansas City, MO 816-501-3762, avila.edu/gallery

YOSHI AND FRIENDS: an Exhibition Celebrating the Life and Legacy of Yoshiro Ikeda and his Kansas State University Students and Colleagues, Yoshiro Ikeda (posthumously), Dylan Beck, Amanda Small, Anna Calluori Holcombe, Mika Negishi Laidlaw, Todd Shanafelt, Amiko Matsuo, Chanda Zea, Marko Fields, Vicky Hansen, and 26 others. An exhibition celebrating the life and legacy of Yoshiro Ikeda and his Kansas State University students and colleagues. Organized by Steve Belz and Elizabeth James. Hours during NCECA: Mon-Fri 10am-3pm. Reception: Wed, Mar 16, 4-6pm. Feb 29-Mar 19.

Trap Gallery
525 Gillis St, Kansas City, MO, 816-510-6557, columbusparkart.com

Extrusion, Amy Meya. Extruded and carved ceramic sculpture. Organized by Dan Frueh. Hours during NCECA: Fri 6-9pm. Reception: Fri, Mar 18, 6-9 pm. Mar 18 only.

Trolley Stop Studios
3424 Merriam Dr, Shawnee, KS 405-535-9934

Thirsty, Hollie Rice, Scott Ledbetter, Marshall Maude. Thirsty: Feeling a need to drink something. Thirst is diverse. We get thirsty for life, water, liquor, power, and more. Thirsty explores various connections between clay, makers, water, and thirst. Organized by Hollie Rice. Hours during NCECA: Sun-Sat 10am-6pm. Reception: Thu, Mar 17, 6-8pm. Mar 7-20.

MCC-Longview Cultural Arts Center Gallery
500 SW Longview Rd, Lee’s Summit, MO 816-604-2051, mccck.edu/special-facilities/cultural-arts

Like Talking to a Brick Wall, Alexis Gregg, Tanner Coleman, Robert Harrison, Gwen Heeney, Andrew Burton, Rodney Harris, Michael Morgan, Adam Welch, Anthony Stellaccio, Ayumi Horie. Like Talking to a Brick Wall is an exhibition of ten artists working physically and conceptually with brick to transform the way we view this material. Organized by Alexis Gregg and Tanner Coleman. Hours during NCECA: Mon-Sat 10am-4pm. Reception: Fri, Mar 18, 6-9pm Mar 14-Apr 15.

Gallery of Art and Design
500 SW 19th St, Kansas City, MO 816-235-1300, ucmo.edu/gallery

Prairie Memories: The Art of Glenda Taylor Washburn University art professor and ceramist Glenda Taylor was killed in a bicycle accident in June, 2015. Through approximately 30 works of art, this retrospective will look at her oeuvre from 1987, when she by hired by Washburn, until her untimely death. Curated by the Mulvane Art Museum. Mar 15-May 15.

Mulvane Art Museum Juried Ceramics Exhibition This exhibition presents the best in the contemporary ceramic medium by artists from the Mountain/Plains region, including Colorado, Iowa, Kansas, Minnesota, Missouri, Montana, Nebraska, New Mexico, North and South Dakota, Oklahoma, Texas, and Wyoming. Juried by Robert Harrison. May 15-May 14.
Future Flux, the 51st annual conference of the National Council on Education for the Ceramic Arts (NCECA) will take place at the Oregon Convention Center in Portland from March 22–25, 2017. The event will explore and celebrate clay’s expressive possibilities, dimensions and issues related to new sustainable practices.

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

With the support and dedication of friends in the Portland region, NCECA will work to elevate awareness of ceramic art and promote access throughout communities. Clay, earth’s common marvel of plasticity and durability, is the primary source material of diverse and enduring cultural expressions. We hope to embrace all those already excited about it and those about clay and welcome those about to discover the art form for the first time.
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<td>Program Proposals Categories: Aesthetics, Critical Theory, and Practice.</td>
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<td>Art History. Education. Professionalism. Technology and Sustainability</td>
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Explore worlds of clay and creation through exhibitions surrounding NCECA’s 50th annual conference.

Yoshi Fujii from ✏️ (Michi) - Distinctive Paths, Shared Affinity: An Exhibition of Japanese American Ceramic Artists
Steve Belz from *Flourishing: Ceramic Legacy of Kansas State University*

Rain Harris from *Middle Ground*

Mika Negishi Laidlaw from *Flourishing: Ceramic Legacy of Kansas State University*
Kahlil Irving from György’s Life Changing Hungarian Adventure

Helen Otterson from György’s Life Changing Hungarian Adventure

Elizabeth Coleman from György’s Life Changing Hungarian Adventure. Photo credit: Peter Lee
Meredith Host from Decalcomaniacs

Tara Dawley from More from Less
Ole Morten Rokvam from Ceramic Selections from 25 Years of the Arrowmont Artists-in-Residency Program, photo credit: Rune Nylund Larsen

Rachel K. Garceau from Ceramic Selections from 25 Years of the Arrowmont Artists-in-Residency Program

Shalene Valenzuela from InCiteful Clay

HP Bloomer IV from Ceramic Selections from 25 Years of the Arrowmont Artists-in-Residency Program

Jeremy Bridell from Legacy of an Icon - Ken Ferguson
Steven Hill from Makers As Mentors

Mike Jabbur from Makers As Mentors

Adams Puryear from #F*nked!

Kathy King from Clay Landmarks

Susan Speck from 3 Degrees of Separation: Work by Susan Speck, Robert Lawarre III, and Marko Fields
Scott Ledbetter from *Thirsty*, Photo credit: Kathy Ledbetter

Arthur Gonzalez from *Strictly Figurative*

Christopher Russell from *Christopher Russell: Ceramics*

Ole Llislerud from *Image as Metaphor*
Bernadette Esperanza Torres from *50 Women: A Celebration of Women’s Contribution to Ceramics*

Linda Lighton from *Disarming Logics*

Paul McMullan from *Masquerade/The Ceramic Figurine Paul McMullan*

Casey Whittier from *Garden Party*

Monica Van den Dool from *Ghosts and Stooges*
Alexis Gregg and Tanner Coleman (AnT Sculpture) from Like Talking to a Brick Wall

Mallory Wetherell from Man and Made

Bonnie Seeman from InCiteful Clay

Patti Warashina from InCiteful Clay

Unknown from Man and Made

John Hachmeister from Contemporary Confluence
Gerit Grimm from *Once and Future: New Now*

Sunkoo Yuh from *Once and Future: New Now*
Marta Finklestein from *Tramp L’oeil: Ceramics of the Third Wave*

David Hiltner from *Middle Ground*

Emily Connell from *Vade Mecum*

Brad Schwieger from *Vision and Persistence*

Shanwu Huang from *SunSet|SunRise*

Boomer Moore from *Vision and Persistence*

Leandra Urrutia, Guan Yin and Eve from *SunSet|SunRise*

Cary Esser from *Once and Future: New Now*
Yes, I can get more info on our G200 replacement.

Sure, we have Spodumene!

Gerstley borate? The current supply and specifications info is on our site. I am sending you the link...

Laguna Clay Company

info@lagunaclay
800-452-4352 800-762-4354
We are getting dirty in KC!

Join us in our booth at the 50th Anniversary NCECA Conference in Kansas City. March 16th -18th

Student Throwing Competition
Wed - Thu - Fri 9:30 - 2:30
Pre-register to compete at: www.skutt.com

Steven Hill Demonstration
2:30 - 4:00 Thursday and Friday

We help people make great things!

www.skutt.com  503-774-6000
Join us in 2017—PORTLAND, OREGON