

NCECA CONFERENCE 2003: BORDERS IN FLUX March 12-15, San Diego, California

Inside this issue you will find information that will appear on the conference poster that will be mailed out in December to the membership. You will find a preliminary program schedule and a preliminary listing of coexistent exhibitions along with pre/post related events. All programming, including panels and lectures, plus registration, demonstrations, manufacturers/suppliers and non-profit exhibits, will be held at the Town & Country Resort and Convention Center. NCECA will offer shuttle service on Wednesday, March 12th, 8:30 a.m. - 5:30 p.m. and on Saturday, March 15th, 1:30 p.m. - 5:30 p.m. to get members to the various exhibitions. Continuous shuttle service will be provided to R.B. Stevenson Gallery and David Zapf Gallery, where the *NCECA 2003 Clay National Exhibition* will be held, and to SDSU Flor y Canto and Everett Gee Jackson Galleries, where the *2003 Regional Student Juried Exhibition* will be held. Additional stops will be included on these shuttle routes. An additional shuttle will go to La Jolla Galleries and UCSD. We look forward to seeing you in San Diego!

THE NCECA BOARD OF DIRECTORS MOURNS THE LOSS OF THESE GREAT CERAMIC ARTISTS

PETER VOULKOS
1924-2002

DAVID SHANER
1934-2002

JERRY HORNING
1935-2002

2003 REGIONAL STUDENT JURIED EXHIBITION

The San Diego State University School of Art, Design and Art History will host the *NCECA 2003 Regional Student Juried Exhibition* in its Flor y Canto and Everett Gee Jackson Galleries March 3-15. The exhibition will be juried by Gina Bobrowski, Associate Professor of Art, University of New Mexico, Albuquerque and Peter Pinnell, Associate Professor of Art, University of Nebraska, Lincoln. The region for the 2003 exhibition includes the states of Alaska, Arizona, California, Hawaii, Nevada, Oregon and Washington. All undergraduate and graduate matriculating students in these states are eligible and encouraged to enter. For more information call 1-866-266-2322 or visit our website at www.nceca.net.

Donna Rozman, SDAL

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From the NCECA President

Six months from now, we will all be converging upon San Diego! Richard Burkett (San Diego State University) and Jeff Irwin (Grossmont College). On-site Co-liaisons for the upcoming conference, are working hard to make sure that the conference exceeds our expectations. In 1997, when we held the conference in Las Vegas, I followed Mark Burns around for one full day at the conference. I then wrote an article for NCECA News entitled "A Day in the Life of..." I was exhausted by the end of that day. But the rest of the story is that our On-site Liaisons work like that every day of the conference, and for months before the conference. I only saw one day of it.

The On-site Liaisons become members of the NCECA Board of Directors two years before the conference in their home city. From the time that they become active on the board until the last member has left their fair city, they are observing their predecessors, and making plans for us to converge on them two years later. Believe me when I say that this is no small undertaking. To all of you who have taken this task on, I want to say a big "THANK YOU!" When you see Richard and Jeff in San Diego, let them know how much their efforts are appreciated.

Every board member, including the On-site Liaisons, has policy-making and future planning responsibility on the board as well. As I mentioned in my last letter to you, we went as a board to Tucson, Arizona to do our futures planning. Cheryl Snow of Snow Management acted as our facilitator, and led us through some interesting and difficult discussions. This is both an exciting and a frightening time for NCECA, and for the volunteer board members who are contemplating decisions regarding the future of NCECA.

The last time that we went to San Diego for a conference was 1993. Attendance at that conference was right over 2000. In Charlotte in 2001, we topped 4000 attendees for the first time. That attendance held for Kansas City this year. In less than ten years, the attendance at our conferences has doubled.

Attendance isn't the only change that has taken place. For many years, we have had a wonderful staff who did their work out of their homes - Regina Brown lived and worked in Bandon, Oregon, while Minerva Navarrete was doing the same - in Queens,

New York. This worked very well for many years, but now Regina Brown and Minerva Navarrete have retired. In November, 2000, we moved into our own offices in Erie Colorado. We now have a new staff: Dori Nielsen is our Conference Planner; Geri Lynch is our Administrative/Conference Assistant, and Caryl Kershner is our part-time bookkeeper.

"In less than ten years, the attendance at our conference has doubled."



Elaine O. Henry
President

For all of the history of NCECA, the NCECA board has functioned as an operating board, or a working board. This means that the board members have been responsible for most of the work of the council, with the able assistance of Minerva and Regina. The duties of these board members have now become so large and extensive that we have had to look at a new structure that will be in keeping with the current needs of NCECA and our membership. That structure is the next step in the natural progression toward the NCECA Board of Directors becoming a governing board. At the retreat in Tucson this summer, the board expressed the following:

- A commitment to our current staff in Erie, Colorado, and to the exploration of options for continuing to house the NCECA office in Erie.
- A commitment to exploring the potential for a capital campaign and building program to house the offices, an exhibition space and a library/research area.
- The need to explore hiring an executive director for the council.

There is more, but as you can see, these are monumental. The board will be meeting in Indianapolis at the end of October, at which time we will delve into the above in more detail. I will update you in the next newsletter. Stay tuned! In the meantime, remember that the board, staff and those dedicated On-site Liaisons, Richard Burkett and Jeff Irwin, are busy getting ready for a great conference in San Diego.

Warm regards,
Elaine O. Henry

From the NCECA Publications Director

Welcome to the cooling, refreshing weather of fall. Here in Tucson it is finally cooling down enough so that I can walk instead of run to the shade every time I venture outside between 9 a.m. and 5 p.m. At night and in early morning it's positively balmy! October, my favorite time of year anywhere, is here at last. I hope members all over are enjoying delightful, early autumn weather and change-of-season foliage colors.

By now, most of you should have received the new directory, the summer *NCECA News*, and the 2001 *NCECA Journal*. If you have not received any of these and your membership is current, please contact Geri Lynch, our new administrative/conference assistant, at the NCECA national office in Erie, Colorado. I welcome any comments on these recent publications, especially concerning the 2001 *NCECA Journal*. I apologize for its lateness, but there were many mitigating circumstances this past year. I felt very lucky to obtain the journal's cover image from the Arizona State University Art Museum's new Ceramic Research Center in Tempe after viewing the actual Lanier Meaders piece in the permanent collection there. (See the press release about the research center in this issue.) You may also notice more photos than usual, since I barraged our designer, Bob Bissland of Slanting Rain Graphic Design, with a multitude of prints from Glen Blakley's conference photo harvest. (We are also including as many images as possible in the newsletter whenever possible.)

I am now working fervently on the 2002 *NCECA Journal*. While I received most of the promised articles by or near the May 15th deadline, I have yet to receive a few articles. Almost all writers I could contact via email have responded and I am waiting to receive or have received their articles; however, some writers have not responded at all despite emails and phone calls. If you were an official conference participant or a member writer who received (or were promised to receive) conference registration as part compensation for writing, and have not yet submitted your article, please send me your article or contact me immediately. We depend on these contributions in order to fully document our yearly conferences. While writers receive free conference registration and a small compensation after receipt of an article, the Publications Director extends his/her valuable time on a volunteer basis to produce NCECA publications. It requires endless hours of communication with writers, organizing, filing, proofreading and editing articles, and researching, choosing and processing photos—all the while working closely with the designer and the NCECA staff—to produce our publications. Your reviews, reports and articles are utterly critical to the success of our publications, which track

the history of NCECA and become important archival records.

I would like to have **all** the journal material ready to send to the designer no later than mid November so we can publish and mail the journal no later than January 2003. That will only happen if I receive the missing pieces "yesterday." Please, please, please call me at 520-623-3582 or email me now at aurorec@email.arizona.edu.

While working on publications and other NCECA Board duties, I am on sabbatical from teaching this fall semester, doing artwork and research and supervising the construction of a new studio in my backyard. I celebrated my temporary release from teaching by attending a wonderful symposium, *Islamic Ceramic Traditions*, organized by Nancy Selvage, Director, Harvard Ceramic Program, Cambridge, Massachusetts. For three days in mid-July we listened to lectures and observed demonstrations by eminent scholars and artists such as Alan Caiger-Smith, and had the privilege of handling and pondering ancient Islamic ceramic pieces in the collections of the Sackler Museum of Harvard University and the Boston Museum of Fine Arts. During the workshop I became reacquainted, after 34 years of separation, with one of my Pratt Institute roommates, recently turning from other art forms to clay art and studying at the Harvard Ceramic Program. The *Islamic Ceramics Tradition* Symposium was thus intense in more ways than one. I had a terrific time learning about Islamic ceramic art, spending time with old friends and making new friends. Space doesn't allow me to relate more, but I am hoping Nancy Selvage can be persuaded to submit an informative report about the symposium for our next newsletter. By the way, watch for the announcement of her next symposium for next summer; you, too, can attend and be a "Harvard scholar" for a few days.

Now I'd like to mention a few books, since publishers and authors have been kind enough to give or send NCECA some review copies. I welcome comments from members (preferably via email or letter) on any of these books you have found useful and why. The books we have received are: [Extruded Ceramics](#) by Diana Pancioli, [Art Nouveau Tiles c. 1890-1914](#) by Sandie Fowler and Wendy Harvey, [Ceramic Art Tile for the Home](#) by Borah Goletz, [The Encyclopedia of Pottery Techniques](#) by Peter Cosentino, [Practical Solutions for Potters](#) by Gill Bliss, [decorating ceramics, over 400 easy-to-paint patterns](#) by Nickey Cooney, [Surface Decoration for Low-Fire Ceramics](#) by Lynn Peters, and [Ceramics in America](#) edited by Robert Hunter

Continued on page 4

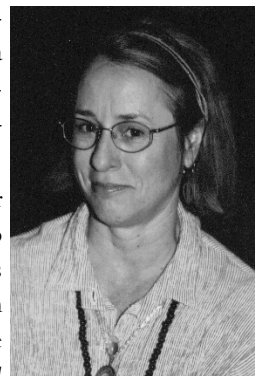
I have had time to read *Ceramics in America* (CiA) and will offer a brief review here. Published annually by the Chipstone Foundation and distributed by University Press of New England, CiA identifies itself as the inaugural issue of “an interdisciplinary journal intended for collectors, historical archaeologists, curators, decorative art students, social historians, and contemporary studio potters” in order to offer “a starting point for a new level of dialogue regarding the production, use, and meaning of historic ceramics in America.” It is a beautifully produced, ample paperback with text in an easy-to-read typeface and with richly illustrated articles of diverse issues. The periodical begins with an informative introduction by Robert Hunter, founding director of the Center for Archaeological Research at the College of William and Mary and a staff curator at the Colonial Williamsburg Foundation. The initial article, “Potsherds and Pragmatism: One Collector’s Perspective” by longtime collector Ivor Noël Hume, debates the merits of choosing only recognized masterpieces versus including less spectacular, but interesting objects that may reveal elements previously unknown, in order to “elevate a ho-hum collection to memorable heights.” Clearly, Hume has an artist’s eye and his article illustrates many unique vessels contemporary potters would view as inspiration over more prized pieces valued by the collecting crowd. Readers will find not only images of pots, but amusing antique images of pots in action and new information gleaned from archaeological digs at antique ceramic and kiln sites.

Ann Smart Martin’s “Magical, Mythical, Practical, and Sublime: The Meanings and Uses of Ceramics in America” investigates how deeply the use of ceramic objects has been intertwined within the moral/social fabric of society. She states “Pottery’s cultural significance is part of the realm of myth and magic. Ceramic vessels are practical containers for the sacred essence of life—food and water. Their use is nearly universal, crossing cultures, classes, and time.... the folklorist Henry Glassie avers that pottery is the most intense of the arts; that is, pottery packs more cultural information into the smallest amount of space.” She represents a very solid “material culture” approach to her analysis of ceramics’ place in civilization, substantiated by multiple examples and illustrations.

More straightforward reports of recent archaeological excavations and the surprises revealed include “European Ceramics in the New World: the Jamestown Example” by Beverly Straube and “The Usual Classes of Useful Articles’: Staffordshire Ceramics Reconsidered” by David Barker. Two articles that are sure to interest ceramic artists of many stripes is Michelle Erickson’s and Robert Hunter’s “Dots, Dashes, and Squiggles: Early, English Slipware Technology” and Donald Carpentier’s and Jonathan Richard’s “Slip Decoration in the Age of Industrialization.” The various techniques

of slip decoration, including marbleizing, sgraffito, combing, the use of multiple-tip slip-trailers, “mocha” decoration, and slip-trailing on a lathe with a “blowing bottle,” are described and clearly illustrated with photos. I found these chapters revelatory.

There are many more articles about the origin of various ceramic styles, English potters setting up shop in America in colonial and post-colonial eras, the results of “detective” work by archaeologists uncovering old pottery/kiln sites, and another testimonial on collecting historical English “crockery.” This issue caps off it’s main, lengthy articles with several short pieces under a section called “New Discoveries”, a book review section and a section called “Checklist of Articles Published 1998-2000.”



Aurore Chabot
Publications Director

CiA is a must for highly desirable collectors and others. The book is both and food for the read the next issue!

I am hearing from all writers in material

ceramic educators and artists, collectors, curators and others. The book is both a feast for the eyes and food for the brain. I can’t wait to read the next issue! CiA is interested in hearing from all scholars/ researchers/ writers in material culture, archaeology, collecting, technical expertise and related areas of study. Main articles, short pieces, book reviews, titles for inclusion in the next checklist section are welcome. Write to *Ceramics in America*, c/o the Chipstone Foundation, 7820 North Club Circle, Milwaukee, WI 53217 for submission information.

The next newsletter will be published and mailed in January, kiln goddess willing, and will include 2003 conference updates, letters from the NCECA Board of Directors, member announcements, special articles, book reviews, ads, etc. Please send any announcements to Geri Lynch at the NCECA national office in Erie, Colorado or email her at: office@nceca.net.

Ciao!

Aurore Chabot, Publications Director
Aurorec@email.arizona.edu

NCECA Awarded "Mingei Legacy" Exhibition Grant

NCECA has been awarded a grant by the Blakemore Foundation, a private foundation whose mission is to support programs and activities that improve the understanding of Asian fine arts in the United States. The Blakemore grant will support the "Mingei Legacy" exhibition, which will be hosted by the Mingei International Museum in San Diego in conjunction with the NCECA 2003 conference. Martha Longenecker, Founding Director of the Mingei International Museum and Michel Conroy, NCECA Exhibitions Director are curating the exhibition.

The "Mingei Legacy" exhibition will feature the work of artists who trace their aesthetic lineage to three of the principal artists of the Japanese Mingei movement: Shoji Hamada, Kawai Kanjiro and Bernard Leach. Popular introduction of Japanese ceramic traditions to the West was largely the work of these leaders. As artists Hamada, Leach and Kawai found inspiration in "the art of the people." They aspired to achieve in their own work the profound healthiness and vital spirit they perceived in mingei. Although the significance of the work of Hamada, Kawai and Leach is well documented, this exhibition will provide the opportunity to view a selection of their work alongside the work of the succeeding generation of artists.

As teachers, these artists affirmed the importance of learning not only with the head, but with the hand and heart as well. Working at the master's side, an apprentice is taught not only the technical skills necessary to make pottery, but comes to know the intimate connection between life and work. The works of the students are the fruit of the teacher's labor and in them his/her own work is reborn and revitalized. The "Mingei Legacy" exhibition will vividly illustrate the process of transmitting an aesthetic from one generation to the next. It will provide viewers with the opportunity to note characteristics that reoccur from generation to generation and differences that are the result of individual innovation.

The "Mingei Legacy" exhibition will open February 1 and will continue through April 13. During the San Diego conference NCECA members will be admitted to the exhibition without charge. To accompany the exhibition, NCECA will produce a monograph on the influence of the Japanese Mingei movement on contemporary ceramic art. The monograph will be available for sale at the conference.

Call for Group Leaders of Topical Discussions and NCECA Connections

NCECA would love to hear from members planning to attend the NCECA 2003 conference and who want to participate as a Group Leader for Topical Discussions or NCECA Connections. This is your opportunity to lead a breakout session on a subject of a particular common interest you may have with other members. You can also use this as an opportunity for your group or organization to network and share information!

I have been a group leader for both of these sessions in past years and found the experience to be very rewarding. We all have concerns and ideas we want to share and discuss; these are the perfect platforms for these types of discourse. It gave me a chance to open up dialogue with others who have similar interests in topics for which I personally have passion.

Since there are two platforms for discussion, you can choose the one most appropriate for your needs, either Topical Discussions or NCECA Connections. Here is how the two break-down.

The **Topical Discussions** format is designed for individual members with common interests and ideas to participate in informal group discussion. The topics are up to you! What issues, ideas or information would you like to discuss in round table format? No idea is too small for a proposal. Life after grad school issues, professional concerns, minorities in art and education, clay-related travel experiences, the web and clay, how to shoot slides effectively or sharing technical information are just a few examples of possible proposals.

The **NCECA Connections** format provides a great opportunity for groups or organizations to network or share information. No group or organization is too small, whether a grassroots group, an established organization or a dot.com entity. This platform provides an arena for the free exchange of information, ideas, experiences and opportunities. This is a chance for interaction with members and to heighten visibility or awareness of what you have to offer.

As a group leader you introduce the topic/organization and initiate the discussion. The Group Leader also moderates the on-going discussion and makes sure everyone has a chance to participate and dialogue is not dominated by just a few individuals. No honorarium or other compensation is given for leading a Topical Discussion or NCECA Connection group.

Continued on page 6

Call for Group Leaders *continued from page 5*

However, Group Leaders have experienced a great deal of satisfaction from their involvement and contribution to this vital segment of the conference. These sessions are very popular and generate a lot of interest and excitement every year. In addition, several of these discussions have developed into excellent proposals for panels and/or lectures at future conferences.

NCECA Connections is scheduled for Thursday, March 13, 2003 and Topical Discussions for Friday, March 14. Both one-and-a-half hour programs will begin with a brief introduction by DAL Paul Andrew Wandless, after which those in attendance will break out into the designated groups.

Please send or e-mail a brief description of your proposal by December 10th, 2002 to:

Paul Andrew Wandless
P.O. Box 1218
Havertown, PA 19083

Retired Professors Needed

Two years ago in Charlotte, Michel Conroy and I had a conversation regarding locating additional sources of funding for our Regional Student Juried Exhibition. She was concerned, and I supported that concern, that there are an insufficient number of awards to properly recognize our students. We currently have three awards; an NCECA Graduate Award, an NCECA Undergraduate Award, and the Rodger Lang Award. We would like to increase the number of awards. I propose that we retired art professors band together to establish a long-term commitment for funding one or more award(s). We have an initial donation of \$250 for an undergraduate award for a five-year period. I am interested in hearing from others who are willing to contribute to this cause.

As a retired teacher this project is a continuation of my commitment to support our students, who are the future of our field. I implore all retired ceramics professors to join me in this effort.

Please contact me at efcraig@bellsouth.net or our Student Director-at-large, Donna Rozman at mysdpottery@yahoo.com.

Elmer Craig
Professor Emeritus
13235 NW Miami Ct.
Miami, FL 33168
305-681-2312

Call for Ceramics Related Videos for the Video Screening Room

The San Diego 2003 conference will continue the Video Screening Room initiated last year in Kansas City. This is an opportunity for individuals to screen their new films / videos in a conference meeting room. Similar to the International Slide room and the Graduate Student Slide room, the "New Video Screening Room" will be open on Thursday March 13 from 9:00 a.m. to 7:00 p.m. (or for as long as there are videos to show) and available for members to share their work on video. The daily schedule will be divided into 20-minute segments, and individuals may use one, two or three as required by the length of their film.

Please contact Jeremy Jernegan, Programs Director, if you want to have your film included. (504-314-2207, sisdjhj@tulane.edu) Phone or e-mail him with the title, length and a two-sentence description of the film by January 15, 2003. The film titles received by that point will be listed in the conference program. After that films will be accommodated as space allows. There will also be a sign-up sheet posted in front of the room, beginning at 9:00 a.m. Wednesday for walk up submissions. The room will be furnished with a VHS video player and projector and screen. No other formats can be accommodated. Bring your tape with you and carry it back home. *Please do not mail tapes.* A volunteer projectionist will staff the room and run the equipment.

Eligible videos include any made or produced by NCECA members which feature ceramic art or artists as a primary subject. Films should be professional quality and produced within the last five years.

MOVING?

BE SURE TO SEND US YOUR NEW ADDRESS
SO THAT YOU WILL NOT MISS RECEIVING
PUBLICATIONS AND OTHER MAILINGS.

NOTIFY:
Geri Lynch
NCECA
PO Box 777
Erie, CO 80516-0777

ARCADIA UNIVERSITY SEEKS CERAMIC ARTIST

Assistant Professor, Tenure-Track, Ceramics
Arcadia University
Glenside, PA

The Department of Fine Arts seeks a Ceramic Artist beginning Fall, 2003. Responsibilities include teaching multiple levels of ceramics, 3-D design and the maintenance of the ceramics studio.

Requirements include an MFA in Ceramics and at least 2 years full-time teaching experience.

Send cover letter, CV, references, slides of own and students' work to:

Scott Rawlins, Chair
Department of Fine Arts
Arcadia University
450 S. Easton Road
Glenside, PA 19038

Deadline for receipt of applications: February 1, 2003
Arcadia University is an AA/EEO employer.

NCECA Mailing List for Sale

(ONE-TIME USE)

The 2002-2003 membership totals approximately 4,000 including approximately 150 Canadian and International addresses. The list can be sorted to specifications:

Complete List Available on:

CD rom or electronic lists (MS Access or Excel)
\$300 - members; \$350 - non-members
Pressure Sensitive Labels
\$400 - members; \$500 - non-members

Custom Lists Available (custom sort) on:

CD rom or electron lists (MS Access or Excel)
\$.20/address - members
\$.40/address - non-members

Pressure Sensitive Labels Available:

\$.30/address - members
\$.40/address - non-members

Payment must be made in U.S. dollars, prior to mailing, by check, credit card or school purchase order. Overnight shipping available.

To order, contact NCECA home office

303-828-2811
866-266-2322
office@nceca.net

NCECA Advertising Rates

	Members	Non-Members
Full Page (7.5" w x 9.5" h)		
Single issue	\$300	\$400
3 issues	\$200	\$300
Half Page		
Vertical (3.75" w x 9.5" h)		
Horizontal (7.5" w x 4.75" h)		
Single issue	\$200	\$250
3 issues, annual contract per issue	\$130	\$170
Quarter Page		
(3.75" w x 4.75" h)		
Single issue	\$100	\$150
3 issues, annual contract per issue	\$ 75	\$ 95

Ads must be camera ready. Positive, on hard clean paper and accompanied by a disc or CD labeled with program format. Acceptable formats are as follows: Windows platform with Pagemaker. Fonts must be included or imbedded. TIFFs and PDF files are also accepted. Please call and verify any electronic transfer. Ads must be accompanied by payment and mailed to: NCECA, Geri Lynch, PO Box 777, Erie, CO 80516-0777, or email to: office@nceca.net.

HANDCRAFTED

A Juried Exhibition of Ceramics, Fiber, Glass, Metal and Wood

Exhibition Dates: January 11—February 23, 2003

Deadline for Slide Entry: Monday, October 28, 2002

Awards:

Best in Show: \$1000 Purchase Award (The Best in Show will become part of the Arts Center's Permanent Collection)
First Place, \$300; Second Place, \$200; Third Place, \$100.

Juror:

John Cram, creator of three distinctive galleries in Asheville, NC, giving him an opportunity to work with several thousand craftspersons over the years. Blue Spiral 1 is a fine arts gallery, New Morning Gallery is an "art for living" craft gallery and Bellagio, is an "art to wear" gallery.

Artists are encouraged to enter traditional or non-traditional craft media. All work must have been completed in the past three years. Open to all US artists 18 years or older. Entry fee is \$20 for up to four works.

For a prospectus call, 252-972-1175 or email your mailing address to wigent@ci.rocky-mount.nc.us.

ROCKY MOUNT ARTS CENTER

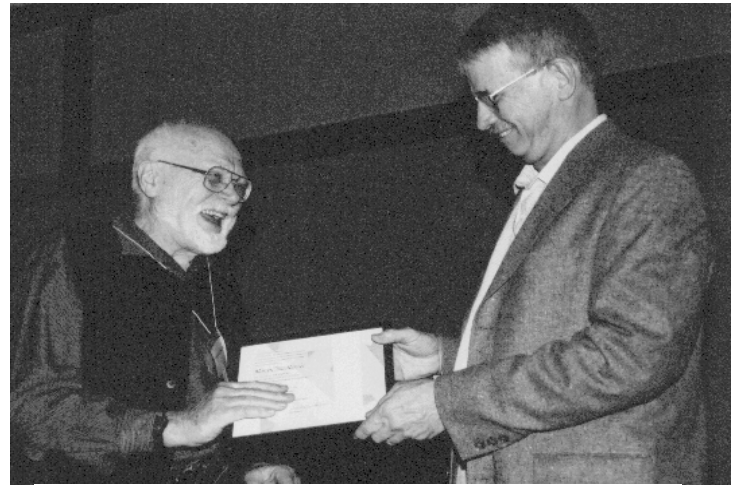
Rocky Mount, North Carolina

NCECA Financial Statement 2002

For the Year Ended June 30, 2002

ASSETS	
Cash	369,026
Investments:	
General Funds	127,507
Development Fund	108,423
Endowment Funds	623,382
Fellowship Funds	81,074
Accounts Receivable	18,044
Prepaid Expenses	11,857
Equipment & Leasehold Improvement	31,356
Total Assets	\$1,370,669
LIABILITIES	
	-0-
REVENUES	
Gifts and Donations	28,081
Grants	28,000
Conference Registrations	466,095
Conference Exhibitor Fees	126,100
Conference Bus Shuttle/Tours	13,071
Conference Packet Inserts/Advertising	15,870
Entry Fees	1,500
Sales - Mailing list	1,101
T-Shirts	11,668
Publications	20,679
Memberships (non-conference)	12,126
Special Programs and Events	90,497
Realized Gain (Loss) on Investments	82,608
Unrealized Gain (Loss) on Investments	(160,411)
Interest Income	5,902
Investment Income	32,747
Total Revenues	\$ 775,634
EXPENSES	
Conference Program	243,708
Exhibitions	12,110
Publications	53,839
Fundraising Events	47,673
Administration	35,347
Board	158,029
	36,598
Total Expenses	\$ 587,304
NET INCOME *	\$ 188,330

* Pending Audit Results



Warren MacKenzie, accepting NCECA's Excellence in Teaching Award from Mark Pharis, during the Opening Ceremonies.

New Ceramics Research Center Opens at Arizona State University

TEMPE, AZ – Arizona State University Art Museum opened its new Ceramics Research Center in Tempe in March, 2002, taking the museum's world-class ceramics collection to a new level.

The center houses ASU Art Museum's extensive ceramics collection, comprised of more than 3,000 pieces and featuring what is probably the country's largest and best collection of 20th century and contemporary British and American ceramics. More than half of the collection – over 1,500 works – are on display at any one time in the new center.

The Ceramics Research Center (CRC) is one of only a handful of facilities in the world that combine access to an extensive ceramics collection, significant archival research materials and exhibition space. It is anticipated that the Ceramics Research Center will become a national and international destination for both the on-site study and enjoyment of ceramics, and in the future, on-line research.

The center provides 7,200 square feet of gallery and storage space just north of the Nelson Fine Arts Center, which houses the ASU Art Museum. Ceramic works from the collection can be requested for close viewing by appointment.

The Ceramics Research Center also is home to the archive of a lifelong scholar in the field, Susan Harnly Peterson. The Peterson Archive is the core of what museum staff hope will be the definitive resource in the field for ceramics documentation. Peterson and the staff of the ASU Art Museum envision this as a place to find information on the artists, history and aesthetics

Ceramics Research Center *continued*

of ceramic art. They anticipate this resource will be supported by a database available on-line so that the reach of the CRC can become as global as the Internet and evolve with technology.

Under the original directorship of Rudy Turk, the ASU Art Museum collection acquired works by ceramists such as Peter Voukos and Maria Martinez, and in 1968 began actively collecting and exhibiting ceramics. The museum used a matching grant from the National Endowment for the Arts in 1977 to solidify and strengthen its holdings in contemporary American ceramics.

Since then, regional collectors and supporters, including Stephane Janssen, Sara and David Lieberman, and Joanne and James Rapp, have helped to steadily build a collection of national importance. In 1998, the museum was the recipient of the Anne and Sam Davis collection of 315 modern and contemporary ceramic works by 120 British and American ceramists.

A promised gift from David and Sara Lieberman will add another 200 important pieces to the collection, both enhancing and expanding the collection's area of emphasis, including the important addition of numerous works by contemporary Native American artists. The Liebermans have also made a substantial monetary donation toward running costs for the center, effective immediately.

Future plans for the center include a permanent, specially designed space; a curator to care for and continue to research the collection; and a dedicated endowment to fund collecting, conservation, publications, exhibitions and educational programming.


The ASU Art Museum is a division of the Katherine K. Herberger College of Fine Arts at Arizona State University. For NCECA members interested in specific information or to schedule an appointment or group tour, contact Heather Lineberry, Curator, ASU Art Museum, 480-965-5272. For more information, members of the public should call the ASU Art Museum at 480-965-2787. The CAC is open for the academic year 2002-2003. Call to check center days and hours.

Print quality digital images are available for downloading from the Herberger College Web site at http://herbergercollege.asu.edu/college/news/ceramics_images.html.

Media Contact for this article was Jennifer Pringle, Information Specialist, Arizona State University Art Museum and Ceramic Research Center.

Indianapolis Art Center 2004 Call for Entries

"On the Wall 2004" is an exhibition of wall-hung ceramic work to be displayed from March 12 through April 16, 2004, at the Indianapolis Art Center in conjunction with the NCECA conference in Indianapolis. Proposals are being sought for inclusion in a group show and for a solo show of approximately 30 pieces. Art works for the solo exhibition may not measure more than 30" across; notification by June 30, 2003. To submit: send slides or CD of individual works available along with resume, artist statement and reviews of past exhibitions to Julia Moore, Director of Exhibitions and Artist Services, Indianapolis Art Center, 820 E. 67th St., Indianapolis, IN 46220. No URL's, please! Please specify in cover letter if artwork is to be considered for the solo show or the group show. For more information: jmoore@indplsartcenter.org or by phone 317-255-2464 x233.




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Reiku Pottery by Lee Segal

From the NCECA Program Director

Ooh my God – San Diego - I'm So Suure

NCECA returns to Southern California in March 2003, with a great conference program lined up, one that could be characterized in local parlance as – tootally aaawesome. Robert Irwin, artist and writer, will kick things off with the keynote address.

With *Borders in Flux* as the conference theme, the geographic associations stimulated strong proposals focusing on ceramic history and practice around the world. These include “India and Ceramics” a panel moderated by Gerry Williams of *Studio Potter Magazine*, “Ecuadorian Ceramics: Ocean to Amazon”, a co-lecture featuring Jo Molinaro and Kathleen Klumpp, “Beyond the Embargo: Cuba Collaborations” with Catherine Merrill and “Italian Majolica,” a lecture by Catherine Hess from the Getty Museum.

The borders of creative influence, aesthetics and meaning surround several presentations, including a lecture by Jo Lauria entitled “Defining the California Aesthetics in Ceramics” and “Mirrors of Influence: Aesthetics and Agenda” a lecture by Rebecca Harvey and “Finding One’s Own Voice” a panel moderated by Jeff Shapiro. The close boundary between visual art and architecture is questioned in a panel entitled “Ceramic Architecture, Traditions and New Approaches,” moderated by MaPo Kinnord-Payton, and is referenced in “Architecture as Metaphor Kinnord-Payton,” a panel moderated by Patrick Crabb.

The more concrete aspects of our field and practice continue to be a big part of the program, and San Diego will be particularly rich in this regard. Robin Hopper moderates “Stayin’ Alive” a panel examining non-academic professional tracks, and the panel, “Challenges in Restoring Arts Education K-12” moderated by Eiko Amano, tackles the difficult issues of K-12 curriculum and funding. Lectures: “Design, Modelmaking and Moldmaking” by Dan Mehlman and “Photographing Ceramics: Equipment, Film and Technique” by Ralph Molina will emphasize applied technique and problem solving, as will an entire afternoon of “Technology and Professionalism” lectures. Looking forward to the second year of this new section of focused 30 minute lectures, a 15 minute intermission has been scheduled between each talk to provide more opportunity for members to get out and in to the hall. This year’s lectures include “Hand Problems in Ceramic Artists” by Jay Pomerance, MD, “The Perfect Urban Kiln” by I. B. Remsen, and “Selling for What You are Worth” by Lisa Rankin and Michael Lutzman. On the topic of selling, this year’s program will include an additional “Doctors” panel. A special “Business Doctors” will join the familiar “Kiln Doctors” and “Glaze Doctors” as forums for our members to ask the experts specific questions about technical or operational problems that they have.

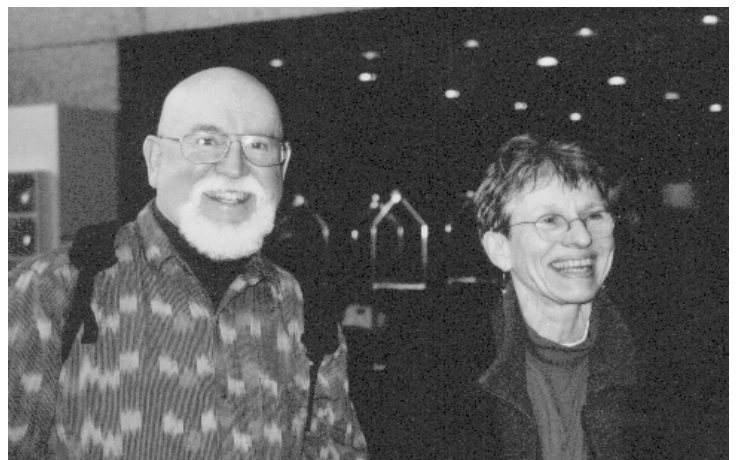
“Business Doctors” will address all aspects of production, sales and marketing of one’s work.

Of course no conference would be complete without the ever-popular Simultaneous Demonstrations, this year featuring Jeff Oestreich, Lana Wilson, Jane Shellenbarger, Les Lawrence, Beth Lo and Michael Sherrill. All this plus the Commercial Exhibitors, Graduate, International and K-12 slide rooms and the Video Screening Room will be comfortably housed on the spacious grounds of the Town and Country Hotel. The luxuriant gardens, swimming pools and palm trees of the Town and Country are a great compliment to the huge ballrooms of their conference center. This hotel is really perfect for accommodating our needs of space and providing many quiet garden corners in which to relax and catch up with colleagues and friends.

So come to San Diego March 12-15 for a rich program in a beautiful setting. It will be eeexcellent duude!



Kostas Tarkassis, editor of *Keramics Techni* of Greece and organizer of the International Academy of Ceramics Conference, with his wife



John and Susanne Stephenson, new Honorary Members

NCECA 2004 - 38th Annual Conference
March 17 - 20, 2004, Indianapolis, Indiana

CALL FOR PROPOSALS

THEME: INvestigations, INspirations: The Alchemy of Art and Science

Ceramic production has long been viewed as a kind of alchemy, a field defined by the risk and transformation of the fire. As new technology allows greater control, artists still seek the unknown in the pursuit of an evolving vision. Similarly, the practice of the artist and scientist share much in their mutual reliance on accumulated knowledge and methodical experimentation, guided by intuition and imagination. As we move into the twenty-first century, the achievements of science provide insights into unseen worlds inspiring new thinking and new ways of looking. The artist and the scientist both help to frame our understanding of the world, from the concrete matters of glaze chemistry and thermal expansion to the spirituality of new physics and the ritual of the tea ceremony. For the 38th annual meeting of NCECA in INspirational INdianapolis, we call for proposals for lectures and panel discussions INspired by the interaction of science and art. As always, we also welcome proposals on all subjects relevant to our field. Formats for presentations include 30 minute and 60-minute lectures (good for presenting specific information and ideas) and 90 minute panel discussion (good for investigating topics informed by varied perspectives).

TOPICS FOR PROPOSALS

Topics of general concern, as well as proposals addressing the conference theme will be reviewed. Selections will reflect the overall variety and quality of the proposals submitted with attention to achieving balance among the following general areas:

- **Aesthetics/Criticism/Philosophy**, including presentations about art attitudes, theory, content, goals, standards.
- **Art History**, including presentations about traditional and non-traditional artists and movements, styles, surveys of regional, national, and international art in clay.
- **Education**, including presentations about traditional and non-traditional curricula, goals, standards, methods, ideologies.
- **Professionalism**, including presentations about working standards, goals, methods, attitudes.
- **Technology**, including presentations about traditional and non-traditional materials, processes, kilns, equipment, innovations, theory.

ELIGIBILITY

Everyone is eligible EXCEPT participants (panelists or lecturers) in NCECA 2002: *Riffs ♦ Rhythm ♦ Regeneration* (Kansas City) or in NCECA 2003: *Borders In Flux* (San Diego). Participation is limited to only one presentation.

LECTURE AND PANEL FORMATS

Lectures of 30 minutes and one hour duration and panels of one and one-half hour duration are scheduled to include questions and answers from the audience. Panels are limited to no more than three panelists plus a moderator.

HONORARIUM

Panelists, moderators and lecturers whose careers or expertise are in the ceramic arts receive a \$300 honorarium, conference registration and a one year membership in NCECA.

APPLICATION PROCESS

NCECA's program thrives on the interests and participation of its membership. The Board of Directors welcomes your input and encourages your program proposals. **To submit a proposal**, send five (5) copies of this form and **attach to each**: 1) a one page summary of your resume (including credentials for proposed topic), 2) for panel proposals: names, addresses and brief resumes of other panelists, and 3) other supporting information, including one slide sheet (up to 20 slides) of presenters' work if appropriate. Copies of your proposal abstract will be distributed to NCECA board members for review prior to the full board meeting in May 2003. Proposal selections will be made by the full board at that meeting. Please make sure that your submittal is complete; incomplete proposals may not be considered. You will be notified of the board's decision by the programs director shortly after the meeting. **SLIDES AND OTHER MATERIALS WILL BE RETURNED ONLY IF A SELF-ADDRESSED STAMPED ENVELOPE IS ENCLOSED.**

DEADLINE: Materials must be received by May 1, 2003. Early submissions are encouraged

PROGRAM PROPOSAL ABSTRACT
NCECA 2004 Indianapolis
INvestigations
INspirations
The Alchemy of Art and Science
Indianapolis, Indiana

PROPOSALS MUST BE RECEIVED BY May 1, 2003 TO BE CONSIDERED.

Send complete proposal package and SASE to: NCECA Programs Director Jeremy Jernegan, Newcomb Art Dept., Woldenberg Art Center, Tulane University, New Orleans, LA 70118.

If you have any questions or a specific idea for a conference topic or program, but would prefer not to submit a formal proposal, contact Jeremy Jernegan at the above address or phone 504-314-2207, or e-mail to: sisdjhj@tulane.edu.

Please type or print clearly in black ink.

PROPOSAL INITIATOR: _____

Mailing Address: _____

Home/Work Phone Number(s): _____

FAX and/or E-Mail Number(s): _____

FORMAT (check one): _____

LECTURE

PANEL (List below only panelists WHO HAVE AGREED TO PARTICIPATE)

Moderator: _____

Panelist 1: _____

Panelist 2: _____

Panelist 3: _____

TITLE (5 words or less):

BRIEF DESCRIPTION OF PRESENTATION CONTENT (200 words or less):

NCECA 2003 BORDERS IN FLUX

37th Annual Conference, San Diego, California

Preliminary Program

All programming, including panels and lectures, registration, demonstrations, manufacturers/suppliers and non-profit exhibits, will be held at the Town & Country Resort and Convention Center.

<p>Tuesday, March 11 1:00 a.m. - 7:00 p.m. Registration</p>	<p>9:00 a.m. - 5:00 p.m. Manufacturers/Suppliers and Non-profit Exhibits NCECA Booth Silent Auction/NCECA Endowment Benefit Video Screenings</p>
<p>Wednesday, March 12 8:00 a.m. - 6:00 p.m. Registration 8:30 a.m. - 4:00 p.m. Graduate Students Slide Forum Sign-up & Scheduling - Cameron Crawford, coordinator 8:30 a.m. - 5:00 p.m. International Slide Forum Sign-up & Scheduling - TBA 8:30 a.m. - 5:00 p.m. Eleventh Annual Regina Brown Undergraduate Fellowship Fund Benefit CUP SUBMISSIONS - Theresa Cannon, coordinator 8:45 a.m. - 4:15 p.m. Shuttles to Selected Exhibitions 9:00 a.m. - 5:00 p.m. Manufacturers/Suppliers and Non-profit Exhibits 12:00 p.m. - 5:00 p.m. Silent Auction/NCECA Endowment Benefit 7:00 p.m. - 9:00 p.m. Opening Ceremonies Keynote: <i>On the Nature of Abstractions</i> - Robert Irwin, Artist, Writer</p>	<p>10:00 a.m. - 4:00 p.m. Graduate Students Slide Forum - Cameron Crawford, coordinator 10:00 a.m. - 5:00 p.m. International Slide Forum - TBA 10:00 a.m. - 5:00 p.m. Eleventh Annual Regina Brown Undergraduate Fellowship Fund Benefit CUPS EXHIBITS - Theresa Cannon, coordinator 10:30 a.m. - 11:00 a.m. Lecture: <i>Tiles Out of the Blue</i> - Joseph Taylor 10:30 a.m. - 12:00 p.m. Kiln Doctors - Paul Geil and Robert "Boomer" Moore 11:00 a.m. - 12:00 p.m. Lecture: <i>Mirrors of Influence: Aesthetics & Agenda</i> - Rebecca Harvey 11:30 a.m. - 12:00 p.m. Lecture: <i>1950's London Coffee Bar Ceramics</i> - Matthew Partington 12:00 p.m. - 1:00 p.m. First Members' Business Meeting 1:00 p.m. - 2:00 p.m. Lecture: <i>Defining the California Aesthetic in Ceramics</i> - Jo Lauria 1:00 p.m. - 2:30 p.m. Panel: <i>Beyond the Embargo: Cuba Collaborations</i> - Idie Adams [m], Catherine Merrill, Joel Bennett, Antonio Lewis Belgrove 1:00 p.m. - 1:30 p.m. Technology/Professionalism Lectures: <i>Hand Problems in Ceramic Arts</i> - Jay Pomerance, M.D. 1:45 p.m. - 2:15 p.m. <i>Selling for What You're Worth!</i> - Lisa Rankin and Michael Lutzmann 2:30 p.m. - 3:00 p.m. <i>The Perfect Urban Kiln</i> - I.B. Remsen 3:15 p.m. - 3:45 p.m. <i>The Bourry-Box Wood-Fired Kiln</i> - Gary Hatcher 4:00 p.m. - 4:30 p.m. <i>Explorations in Fire</i> - Stephen Mills 2:00 p.m. - 5:00 p.m. Simultaneous Demonstrations: Les Lawrence, Beth Lo, Michael Sherrill, Part I 2:30 p.m. - 3:30 p.m. Lecture: <i>The New Maiolica: Traditions and Innovations</i> - Matthias Ostermann</p>
<p>Thursday, March 13 8:00 a.m. - 4:00 p.m. Registration 8:30 a.m. - 5:00 p.m. Graduate Programs and Employment Opportunities Room 9:00 a.m. - 10:00 a.m. Lecture: <i>Design, Modelmaking, & Mold-making...Skills for Developing Shapes for Ceramic Production</i> - Dan Mehlman 9:00 a.m. - 10:30 a.m. Panel: <i>Finding One's Own Voice: Assimilating the Japanese Experience</i> - Jeff Shapiro [m], Paul Chaleff, Randy Johnston, John Neely Panel: <i>Challenges in Restoring Arts Education: K-12</i> - Eiko Amano [m], Melinda Williams, Susan Cambique-Tracey, Annette Simons 9:00 a.m. - 12:00 p.m. Simultaneous Demonstrations: Jeff Oestreich, Jane Shellenbarger, Lana Wilson, Part I</p>	<p>1:00 p.m. - 2:30 p.m. Panel: <i>Beyond the Embargo: Cuba Collaborations</i> - Idie Adams [m], Catherine Merrill, Joel Bennett, Antonio Lewis Belgrove 1:00 p.m. - 1:30 p.m. Technology/Professionalism Lectures: <i>Hand Problems in Ceramic Arts</i> - Jay Pomerance, M.D. 1:45 p.m. - 2:15 p.m. <i>Selling for What You're Worth!</i> - Lisa Rankin and Michael Lutzmann 2:30 p.m. - 3:00 p.m. <i>The Perfect Urban Kiln</i> - I.B. Remsen 3:15 p.m. - 3:45 p.m. <i>The Bourry-Box Wood-Fired Kiln</i> - Gary Hatcher 4:00 p.m. - 4:30 p.m. <i>Explorations in Fire</i> - Stephen Mills 2:00 p.m. - 5:00 p.m. Simultaneous Demonstrations: Les Lawrence, Beth Lo, Michael Sherrill, Part I 2:30 p.m. - 3:30 p.m. Lecture: <i>The New Maiolica: Traditions and Innovations</i> - Matthias Ostermann</p>

Preliminary Program *continued from page 13*

- 3:30 p.m. - 5:00 p.m. **Slide Presentations by Demonstrators:** Jeff Oestreich, Jane Shellenbarger, Lana Wilson
NCECA Connections, a dialogue among the various constituent groups - Breakout groups TBA
- 7:30 p.m. - 9:30 p.m. **The Randall Session:**
Ricardo Lemvo & Makina Loca-Afro Cuban and Soukous music
- Friday, March 14**
- 8:00 a.m. - 2:00 p.m. **Eleventh Annual Regina Brown Undergraduate Fellowship Fund Benefit CUP SALE** - Theresa Cannon, coordinator
- 8:00 a.m. - 3:30 p.m. **Registration**
- 8:30 a.m. - 5:00 p.m. **Graduate Programs and Employment Opportunities Room**
- 9:00 a.m. - 10:00 a.m. **Lecture:** *Italian Maiolica* - Catherine Hess
- 9:00 a.m. - 10:30 p.m. **Panel:** *Architecture as Metaphor* - Patrick Crabb [m], Bill Griffith, Nina Hole, Cara Moczygemba
Business Doctors: Jonathan Kaplan and Bill Hunt
- 9:00 a.m. - 12:00 p.m. **Simultaneous Demonstrations:** Jeff Oestreich, Jane Shellenbarger, Lana Wilson, Part 2
- 9:00 a.m. - 5:00 p.m. **Manufacturers/Suppliers and Non-profit Exhibits**
NCECA Booth
Silent Auction (bidding closes at 2:00 p.m.)
- 10:00 a.m. - 3:00 p.m. **K-12 Slide Forum**
- 10:00 a.m. - 4:00 p.m. **Graduate Students Slide Forum** - Cameron Crawford, coordinator
International Slide Forum - TBA
- 10:30 a.m. - 12:00 p.m. **Panel:** *Stayin' Alive* - Robin Hopper [m], Judi Dyelle, Malcolm Davis, Karen Newgard
- 10:30 a.m. - 12:00 p.m. **Slide Presentations by Demonstrators:** Les Lawrence, Beth Lo, Michael Sherrill
- 11:00 a.m. - 12:00 p.m. **Lecture:** *Photographing Ceramics: Equipment, Film, Techniques* - Rafael Molina-Rodrigue
- 1:00 p.m. - 2:30 p.m. **Panel:** *India and Ceramics* - Gerry Williams [m], Jane Perryman, Ray Meeker, Deborah Smith
Three Sequential Lectures: *Educational World/Real' World: Clay, Stories and the Global* - Graham McLaren, *Learning Styles: Out of the Kiln* - Philippa Ashton, *It's Life Jim But Not As We Know It!* - Elizabeth MacLarty
- 2:00 p.m. - 3:30 p.m. **Glaze Doctors:** Jim Robinson and David Pier
- 2:00 p.m. - 5:00 p.m. **Simultaneous Demonstrations:** Les Lawrence, Beth Lo, Michael Sherrill, Part 2
- 3:00 p.m. - 4:00 p.m. **Co-Lecture:** *Ecuadorian Ceramics: Ocean to Amazon* - Joe Molinaro and Kathleen Klumpp
- 3:30 p.m. - 5:00 p.m. **Panel:** *Ceramic Architecture, Traditions and New Approaches* - Richard Buncamper [m], Suzanne Preston Blier, Becky Bee, MaPo' Kinnord-Payton
- 9:00 p.m. - 1:00 a.m. **Annual Dance:** Buddy Blue
- Saturday, March 15**
- 8:00 a.m. - 10:00 a.m. **Registration**
- 9:00 a.m. - 10:30 a.m. **Emerging Artists:** Christyl Boger Rain Harris, Heeseung Lee, Ricky Maldonado, Todd Shanafelt, John Utgaard
- 10:45 a.m. - 12:00 p.m. **Second Members' Business Meeting**
- 12:00 p.m. - 1:00 p.m. **Closing Lecture:** Don Reitz, Artist, Teacher
- 1:15 p.m. - 2:15 p.m. **Open Board Meeting**
- 1:30 p.m. - 4:30 p.m. **Shuttles to Selected Exhibitions**

NCECA 2003 Ceramics Exhibitions/Shuttle

A number of exhibitions will be held in conjunction with NCECA 2003. Following is a preliminary listing, which will be updated in the winter issue of *NCECA News* with addresses and confirmed hours. NCECA is offering limited shuttle on Wednesday, March 12 and Saturday, March 15.

NCECA CLAY NATIONAL SHUTTLE

- Stop 1:** **R. B. Stevenson Gallery**
David Zapf Gallery
NCECA Clay National Exhibition.
Carol Gardyne Gallery
Invitational Clay.
Scarab Pottery
Studio Group Show.
David Zapf Gallery
Keisuke Mizuno.
- Stop 2:** **Garage Gallery/Robert Burt Studios**
Ceramic Invitational.
Kita Ceramics and Glass Gallery
East Meets West: Collection of Traditional Japanese, Chinese and Contemporary Ceramics. Kasho Morioka, Zen-etsu Morioka, Natsu Morioka, Takeshi Yamaguchi.
Lyceum Theater
Clay Without Boundaries: Sculptural Vessels. Maria De Castro, Donna Klipstein, Jean Hamerslag, Malgosia Nowakowski, Cheryl Tall, Norma Yuskos, Lana Wilson. Curated by Lana Wilson.
Many Hands Gallery
Pottery by Mike Sisson and Diana Kilmer.
Ramsden Morrison Gallery
On the Edge. Liz Surbeck Biddle, Michaela Angela DiCosolo, Priscilla Hollingsworth, Lundin Kudo, Laura Jean McLaughlin, Deborah Rael Buckley, Ceil Leeper Sturdevant, Cheryl Tall. Curated by Cheryl Tall.
- Stop 3:** **Galleria de Ollas/Four Winds Kiva Gallery,**
Native American Potters and Pottery of Mata Ortiz.
Debra Owen Gallery
Richard Burkett: Pressure Vessels.
Pannikin Coffee & Tea
Teapots and Cups. Richard Burkett and Nan Coffin, Ed Thompson and Ellen Fager, David and Mary Cuzick.
- Stop 4:** **San Diego City College**
City College Faculty, Alumni & Student Large Scale Outdoor Sculpture.
Contemporary Ceramic Sculpture.
Korean Ceramics: Tradition and Transformation.
- Stop 5:** **Mingei International Museum**
Mingei Legacy. Bernard Leach, Kawai Kanjiro, Hamada Shoji and their apprentices. Curated by Michel Conroy and Martha Longenecker
Balboa Park-Santa Fe Room
San Diego Potters and Their Mentors. John Hopkins, juror. Curated by Karen Price.
Gallery 21, Spanish Village Art Center
Potters Guild Exhibition.
Japanese Friendship Garden
Traditional Ceramics by Contemporary Japanese Ceramic Artists. Curated by Kouta Shimazaki.

San Diego Museum of Art

Selections from the Asian Collection.

San Diego Museum of Man

Ecuadorian Pottery Traditions. Curated by Grace Johnson, Richard Burkett and Joe Molinaro.

Hecho en Mexico: Mexican Folk Art.

San Diego Potters Guild Gallery

San Diego Potters and Their Mentors

Spanish Village Art Center

7 Open Pottery Studios/Galleries. Elizabeth Woolrych, Beverly Hartgrave, Doug Snyder, Charlotte Ibach, Rick de la Cruz and Mary Buckman.

World Beat Cultural Center

Nicaraguan Pottery and Peruvian Clay Instruments.

NCECA REGIONAL STUDENT JURIED EXHIBITION/SDSU AND COLLEGES SHUTTLE

Stop 1: The Cabernet

Narrative Wall Relief. Brad Burkhart.

Larry Dumlao Gallery

Tom Kerrigan.

Galleri'a Dell' Aria

Narrative Wall Relief. Brad Burkhart.

Gallery 504 North

Laloba Ranch Invitational.

Hybrid

SDSU Invitational Graduate Show. Curated by Gary Carlos.

Planet Rooth Studios,

Paradigms, Abstraction, Nature. Paul Berger. Curated by Paul Berger.

The Publication's Gallery 999

Teapot Show.

Sharp Studios

Ceramics by Patricia Yockey.

Sumner & Dene Gallery

South Florida Invitational.

Tres Studio Gallerym

Clay and Textural Practice. James Klueg, Charles Krafft, Richard Millet, Paul Berger and Paul Scott. Curated by Paul Berger.

Stop 2: SDSU Flor y Canto and Everett Gee Jackson Galleries

NCECA Regional Juried Student Exhibition.

SDSU University Art Gallery

Re-Inventing Pleasure: Ornamentation in Contemporary Ceramic Art. Neil Forrest, Susan Beiner, Walter McConnell, Phyllis Green, Kathy Butterly and Tetsuji Aono. Curated by Tina Yapelli, Joanne Hayakawa, Richard Burkett.

Stop 3: Grossmont College Hyde Gallery

Ceramics by Paul Scott.

International Plate and Platter Exhibition. Curated by Paul Scott.

Les Lawrence: There's Too Much Killing in This World.

Outdoor Ceramic Sculpture. Curated by Les Lawrence.

NCECA 2003 Exhibitions/Shuttle

Stop 4: San Diego Mesa College Art Gallery

Blue. Doug Blechner, Patrick Shia Crabb, Philip Cornelius, Patsy Cox, Steve Dilley, Brian Gillis, Juan Granados, Phyllis Green, Arthur Gonzalez, Elizabeth Higgins O'Connor, Karen Koblitiz, Dean McWilliams, Cheryl Tall, Lana Wilson and Patricia Yockey. Curated by Cara Moczygemba.

San Diego Mesa College Library

From Paper and Prosthetics to Toilets and Turbines. Curated by Brian Gillis.

LA JOLLA GALLERIES AND UCSD SHUTTLE:

Stop 1: Gallery Eight

Karen Massaro and Kazuko Matthews.

Stop 2: Athenaeum Music & Arts Library

The Word Made Clay: Ceramics in Its Own Write. Curated by California Tile Heritage Group.

Divan Studios

California Clay and Glass Guild Juried Show.

Ricky Maldonado.

Gallery Alexander

California Clay and Glass Guild Juried Show.

Quint Gallery

Joanne Hayakawa.

Spiral Gallery

Donna Polseno and Rick Hensley.

Scott White Contemporary Art

Group Ceramic Exhibition. Ken Price, Peter Voulkos, Michael Lucero, Richard Shaw, Stephen DeStaebler, Robert Arneson, Adrian Saxe, Viola Frey and Patti Warashina.

Jeff Irwin: The Nature of Things. Curated by Jeff Irwin.

Stop 3: The Grove Gallery

Paul Soldner.

UCSD Art Gallery

Rebels in Clay: Peter Voulkos and the Otis Group

NCECA 2003 Pre/Post Conference Events

Many events are still in the planning stages. Additional details and changes will be in the winter newsletter and on the conference poster.

Malcolm Davis Workshop at Nottingham Center for the Arts, PO Box 460, San Marcos, CA. Several pre-conference workshops, including Malcolm Davis, an exhibition and a giant pit firing are planned. Contact Terry Sullivan at 760-752-1070.

Emerging Artists and Shifting Paradigms in an Expanded Field, San Diego Mesa College, March 12, 2003. A panel of emerging and established artists discuss pertinent questions and concerns of new generations. Topics will include but are not limited to: education, globalization, the financial furnaces of the art world, the spirit and necessity of critical discourse in contemporary art practice, mythology meeting history and its subsequent effects, and the determination, courage and commitment of generations past, present and future. Contact Brian Gillis at teabowl@hotmail.com for more information.

Steven Hill Workshop, San Diego Mesa College, 7250 Mesa College Dr. San Diego, CA. Sponsored by Ceramic Artists of San Diego (CASD), and held at Mesa College, Saturday, March 8 and Sunday, March 9, 9:00 a.m. -4:00 p.m., contact Jackson Grey 858- 270-3828.

North County Galleries Tour & Workshops, at Trios Gallery, 130 S. Cedros Ave, Solana Beach, CA. Several galleries and artists studios are planning an event for Saturday, March 15, 10:00 a. m. - 6:00 p.m., Artist demos, with a cocktail reception from 6:00 p.m. - 8:00 p.m. at the Trios gallery. Contact Sheri Fox at 858-793-6040.

Public Address Tile and Garden Tour, Public Address BIG NCECA Tour Committee is planning bus tours of San Diego area tile works, public art and gardens. 8:00 a.m. - 1:00 p.m., Sunday, March 16, 2003, \$75. Send email to public_ad@hotmail.com for more information.

Quichua Pottery Demonstrations, San Diego Museum of Man, 1350 El Prado, San Diego, CA. Two Quichua potters will be demonstrating their unique pottery-making techniques March 12-15. Call 619-239-2001 for information.

Paul Soldner Workshop, at UCSD Craft Center, UCSD, La Jolla, CA. The Paul Soldner workshop at the UCSD Crafts Center in coordination with his one person show at the center. The workshop is planned for Saturday, March 15 and Sunday, March 16. The opening for Soldner's show (which includes a band) will be coordinated with the opening of the Voulkos show at the main gallery at UCSD. Opening will be Friday, March 14, from 6:00 p.m. - 9:00 p.m. Call 858-534-2021 for information.

Throwing Techniques by Zen-Etsu Morioka, March 10-12 at Kita Ceramics and Glassware, 517 4th Avenue, Suite 101, San Diego, CA 92101. Registration required - \$50. Call 619-239-2600 or sales@kitaceramicsglass.com for information.

Conference Miscellaneous Information

CONFERENCE REGISTRATION FACTS

Registrations may be submitted on the official registration form in this newsletter or by downloading the form from NCECA's web page at www.nceca.net. Conference registration includes a one-year membership. **Advance Registration Deadline: February 14, 2003. After February 14, add the following late fees to the above: \$50, regular registrants; \$30, student registrants. February 26, 2003 is the final date NCECA will receive registrations. After this date you must register on-site.**

On-site registrations may be made at the Town and Country Resort & Convention Center Atlas Foyer, during the hours below. A late fee of \$50 will apply (\$30 for students).

Advance Registration Packet Pickup and On-site Registration Hours:

Tuesday, March 11 1:00 p.m. - 7:00 p.m.

Wednesday, March 12 8:00 a.m. - 6:00 p.m.

Thursday, March 13 8:00 a.m. - 4:00 p.m.

Friday, March 14 8:00 a.m. - 3:30 p.m.

Saturday, March 15 8:00 a.m. - 10:00 a.m.

(Town and Country Resort & Convention Center Atlas Foyer)

Day Admission Tickets will be available each day for those who cannot register for the entire conference. No advance sales. Wednesday and Saturday - \$35; Thursday and Friday - \$60. Day tickets do not include the Friday night dance.

Guest Dance Tickets will be sold to registered members who wish to take a guest to the dance, and to day attendees at the door (Atlas Ballroom) beginning at 8:30 p.m. on Friday, March 14. Price: \$15 each ticket.

NCECA 2003 Clay National Exhibition Catalog will be sold at the conference. You may reserve your copy at the special conference price of \$10 (\$18 after the conference) by including your payment with your registration.

CONFERENCE ACCOMODATIONS

Blocks of rooms have been reserved at special conference rates for NCECA members at the Town and Country Resort & Convention Center, 500 Hotel Circle North, San Diego, CA 92108. Call 619-291-7131, or toll free 800-772-8527 for reservations. A one night's room deposit is required to confirm a reservation.

Deadline for reservations: February 17, 2003

Garden Rooms \$120 single-quad

Regency Tower \$130 single-quad

Courtyard Rooms \$130 single-quad

Royal Palm Tower \$140 single-quad

Room tax is 10.5% subject to change.

PARKING

Parking is \$5.00 per guest room per night and \$10.00 daily maximum for non-guests.

NCECA SPECIAL EVENTS

ELEVENTH ANNUAL FELLOWSHIP FUND CUP SALE

Theresa Cannon, coordinator

You are invited to participate in this popular fundraiser for the benefit of the Regina Brown Undergraduate Student Fellowship by donating and buying cups. The pieces may not exceed 9x9x9 inches. Please deliver your cups on Wednesday, March 12 to

Conference Miscellaneous Information *Continued from page 19*

the Town and Country, Royal Palm Salons 1-3 between 8:30 a.m. and 5:00 p.m. Each cup will be considered for a "Cups of Merit" Commission Award. Each on-site donor will receive a bonus NCECA 2004 Conference/Membership raffle ticket in addition to the ticket in the conference packet. If you are unable to personally deliver your cup(s), you may ship them, properly packed, to arrive by Friday, March 7, 2003, addressed to Jeff Irwin, (for NCECA Cup Sale) 1760 W. Arbor Dr., San Diego, CA 92103. Please indicate a suggested selling price and include your business card in the cup(s). NCECA cannot be responsible for any damages. The cups will be exhibited on Thursday, March 13 from 10:00 a.m. - 5:00 p.m. and will go on sale on Friday, March 14, 8:00 a.m. - 2:00 p.m. Purchases will be limited to three cups at a time.

SILENT AUCTION TO BENEFIT THE NCECA ENDOWMENT

Phyllis Kloda, coordinator

Thanks to the continued generosity of noted artists in the field, NCECA will once again hold a Silent Auction in San Diego to benefit the NCECA Endowment. The pieces will be on view and bidding will begin on Wednesday, March 12, noon - 5:00 p.m., in the Lower Exhibition Hall. Bidding will continue on Thursday, 9:00 a.m. - 5:00 p.m. and Friday, 9:00 a.m. - 2:00 p.m. The winning bids will be posted on Friday at close of bidding. You are invited to stop by and join the lively bidding at this event and take part in the special events following the closing bids.

LENNY DOWHIE/ANNA CALLUORI HOLCOME NCECA GOLF TOURNAMENT

Balboa Golf Course
52.00 per person

Prizes for:

Best score

Best dressed

Closest to the pin

Longest drive anywhere

Oldest golfer

Please send check or money order NO LATER THAN FEB 15TH and specify your handicap to:

Lenny Dowhie

11560 Upper Mt. Vernon Road

Evansville, Indiana 47712

RAFFLES

\$100 Exhibitor Purchase Certificate. All registrants will receive a raffle ticket in their conference packet towards purchases from corporate exhibitors during the conference. The raffle ticket must be deposited at the NCECA Booth on Wednesday, March 12. The drawing will be held at the First Members' Business Meeting on Thursday, March 13.

Must be present to win.

NCECA 2004 Conference/Membership. Two raffles for NCECA 2004 Conference Registration including one year NCECA Membership (March 2004 - March 2005). NCECA 2004 will be held March 17 - 20, in Indianapolis, Indiana. All registrants will receive a raffle ticket in their conference packet. Donors of cups for the Undergraduate Student Fellowship Fund Benefit will receive a bonus raffle ticket. NCECA 2004 Conference/Membership raffle tickets must be deposited at the NCECA Booth by 5:00 p.m. Friday. The drawings will be held on Saturday, March 15 at the Second Members' Business Meeting. *Must be present to win.*

Remembering.....

JERRY HORNING

Jerry Horning died on June 28, 2002, of a brain aneurysm. He was full of life, energy and enthusiasm to the moment he died. Jerry graduated from South Dakota State University in 1959 and he received an MFA from the University of Minnesota in 1965. He taught ceramics at the University of Georgia from 1966 to 1971 after which he took over the ceramics program at Creighton University. Jerry taught at Creighton for thirty years until his death, during which time he was the Chair of the Art Department for two terms. Jerry was a past president of NCECA and during his career he was a Visiting Professor at Northern Arizona University and Syracuse University. He was associated with programs at the Penland School of Crafts and the Haystack Mountain School of Crafts. In 1993, Jerry created a widely distributed six-videotape series "Making Pots on the Wheel," which offers the continued memory of his throwing skill, teaching style and gentle humor.

A benefit show and sale is being organized for mid-December at the Creighton University Art Gallery for Jerry's wife, Kellie, who is pregnant with their first child. Any friends of Jerry who would like to contribute one or more pots can contact G. Ted Bohr, SJ, Gallery Director, Lied Education Center for the Arts, Creighton University, 2500 California Plaza, Omaha, NE 68178. Phone 402-280-2261. E-mail: bohr@creighton.edu.

PETER VOULKOS

Sculptor Peter Voulkos died on February 16, 2002, in Bowling Green, Ohio. Friends, former students and fellow artists gathered to celebrate his life and work in the pottery he and Rudy Autio helped Archie Bray Sr. build at the Archie Bray Foundation for Ceramic Art, Helena, Montana.

A memorial service was held on April 6, 2002, at the James Moore Theatre in the Oakland Museum of California.

DAVID SHANER

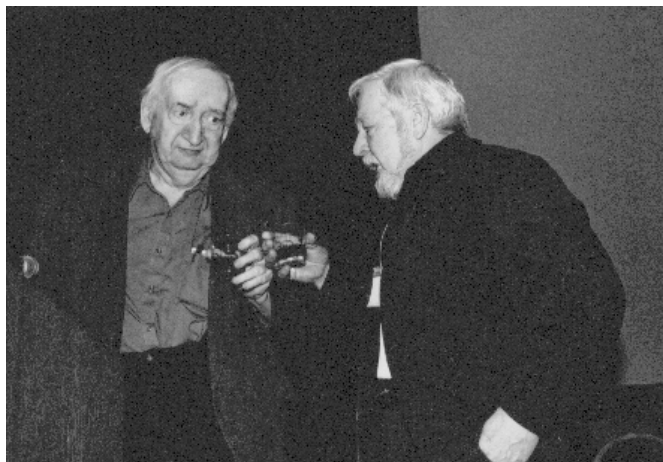
David Shaner passed away after a prolonged bout with ALS. David earned a Master of Fine Arts Degree in Ceramic Design from Alfred University, Alfred, New York, and served as Assistant Professor of Art at the University of Illinois. In 1963 David directed the Archie Bray Foundation. In 1970 he moved to Big Fork, Montana, where he made pots in his studio for almost three decades.

He is survived by his wife, Ann, two sons, Daniel and Cedric, and two daughters, Catherine and Coille.

Memorial contributions may be made to the Studio Building Fund, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602

Cup Sale Volunteers Needed!

Are you interested in meeting potters from around the country or even the world! Want to handle some mighty fine mugs? Would you like a complementary NCECA registration and student membership? BE A CUP SALE VOLUNTEER! You must be a full-time student and willing to work a minimum of 10 hours at the NCECA cup sale. If you are interested, contact Theresa Cannon DeWitt by January 15, 2003. E-mail: mudworkings@yahoo.com. Phone 515-294-5840 days. 515-460-4901 evenings



Ken Ferguson toasting with Rudy Autio to Peter Voulkos during a memorial presentation after the closing lecture.

Credits

A big "THANK YOU" to **Glen Blakley**, a long time NCECA member, who has provided us with all the photos taken for this issue of *NCECA News*.

NCECA 2003 ADVANCE CONFERENCE REGISTRATION
Town & Country Resort and Convention Center, San Diego, CA
March 12 - 15, 2003
(Includes 2003/2004 membership)

PLEASE PRINT CLEARLY IN BLACK INK. INFORMATION WILL BE OBTAINED FOR MEMBERSHIP DATABASE.

Last Name _____ First Name _____ Female _____ Male _____
Institution/Affiliation _____
Permanent/Current Mailing Address _____
City _____ State _____ Zip Code _____ Country _____
Phone _____ Work _____ Studio _____
Fax _____ E-mail _____ Website _____

Please check categories that apply to you (for statistical purposes only):

Member: New Renewing Lapsed
Teacher at: University Community College K-12 Other
Professional Status: Studio Artist Arts Administrator Gallery Owner Collector/Patron Other
Student: Undergraduate Graduate University Community College Other
Race/Ethnic Background: Caucasian/European African American Native American Asian Hispanic

ADVANCE REGISTRATION DEADLINE: FEBRUARY 14, 2003. Thereafter you must register in San Diego and late fees of \$50 (regular) and \$30 (student) will apply. Refunds (less \$25 processing fee) will be made after the conference.

PLEASE CHECK ALL THAT APPLY:

CONFERENCE REGISTRATION FEES

U.S. Regular _____ \$ 170
Canadian Regular _____ \$ 175
International Regular _____ \$ 185
U.S. Student _____ \$ 115
Canadian Student _____ \$ 120
International Student _____ \$ 130

All students must include a statement from Registrar or Dean verifying current full-time status

First-class postage-Journal (optional) \$ 5
Sustaining Member (1 pass/catalog) \$ 750
Patron Member (2 passes/catalog) \$ 1000
NCECA 2003 Clay National Catalog \$ 10

SHUTTLE BUS TICKETS (NONREFUNDABLE)

WEDNESDAY

(A) NCECA Clay National Shuttle (all day) _____ \$ 5
(B) NCECA RSJE/SDSU and Colleges Shuttle (all day) _____ \$ 5
(C) La Jolla Galleries and UCSD Shuttle (all day) _____ \$ 10

SATURDAY AFTERNOON

(D) NCECA Clay National Shuttle _____ \$ 5
(E) NCECA RSJE/SDSU and Colleges Shuttle _____ \$ 5
(F) La Jolla Galleries and UCSD Shuttle _____ \$ 10

TOTAL PAYMENT \$ _____

Disability Assistance. Please attach a note with your needs.

I wish to make a special contribution to the following fund(s).

The Ted A. Randall Session \$ _____
Regina Brown Undergraduate Student
Fellowship Fund \$ _____
The NCECA Endowment \$ _____

PAYMENT METHOD

Credit Card: Visa Mastercard Expiration: ____/____ Check Money Order No. _____
No. _____ - _____ - _____

Signature: _____

Checks payable to NCECA must be drawn on a U.S. Bank.
Money Orders must be in U.S. dollars
Checks or credit cards that do not clear will incur a \$25 processing fee.

MAIL COMPLETED FORM WITH PAYMENT TO:

NCECA 303-828-2811
Dept. C 866-266-2322 toll free
P.O. Box 777 office@nceca.net
Erie, CO 80516-0777 www.nceca.net

Credit Card payments may be faxed to: 303-828-0911

Announcements

Potters of the Roan, October 3 - December 11, 2002,
at the Odyssey Gallery, 242 Clingman Ave, Asheville, NC
28801. Featuring work by a guild of emerging and internation-
ally recognized potters whose work is made in and of the pow-
erful mountains around Bakersville, NC. For more informa-
tion, please call 828-285-9700

**Guilford Handcraft Center Presents Ceramics 2003,
July 6 - August 23, 2003.** This juried exhibition is open to all
artists working in clay and encompasses both traditional and
experimental forms. Entry fee is \$15.00. Application deadline
is February 10, 2003. For more details, please call 203-453-
5947

**Baltimore Clayworks' Winterfest 2002, November 16 -
December 23, 2002,** in the Baltimore Clayworks Gallery Build-
ing, 5707 Smith Ave., Baltimore, Maryland. Featuring 31 na-
tionally renowned ceramic artists and their functional and deco-
rative work. For more information, please call 410-578-1919
or go to www.baltimoreclayworks.org

ArtsLink 2003: ArtsLink Projects provide support to US ar-
tists, curators, presenters and arts organizations to work with
their counterparts in 27 countries in Central and Eastern
Europe and Central Asia. Projects should be designed to bene-
fit participants or audiences in both countries. In 2003, appli-
cations will be accepted from individual artists, curators and
non-profit arts organizations working in visual, design or media
arts. Application deadline is January 15, 2003. To consult
with ArtsLink staff or to receive information about ArtsLink,
please contact CEC International Partners at 212-643-1985
x22, fax: 212-643-1996, e-mail: artslink@cecip.org

NCECA Member Solo Shows

**Debbie Weinstein, Ceramics: Functional and Sculptural
October 18 - November 23, 2002** Armory Art Center, 1703
Lake Ave., West Palm Beach, Florida, 33401. 561-832-1776

**Bonita Day, Recombination - A Five Year Survey of Works
by Bonita Day, October 10 - November 8, 2002,** Spring Hill
College Eichold Gallery, 400 Dauplin St., Mobile, AL 36608
251-380-3863. Gallery Hours, Monday - Friday 9:00 a.m. -
5:00 p.m.

2002-2003 NCECA Board

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Past President	Steve Reynolds University of Texas, San Antonio
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NCECA 2004 Conference On-site Liaison	Dee Schaad University of Indianapolis, Indiana

Staff:

Conference Planner/ Office Manager	Dori Nielsen dori@nceca.net
Administrative/ Conference Assistant	Gerri Lynch office@nceca.net
Bookkeeper	Caryl Kershner caryl@nceca.net

2002-2003 NCECA Advisory Board

Rick Daily	Denver, Colorado
Mary Jane Edwards	Laramie, Wyoming
Jo Lauria	Sherman Oaks, California
Linda Lighton	Kansas City, Kansas
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Joseph Sherman	Century City, California
faye smith	Emporia, Kansas

Calendar of Events

NCECA News deadlines

2002	October 31 - November 2	Board of Directors meet in Indianapolis
	December 10	Deadline for submission of proposals for NCECA 2003 Connections/Topical Discussions
2003	January 15, 2003	Video Screening submissions
	March 12 - 15	NCECA 2003, 37th Annual Conference Borders in Flux, San Diego, CA
	May 1	NCECA 2004 Call for Proposals

Published three times annually by the National Council on Education for the Ceramic Arts, *NCECA News* is a vehicle for dialogue and information for members. Members are encouraged to use this publication as a link to their colleagues in the ceramic arts. Articles, announcements, news releases, black & white photographs and illustrations are welcome and will be considered for publication.

Send ads and other materials for publication to:
Geri Lynch
NCECA, Dept. N
PO Box 777
Erie, CO 80516-0777

Winter 2002: January 5
Summer 2003: May 15
Fall 2003: September 5

NCECA Home Office:

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NCECA Web Page:

www.nceca.net
