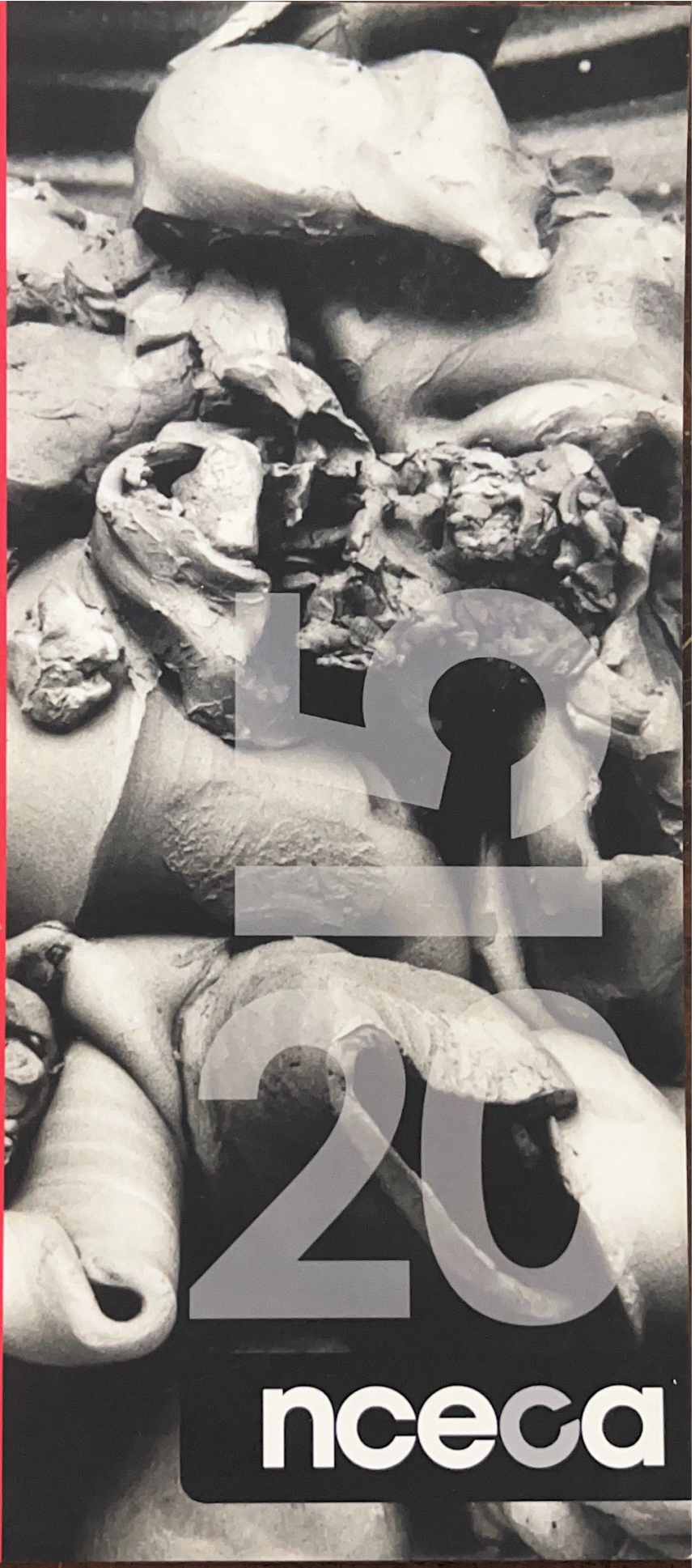


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Exhibitions documented through this catalog are produced by the National Council on Education for the Ceramic Arts (NCECA) in cooperation with the David Winton Bell Gallery of Brown University and the Sol Koffler Gallery of the Rhode Island School of Design.



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*Untitled (Clay Portfolio)*, 2013  
gelatin silver print, 7.75" x 5.75", from a portfolio of 21 images

Catalog Design: Candice Finn

[www.nceca.net](http://www.nceca.net)

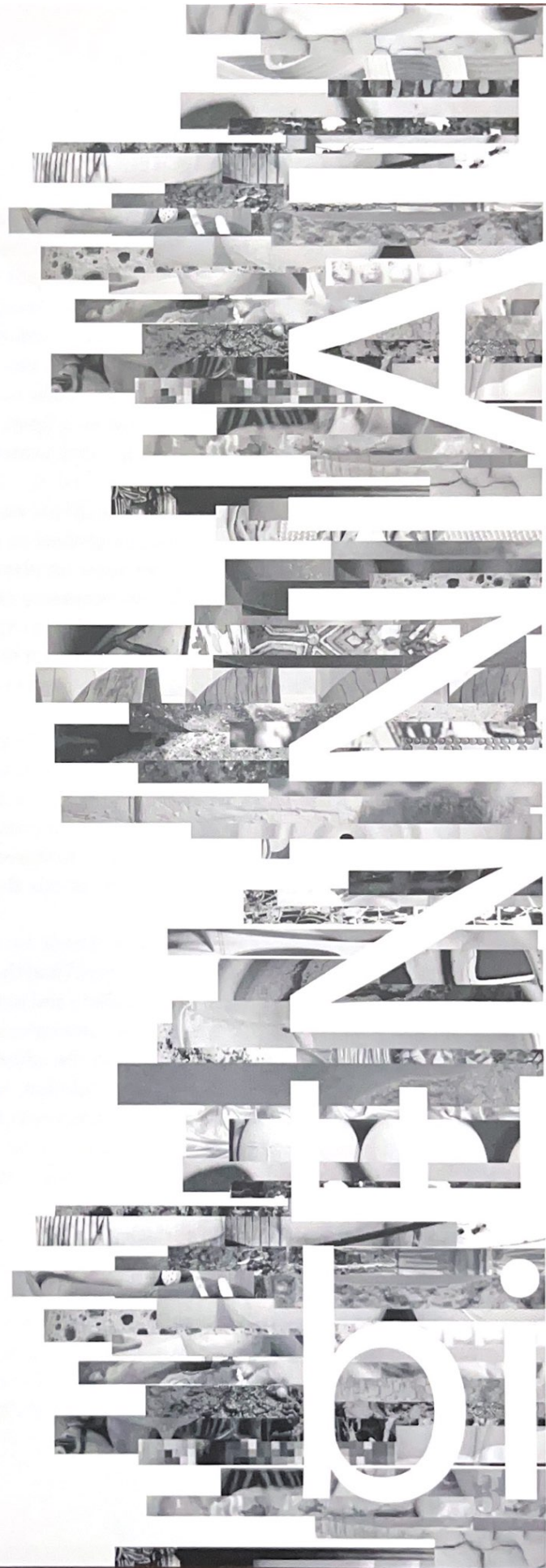
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## NCECA Exhibitions Director Statement

I am honored to be writing my first catalog statement as NCECA's Exhibitions Director. The opportunity to be involved in the *2015 NCECA Biennial*, a show I have always highly regarded, has been an extraordinary adventure and entry point into board service. The "other side" of my experience with exhibition development has been refined through my work in the context of nonprofit community arts centers devoted to ceramics. For almost twenty years, I have been involved in developing exhibitions for audiences that included artists, students and neighbors as well as serious art enthusiasts, critics and collectors. My job has been to curate a calendar of exhibitions that show the breadth of what is being done in the field, while broadening and educating our audience... and of course to bring them joy.

It is with this background that I enter into NCECA's long history of organizing exhibitions. While NCECA's audience is in many ways more evolved in its thinking about ceramics and the field, I believe that the organization's goals are quite similar to those in community arts – to educate, broaden and inspire our audience. Also important to NCECA is supporting artists in their efforts to expand their reach, develop their vision and gain exposure. Having worked in this vein, all the while attending NCECA conferences annually, I felt at home with my first big board responsibilities: selection of jurors for the *2015 NCECA Biennial* and organization of the adjudication process.

It was a humbling experience to research the list of extraordinary artists and experts who have juried this prestigious and popular exhibition since its inception, and then imagine the composite intelligences and sensibilities necessary to select art works. Because the 2015 conference theme is *Lively Experiments*, I wanted to engage jurors with minds open to the new, while cognizant of the legacy and the rich traditions of our medium. Our three jurors do just that – they are grounded in the here and now, respectful of our past and curious about what lies ahead.

The adjudication took place in Providence, Rhode Island at the *Biennial's* host venue, the David Winton Bell Gallery at Brown University, where I had the pleasure of being the proverbial fly on the wall. Jo-Ann Conklin, the director of the gallery and one of the three jurors, brought her expertise with the space and her rich knowledge of contemporary fine art discourse to the conversation. This level of the host venue's involvement in the adjudication process for the NCECA Biennial represents a reform of approach for this exhibition, influenced in part as a result of feedback gathered through a Curatorial Task Force. Comprised of NCECA board members, representatives from the membership and curators and writers in the field, this body was formed following the *2013 NCECA Biennial* and conference in Houston, Texas.

Jo-Ann Conklin's involvement in the selection process moved it beyond the scope of ceramics to more expansive realms of professional curatorial practice. She was able to look at each piece objectively, and consider its place in the realm of fine art. Being as rooted as I am in ceramics, it was refreshing to see the work through her eyes. Anders Ruhwald, head of ceramics at Cranbrook Academy of Art, joined us directly off the plane from Denmark. A mid-career artist whose abstract ceramic sculpture has been exhibited and collected around the world, Anders came to the table with his keen wit, global perspectives on academia and studio practice, and his finger on the pulse

NCECA Exhibitions Director Statement

of new ideas and talents emerging from our field. Linda Christianson, an independent studio potter from rural Minnesota and a life-long educator, I've known for many years. Seeing her big smile in the lobby of our Providence hotel was a warm beginning to the two-day gathering of minds. Linda's experience in the field and her knowledge of and passion for clay – especially pottery – leveled the conversation in a way that astounded me. The insight and attention to detail that she brings to her studio practice were apparent throughout the adjudication process for the *Biennial*.

It was an honor and a pleasure to facilitate the planning and adjudication of the *2015 NCECA Biennial*. To go from 1,147 works and winnow down to fifty was an exhilarating yet excruciating process for our three jurors, who took on the difficult task with much grace, candor and sensitivity. I would like to thank them for their hard work, and also acknowledge their frustration with the process. Yes, this exhibition is the result of "true debate," as is any juried exhibition that brings together more than one juror to come to some sort of agreement to get the job done. Now having been through this process, as well as the one for the *2015 National Student Juried Exhibition*, as NCECA's new Exhibitions Director I have the opportunity to formulate questions and consider opportunities for the future evolution of our exhibitions. That said, the resulting *2015 NCECA Biennial* is, in my opinion, quite extraordinary and refreshing, presenting several artists that are new to me. I imagine many will be new to you as well – a good thing. The *2015 NCECA Biennial* is certainly the result of a lively process -- a lively experiment. Enjoy!

Leigh Taylor Mickelson  
NCECA Exhibitions Director

Juror Biography | Jo-Ann Conklin



Specializing in contemporary art and the history of photography, Jo-Ann Conklin has curated more than sixty exhibitions over thirty years working in museums. Conklin is the director of the David Winton Bell Gallery, a position she has held since 1996. In that capacity she oversees the Bell Gallery and the Public Art Program of Brown University. She is currently working on an exhibition that explores the use of taxidermy in contemporary art practice. Recent exhibitions include *Zugunruhe*:

*An Installation by Rachel Berwick; KIDS: Jill Greenberg, Julie Blackmon, Ruud van Empel; Commitment to the Struggle: The Art of Sue Coe; One Big Self: Prisoners of Louisiana. Deborah Luster and C.D. Wright; Do-Ho Suh; Map of temper, Map of tenderness; Annette Messenger; and Katarzyna Kozyra: Bathhouses.* Within the Public Art Program Conklin has worked with artists Martin Puryear, Maya Lin, Diane Samuels, Ann Hamilton, Nina Katchadourian, and Sarah Oppenheimer on permanent installations, and Patrick Dougherty and Paola Pivi on temporary works. Conklin received a BFA in photography from Maryland Institute College of Art and her MA in art history from the University of Iowa.

Juror Statement | Jo-Ann Conklin

Ceramics are having a New York moment. They are on display in major institutions and galleries: Edmund de Waal at Gagosian, Ken Price and Rebecca Warren at Matthew Marks, and also, thanks to *Whitney Biennial* co-curator Michelle Grabner, four ceramic artists or collaboratives were included in the 2014 incarnation of that venerable and much debated show. Ceramics have made isolated appearances at the past *Biennials*—Vincent Fecteau in 2002 and 2012, and Jessica Jackson Hutchins in 2010—but the number and diversity of ceramic works here was notable. Embracing ceramic as a material on par with any other, Grabner's catholic selections explored both "ceramic world" and "art world" ceramics. John Mason's masterfully crafted geometric sculpture—the epitome of ceramic craftsmanship—stood in contrast to Sterling Ruby's heavily-glazed and lumpen masses. Shio Kusaka's decorative painted vessels, and Amy Sillman and Pam Lins's valiant (but flawed) attempt at combining ceramic and painting filled out the field.

It is therefore a particularly opportune time for the David Winton Bell Gallery to engage with the ceramic arts. I am delighted by the opportunity to present the *2015 NCECA Biennial*. Juried by myself, a curator in contemporary art with only a modicum of experience with ceramics, and two far more knowledgeable colleagues—wood fire ceramicist Linda Christianson and Anders Ruhwald, head of ceramics at Cranbrook—the resulting exhibition is a broad survey of contemporary practice. From a slate of 1,147 entries we selected fifty works—a daunting task—issuing from twenty-three states and Canada, Hong Kong, Italy, Romania, South Korea and Sweden. Many other worthy submissions were sacrificed to the limits of space. The resulting exhibition includes artists ranging from graduate students to seasoned professors, and perhaps more important, it demonstrates a wide diversity of approaches and interests.

Jurying the exhibition has re-awakened my interest in clay. In a prior position, as a curator at the University of Iowa Museum of Art, I worked with the Joan Mannheimer Collection. An early proponent of the medium, Joan collected works by Voulkos, Price, Takaazu, Arneson, Frey and many others. Her collection served as my entrance to the medium. I also co-curated *American Woodfire '91* with Chuck Hindes, who taught at Iowa. But, that all seems like a lifetime ago, and much has happen in the medium since then. Which is why I was particularly appreciative of the expertise of my fellow jurors. It was a pleasure to work through the submissions with Linda and Anders, discussing the relative merits, agreeing or disagreeing, but always knowing that where my knowledge of technique was lacking theirs would prevail.

We at the Bell Gallery are pleased to present the exhibition, to be a central part of the NCECA conference, and to serve the local, national, and international community of ceramic artists and educators. I would like to thank Jay Lacouture for bringing this opportunity to our attention, and Leigh Taylor Mickelson, Kate Vorhaus, and Josh Green of NCECA for their spirit of collaboration in bringing this exhibition to fruition.



Juror Biography | Linda Christianson



Linda Christianson is an independent studio potter who lives and works in rural Minnesota. She studied at Hamline University (St. Paul, Minnesota), and the Banff Centre School of Fine Arts (Banff, Alberta, Canada). She exhibits nationally and internationally and maintains a self-service gallery in her studio. Her pieces are in numerous public collections and homes worldwide. She has received fellowships from the National Endowment for the Arts and the McKnight Foundation. An itinerate educator, Linda has taught at Carleton College, the Hartford Art School, the University of Georgia – Athens, and the usual summer workshop locations around the country. Her writing has appeared in *Studio Potter*, *The Log Book*, and *Ceramics Monthly*. One of her goals is to make a better cup each day. She may be contacted through her website: [www.christiansonpottery.com](http://www.christiansonpottery.com)

Linda Christianson is an independent studio potter who lives and works in rural Minnesota. She studied at Hamline University (St. Paul, Minnesota), and the Banff Centre School of Fine Arts (Banff, Alberta, Canada). She exhibits nationally and internationally and maintains a self-service gallery in her studio. Her pieces are in numerous public collections and homes worldwide. She has received fellowships from the National Endowment for the Arts and the McKnight Foundation. An itinerate educator, Linda has taught at

Juror Statement | Linda Christianson

Jurying ceramics by digital images is fraught with difficulty. Looking at an image of a piece is a bit like looking at a photograph of a police lineup. The suspect is seen in a certain position, in a certain light, with no information about his behavior. The moorings of utility require that a pot be at least picked up. Holding a cup in the hand, turning a bowl over to feel the foot, the observer gains tactile information unavailable in a photograph. Non-functional ceramic pieces are another matter all together... without the constraints of utility, the field is wide open.

The images arrived one morning through our computers. Over a period of a few days, I holed up in a dark room and poured over the 1,147 entries. I let the images wash over me, with no thought to selection. The third day found my attention paid to certain pieces: those that emotionally moved me in some way and were consistent in all their parts. Or their inconsistency of parts created a tension that was engaging. I set out to dismiss my own likes and dislikes, and just look at the information presented.

What struck me initially was the low number of pots entered into the mix. The over-all high quality of work submitted was as impressive as it was diverse. There were sculptural and conceptual pieces that included links to YouTube videos, music, dance, an electric or projection element, and sound. There was slip casting, figurative work, documentation of public work projects, appropriation of historic material, performance, and work whose message was political or a pun. I wondered at times how my own work would measure up next to the work that engaged me.

We three jurors cast a yay or nay vote on each entry by ourselves. Any piece that received three nays was eliminated. We then gathered in person in Providence, and spent three days holed up in a room together. Our task was to winnow the remaining 780 pieces down to fifty. We had to reach consensus on all of these pieces. It became apparent that NCECA had very cleverly and correctly selected the three of us jurors because we each had divergent aesthetic opinions, values, and personal likes and dislikes. We argued, bargained, pled our cases, and things got testy at points. I tried to get as many pots into the show as I could, and watched amazing pots made by masters in our field be dismissed. It was heartbreaking. I lost sleep over the fact that I didn't argue stronger for certain pieces that were lost to our collective prejudices.

While some of the work was undeveloped and/or derivative, there emerged a group of work that we were interested in seeing together in one place. Included here is magnificent work by both well-known ceramicists and brilliant young people just beginning their careers. While some of the selected work may not stand up as well as their images, some will surpass our expectations and inspire awe and delight.

It has been an honor and privilege to help select the fifty pieces that you see here. I both enjoyed and was respectfully troubled working with my fellow jurors Anders Ruhwald and Jo-Ann Conklin. Thank you to all who entered their work, Leigh Taylor Mickelson, Kate Vorhaus, and Brown University for bringing this exhibition to you today.

Juror Biography | Anders Ruhwald



Anders Ruhwald (born 1974, Denmark) lives and works at Cranbrook Academy of Art outside of Detroit (USA). He graduated from the Royal College of Art in London in 2005.

Solo exhibitions include *The State of Things* at The Museum of Art and Design in Copenhagen (DK), *You in Between* at Middlesbrough Institute of Modern Art (UK) and more than twenty gallery and museum solo-shows in New York, London, Paris, Hong

Kong, San Francisco, Chicago, Stockholm, Copenhagen and Brussels as well as more than 100 group-exhibitions around the world.

His work is represented in the private and public collections internationally including The Victoria and Albert Museum (UK), Musée des Arts Décoratifs (France), Denver Art Museum (USA), Detroit Institute of Art (USA), Sèvres (France), Icheon World Ceramic Center (South Korea), British Crafts Council, Nationalmuseum (Sweden), Designmuseum Danmark (Denmark), New Taipei City Yingge Ceramics Museum (Taiwan).

In 2011 he was awarded the Gold Prize at the Icheon International Ceramics Biennale in South Korea, as well as receiving a Danish Art Foundation three-year work-stipend in 2010 and the Sotheby's Prize (UK) in 2007. Reviews include major publications in the *Guardian* (UK), *Wallpaper* (UK), *Artforum.com* (USA), *Sculpture Magazine* (USA) and *Avenuel* (South Korea).

Ruhwald has lectured and taught at universities and colleges around Europe and North America and has held an associate professorship at the School of the Art Institute of Chicago. Currently he is the Artist-in-Residence and Head of the Ceramics Department at Cranbrook Academy of Art in Michigan (USA).

Juror Statement | Anders Ruhwald

**It's a crime.**

Spoken by Linda Christianson with a thick Minnesotan accent, this was the judgment laid upon several decisions by my fellow juror, Jo-Ann Conklin and myself, when we would take out a piece of functional ware during the selection.

As with any juried show we had only the submitted material to work with. Hereby the selection shown is not essentially a statement of current trends in ceramics, but only a collection of what is deemed to be best by the jury of the work submitted. And this is a very particular collection: We saw a very large number of figurative works, a surprisingly small number of functional (I had hoped for a lot more- particularly the wood fired kind), many non-functional objects (for lack of better words), some installation, a little video and no performance. This may be a result of the application requirements. The submitted work had to fulfill several criteria, mainly that the artists needed to pay \$20 or \$40 to enter (which is rarely a good sign), that the work must mainly be made of clay (which for a ceramics biennial makes sense) and that it needed to fit through a standard door (which is practical for the museum).

These parameters gave us 1,147 submissions to work with. We managed to bring this group of works to fifty works all in all. Taking out almost 1,100 pieces was not easy. We had to let go of a lot of good work that could have made it into the *Biennial* with a different jury. It probably did not make it easier that the three jurors had never met before and that we each had our specific take on what could and ought to be considered. Rarely did we agree to accept a certain piece right off the bat. As a result we ended up with the hotchpot that is the *2015 NCECA Biennial*.

This being said, there are a number of entries that I got very excited about. Too many to mention, but a few warrant a shout out. Marissa Neuman's odd little accumulation called *90 Degrees and Sunny* seems to have nothing on its mind (and this is good). It is a lump of amorphous ceramic lounging on a foam mattress on a table in the shadow of a palm leaf. It is a slippery little tableau- unwilling to state an explicit content; it sits complacently and unapologetically accepting the status quo. It refuses to engage you, and I can't help to feel as if this piece is poking fun at me—productively that is.

Jeremy Brooks on the other hand has left his clothes out to dry- literally. Nothing is hidden here. His *Shinowear* is a clever little play on language and identity. It is good to see an artist subverting the stereotypes ascribed to wood firing. And while we are on the topic of process, Joshua Clark, Sean Michael Gallagher and Karin Karinson Nilsson all have been messing around with the very DNA of ceramics: melting, fusing and joining found objects into fluid accumulations that are oozing of all that is messy and seductive about molten material. The work seems to be stopped midway, frozen in a moment of transformation, neither here nor there... things that are found and then changed.

Juror Statement | Anders Ruhwald

But while I am excited about individual works in the show, the *2015 NCECA Biennial* does not point in any particular direction. If anything this show is about what the three of us could agree upon after a couple of long sessions of looking at images in late July of 2014. It is a show by consensus, and in certain cases, by disagreement. With this selection, I hope that we are able to introduce some new talent to the general public and prompt a deeper investigation of their practice. By including a few more established figures, I hope we are able to show their continued relevance. But, any other conclusion on the *Biennial* would be a stretch.

Thinking back upon this jury process, I frankly wonder if this is the best way to go about making an assessment of what is current in ceramics in this day and time. Initially I was happy to have the invitation to look through the many submissions. But as I left Providence after some long days of jurying, I felt less sure about what was really achieved. It was a mixed feeling of excitement for the good pieces that had made the cut and disappointment for all the good work I know is out there, but never got to see. I am not saying this to discount the great work that is in this show. Each artist is deserving of the honor.

Yet...

The juried art show as an idea seems dated, and while it is probably the most (cost) efficient way to make a show like this happen, I have strong doubts that it is the best way. It is a convenient format for NCECA. Let's not forget that the six hundred-some applicants bringing in somewhere between \$12,000-\$24,000 to bolster the budget of the show<sup>1</sup>. The jury process is relatively simple and inexpensive in comparison to a curated show at the same scale. Even more so, the work arrives at no cost on the doorstep of the museum, and only part of the return shipment is reimbursed. But what is the result really? It is not a statement of anything but fifty individual works selected in a somewhat illogical process by three jurors brought together for this to happen.

Surely there is a more thought provoking way to contextualize the good work produced by the artists in this show.

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<sup>1</sup> Editor's note: Actual entry fee revenue for the *2015 NCECA Biennial* was \$16,200, which amounts to a little more than half the cost of producing the exhibition.

## NCECA Executive Director Statement

Juried exhibitions have been a programming staple of the National Council on Education for the Ceramic Arts since its early years. Thanks in part to NCECA's efforts and the community of creative and intellectual exchange it has helped to sustain, the field of ceramic art has evolved over the past forty-nine years. Museums have built collections of modern to contemporary ceramic art, nonprofit art centers and commercial galleries have embraced the medium, art fairs have flourished and a secondary market for recent ceramics has developed. Gradually but surely, over the past decade, ceramic art has moved from the margins into the mainstream of contemporary art discourse. Concurrently, utilitarian makers, curators and critics have evolved thoughtful, nuanced and entrepreneurial practices elevating the stature of ceramics, making the art-form accessible to broader and more informed audiences.

The concept of the juried exhibition has been both a problem and opportunity for artists for some time. Perhaps the best-known exemplar of this controversy in art history is that of the Salon Refusés of 1863. Founded in 1725, The Paris Salon was the official exhibition of the Académie Beaux-Arts. From the 1740s-1890 the exhibition had established a reputation as the world's most important annual or biannual art event. Acceptance into the show and award of a medal from the Salon was considered the gateway to an important career as an artist. In 1863, the Salon rejected two-thirds of the works presented to the jury including those by Courbet, Manet, Pissarro and other now legendary figures of art history.

Following a protest mounted by rejected artists and their supporters, Emperor Napoleon III, sensitive to a mounting tide of opinion, enabled rejected works to be exhibited in the Palace of Industry. In what may be the first reported scandalous spectacle surrounding visual art, Émile Zola, writing as a journalist, relayed that thousands of visitors crowded the galleries pushing their way to the rejected works, some ridiculing the paintings with laughter and rude remarks. Many of these works are now considered touchstones of Modernism. The Impressionists that first gained public attention through the controversy ultimately earned not only widespread acceptance, but also adoration as the most popularly beloved and valued art movement, drawing millions of viewers to museums and millions of dollars to auctions. With such questionable historical underpinnings, one wonders why and how the juried exhibition format persists.

The emergence of art involving ceramics in recent contemporary art exhibitions, suggests that interest in the medium is entering a new phase. It should therefore not be surprising that the relevance of the medium-specific juried exhibition format come open to reconsideration. Even with the benefit of historic perspective on the lessons of Paris 1863, the juried exhibition continues to hold significance in the emergence of artists and development of their careers. Participation in such exhibitions can be an important developmental experience for students. Additionally, research indicates that students can be motivated by examples set by their mentors. The master artist who continues to participate in systems of review and opportunity cultivation models a behavior that students observe and emulate. Subjecting one's work to a jury of experts is one way to encounter the competition and assessment that artists continually face.

## NCECA Executive Director Statement

A juror may be a respected and well-networked artist, curator, gallery director or critic. Selection of work juried by such luminaries may confer a sense of acknowledgement for the applicant. It may also lead to being remembered for future exhibitions and other opportunities as yet unknown. When the exhibition is recorded through a catalog as NCECA does, work included in juried exhibitions becomes part of an historical record and contributes to discourse. Publication in a catalog can also contribute to future inclusion in collections, creative, employment, grants, or other opportunities. Juried exhibitions including NCECA's often include financial awards, contributed by the organizer, donors and sponsors. The *2015 NCECA Biennial* inaugurates a purchase award in partnership with the Arizona State University Art Museum Ceramics Research Center. This will result in a work or works from the exhibition entering into an important collection, setting a public context of accessibility for future study and appreciation. Similarly, NCECA, and its sponsors have established awards for the *2015 National Student Juried Exhibition*. The symbolic affect of such awards can often be more lasting than the monetary and material impacts, which can be important however fleeting. NCECA's *Biennial* and *National Student Juried Exhibition* occur in the context of a large event that draws thousands of informed and imaginatively invested followers from throughout the globe. This context may be the most profound factor contributing to the exhibitions' significance.

Participation in NCECA juried exhibitions also contributes to furthering the organization's mission in at least two ways. Artists that enter the exhibitions provide a public occasion that enables new and established communities for ceramic art to come together and experience what creative work in clay looks like at this moment in time. Like a photograph it frames a composition of issues and ideas with which artists are grappling. The entries and jurors' selections give physical manifestation that shapes the nature of the field at least for a time. Artists' entries also help underwrite the substantial costs of producing the exhibition including everything from online adjudication systems to jurors' honoraria, travel, lodging, shipping reimbursements, promotion, catalog and exhibition production, and the staff necessary to organize, implement and track the effort.

NCECA gratefully recognizes that the *2015 Biennial* and *2015 National Student Juried Exhibition* are made possible through the contributions of artists and jurors that participated in their creation. Special appreciation goes to our partnering exhibition venues and their directors, Mark Moscone of the Sol Koffler Gallery of the Rhode Island School of Design for the *2015 NCECA National Student Juried Exhibition*, and to Jo-Ann Conklin of the David Winton Bell Gallery of Brown University for the *2015 NCECA Biennial*. Deep thanks also goes to NCECA Exhibitions Director Leigh Taylor Mickelson and staff members Candice Finn and Kate Vorhaus. Their attention to detail, respect for art and artists, diligence and talents enable processes behind these exhibitions' creation to operate fluently, and result in elegant presentation.

NCECA's selection of a cover image for this catalog is always a difficult decision. Juried exhibitions result from collective experiences of creating and selection. Culled from diverse and sometimes discordant activity that takes place in studios and in the adjudication process, rather than highlight a few individual works, NCECA has used text, graphics and abstract patterns on past catalog covers. This year, the work of Chris Curreri, an artist working primarily in photography and film, came to our attention. Chris has an

active art practice based in Toronto, Ontario, Canada where he participated in weekly ceramics classes at the Gardiner Museum. His *Untitled (Clay Portfolio)* includes gelatin silver prints that capture moments, light, and shadow to describe the nature of ceramic materiality on a spectrum of form and formlessness. As ceramic artists, we continually revisit and discover within this space through the process of creation. NCECA is grateful that Chris was open to our request and generously permitted us to incorporate his imagery in our catalog covers.

On behalf of NCECA, thanks to all who helped these exhibitions come to life!

Joshua Green  
Executive Director



Rome | Italy

# Paolo Porelli



*Pink Shout*, 2014  
stoneware, porcelain slip, found objects  
29.50" x 18" x 7"

## List of Artists

Albreht, Ivan  
Ayers, Jeremy  
Basarab, Vlad  
Beiner, Zimra  
Brooks, Jeremy  
Chun, Ling  
Clark, Josh  
Cole, Donna  
Day, Ned  
Edgar, Jessika  
Finder, Phillip  
Gallagher, Sean Michael  
Gamble, Misty  
Green, Nancy  
Hartenberger, Craig  
Karinson Nilsson, Karin  
Karle, Lauren  
Kim, Jin  
Kim, Young Mi  
Kwong, Eva  
Lane, Thomas  
Leonard, Clay  
Macpherson, Janet  
Marquis, Andrea  
Matsuo, Amiko  
Meaden, Lorna  
Mongrain, Jeffrey  
Mun, YunWook  
Nelson, Aaron  
Neuman, Marissa  
O'Keefe, Ginnifer  
Oliver, Brooks  
Pates, Virginia  
Pincus, Peter  
Porelli, Paolo  
Repsher, Matt  
Riddle, Liza  
Roberts, Kate  
Rohlfing, John  
Rorke, Raymond  
Seeman, Bonnie  
Smith, Gertrude Graham  
Spates, Zac  
Taylor, Katherine  
Thomas, Ian  
Towers, Matthew  
Utgaard, John  
Wittmer, Christy

PALMETTO BAY, FL  
WATERBURY, VT  
BUCHAREST, ROMANIA  
LANCASTER, PA  
CARBONDALE, IL  
TSUEN WAN, HONG KONG  
WORTHINGTON, OH  
ALOHA, OR  
VALENTINE, NE  
LAS CRUCES, NM  
SAINT LOUIS, MO  
HONOLULU, HI  
OAKLAND, CA  
WATKINSVILLE, GA  
SPRINGFIELD, MO  
GOTHENBURG, SWEDEN  
WATROUS, NM  
BLOOMFIELD HILLS, MI  
BEARSVILLE, NY  
KENT, OH  
HUDSON, WI  
BOWLING GREEN, OH  
TORONTO, CANADA  
PHILADELPHIA, PA  
CAMARILLO, CA  
DURANGO, CO  
NEW YORK, NY  
YANGPYEONG-GUN, SOUTH KOREA  
MEDICINE HAT, CANADA  
CHICAGO, IL  
BOONVILLE, MO  
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PENFIELD, NY  
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HUDSON, WI  
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SLIPPERY ROCK, PA  
WEST HARTFORD, CT  
MURRAY, KY  
CINCINNATI, OH

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