



2026 Preliminary Program - Information subject to change

Programming will take place in Detroit, Michigan, March 25–28, 2026, at the Huntington Place Convention Center unless otherwise noted.

RESERVED SEATING: Reserved seating is allocated in each session for individuals with access needs. See ushers if you require assistance.

PROGRAMMING DETAILS

REGISTRATION

Hall C Concourse

Tuesday	12:00PM–5:00PM
Wednesday	8:00AM–5:00PM
Thursday	8:00AM–5:00PM
Friday	8:00AM–4:00PM
Saturday	8:30AM–11:00AM

NCECA MERCHANDISE SALES

Hall C Concourse

Tuesday	12:00PM–5:00PM
Wednesday	8:00AM–5:00PM
Thursday	8:00AM–5:00PM
Friday	8:00AM–5:00PM
Saturday	8:30AM–1:00PM

Credit cards only after 12:00PM on Saturday

COAT CHECK

Room 251 C

Tuesday	5:30PM–8:30PM
Wednesday	9:00AM–9:00PM
Thursday	8:00AM–6:00PM
Friday	8:00AM–6:00PM
Saturday	8:30AM–12:30PM

Bags, backpacks, and purses are not accepted. Luggage is only accepted on Wednesday and Saturday.

RESOURCE HALL

Hall C

Wednesday	9:00AM–5:00PM
Thursday	9:00AM–5:00PM
Friday	9:00AM–4:30PM
Saturday	CLOSED

Visit manufacturers and suppliers of ceramic products, companies providing publications in the ceramic arts, and schools offering ceramic programs.

GALLERY EXPO

Hall C

Tuesday	6:30PM–8:00PM (Reception)
Wednesday	9:00AM–6:00PM
Thursday	9:00AM–6:00PM
Friday	9:00AM–4:30PM
Saturday	CLOSED

Displays of extraordinary works in clay—functional, decorative, and sculptural—all of which are available for purchase by visitors. The galleries involved create a unique opportunity to experience and acquire works that might not otherwise be available in the conference region.

- Artstream Nomadic Gallery
- Baltimore Clayworks
- Carbondale Clay Center
- Clay Art Center
- In Tandem Gallery
- Kansas City Urban Potters (KCUP)
- Northern Clay Center
- The Clay Studio
- Spinning Earth Pottery

PROGRAMMING DETAILS (cont.)

GENERAL PROGRAMMING HOURS

Tuesday	6:30PM–8:00PM
Wednesday	9:00AM–8:00PM
Thursday	8:00AM–6:00PM
Friday	8:00AM–5:00PM* *Dance 8:30PM–12:30AM
Saturday	9:00AM–12:30PM

32ND ANNUAL CUP EXHIBITION & SALE

Rooms 140 A–C

Wednesday	9:00AM–5:00PM (drop-off and viewing)
Thursday	9:00AM–5:00PM (drop-off and viewing)
Friday	8:00AM Cups on sale until sold out. The line starts early!

NCECA welcomes cups and mugs from all who would like to donate. The Cup Exhibition & Sale supports the NCECA Fund for Artistic Development, designed to provide opportunities for artistic growth through scholarships and fellowship programs. Please deliver your priced cup(s) on Wednesday and Thursday to rooms 140 A–C, level one, in the Huntington Place Convention Center. Each cup will be considered for a “Cups of Merit” Commission Award. The cups will go on sale Friday at 8:00AM. Purchases are limited to three cups.

CLAY IN PERFORMANCE NEW for 2026!

Hall E1	Thursday	10:00AM–4:45PM
Atrium	Friday	9:00AM–4:30PM

Curated by Raheleh Filsoofi

The inaugural Clay in Performance at NCECA brings body and material into shared space. Artists activate clay beyond object-making through performance, sound, score, ritual, spoken text, and collective action. Clay becomes witness and participant, carrying histories of bodies, place, labor, movement, and care, and asking what it means to think and work with clay rather than through domination.

CULTIVATING COMMUNITY MEETING ROOM

Room 320

Thursday	8:00AM–5:00PM
Friday	8:00AM–5:00PM

Join us in the Cultivating Community Meeting Room, where connections spark, ideas flow, and diverse voices come together! Engage in meaningful conversations, collaborate with others, and celebrate the experiences that make our community vibrant and inclusive. Check the NCECA App for schedule details and join the conversation!

MAKE-IN STUDIO

Rooms 250 A–C

Thursday	9:00AM–5:00PM
Friday	9:00AM–4:30PM

Attendees are invited to drop in, hang out, and make something! Join our pop-up improvisational studio to share our mutual love of working with clay.

PROGRAMMING DETAILS (cont.)

MORNING YOGA

Riverfront Salon West, level one, Huntington Place Convention Center

Thursday/Friday 7:00AM–8:00AM

Alexa Busnot Marchio

An all-levels flow weaving breath, movement and awareness to awaken the body, ground the mind and cultivate connection through a shared mindful practice.

NCECA POSTER PROJECT SESSION & VIEWING Returning in 2026!

Hall C

Wednesday 12:00PM–6:00PM (POSTERS ON VIEW)

Thursday 9:00AM–6:00PM (POSTERS ON VIEW) | 3:00PM–5:00PM (POSTER SESSION PRESENTATIONS)

Friday 9:00AM–12:00PM (POSTERS ON VIEW)

A showcase of posters with research and testing results from topics relevant to ceramic arts. The Thursday afternoon session provides an opportunity for conference attendees to engage with the poster creators. Posters will remain on view through Friday at 12:00PM.

PODCAST ROOM

Room 430 A

Thursday 9:30AM–10:30AM/ 11:00AM–12:00PM/ 1:00PM–2:00PM/ 2:30PM–3:30PM

Friday 9:00AM–10:30AM/ 11:00AM–12:00PM/ 1:00PM–2:00PM/ 2:30PM–3:30PM

Join hosts of popular ceramic podcasts for hour-long live-taping sessions on Thursday and Friday. These podcasts will include panels on clay and glaze development, new technology, and ceramic education. The podcast hosts will be seeking your input during the Q&A at the end of each session, so feel free to drop in and participate in these interactive discussions.

PROJECTS SPACE

Hall C

Tuesday 6:30PM–8:00PM (reception)

Wednesday-Friday 9:00AM–12:00PM/1:00PM–4:00PM

A platform for ceramic artists to create and present works incorporating clay as a medium in time-based, performative, relational, or site-responsive work. Artists will create their works onsite, interacting with visitors.

PROJECTS SPACE: *The Love Project*

Tiffany Thomas

An intimate, participatory installation exploring love through touch, voice, and clay. Visitors place their hands on spinning clay and share what love means to them. In exchange for their presence, they receive a handmade cup. Their own unfired vessel remains—forming a spiral shrine of raw, collective tenderness.

PROJECTS SPACE: *Sourcing Waste as Ceramic Resource*

Thora Finnsdottir, Signe Fensholt, Kiara Matos, NCECA Green Task Force

Ceramic raw materials are non-renewable resources, mined from mineral deposits created in prehistoric times. Many have changed, disappeared entirely, or become exorbitantly costly to purchase. Join the NCECA Green Task Force in exploring creative new ways to find materials locally, from industrially produced granite dust to domestically sourced eggshells.

PROGRAMMING DETAILS (cont.)

PROJECTS SPACE: *GM Design Clay and Digital Sculpting*

Ryan Forrey

General Motors Design is showcasing automotive clay and digital sculpting, which is a specialized art form that many have never witnessed firsthand, making it a memorable experience. It offers a tangible connection between artistic skill and industrial design, potentially inspiring students to explore related fields.

PROJECTS SPACE: *Industrial Clay: Automotive Design Studio Experience with Ford Motor Company*

Anna Burke, Richard Hesketh, Sean VandenBrink

Learn from the Ford Design clay modeling team as they simulate the sculpting process of an automotive design studio. Work alongside the modelers as they refine a life-size clay vehicle with the tools and materials used in the industry to create finished designs.

QUIET ROOMS

Rooms 142 B and 335

Wednesday 9:00AM–5:00PM

Thursday 9:00AM–5:00PM

Friday 9:00AM–5:00PM

Visit the Quiet Rooms to view a series of brief, informative, and inspiring video presentations. These videos highlight the influential qualities and accomplishments of figures who have passed away after making notable impacts on the field.

REMEMBRANCE ROOM

Rooms 312 A–B

Thursday 9:00AM–5:00PM

Friday 9:00AM–4:30PM

Visit the Remembrance Room to view a series of brief, informative, and inspiring video presentations. These videos highlight the influential qualities and accomplishments of figures who have passed away after making notable impacts on the field.

SHORT FORM PRESENTATIONS

Rooms 410 A–B

Thursday 3:00PM–4:30PM

These sessions feature short format presentations no longer than 10 minutes each. Short Form Presentations are a great way to enjoy little bits of knowledge in a fast feast for the eyes and ears.

STUDENT PORTFOLIO FEEDBACK

Room 142 A

Wednesday 2:30PM–4:30PM (SIGN-UP AND SCHEDULING FOR REMAINING TIME SLOTS)

Thursday 9:00AM–4:30PM

Friday 9:00AM–4:30PM

These one-to-one interactive sessions provide opportunities for students and self-guided learners to discuss their work and development with more experienced creatives. Student status is self-determined and includes anyone who defines themselves as a learner, regardless of whether they are enrolled in an academic institution.

DAILY PROGRAMMING SCHEDULE

TUESDAY, MARCH 24, 2026

12:00PM–5:00PM

Hall C Concourse

REGISTRATION

NCECA MERCHANDISE SALES

6:30PM–8:00PM

Hall C

NCECA GALLERY EXPO RECEPTION

NCECA EMERGING ARTISTS EXHIBITION

PROJECTS SPACE RECEPTION

DAILY PROGRAMMING SCHEDULE

WEDNESDAY, MARCH 25, 2026

9:00AM–3:00PM

Rooms 311 A–B

EMPTY BOWLS DROP-OFF

9:00AM–5:00PM

Hall C

RESOURCE HALL

Rooms 140 A–C

32ND ANNUAL NCECA CUP EXHIBITION & SALE SUBMISSION

9:00AM–6:00PM

Hall C

NCECA GALLERY EXPO

NCECA EMERGING ARTISTS EXHIBITION

NCECA 60TH EXHIBITION

9:00AM–12:00PM/1:00PM –4:00PM

Hall C

PROJECTS SPACE: continued

The Love Project Tiffany Thomas

Sourcing Waste as Ceramic Resource

Thora Finnsdottir, Signe Fensholt, Kiara Matos, NCECA Green Task Force

GM Design Clay and Digital Sculpting Ryan Forrey

Industrial Clay: Automotive Design Studio Experience with Ford Motor Company

Anna Burke, Richard Hesketh, Sean VandenBrink

WEDNESDAY, MARCH 25, 2026

10:00AM–4:00PM

Exhibit Halls D–E

NCECA GALLERY EXPO AND EMERGING ARTIST TALKS

10:00AM–12:00PM

EMERGING ARTISTS

- 10:00 AM Maxwell Henderson
- 10:20 AM Irén Tété
- 10:40 AM Bianca MacPherson
- 11:00 AM Connor Czora
- 11:20 AM SunYoung Park
- 11:40 AM Tommy Lomeli

1:00PM–1:20PM

Northern Clay Center, GE1

1:20PM–1:40PM

Baltimore Clayworks, GE2

1:40PM–2:00PM

The Clay Studio, GE3

2:00PM–2:20PM

Spinning Earth Pottery, GE4

2:20PM–2:40PM

In Tandem Gallery, GE5

2:40PM–3:00PM

Carbondale Clay Center, GE 6

3:00PM–3:20PM

Kansas City Urban Potters, GE 7

3:20PM–3:40PM

Artstream Nomadic Gallery, A1

3:40PM–4:00PM

Clay Art Center, GE 8

12:00PM–6:00PM

Hall C

NCECA POSTER PROJECT

A showcase of posters with research and testing results from topics relevant to ceramic arts.

WEDNESDAY, MARCH 25, 2026

1:00PM–2:00PM

Rooms 410 A–B

SPECIAL SESSION: *Welcome to NCECA*

Edith Garcia

Start your 60th NCECA Conference with *Welcome to NCECA*, a Special Session with Edith Garcia, NCECA's Managing Director of Marketing and Communications. This session will give a brief conference orientation to first-time attendees or to those who would like to obtain a general overview of events and programming that are available.

1:00PM–2:00PM

Room 320

CLAY CONVERSATION: *Filipino Potters: Community Within the Diaspora* SP

Drew Ollero and Reniel R. Del Rosario

This conversation calls Filipino potters together to form lasting bonds; we will discuss history, cultural context, challenges, and imaginings. Discussion on the history of Filipino pottery under centuries-long imperialist rule provides the foundation for how Filipinos can organize, connect, and move forward collectively. Continued collaboration will be discussed.

1:00PM–2:00PM

Rooms 310 A–B

CO-LECTURE: *Made in Detroit-100 Years of Clay* CG

Madeline Kaczmarczyk and Jerry Berta

Learn how 1950s car culture and a Polish background influenced two kids from Detroit who fell in love at Pewabic Pottery and made a life in clay. From art fairs to teaching, teapots to Tiki's, diners to murals, adventures and missteps during 100 combined years in clay.

1:00PM–2:30PM

Rooms 420 A–B

PAST MASTERS

Honor and celebrate the lives of NCECA members and significant figures who have passed away after making notable impacts on the field.

Marvin Bartel by Dick Lehman

Sandra J. Blain by Clare Verstegen

Marge Levy by Amanda Salov

Joyce Michaud by Kristin Muller

John Neely by Lindsay Oesterritter

Stanley Rosen by Mary Barringer, Jessica Dubin, Jenny Swanson

Rebecca Sive by Leslie Ferrin

Ulla Viotti by Robert Harrison

Lana Wilson by Leah Leitson

WEDNESDAY, MARCH 25, 2026

2:30PM–3:30PM

Room 320

CLAY CONVERSATION: *Transformed Narratives - Resource and Community Building* SP

Max Trumpower, Sorrel Stone, Jai Sallay-Carrington, Yve Holtzclaw

Join Trans (inclusive) Ceramics Community (TiCC) in conversation relating to contemporary trans social justice issues and providing a space for trans resource sharing. Attendees will discuss ways in order to support one another regionally within their local ceramics communities, as well as on a national scale.

2:30PM–3:30PM

Rooms 310 A–B

PANEL: *The State of Clay: Statewide Organizations* SP

Kelly Docter (m), Seth Green, Laura Souyoultzis, Brian Kakas

Expand and diversify the clay community throughout your state. Three statewide clay organizations—Michigan, Indiana, and Washington—share how they connect artists from all experience levels across their states. These organizations support diverse activities that build our clay community, including conferences, juried exhibitions, studio visits, workshops, and lectures. Clay connects our states!

2:30PM–4:00PM

Rooms 410 A–B

SPECIAL SESSION: *The Future in the Field*

The 2026 NCECA Emerging Artists participate in a conversation moderated by Grace Han, NCECA Director at Large. Artists will discuss what they see for the future of their work and the field of ceramic art. To the degree that time permits, the artists will take questions from the audience about their work, ideas, and other topics that emerge through the moderated conversation. Meet and support this year's Emerging Artists: Connor Czora, Maxwell Henderson, Tommy Lomeli, Bianca MacPherson, SunYoung Park, and Irén Tété.

2:30PM–4:30PM

Hall C Concourse

STUDENT PORTFOLIO FEEDBACK SIGN UP

Sign up and scheduling for the remaining time slots.

WEDNESDAY, MARCH 25, 2026

3:00PM–4:30PM

Rooms 420 A–B

HONORS AND AWARDS

Celebrate the creative, educational, and service achievements of individuals whose lives and work have influenced our field in extraordinary ways.

HONORARY MEMBERS

Stanley Rosen (posthumous)

Marie Woo (posthumous)

EXCELLENCE IN TEACHING

Steven Branfman

Bruce Cochrane

Cary Esser

Steven Godfrey

Von Venhuizen

FELLOW OF THE COUNCIL

Rhonda Willers

REGIONAL AWARD OF EXCELLENCE

Pewabic Pottery

Tom Phardel

OUTSTANDING ACHIEVEMENT

Steve Dilley

NCECA INNOVATOR AWARD

Raheleh Filsoofi

6:00PM–7:00PM

Hall D

OPENING CEREMONIES AND RANDALL SESSION

KESSWA with special guest Nova Zaii

In *Transmissions*, a double feature performance in collaboration with Nova Zaii, KESSWA employs groove, mantra, and self-reflection to guide the audience through an emotional healing process.

Nova Zaii pulls music out of thin air with his touchless invention, the Nova Portals, alongside knocking rhythms on drums to his original compositions.

7:00PM–8:00PM

Hall D

KEYNOTE: *Mind Your Heart*

Hank Willis Thomas

Mind Your Heart, Hank Willis Thomas's keynote, explores how art can be an active practice of community, shaping what we see, what we remember, and how we belong. Bridging studio work and public projects, he reflects on material, context, and the creative practice, inviting the NCECA community to consider how clay and craft can hold history while imagining more connected futures.

THURSDAY, MARCH 26, 2026

7:00AM–8:00AM

Riverfront Salon West, Huntington Place (1st Level)

MORNING YOGA

Alexa Busnot Marchio

An all-levels flow weaving breath, movement and awareness to awaken the body, ground the mind and cultivate connection through a shared mindful practice.

8:00AM–9:15AM

Room 320

SPECIAL SESSION: *Let's Talk About It*

This is a casually facilitated space for NCECA members to come and meet, connect, and engage with others around self-curated topics in an Open Space format. We will identify topics from the floor and create circles of engagement to discuss, and offer members the opportunity to move from one circle to the other. The goal is to get to know people, find a new buddy, and connect.

8:00AM–5:00PM

Room 320

CULTIVATING COMMUNITY MEETING ROOM

Check the NCECA App for schedule details.

9:00AM–3:00PM

Rooms 311 A–B

EMPTY BOWLS DROP-OFF

9:00AM–4:30PM

Room 142 A

STUDENT PORTFOLIO FEEDBACK

These one-to-one interactive sessions provide opportunities for students and self-guided learners to discuss their work and development with more experienced creatives. Student status is self-determined and includes anyone who defines themselves as a learner and is limited to enrollment in an academic institution.

9:00AM–5:00PM

Hall C

RESOURCE HALL

Rooms 140 A–C

32ND ANNUAL NCECA CUP EXHIBITION & SALE SUBMISSION

Rooms 250 A–C

MAKE-IN STUDIO

Drop in, hang out, and make something!

Rooms 312 A–B

REMEMBRANCE ROOM

THURSDAY, MARCH 26, 2026

9:00AM–6:00PM

Hall C

NCECA GALLERY EXPO

NCECA EMERGING ARTISTS EXHIBITION

NCECA 60th EXHIBITION

NCECA POSTER PROJECT SESSION & VIEWING

A showcase of posters with research and testing results from topics relevant to ceramic arts. The Thursday afternoon 3:00PM–5:00PM session provides an opportunity for conference attendees to engage with the poster creators. Posters will remain on view through Friday at 12:00PM.

9:00AM–9:30AM

Rooms 410 A–B

LECTURE: *Japanese Yakishime Wares and Michigan Artists* GH

Natsu Oyobe

In the 1950s and 1960s, several young, Michigan-based ceramic artists went to study yakishime or wood-fired, unglazed ware in Bizen and Shigaraki, Japan. This talk will elucidate a hidden history of the remarkable cultural exchange, which was intertwined with Cold War-era politics and cultural diplomacy.

9:00AM–9:30AM

Rooms 310 A–B

LECTURE: *Organized Chaos in the Ceramics Studio!* TL

Karan Witham-Walsh

The chaos in many ceramics studios is real. This session focuses on practices Witham-Walsh has implemented in her ceramics studio/classroom and teaching, which make the studio organized and less stressful. She'll discuss ideas on managing a well-functioning ceramics studio that support student success and also keep teachers sane.

9:00AM–10:00AM

Rooms 420 A–B

CO-LECTURE: *Virtual Tour: Frankel Foundation for Art* GH

Benjamin Teague and Maxine Frankel

The voluminous collection of Maxine and Stuart Frankel contains ceramics from George Ohr to contemporary artists, Kathy Butterly, Lawson Oyekan, and Claudi Casanovas. For many artists, the Frankel's collection is the definitive collection of their work. Come see images of and hear some of the many stories about the collection.

9:00AM–10:30AM

Rooms 330 A–B

CLAY FAB LAB: *Digital Mold Design* MP

Mark Stafford

A demonstration of techniques for designing slip casting molds with complex or ambiguous parting lines using Draw Draft Analysis in ZBrush. This 90-minute demonstration will take viewers through the complete process of designing a 4-part mold from a digital model, with explanations for basic steps and important design considerations.

THURSDAY, MARCH 26, 2026

9:00AM–12:00PM

Hall D

DEMONSTRATING ARTISTS: Adero Willard and Del Harrow

Pattern as Skin, Surface as Story

Adero Willard

Adero Willard will demonstrate handbuilding techniques to create vessels that integrate surface and form. Using slips, underglazes, resists, wire, stencils, and sgraffito, they construct patterned forms and develop complex layers, highlighting how experimentation shapes their process. Abstraction and bodily reference merge, opening space for metaphor and meaning.

Building Forms with Coils and Slabs

Del Harrow

A demonstration of coil and slab techniques to create basic geometries at a larger scale, and as building blocks for more complex forms.

9:00AM–12:00PM/1:00PM–4:00PM

Hall C

PROJECTS SPACE: continued

The Love Project Tiffany Thomas

Sourcing Waste as Ceramic Resource

Thora Finnsdottir, Signe Fensholt, Kiara Matos, NCECA Green Task Force

GM Design Clay and Digital Sculpting Ryan Forrey

Industrial Clay: Automotive Design Studio Experience with Ford Motor Company

Anna Burke, Richard Hesketh, Sean VandenBrink

9:30AM–10:30AM

Room 430 A

PODCAST: *Community Engaged Work in Ceramics* **SP**

Vanessa Alvarado, Margarita Paz-Pedro, Javier Espinoza Mómox

This podcast brings together ceramic artists who work with diverse communities through collaborative practices. They explore how ceramics can serve as a tool for collective creation, participatory research, and cultural transmission. The discussion reflects on art as a bridge between shared knowledge, generating social impact through respect and shared authorship.

10:00AM–10:15AM

Hall E1

CLAY IN PERFORMANCE: *Earth's Instruments: Clay, Sound, Ancestral Memory*

Vianney López

Through hand-formed ceramic instruments, this live performance explores the relationship between body, breath, and clay. Guided by ancestral memory and sonic improvisation, the artist animates sound from earth, honoring the vitality of form, vibration, and presence. An offering of ritual and rhythm, grounded in tradition and contemporary movement.

THURSDAY, MARCH 26, 2026

10:00AM–11:00AM

Rooms 410 A–B

PANEL: *Starting Your Own Pottery Studio* CG

Jeanine Hill (m), Taty Hernandez, Sayge Carroll, Kourtenay Plummer

“Starting Your Own Pottery Studio” will address how to build and scale an artist-run space in a way that still centers community and accessibility. Three artists and studio founders from Los Angeles, Minneapolis, and Amelia, Virginia, will share their journeys as business owners holding intersecting identities.

10:00AM–11:00AM

Rooms 310 A–B

CO-LECTURE: *The Endangered Materials Project* MP

Alex Thullen and Annie Dennis

Generations of ceramic artists have been blissfully unaware that they were living through a golden age of the availability and affordability of Ceramic Materials. Dennis and Thullen will explore their perspectives on this evolution through the lens of their tenures at one of America’s oldest continuously operating potteries, Pewabic Pottery.

10:00AM–11:30AM

Room 321

Veteran’s Meetup Session

Co-hosted by Jesse Albrecht, Bradford Davis, and Steve Dilley

Are you a military veteran or active duty service member who works with clay? Please join this peer-led affinity group dedicated to fostering connection, shared experience, and ongoing involvement in the ceramic arts. This session’s purpose is to contribute to developing an enduring sense of belonging that leads to a holistic support network throughout and beyond the conference experience.

10:30AM–11:00AM

Hall E1

CLAY IN PERFORMANCE: *The Clay We Speak*

Billy Mark

Detroit-based performance artist and poet Billy Mark will create a series of improvised, embodied poems. Through invited text contributions, this process will explore the physicalized material of shared language and the fragile meanings that can be shaped by community.

10:30AM–12:00PM

Rooms 420 A–B

PANEL: *Can Art Make a Difference?* SP

Richard Notkin (m), Julia Galloway, Roberto Lugo, Ehren Tool

This presentation begins with a brief history of art, ceramics, and social/political commentary, and is followed by a discussion. The moderator and ceramist panelists represent varied backgrounds, philosophies, and approaches: Notkin’s 56 years as a ceramic artist and documentarian; Tool as Desert Storm combat veteran; Galloway’s ongoing “Endangered Species Project”; Lugo’s childhood homelessness and racial inequity.

THURSDAY, MARCH 26, 2026

11:00AM–12:00PM

Rooms 330 A–B

CLAY FAB LAB: *Soft Meets Solid: Turning Cork* MP

Jordan Blankenship

This demonstration explores lathe-turning cork to precisely fit wheel-thrown ceramic forms. Jordan Blankenship shares techniques for merging contrasting materials into functional, sensory-rich objects, highlighting a hybrid process that bridges traditional ceramics and product design. The presentation emphasizes precision, material dialogue, and sustainable practices that expand the language of contemporary craft.

11:00AM–12:00PM

Room 430 A

PODCAST: *Clay Doctors* MP

Angelica Pozo, Brad Willis

Join this problem-solving session dedicated to questions, information, and knowledge sharing about clay, clay bodies, and the challenges they can present. A panel of knowledgeable, experienced practitioners and researchers will listen to your clay-related questions and provide guidance. Let's talk about cracking and warping, thermal shock, dunting, carbon core, firing temperatures, oxidation/reduction firing effects, functional and sculpture bodies, outdoor applications, and more.

11:30AM–11:45AM

Hall E1

CLAY IN PERFORMANCE: *Earthquake*

Monica Juarez

Earthquake is a clay performance that reflects on the continuous erosion of the quality of life caused by the rule of the US empire. It is an experimental narrative work that uses ceramic forms as a conduit to explore the seismic shifts eroding reality and collective well-being.

11:30AM–12:00PM

Rooms 410 A–B

LECTURE: *Preserving Ceramic Cultural Heritage Sites* TL

Judith S. Schwartz

The presentation highlights ceramic cultural heritage sites with a view toward inspiring regional ceramic communities to do the research that will preserve their respective ceramic traditions.

11:30AM–12:00PM

Rooms 310 A–B

LECTURE: *Building Bridges Through Clay* SP

Taiyaba Ahmed

Navigating joy and grief, rootedness and migration, South Asians in the diaspora often carry a deep yearning for connection. The South Asian Clay Collective emerged from this longing - to find one another across borders and generational divides, and to build a platform through the shared and grounding language of clay.

THURSDAY, MARCH 26, 2026

1:00PM–1:30PM

Rooms 410 A–B

LECTURE: *Mugs for Moms: Crafting Community* SP

Maria White

Mugs for Moms was created by potter and postpartum depression survivor, Maria White. Since 2019, White and her colleagues have slowly built, one mug at a time, a thriving community of makers, healers, and survivors committed to raising awareness for maternal mental health in Charleston, South Carolina.

1:00PM–1:30PM

Rooms 420 A–B

LECTURE: *Engineering Your Ceramic Sculpture for Survival* MP

Rebekah Bogard

Don't let your ideas be constrained by fragility and size. This lecture explores a variety of ways to design your work to break down into several components. This cuts down the likelihood of breakage due to fragility, in addition to ways around working larger than your kiln size.

1:00PM–2:00PM

Rooms 310 A–B

PANEL: *Apprenticeship In The Modern Age* TL

Steve Théberge (m), Meredith Habermann, Taylor Sijan, Joshua Wong

How can we facilitate apprenticeship in the modern age of studio pottery? In this panel, we will explore models of apprenticeship and delve into questions of setting up apprenticeships. This panel will explore how to make this vital educational model more accessible and relevant to the needs of contemporary ceramic artists.

1:00PM–2:00PM

Hall D

MAKERS SPACE: *He's My Left Hand: Tandem Throwing* MP

Tina Gebhart and Lucas Pacuraru

A demonstration of tandem throwing, maximizing the skills of the disability-innovative master potter while haptically teaching the apprentice these nuanced skills. Embedded point-of-view experience maximizes this innovative accommodation/learning approach. Tandem handle pulling of advanced handle types may be included if time allows.

1:00PM–2:00PM

Room 430 A

PODCAST: *Living and Sustaining a Creative Life* SP

Sharon Loudon (m), Raheleh Filsoofi, Alison Wong

Centered on the book *Last Artist Standing*, this public forum will explore how artists can sustain their lives, especially in these uncertain times. We'll share paths to sustainability, resilience, and intergenerational collaboration. Audience participation is encouraged to generate pragmatic, tailored solutions in a collective, inclusive conversation—open to all.

THURSDAY, MARCH 26, 2026

1:00PM–2:30PM

Rooms 330 A–B

CLAY FAB LAB CO-LECTURE: *The Mold Doctors* MP

Jonathan Kaplan and Richard Notkin

Mold making and slip casting are both inter-twined and linear processes, and they require the ability to visualize in three dimensions. There are proper ways of designing and using plaster molds and properly compounding casting slips.

2:00PM–2:30PM

Rooms 410 A–B

CO-LECTURE: *Sustainable Reclaim Solutions In Studios* MP

Sidney Whipps and Ben Clark

Queen City Clay has a scrap clay problem. Owner Ben Clark and UC Student Sidney Whipps will describe how, combined with other co-op students from the University of Cincinnati, they fixed this problem with community-oriented solutions that check all of the boxes.

2:00PM–2:30PM

Hall E1

CLAY IN PERFORMANCE: *The Wound of The Malinches*

Leticia Garcilazo

The Wounds of the Malinches is a sculpted environment and performance that calls on us to never forget those without a voice and those who will never return. The Wound is a cry for justice, resilience, and action against violence. It Is Our Cry—The Survivors.

2:00PM–3:00PM

Rooms 420 A–B

CO-LECTURE: *The Ceramics of K.K. Broni Bridging Worlds* GH

Keaton Wynn and Kofi Adjei (remote)

The Ghanaian ceramicist and educator encompassed volumes bridging traditional West African culture, the colonial interests of Michael Cardew, to the modern expansion of ceramics as a medium, embracing the experimental studio practices of Peter Voukos. His work and teaching brought these conflicting worlds together in Kumasi, Ghana, at KNUST.

2:30PM–3:30PM

Rooms 310 A–B

PANEL: *VCAN—from Combat to Clay* SP

Bradford Davis (m), Jesse Albrecht, Maria Mia Salazar, Reginald Green

Join the Veterans Ceramic Arts Network for a powerful discussion on how military service shapes artistic expression. Panelists share personal journeys of healing, identity, and transformation through clay. Discover how ceramics fosters community, resilience, and purpose for veterans navigating life after service.

THURSDAY, MARCH 26, 2026

2:30PM–3:30PM

Hall D

MAKERS SPACE: *Technique: Hand Turning Equals Wheel Turning* MP

Paul S. Briggs and GH Wood

Hand-turning, also known as pinch-forming, is often taught using the "Little Jack Horner" technique of sticking in your thumb and pulling out a plum. The hand-turning method will demonstrate that pinch-forming is parallel with wheel throwing, only it is possibly slower.

2:30PM–3:30PM

Room 430 A

PODCAST: *Cinderrest Kilns: A Pottery D&D™ One-shot* SP

Crash Bressan (m), Andy Krill, Rubiee Tallyn Hayes, Eric Heerspink

Ever want to create without limits? With collective storytelling connecting collaborative creativity to theoretical clay creation, it is possible in the world of D&D™. Join our group of adventurers as they journey into Wildmount's Cinderrest kilns in this D&D™ one-shot, exploring pottery and clay in the fantasy world.

3:00PM–3:30PM

Hall E1

CLAY IN PERFORMANCE: *Ceramics Love Letters: Wandering Performance Pedagogies*

em irvin

This session begins with Love, a ceramic performance that stamps the heart to the ground in rhythm with working clay. It then transitions into an interactive workshop with sensory clay exercises and collaborative love letter writing, exploring ceramics as an intimate, relational process between body, sound, and material.

3:00PM–4:30PM

Rooms 410 A–B

SHORT FORM: This session features short-format presentations around 10 minutes in duration, taking place in the order below within the scheduled hour and a half.

Honoring the Legacy of Empty Bowls SP

Tracey Priska

This presentation celebrates and honors the 35-year history and continued inspirational legacy of the Empty Bowls Project, which was started in the metro Detroit area by local Lahser High School art teacher John Hartom, his wife Lisa Blackburn, and art students from Lahser High School.

3–D Scans of Anagama Kilns Worldwide GH

Kiichi Takeuchi

Kiichi Takeuchi presents a global project collecting 3–D scanned data of more than 25 wood kilns over the past three years—primarily anagama—captured via smartphones across Japan, the U.S., and Southeast Asia. Audiences will step inside these kilns through a VR experience while exploring each kiln's design by its builders and community.

THURSDAY, MARCH 26, 2026

3:00PM–4:30PM

Rooms 410 A–B

SHORT FORM: continued

#ThisABILITY to Create Community Through Clay TL

Eli Zemper

As educators, public studio facilitators, and community arts organizers, how do we design our environments and practices to move beyond accessible to truly inviting to creators both with and without intellectual and developmental disabilities? This presentation examines a five-month-long community art project for clues.

Revisiting Egyptian Paste: Process and Results MP

Jacob Sussman

Following the 2025 NCECA Environmental Sustainability Fellowship, this presentation shares Sussman's exploration and elaboration on Egyptian Paste through material development strategies and uses through the lens of sustainability. It contains methodologies for utilizing Egyptian paste and self-glazing materials, material development, and decoding the complexities of this ancient material.

RiverCloud: A Socially-Engaged Rural Collaborative Artwork SP

Amanda Leigh Evans

When the River Becomes a Cloud is a five-year, multidisciplinary public artwork co-created with the rural town of Prescott, Washington (population 377). The artwork utilizes collaborative artistic research to redefine the authorship, agency, and relevance of contemporary art and craft practices in rural, working-class, and migrant-centered agricultural communities.

Sustainable Ceramic Glazing MP

Mary Cay

You'll learn how to turn glaze waste into unique, limited-edition glazes while reducing environmental impact. Whether you're looking to cut costs, deepen your understanding of materials, or build a more sustainable studio practice, this session offers a practical starting point. Creating a greener ceramics studio begins here.

Lost Material, Living History GH

Amy Joy Hosterman

"Kaolite", the Yoopers call it. This story follows a bucket of mystery clay – hand-harvested 150 years ago on a riverbank in Michigan – to an obscure ceramic folk art tradition in Ohio, exploring the rich history of a hyper-local ceramic material connecting working-class legacies across landscapes and generations.

3:00PM–5:00PM

Hall C

POSTER PROJECT SESSION

A showcase of posters with research and testing results from topics relevant to science, technology, and ceramic arts. The Thursday afternoon session will provide an opportunity for conference attendees to engage with the poster creators. Posters will remain on view through Friday at 12:00PM.

THURSDAY, MARCH 26, 2026

3:30PM–5:00PM

Rooms 420 A–B

PANEL: *The Color Network: Timeline and Volumes* SP

Corrin Grooms (m), Bobby Scroggins, Paul Andrew Wandless, Natalia Arbelaez

This panel discussion features Bobby Scroggins, the founder of the original The Color Network, as well as past and present organizers with the current iteration of The Color Network. The panelists will reflect on the history and growth of artists of color owning their space in the global ceramics community.

3:45PM–4:15PM

Hall E1

CLAY IN PERFORMANCE: *Braiding Memory: A Ritual Mapping*

Tia Santana

A ritual performance exploring Black erasure, healing, and ancestral memory through material culture and archival imagery. The performance includes portraiture, clay slip interaction, and a final cleansing ceremony, transforming the space into a living archive of collective trauma, resilience, and reclamation. Witnessing becomes an act of communal healing.

4:00PM–5:00PM

Rooms 310 A–B

LECTURE: *Global Adventures for Ceramic Cultural Heritage* GH

Guangzhen Zhou

Since 2015, Zhou has been traveling around the world researching for his book, *Overview of World Ceramic Cultural Heritage*. Having witnessed the living history of traditional ceramics, indigenous pottery, archaeological fragments, and more in about 120 countries, Zhou discusses his journey and the past, present, and future of ceramics.

4:00PM–5:00PM

Hall D

MAKERS SPACE: *Seatbelts to Peanuts: Packing your Ceramics* MP

Jon Geiger

Learn how to package your ceramic artwork for safe traveling. This demonstration will cover proper packaging methods and materials, including how to construct a cardboard box and a plywood-reinforced cardboard box. This demonstration is insightful for pottery, sculptural works, and everything in between.

4:30PM–4:45PM

Hall E1

CLAY IN PERFORMANCE: *Cups For Drinking Together*

Liz Vukelich

Cups for Drinking Together explores themes of intimacy, awkwardness, and silliness by inviting participants to drink together through interconnected cups. Participants must drink with each other simultaneously, synchronizing their speed of drinking while closely checking in with each other. Nonverbal cues are key.

FRIDAY, MARCH 27, 2026

7:00AM–8:00AM

Riverfront Salon West, Huntington Place (1st Level)

MORNING YOGA

Alexa Busnot Marchio

An all-levels flow weaving breath, movement and awareness to awaken the body, ground the mind and cultivate connection through a shared mindful practice.

8:00AM UNTIL CUPS ARE SOLD!

Rooms 140 A–C

32nd ANNUAL NCECA CUP SALE & EXHIBITION

Join us and buy your cups and mugs to take home! The line starts early! Purchases are limited to three cups. Cups will be available for purchase until they are sold out.

8:00AM–9:15AM

Room 320

SPECIAL SESSION: *Let's Talk About It*

This is a casually facilitated space for NCECA members to come and meet, connect, and engage with others around self-curated topics in an Open Space format. We will identify topics from the floor and create circles of engagement to discuss, and offer members the opportunity to move from one circle to the other. The goal is to get to know people, find a new buddy, and connect.

9:00AM–4:30PM

Hall C **CLOSED ON SATURDAY**

RESOURCE HALL

NCECA GALLERY EXPO

NCECA EMERGING ARTISTS EXHIBITION

NCECA 60th EXHIBITION

Rooms 250 A–C

MAKE-IN STUDIO

Drop in, hang out, and make something!

Rooms 312 A–B

REMEMBRANCE ROOM

Room 142 A

STUDENT PORTFOLIO FEEDBACK

These one-to-one interactive sessions provide opportunities for students and self-guided learners to discuss their work and development with more experienced creatives. Student status is self-determined and includes anyone who defines themselves as a learner and is limited to enrollment in an academic institution.

FRIDAY, MARCH 27, 2026

9:00AM–9:15AM

Atrium

CLAY IN PERFORMANCE: *Cups For Drinking Together*

Liz Vukelich

Cups for Drinking Together explores themes of intimacy, awkwardness, and silliness by inviting participants to drink together through interconnected cups. Participants must drink with each other simultaneously, synchronizing their speed of drinking while closely checking in with each other. Nonverbal cues are key.

9:00AM–9:30AM

Rooms 420 A–B

LECTURE: *Future Ecologies of Clay* GH

Tessa Peters

Due to their ephemeral or mutable nature, ‘expanded clay practices’ pose challenges to institutional collections more accustomed to housing permanent objects. The presentation discusses how a UK-based research project is working with clay-based museum collections to rethink their current collecting strategies to better serve future readings of such artworks.

9:00AM–10:00AM

Rooms 410 A–B

LECTURE: *Clay Tile Vaulting: Barcelona to Detroit* MP

Mick Kennedy

Traditional clay tile vaulting systems brought to America by Rafael Guastavino were used to build many early 20th-century buildings, including the Michigan Central train station in Detroit. This presentation explores the origins, proliferation, and contemporary applications of this sustainable and beautiful construction system.

9:00AM–10:30AM

Rooms 310 A–B

PANEL: *Silica Hazards: A Call to Action* MP

John Rupp (m), Ken Rosenman, Isabella Comai, Andrew Comai

Participants will receive up-to-date information regarding forms of silica, common exposures faced by workers in ceramic studio practice, common misconceptions about exposure, and some best practices to mitigate hazards. An occupational physician and experienced industrial hygienist will be answering questions. A resource guide will be available.

9:00AM–10:30AM

Room 430 A

PODCAST: *Converging Tides* CG

Gerald A. Brown (m), Malcolm Mobutu Smith, Micah Lewis-Văn Sweezie, Jasmine Baetz

Converging Tides is a live-podcast conversation exploring concurrent histories that have reshaped the landscape of American Ceramics. The panelists will reflect on pivotal, equitable initiatives throughout the last decade while unpacking recent threats to funding/institutional support. This discussion will investigate these converging tides and imagine how to possibly move forward.

FRIDAY, MARCH 27, 2026

9:00AM–12:00PM

Hall D

DEMONSTRATING ARTISTS: Del Harrow and Adero Willard

This is a continuation of Thursday's demonstrations.

Building Forms with Coils and Slabs

Del Harrow

A demonstration of coil and slab techniques to create basic geometries at a larger scale, and as building blocks for more complex forms.

Pattern as Skin, Surface as Story

Adero Willard

Adero Willard will demonstrate handbuilding techniques to create vessels that integrate surface and form. Using slips, underglazes, resists, wire, stencils, and sgraffito, they construct patterned forms and develop complex layers, highlighting how experimentation shapes their process. Abstraction and bodily reference merge, opening space for metaphor and meaning.

9:00AM–12:00PM

Hall C

NCECA POSTER PROJECT

Posters on view.

9:00AM–12:00PM/1:00PM–4:00PM

Hall C

PROJECTS SPACE: continued

The Love Project Tiffany Thomas

Sourcing Waste as Ceramic Resource

Thora Finnsdottir, Signe Fensholt, Kiara Matos, NCECA Green Task Force

GM Design Clay and Digital Sculpting Ryan Forrey

Industrial Clay: Automotive Design Studio Experience with Ford Motor Company

Anna Burke, Richard Hesketh, Sean VandenBrink

9:30AM–10:30AM

Rooms 330 A–B

CLAY FAB LAB: Accessible Digital Molding for Ancient Materials **MP**

David Nasca

Experience how affordable and intuitive tablet-based sculpting software can revolutionize and democratize digital design for ceramic artists compared to expensive and tech-heavy CAD software. Learn to create 3D-printed press molds for Egyptian paste, exploring colorants, base recipe formulation, and applications including sculptural forms and appliqués for other ceramic surfaces.

FRIDAY, MARCH 27, 2026

10:00AM–10:30AM

Atrium

CLAY IN PERFORMANCE: *Foundations*

Quinn Alexandria Hunter

Foundations is a durational performance in which Quinn Alexandria Hunter pulls a clay block using only her hair. This act positions the Black female body in direct confrontation with historic weight, symbolizing the slow, painful resistance to systemic oppression and the deeply personal toll such structures impose in the contemporary.

10:00AM–11:00AM

Rooms 420 A–B

PANEL: *Where the "Wild" Clays Are* SP

Mariah Tso (m), Jared Tso, Chris Salas

This panel questions the lexicon of “wild” clay. Does “wild” clay exist? If so, where does it take us? Language influences the way we view and engage with the world, the panelists will discuss the ways in which our choice of words determines our material and intimate relationships with clay.

10:30AM–11:00AM

Rooms 410 A–B

LECTURE: *Jun Kaneko: The Engagement of Space* GH

Nancy Servis

Jun Kaneko is a recognized ceramic sculptor. As a young painter from Japan, he came to California in 1963 and embraced clay. Its physicality fostered his engagement with the Japanese concept of *ma* or “the space between,” leading to extensive exploration with space and volume in all aspects of his work.

11:00AM–12:00PM

Rooms 310 A–B

LECTURE: *Ergonomics: Working Smarter, Not Harder* MP

Sarah DiDomenico

The process of creating ceramics can be grueling on your body. Learn from an occupational therapist how to set up your studio, tools, and posture in a way that reduces the risk of injuries. Stretches and exercises to create stability and balance will also be discussed.

11:00AM–12:00PM

Rooms 330 A–B

CLAY FAB LAB: *Cut, Etch, Sinter: Laser Cutting + Clay* MP

Yaqi Cai

This demonstration explores laser cutting applications for ceramics: 1. Image transfer using wax-resist burnout (greenware) and sintered underglaze (bisque). 2. Toolmaking with laser-etched wood stamps and laser-cut airbrush stencils. Developed at SMFA’s Digital Fabrication Club, these methods merge maker-space tools with ceramic workflows, offering precision and customization.

FRIDAY, MARCH 27, 2026

11:00AM–12:00PM

Room 430 A

PODCAST: *Glaze Doctors* MP

John Britt, Lisa Orr, Pete Pinnell

Join this panel of knowledgeable and experienced makers, researchers, and educators working on and with glazes and glaze problems. Bring your questions and topics for discussion, guidance, and suggestions. All questions related to glaze concerns are welcome, including application issues, safety, fit, color, crawling, crazing, formulation, raw glaze, raw material substitution, fritted glazes and frits, firing temperature reduction, oxidation/reduction firing, and wood/gas/electric firing.

11:30AM–12:00PM

Rooms 410 A–B

LECTURE: *Making More of Making Less* SP

Chanda Zea

Join Chanda in exploring how creating environmental sustainability in the studio leads to the garden, the kitchen, self-care, and building community. Greener studio practices are inevitably linked to making less, how do we reconcile this as makers whose livelihood is tied to making more?

11:30AM–12:00PM

Rooms 420 A–B

CO-LECTURE: *What Makes a Glaze Food Safe?* MP

Bill Collins and Gabriel Kline

Being a functional potter comes with the responsibility that we create pots that are safe to use. And yet, what makes a glaze food safe? Using chemical principles, this talk hopes to bring clarity to this often confusing topic.

11:30AM–12:00PM

Hall E1

CLAY IN PERFORMANCE: *Out of touch (no touching)*

alejandro t. acierto

Performing as one of Guthe's previously employed informants, this project contends with the spatial and temporal distancing that are enfolded in histories of archeological study. Wrestling with what's left, this recounting begins to ask, what happens if we leave things alone? Are there futures of knowledge where material cultures can remain untouched?

1:00PM–1:30PM

Rooms 410 A–B

LECTURE: *Fire as Metaphor. Unit 1: 3583 Dubois* GH

Anders Herwald Ruhwald

Fire as Metaphor. Unit 1: 3583 Dubois, Detroit, Anders Ruhwald presents and discusses his eight-room immersive permanent installation, which explores Detroit's complicated relationship with fire. The installation uses various materials, including ceramics, charred wood, steel, glass, lead, and pet coke, to reposition the building's identity, intertwining its past, present, and future.

FRIDAY, MARCH 27, 2026

1:00PM–1:30PM

Rooms 310 A–B

LECTURE: *Demystifying Wood Firing: Investigating Multiple Variables* MP

Kevin Lehman

Demystifying Wood Firing: a guide through the complexities of wood firing. Factors include types of clay, kiln design, placement of ware in the kiln, close vs. loose stacking of ware, stirring/not stirring ash, duration of firing, final firing temperature/cone, and reduction/oxidation at the end of the process.

1:00PM–1:30PM

Atrium

CLAY IN PERFORMANCE: *The Clay We Speak*

Billy Mark

Detroit-based performance artist and poet Billy Mark will create a series of improvised, embodied poems. Through invited text contributions, this process will explore the physicalized material of shared language and the fragile meanings that can be shaped by community.

1:00PM–2:00PM

Rooms 420 A–B

LECTURE: *Automotive Clay Modeling: Purpose and Process* CG

Lloyd VandenBrink

This lecture explores the unique occupation of the automotive clay modeler and the critical role it plays in automotive design studios. It covers the history, tools, methods, and disciplines of industrial clay modeling, offering a comprehensive look into a specialized field often hidden from public view.

1:00PM–2:00PM

Hall D

MAKERS SPACE: *Breathing Volume: Traditional Onggi in Motion* MP

Yeonsoo Kim

This demonstration explores volume through traditional Korean Onggi-making. Using a kick wheel and hand tools, Yeonsoo will construct a large earthenware jar. Rhythmic coiling and paddling shape the form, highlighting breath, repetition, and function. The process reveals volume not just as shape, but as cultural and historical significance.

1:00PM–2:00PM

Rooms 430 A

PODCAST: *The History of Ceramics: Three Courses* GH

Stephanie Rozene and Paul Greenhalgh

Ceramic objects, dating back 30,000 years, held both functional and cultural significance, especially linked to food. The shared relationship with fire allowed for cooking and storage, crucial for early urban growth. This live recording will explore the continuous, intertwined history of ceramics and food in three courses.

FRIDAY, MARCH 27, 2026

1:30PM–2:30PM

Rooms 330 A–B

CLAY FAB LAB: *Innovative Forms Through Rotary Axis Printing* MP

Mark Meier

Creation of remarkably light, intricate, and airy vessels is possible through printing coils of clay onto a rotating form. The presentation will provide full details on the development of this unique method of ceramic printing.

2:00PM–2:30PM

Rooms 310 A–B

LECTURE: *Re-imagining Outcomes From an Electric Kiln* MP

Shikha Joshi

Many of us love the rustic aesthetic of atmospheric firings, but only have access to an electric kiln. In this lecture, Joshi will share steps to achieve this rustic look in an electric kiln in hopes that her research will trigger excitement about the creative potential of an electric kiln.

2:00PM–2:45PM

Hall E1

CLAY IN PERFORMANCE: *Held Ground*

Raheleh Filsoofi and guest performers

Amid global displacement, conflict, and social fragmentation, this participatory performance invites audiences to join a collective chorus of voice, movement, and poetry around ceramic vessel. Acting as resonant archive, the vessel hold shared memory and mourning, allowing communal vibration to carry collective voice forward, echoing beyond the performance moment.

2:00PM–3:00PM

Rooms 410 A–B

CO-LECTURE: *Ceramic Snap* TL

Jasmine Baetz and em irvin

Jasmine Baetz and em irvin discuss strategies for transforming ceramics pedagogy through “Teaching Away” and “Teaching Against,” two frameworks developed for their in-progress co-edited collection, *Ceramic Snap: Exposing Sexism and Misogyny in Ceramics*.

2:30PM–3:30PM

Hall D

MAKERS SPACE: *Ceramic Hydrographics* MP

Daniel Luedtke

Learn how to print your own hydrographic images and hydrodip them onto various ceramic surfaces. This demonstration will outline screenprinting your own hydro films using underglaze, overglaze, and acrylic-based inks, as well as show hydrodipping techniques for various ceramic objects.

FRIDAY, MARCH 27, 2026

2:30PM–3:30PM

Room 430 A

PODCAST: *Artist Residencies Unpacked* CG

Coral Patola (m), Jenneva Kayser, Jennifer Martin, Paul Blair

Join a lively "Ask Me Anything" with residency directors sharing insider tips on applying for and thriving in artist residencies. Perfect for emerging artists, this candid conversation—moderated by a recent resident—will offer honest advice, encouragement, and practical strategies from three different styles of residency.

3:00PM–4:00PM

Rooms 330 A–B

CLAY FAB LAB: *Sculpting Pixels: 3–D Modeling for Potters* MP

Melissa Felderman

Discover beginner-friendly 3–D modeling techniques tailored for ceramic artists. This session introduces core digital design concepts, demos simple form-building methods, and explores software options. Learn how to prototype mugs, handles, and vases digitally—building confidence and creativity through a product design lens. No prior experience with 3–D tools required!

3:00PM–4:00PM

Rooms 310 A–B

PANEL: *Atmospheric Alternative: Low-temperature Soda Firing* MP

Mark Shapiro (m), Justin Rothshank, Teresa Pietsch, Mathew Meunier

Low-temperature soda firing is simpler and more energy-efficient than typical high-fire analogues, and also offers an expanded color palette and unique surface qualities. This approach, using wood or another fuel source, puts the atmospheric firing experience within reach in settings that preclude more complex and costly options.

3:15PM–3:30PM

Atrium

CLAY IN PERFORMANCE: *Earth's Instruments: Clay, Sound, Ancestral Memory*

Vianney López

Through hand-formed ceramic instruments, this live performance explores the relationship between body, breath, and clay. Guided by ancestral memory and sonic improvisation, the artist animates sound from earth, honoring the vitality of form, vibration, and presence. An offering of ritual and rhythm, grounded in tradition and contemporary movement.

3:30PM–4:30PM

Rooms 410 A–B

LECTURE: *Mary Stratton and her Pewabic Pottery* GH

Annie Dennis

Founded by Mary Chase Perry Stratton during Detroit's early industrial era, Pewabic Pottery is among the nation's oldest continuously operating potteries. This talk will explore Stratton's legacy of handcrafting architectural tile and iridescent glazes, and her impact on art and ceramic education in Detroit and beyond.

FRIDAY, MARCH 27, 2026

3:30PM–5:00PM

Rooms 420 A–B

PANEL: *Clay Without Barriers: Inclusive Ceramics Experiences* SP

Kaci Handlery (m), Stephanie Pizza, Delvin Goode, Cynthia Mathis

While the Americans with Disabilities Act sets a legal foundation for accessibility, it does not ensure meaningful inclusion. This panel explores how ceramics studios and educators can move beyond compliance to create genuinely inclusive and empowering spaces for individuals with physical disabilities or mobility limitations.

4:00PM–4:30PM

Atrium

CLAY IN PERFORMANCE: *Ceramics Love Letters: Wandering Performance Pedagogies*

em irvin

This session begins with Love, a ceramic performance that stamps the heart to the ground in rhythm with working clay. It then transitions into an interactive workshop with sensory clay exercises and collaborative love letter writing, exploring ceramics as an intimate, relational process between body, sound, and material.

4:00PM–5:00PM

Hall D

MAKERS SPACE: *Form and Surface: Templates that Transform* MP

Shalya Marsh

Tar paper and foam are versatile materials in the studio. This presentation will show simple ways to cut stencils and templates using a craft cutter (or by hand). Demonstrations will include how to use stencils and templates to impress texture and hand-build ceramic forms with complex repeatable designs and patterns.

4:30PM–5:00PM

Rooms 310 A–B

LECTURE: *Rice Ash and Amorphous Silica* MP

Zach Tate

What does the practice of field burning in the Delta of Northeast Arkansas have to do with glaze calculation? Zach Tate didn't know either until he started asking questions about how to stop this practice. Hear how one inquiry has led to 3 years of research.

8:30PM–12:30AM

Atrium, Huntington Place Convention Center

NCECA DANCE: *REVERB! Bring the Energy! Shape the Sound*

Turn up the volume and celebrate NCECA's 60th Anniversary at *REVERB! Bring the Energy! Shape the Sound*. From Motown's groove, to hip hop's drive, and electronic pulse, Detroit is a city where Volumes and motion come alive. Dance the night away with DJs, food, entertainment, and community. *Sponsored by Kiwi Underglaze.*

SATURDAY, MARCH 28, 2026

9:00AM–10:45AM

Hall D

EMERGING ARTISTS PRESENTATIONS

Connor Czora explores the connections between historical ceramics and contemporary power structures in the United States. Drawing from Euro-American porcelain, Czora honors movements for social justice in the grandeur of the rococo. Upending the “docility” of decorative arts, their work opens dialogue about gender, class, and American empire.

Maxwell Henderson’s work reimagines material as an active collaborator. By creating conditions where clay and glaze assert their own agency, his practice foregrounds dualities—control and release, fragility and endurance. While expanding possibilities for contemporary ceramic art, his work asks viewers to feel before understanding, connecting material intelligence with lived experience.

Tommy Lomeli explores cultural identity through Mexican American car customization. Through the lens of lowrider aesthetics, he builds ceramic sculptures that call back to the vehicle as an extension of creative individuality within a regional movement. His artwork celebrates customs of storytelling using vibrant embellishment represented in Chicano lowriders.

Bianca MacPherson examines how actively questioning history transforms our perception of ourselves as individuals and as a community. Her work weaves together research, material exploration, and teaching strategies, translating archival memory into clay and exploring absence as a generative motif, fostering inquiry into identity, materiality and the act of making.

SunYoung Park explores cultural memory and lived experience through ceramics and mixed media. Her installations merge clay with fabric, glass, and found objects to create hybrid forms, blurring drawing and sculpture. Her presentation examines how material contrasts embody vulnerability, resilience, and the psychological complexities of migration.

Irén Tété

I oscillate –

Between a rock and wind

Between feeling grounded, permanent

and

Feeling vulnerable, fleeting

Moving, enveloping

Between a thing and a force

Between forever and never

11:00AM–11:30AM

Hall D

NCECA ANNOUNCEMENTS AND ACKNOWLEDGMENTS

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SATURDAY, MARCH 28, 2026

11:30AM–12:30PM

Hall D

CLOSING LECTURE: *It Was Women Ceramists Who Modeled the Values We Need Now*

Jenni Sorkin

Not by choice, but rather by necessity, women ceramists of the mid-20th century modeled pioneering practices belatedly revered in the 21st century, co-mingling their community endeavors with their creative practice.

1:00PM–2:00PM

Room 321

SPECIAL SESSION: *Open Board Meeting*

The NCECA Board invites members to share questions, concerns, and ideas in this listening session.

Programming Content Categories

CG - Career Growth - Geared toward all learners, this content category includes professional practices, ranging from hard skills such as planning, marketing, grant writing, and budgeting to soft skills such as networking, team building, and creative leadership. Gain knowledge on documenting and shipping artwork, preparing applications for exhibitions, analyzing career options, and formal and informal learning paths, including graduate school, apprenticeships, residencies, and assistantships.

GH - Global Context & History - These presentations investigate ceramic traditions and innovations over time and from around the world. Additional topics include approaches to critique and considerations of ceramics in relation to other art forms or trends, innovations, and conversations in global ceramics. Learn how intercultural exchange and culturally responsive approaches to research and interpretation are changing contemporary ceramics practice.

MP - Materials & Processes - These presentations focus on clay, glazes, firings, tools, forming processes, and environmentally sustainable practices. Hear what presenters have learned through experience, research, and trial and error.

SP - Social Practices - These presentations focus on responsive methods for developing resilient, adaptive, and inclusive practices. Content encompasses advocacy and activism, collaboration, building community, and projects that investigate issues of gender, class, and race, both in the clay community and society at large. Learn about frameworks for creative encounters with clay in unanticipated places and working models that demonstrate human, social, economic, and environmental well-being.

TL - Teaching & Learning - Topics of interest to educators of all kinds—K-12, community programs, universities and colleges, museums, apprenticeships, etc. Presentations can be focused on teaching and learning with clay and through ceramic art, whether in studios, community and arts centers, schools, or other settings. This content category is also a place to learn about resources and models for creating and sustaining diverse, equitable, and accessible learning environments.