



nceca

Journal 2012

Volume 33

Chronicle of Presentations
from the 46th Annual Conference
and Preceding Organizational Efforts of the
National Council on Education for the Ceramic Arts

ON THE EDGE - SEATTLE, WA
March 28th - March 31st, 2012



nceca

NATIONAL COUNCIL ON EDUCATION
FOR THE CERAMIC ARTS

Journal 2012

Volume XXXIII



Robert Brady

Chronicle of Presentations from the 46th Annual Conference and Preceding Organizational Efforts



nceca Journal Vol 33 2012

©2012 by the National Council on Education for the Ceramic Arts

National Office:

77 Village Square, Suite 280
Erie, CO 80516-6996
Toll free: 866.266.2322
Local: 303.828.2811
Fax: 303.828.0911
Email: office@nceca.net
Web: www.NCECA.net

No part of this publication may be reprinted in whole or in part without the express written permission of NCECA.

NCECA Journal, ISSN 0739-1544 is published by the National Council on Education for the Ceramic Arts, a nonprofit organization, as a service to its members.

Change of Address (including all pertinent contact information) should be sent to NCECA, 77 Village Square, PO Box 777 Erie, CO 80516-0777 or feel free to contact the office by Email: office@nceca.net. For *MembersFirst* registration information, visit our website.

Regarding ADA/504: NCECA is a national organization with centralized administrative offices, geographically widespread governance and membership, programming offered through the Annual Conference and a variety of supporting materials and events that reinforce education, celebration, and dissemination of knowledge in the ceramic arts. NCECA is committed to the fair and equal employment of people with disabilities. Reasonable accommodation is the key to this non-discrimination policy. In accordance with the *Americans with Disabilities Act and Section 504 of the Rehabilitation Act*, accommodations will be provided to qualified individuals with disabilities when such accommodations are directly related to performing essential functions of a job, competing for a job, or to enjoy equal benefits and privileges of employment. As well, every reasonable attempt will be made by NCECA to accommodate persons with disabilities in attendance at all NCECA events; information and assistance will be available at registration and information kiosks, as well as through NCECA Event staff members.

The opinions expressed in the NCECA Journal are those of the authors and do not necessarily represent those of the National Council on Education for the Ceramic Arts.

All photos are attributed to the artist/author, unless otherwise indicated. All small black and white index portraits are by NCECA staff photographer Glen Blakley unless otherwise indicated.

Art Direction: Marko Fields, *NCECA Publications Director*
Graphic Design: Brad Daniels, Marko Fields, Andy Wyss, Eric Hendrickson
Editing: Leslie Watson

This Publication is a production of NCECA Publications and was printed with pride by **HKM Direct Market Communications**, Cleveland, Ohio.



ART WORKS.
arts.gov

The NCECA 2012 Conference is supported by the National Endowment for the Arts, a Federal agency

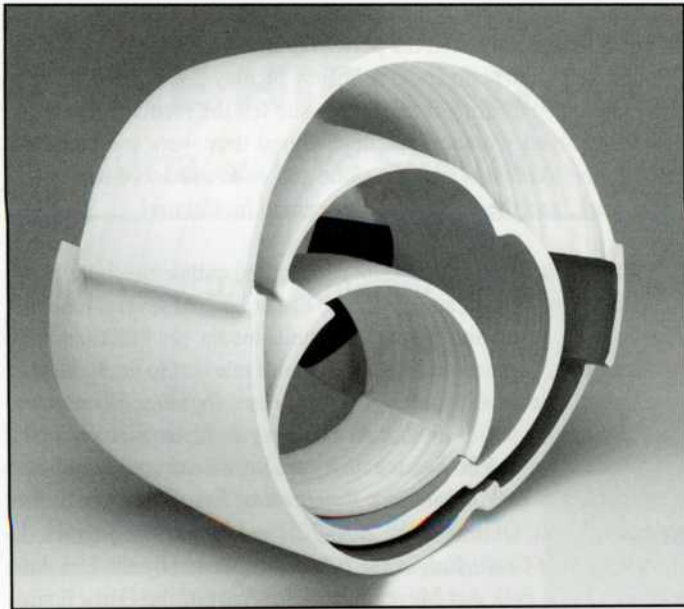
Artworks on the cover of this publication are by 2012 NCECA Emerging Artists, Simultaneous Demonstrators, New Works artists, RSJE artists, NCECA Clay National artists, and other 2012 Conference participants.

Front, left to right

Row 1 *Mika Negishi Laidlaw Tara Polansky
Beth Cavener Stichter*
Row 2 *Christina Cordova*
Row 3 *Robert Brady Margaret Keelan Adrian Arleo*

Back, left to right

Row 1 *Nicholas Bivins Dylan Beck Tip Toland*
Row 2 *Matt Nolen Peter C. Johnson Mathew McConnell*
Row 3 *Jason Walker Darien Johnson Walter Keeler*
Row 4 *Chandra DeBuse Christa Assad Jae Won Lee
Nicholas Kripal*



Anne Hirondelle, *Tumble* (yellow/red/blue), 2007, stoneware, paint, 9.5" x 9.25" x 8.25"

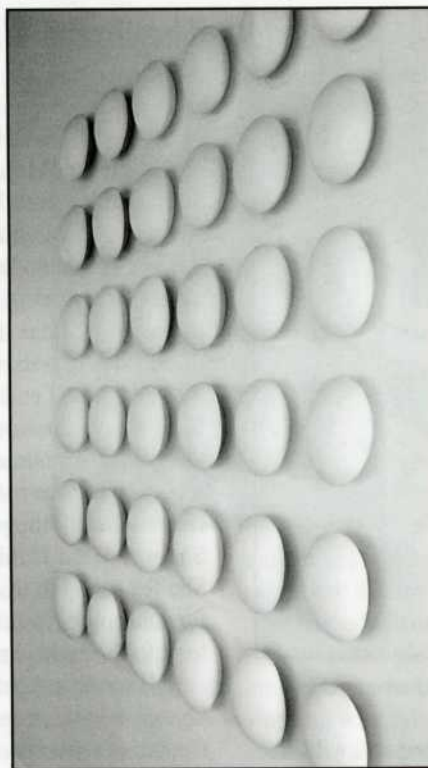
earlier vessels had sought metaphors within past traditions, these mutating containers are improvisational—unglazed and unabashedly organic—erupting from the wall like hungry gastropods. At the same time they seemed inhabited by consciousness, recalling the spirit masks of Papuan mud men, each given personality by the distinct expression of a central maw-like vacuole.

Having abandoned her soda-ash glazes in the *Outurns* to focus firmly on form, she was now ready to bring color back into play. Using a buttery mixture of artist's acrylic pigments and latex house paint, she slathered the chalky clay with juicy coats of cadmium red and orange, lapis blue, Wasabi green, and chrome yellow. In her *Go* series of 2005, Hirondelle sliced the urn apart into tubular cross sections, great filo rounds of smooth slab clay that fold back onto themselves.

When these works were grouped into concentric nested families, she called them *Tumbles*, and indeed they share a wind-blown rhythm with the western tumbleweed. Against this randomness of motion she assigns each ring one of a suite of stabilizing colors, creating intervals of chromatic harmony that are the eye's equivalent of musical chords.

Hirondelle has always been acutely conscious of negative space, using line and contour, and now color, to frame what isn't there and thus activate what is. The matched silhouettes and contained volumes of her classic vessels have been often described as architectural. Now her work began to engage real architecture—the space in which the art is seen—in a more expansive way.

Three dozen of her *Go* Pillows hang on the wall in a grid, like the enlarged pebbles of the Chinese board game *Go*. The hidden backside of each work has been painted so that color reflects mutedly onto the wall behind, a low-wattage glow casting a feathery pillow for each alabaster sphere to nest upon. They might be spores or seedpods, simple shells that divide what's within from what's without, what is from what is possible. The nearly identical rows and columns imply



Anne Hirondelle, *Go Pillows*, 2007, stoneware, paint.

an endless matrix, and the mind extrapolates their atomic pointillism.

The bowl is the primary clay object, the original hemispheric form from which all ceramics multiply. In her later work, Hirondelle cut the bowl apart and deconstructed the vessel to its essentials. The *Re:Form* series and *Extrapolation* series present cutaway views through the orb, stripping the bowl of its solidity and power to contain while retaining strategic arcs and vectors that speak to alternate stages of evolution. With the *Remember* series, Hirondelle slices the sloping walls into a shipwreck of jagged shards then reassembles them into études of disintegration. Mounted as a grid of variations, each becomes a fixed point in the crash, like a Muybridge stop-action frame showing the successive positions of a trotting horse.

With the *Re:Coil* series, she antedates the potter's wheel and uses only hand-extruded coils, long snakes of rolled clay that twist and turn, rise and genuflect to form an airy mass that can be both free standing or wall hung. The seemingly endless coils writhe like vapor trails or root and burrow like a tunnel of worm castings.

In her earlier earth tone vessels, Hirondelle had perused Adam's clay like a collector of myths and tales. Now, her polymer-skinned improvisations on underlying form feel closer to physics than to mythology. To fully embrace the enigmas of time, one must find a spot from which to observe the struggle between the past and the future while staying fully engaged in the present. In her life's corpus of clay and in her person, Anne Hirondelle has achieved a fine-tuned balance of soul and mind that is evident in every work that leaves her hands.

Jake Seniuk, B.A. in Fine Arts, Harvard University, MFA in Photography, University of Washington, has been director and curator at the Port Angeles Fine Arts Center in Washington state since 1989. The Center is the westernmost venue for contemporary art in the contiguous United States and serves as the art museum for the isolated Olympic Peninsula. He has curated more than 100 exhibitions by contemporary Northwest masters including Leo Kenney, Charles Stokes, Dale Chihuly, Phillip McCracken, William Morris, Ann Morris Dennis Evans and Trimpin, as well as by emerging artists from the Peninsula and the greater Pacific Northwest. He is founder and resident curator for Webster's Woods, the magical five-acre art park that has graced the former Webster estate since 2000 and is noted for the fluid and often whimsical integration of art into the natural landscape.

As an artist Seniuk has created introspective works that combine photography, text and sculptural elements. His works have

been widely exhibited at museums and public venues including the National Gallery of American Art (Washington, D.C.), the Seattle Art Museum, the Yale University Museum, the Princeton University Art Museum, the International Center for Photography (New York City), the Henry Art Gallery (Seattle), the Long Beach Museum of Art, the Center for Contemporary Art, Seattle, and the Bellevue Art Museum. He is past recipient of a National Endowment for the Arts Fellowship in Photography, an Artist Trust Visual Artists Fellowship, and the Logan Prize for Critical Writing in Photography. He has taught photography at Cornish College for the Arts and the University of Washington.



NCECA JOURNAL 2012

Volume 33

CONTENTS

2011 ANNUAL REPORT	6
2012 NCECA AWARDS, FELLOWS AND HONORS	10
Outstanding Achievement Award. William E. Strickland, Jr.	
NCECA Excellence in Teaching Award. Chuck Hindes & Jack Troy	
NCECA Regional Award of Excellence: Jean Griffith	
Honorary Members of the Council. Ruth Braunstein & Don Reitz	
IN MEMORIAM Past Masters	13
KEYNOTE ADDRESS:	15
Mark Dion: Troubleshooting: Adventures in Archaeology and the Culture of Nature	
NCECA EXHIBITIONS	16
2012 NCECA Invitational Exhibition	
2012 NCECA National Student Juried Exhibition	
2012 NCECA EMERGING ARTISTS:	20
Dylan Beck, Nicholas Bivins, Chandra DeBuse, Darian Johnson, Peter Christian Johnson, Matthew McConnell	
2012 NCECA DEMONSTRATING ARTISTS	28
Christa Assad, Walter Keeler, Tip Toland, Jason Walker	
2012 NCECA NEW WORKS ARTISTS	34
Nicholas Kripal, Matt Nolen, Jae Won Lee	
2011-2012 NCECA RESIDENCIES & FELLOWSHIPS	38
Regina Brown Undergraduate Student Fellowships	
Ariel Bowman, Alexander Clinthorne, Kristy Leverock	
NCECA Graduate Student Fellowship	
Dandee Pattee, Lindsay Rogers	
NCECA International Residencies	
Ray Chen, Marc Leuthold	
FROM CHINA TO WEST VIRGINIA: Shared Journeys II Linda Rosefsky	40
YOGA FOR POTTERS: Finding Your Personal Edge Debra Chronister	43
PANELS	
SUSTAINABLE CERAMICS	46
Nancy Selvage, Moderator • Gerard Blaauw & David Binns, Panelists	
SO YOU WANT TO TALK GLAZE CHEMISTRY...	54
Tina Gebhart, Moderator • Matthew Katz, William M. Carty, Hyojin Lee & Dave Finkelnberg, Panelists	
EVOLVING ROLE OF RESIDENCIES	61
Martina Lantin, Moderator • Benjamin Carter, Cynthia Consentino & Jill Oberman, Panelists	
LIFE ON THE EDGE - MASHIKO REBUILDS	67
Lynn Zetzman, Moderator • Valerie Zimany John Baymore & Ayumi Horie, Panelists	
DISTILLATIONS & ERUPTIONS	72
Priscilla Hollingsworth, Moderator • Jen Mills, Beth Sellars & Christian Bernard Singer, Panelists	
SUBSTANCE. THREE ARTISTS' PASSIONS	77
Richard Notkin, Moderator • Tip Toland & Patti Warashina, Panelists	
STUDIO PRACTICE / ENTREPRENEURIAL ATTITUDE	82
Peter Beasecker, Moderator • Andy Brayman, Ayumi Horie & Alleghany Meadows, Panelists	

PANELS, CONTINUED

TEACHING 3D ART ON A VIRTUAL PLANE Jennifer Frahm, Moderator • Sin-Ying Ho, Sonya M. Pakune & Shana Salaff, Panelists	85
CERAMICS AT THE EDGE OF FORM Amy Gogarty Moderator • Daniel Bare, Susannah Biondo-Gemmell & Linda Swanson, Panelists	88

LECTURES

DISTINGUISHED CO-LECTURE: CURATORIAL PERSPECTIVES Stefano Catalani & Gwen F Chanzit	94
CO-LECTURE. NEW DIRECTIONS IN CHINA PAINTING Paul Lewing & Marci Blattenberger	98
SAWDUST INJECTION BURNER W Lowell Baker	102
* CO-LECTURE. IN CONTEXT: ANNE HIRONDELLE CERAMICS *	104
Jo Lauria & Jake Seniuk	
CO-LECTURE. SODA KILN DOCTORS Gail Nichols and Matt Long	107
* CO-LECTURE: HOW TO PRACTICALLY APPLY DIGITAL TECHNIQUES TO CERAMICS Greg Pugh & Mark Hall	111
* CO-LECTURE. THE LAND WITHIN THE SEA II John Roloff & John Grade	113
FROM THE MELTING POT INTO THE FIRE: Contemporary Ceramics in Israel Yael Novak	116
THE OLD, WEIRD CLAYMERICA. Performance and Transgression in 1970's Clay Garth Johnson	118
CO-LECTURE: ELECTRIC KILN DOCTORS Saadi Shapiro & Mike Swauger	121
CO-LECTURE: ROOM OF A THOUSAND PORCELAINS Julie Emerson & Mimi Gates	123
ON THE EDGE: Boredom, Repetition and the Creative Act Janet DeBoos	127
CONFESSIONS OF A HOBBY CRAFT CRIMINAL Charles Krafft	129
THE CERAMICS PHD RETHINKING CREATIVE PEDAGOGY Dr. Andrew Livingstone	130
GO FIGURE! The Contemporary Figurine Paul Mathieu	132
* CLOSING LECTURE: in't(y)o'-it Robert Brady & Sandy Simon	138

PROJECTS SPACE 144

ACKNOWLEDGEMENTS 144

NCECA JOURNAL GALLERY 145
32 pages in color, supporting the journal text

CO-LECTURE • IN CONTEXT: ANNE HIRONDELLE CERAMICS

Jo Lauria & Jake Seniuk

Giving Voice to Imagination

by Jo Lauria

Choosing the path of the studio artist later in life, Anne Hironnelle developed a diverse, inspired approach to the medium of ceramics that resulted in forthright and exuberant vessels and sculptures of compelling interest and elegance. An overview of twenty-five years reveals the artist's constant dialogue with material and form, and her ongoing relationship with visual concerns driven by rigorous formal logic: the tactile love of materials and emphasis on surface, always persistent; the frequent trading of symmetry for the asymmetrical to play balance against tension, the sensually organic co-existent with the boldly geometric; and the crisp lines and glow of white, unglazed clay objects bridging to the vibrant, color-infused biomorphic sculptures, each distinctive grouping at opposite ends of the optical scale, yet of equal beauty. This progression can be traced through successive series of works and reprisals of primary forms.

The major movements in Hironnelle's work chart points and counter-points: she moved away from the functional toward the non functional, from the volumetric vessel toward the vessel deflated and deconstructed, and from the monochromatic toward the prismatic. The dynamism Hironnelle consistently established in her work between spaces—positive and negative, interior and exterior—and between the predictable and the unexpected—keeps the viewer alert. Every new work feels warmly alive and every new series seems animated by fresh ideas.

Upon leaving the ceramics lab at the University of Washington (where she had studied with renowned teacher Robert Sperry from 1974-1976), Hironnelle and her husband Bob designed and built a small studio next to the house. The artist's first inclination immediately after leaving the safety net of the university ceramic program was to further develop her skills and become a production potter. The years 1977 to 1979 were a concentrated period of production. The artist refers to this time as finding her way "through thrown forms." She rigorously investigated the requirements of form and function by shaping utilitarian stoneware pieces on the potter's wheel. Functional vessels based on cylinders comprised her standard line of serving ware and baskets, a design direction that continued for several years.

By 1981 Hironnelle had exhausted the repertoire of functional forms and was searching for a new challenge, one that would lead her to a more authentic expression in clay. Above the whirl of the potter's wheel, the artist kept hearing the words of her teacher, Bob Sperry, resounding: "If you want to do anything that is distinctly your own you're going to have to break the rules." During this decade, potters who worked with raku were considered risk-takers and



Anne Hironnelle

Below: Anne Hironnelle, *Druid Vessel*, 1984, Raku.



rule-breakers. Hironnelle enthusiastically joined their ranks when she built a raku kiln and decided to "let go of the whole notion of function." Freed from the tyranny of utility, Hironnelle started making vessels with extruded additions built at larger scale (beyond functional size), and she decorated them with one of the four unique raku glazes she had developed. These custom glazes were formulated to achieve the result Hironnelle was seeking: a non-glossy, rough and matt surface. The production potter had suddenly gone rogue.

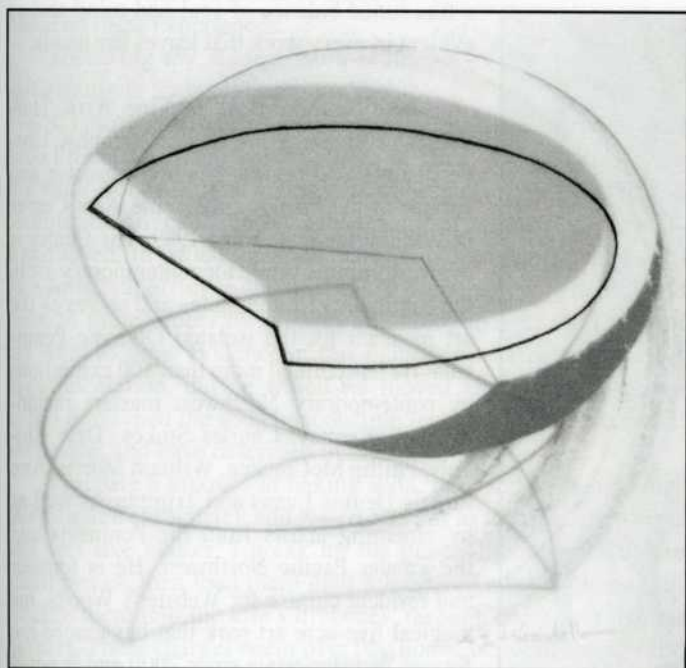
The raku forms evolved from 1981 through 1985 and become increasingly more constructed and architectural. After these four years of working with raku, Hironnelle started to question its durability and permanence and decided it was time for a change. As the smoke cleared, the artist considered her development. Raku glazes and the smoking technique of raku-firing had yielded a desirable matt and charred surface that captured and held her interest; raku's surface qualities seemed endlessly variable and mysterious. Equal parts artist, chemist and scientist, Hironnelle set out to formulate a new stoneware clay body and complementary glazes that would simulate the textures, colors, and mottled effects of raku while providing the strength and intransience of high-fired stoneware. After innumerable tests, Hironnelle devised a single base glaze that she could vary by using four different oxide combinations. Each of these four variants produced unique colors—"patinas"—and surface textures, depending on the thickness of their application and the firing atmosphere in the kiln. Although unpredictable, these glazes offered a rich palette of colorations and dynamic surface effects that were original and exciting.

Hironnelle created a new body of work to showcase the newly formulated glazes. This series was based on functional vessels built at more or less functional scale. The artist's past experience working with raku had a direct influence, evidenced in the coarse surfaces, exaggerated scale, and more sculptural character of these new stoneware forms. Hironnelle began to document this work through working drawings executed on graph paper. These "blueprints" mapped the creative process from initial sketch to the final drawing of the design as it was actualized in clay. Hironnelle discovered that the working drawings began to inform the work, serving both as points of reference and archival record.

Hironnelle exhibited this new work at the North West Craft Center and Gallery in Seattle in 1985. Seeing the vessels in a different context, i.e. gallery verses studio space, provoked a revelation for the artist: for the first time she recognized the sculptural potential of her work in clay. This was the critical moment of lucidity when Hironnelle affirmed that her pieces could be simple, strong, and architectural, yet remain connected to the history of

classically inspired vessels of restrained grace. It also proved to be a break-out moment when the artist felt confident making a vanguard leap: the glaze surface was unlike any past or present in ceramics, and the formal presentation of the vessels on ceramic bases introduced a new idea.

In the succession of series that followed through 2000, Hironnelle narrowed her focus to vessels that referred to function, endowing them with greater scale, sculptural presence, and amplified visual stature. Along the points of this course, certain themes were introduced, developed, and refined. For example, handles become important structural elements that defined form by their positive-negative space relationship to the body of the vessel. Also, the “space between” began to emerge as a potent sculptural concept. This was most evident in the *Diptychs*, *Triptychs*, *Multiples*, and *Dwellings*: the arrangement of the composition became the primary focus to exploit the negative spaces between the multiple pieces of a grouping. These “in-between” empty spaces were deployed as a strategy to move the eye around and through the compositional elements. Further, the crafted ceramic bases now became acquired lacquered wood trays; it was no longer Hironnelle’s intention to simply elevate these pieces but rather to frame them as an edged composition. Aesthetically, this compositional direction echoed the still life paintings of Italian artist Giorgio Morandi in its formal presentation, stillness and serenity.



Anne Hironnelle: *Turnpool II* (drawing), 2002, Graphite on layered tracing paper.

Ultimately, Hironnelle’s fifteen-year engagement with the permutations of vessel-bound forms and the concept of arranged compositions came to its logical end. Casting about for a new direction, the artist developed a series of *Echos* and *Turnpools* in 2001 that she exhibited at the Foster White Gallery in Seattle. These forms were comprised of two conjoined bowls, the bottom bowl inverted to serve as the base to hold the bowl stacked on top. The difference between the forms was that *Echos* were wall mounted and *Turnpools* were positioned on pedestals. The similarity was in their surface treatments: still committed to the pottery tradition of glazing, the *Echos* and *Turnpools* were both decorated on the interior and exterior with the artist’s custom glazes.

After the 2001 show, Hironnelle brought these pieces back to her studio and pondered. The “leap into the unknown” that she

had hoped for with this transitional work had not materialized. Although she had subverted the perfect roundness of the bowl shapes through the subtraction and addition of clay—variously cutting away and coil-building extensions—she felt the forms were somehow unresolved. Further, she determined they were too comfortable in their skin, sporting the same glazes as used on earlier bodies of work, and these glazes now seemed ineffectual.

Jo Lauria is an independent curator and author specializing in decorative arts, design, and craft. She has organized several national touring exhibitions and worked on multi-media presentations and documentaries focused on artists and topics relevant to her field. Her primary publications include *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000*; *Ruth Duckworth. Modernist Sculptor: California Design. The Legacy of West Coast Craft and Style*; and most recently, *Craft in America. Celebrating Two Centuries of Artists and Objects*. Of note is the 2010-2011 exhibition she organized, *Golden State of Craft: California 1960-1985*, hosted by the Los Angeles Craft and Folk Art Museum, which is part of the Getty Foundation’s Pacific Standard Time initiative. Lauria holds a BA degree in art history from Yale University, an MA in communication arts from Loyola Marymount University, and an MFA degree in studio art from Otis College of Art and Design.

The Space Within, The Space Without by Jake Seniuk

Anne Hironnelle opened another solo show at Seattle’s venerable Foster White Gallery on the first Thursday in September 2001. The classically inspired forms of her stoneware vessels infused the room with an air of antiquity while her reductivist tendencies spoke modernism at the same time. With their mottled ash glazes glimmering with an oxidized metallic sheen reminiscent of ancient patinas, they might at first be taken for stately vessels unearthed from the ruins of the Bronze Age.

A spirit of endurance permeates the work from Anne Hironnelle’s classic period. The archetypal clarity of her forms conjures the genteel rituals of the tea ceremony as well as the whispered legacy of the crematorium. But as she left her opening that night, Hironnelle felt the plate tectonics of her clay world begin to shift. She wondered if this might be her last show of classical vessels. She felt ready to trade symmetry for syncopation, earthen shades for acid colors. A zeitgeist was shifting in her work—and in her history. 9-11 would change the world the very next Tuesday.

Hironnelle is petite and reserved, with a temperament of calm deliberation in voice and movement. With her chiseled mane (she styles the hair of artist friends as an avocation) and in her clay-streaked uniform of denim and t-shirt, one senses the aura of some muse-driven artistic yoga at work, ready to plumb the essence of shaping clay.

Holding on, letting go. Those four words, which like a zen koan speak truth through contradiction, have become Hironnelle’s mantra as she walks the paths of her days in her Port Townsend studio and garden retreat.

Anne met the twenty-first century head on by first abandoning, then eventually exploding the vessel form she had so revered and fastidiously explored. Not long after her Foster White show in 2001, she premiered her series *Outurns*, which sprang from the pedestal to the wall and, as promised in the title, began a topological quest to turn the urn inside out. There is a hint of Mobius about this work, like a partially reversed stocking en route to the wash. Whereas her