



VOLUMES

60th Annual Conference of the National Council on Education for the Ceramic Arts -
Detroit, Michigan, March 25–28, 2026, Huntington Place Convention Center

2026 PROJECTS SPACE PROSPECTUS

Deadline THURSDAY, MAY 1, 2025 (11:59PM EDT)

ABOUT PROJECTS SPACE

A presentation opportunity for ceramic artists to create interactive, time-based, performative, relational, or site-responsive work during the annual NCECA conference. Successful proposals will be those that address the concept of *VOLUMES*, use the medium of clay as a central focus, and engage with materials, processes, and audiences in unique and unconventional ways. Individuals or teams of up to three artists working collaboratively may submit Projects Space proposals.

Artists should keep in mind that Projects Space is staged at the heart of the NCECA Conference. Artists will create their works on-site within a blank assigned space, approximately 10' x 20', with no walls. Works are meant to occur, grow, and change throughout the duration of the event, with materials and construction limited to those permissible in such an environment. Selected projects will take place in the Gallery Expo area of the conference and be publicly accessible.

NCECA will provide a draped, skirted table, 2 chairs, a waste basket, a 20 amp circuit, and up to 300 lbs of clay for each Projects Space. **Artists will be responsible for providing all other tools, materials, and equipment for the production of their works.** Plastic sheeting will be available for the floor, and the spaces will be clearly delineated. Artists are responsible for arranging their own assistants to ensure the timely installation and de-installation of their own works.

NUMBER OF PRESENTERS PER PROPOSAL: 1–3

ABOUT VOLUMES

Volumes, the 60th conference of the National Council on Education for the Ceramic Arts (NCECA), explores diverse cultures, material-driven experimentation, and conceptual frameworks that animate art created through clay. The essential energy of voices and sounds of the Detroit region catalyzes this conference's theme.

Like the subterranean networks that connect trees in a forest, the meanings of words have roots that we can connect through etymology. Some of the earliest known artifacts containing writing were produced on scrolling spirals of papyrus that ancient Roman historians called *volumen*. The same underlying spiraling structure abides within pots, figures, and other forms fashioned from clay coils since ancient times. Today, neural networks carrying and harvesting volumes of information are generating Artificial Intelligence that will change how we learn, work, and create.

The meaning of volumes most integrally embodied in the 2026 conference theme lies within unseeable spaces of our clay works and the firing chambers that transform them. Volumes are forces that give power and shape to the world we experience. Detroit is a place that embodies this sense of interior energy. A real and metaphorical foundry of creative ambition and craftsmanship shaped by waves of migration, industry, and resilience, Detroit has volumes to teach us.

Please read through this prospectus prior to submitting a proposal application: [CLICK for APPLICATION](#)

Teaching, learning, and creation through clay involve continual engagement with volumes as action and analysis. Volumes give form to our cultural identities, continuity, and change in a time of environmental crisis. Centered on ceramic art, this 60th NCECA conference will expand access and deepen understanding of ceramic art. Creators of culture, educators, and students involved in pottery, sculpture, design and installation, and performance will be its engines.

PROJECT HOURS DURING CONFERENCE WEEK

Tuesday: (*Expo Reception*): 6–8pm

Wednesday: 9am–12pm and 1pm–4pm (*hour break for lunch*)

Thursday: 9am–12pm and 1pm–4pm (*hour break for lunch*)

Friday: 9am–12pm and 1pm–4pm (*hour break for lunch*)

Participating artists will be present and involved in the creation, alteration, performance, and/or public engagement with works during the above-stated hours each day.

Installation: **Tuesday** begins at 9am, and must be completed by 4pm

De-installation & cleaning: **Friday** begins no earlier than 4:30pm, and must be completed by 8:00pm

HONORARIUM

Projects Space artists whose proposals are selected will receive complimentary conference registration and a one-year membership in NCECA. Each **project** will be eligible to receive an honorarium of \$800–\$1,500. Honorarium details will be included in agreements for accepted proposals. No additional payments or reimbursements will be available through NCECA to support travel, lodging, food, or other expenses.

Artists' honoraria are paid following the conference, **dependent on the fulfillment of all contract obligations**. In particular, Projects Space should be left in clean condition, without debris or leftover materials of any kind. There should be no evidence of the piece remaining in any form.

PAST EXAMPLES OF SUCCESSFUL PROPOSALS

SHAPE-SHIFT-FLOW: Enter a space as receptive to you as you are to it. SHAPE-SHIFT-FLOW is an ever-evolving environment that asks you to come as you are, bring what you have, and join a community of inhabitants in the formation and reformation of a river space that celebrates potentiality, change, and collective making.

Clay Olympics: Community Coalescing + Celebrating Clay!: Join the Visual Arts Center of Richmond's annual tradition of the Clay Olympics! Artists will compete in varying categories: tallest wheel-thrown object, blind-folded wheel throwing, and wheel throwing with tiny plastic hands! This playful event allows us to come together as a community and revel in the excitement and magic of clay!

REVIEW & NOTIFICATION

NCECA's Board of Directors and Programming Review Committee will consider and select proposals. Incomplete proposals may be excluded from the assessment process. Notification on the outcome of the review will be shared by email as soon as possible after decisions have been made. As NCECA evolves toward a model of year-round program delivery, some proposals submitted for the conference may be recommended for delivery at other times in the year.

Please read through this prospectus prior to submitting a proposal application: [CLICK for APPLICATION](#)

NUMBER OF ACCEPTED PROPOSALS: 2–3

APPLICATION PROCESS

- ☐ Read through the **Projects Space Prospectus** (this document) prior to submitting a proposal application.
- ☐ Use the **Projects Space Proposal Checklist** (below) to assemble all of the required materials before beginning your application.
- ☐ Review the **Projects Space Rubric** (below) to ensure your proposal meets the criteria the review panel will use in the selection process.

We recommend having all text in a word document to copy and paste into the application.

Please use the 'Save' option within the application if you will be working on the application for extended periods of time.

All proposals must be submitted using NCECA's online form. In order to access and complete the form, you must have an existing NCECA profile or create an account in NCECA's database at this [LINK](#). **Applicants, please log in and update your existing profile or create an account at least one week prior to the call deadline.**

*Presentation proposals are limited to **one submission** per individual across all formats. However, individuals who submit their own proposals may be listed as presenters on another applicant's proposal if it is for a multi-person presentation.*

If you have questions about any of the content discussed in this call for proposals, the conference format or require technical assistance, please email presentations@nceca.net. NCECA recommends using **Google Chrome or Firefox** when using forms on this site. Some forms do not respond well to Internet Explorer or Safari.

After you complete your online submission form, please click SUBMIT only one time. The form data could take several minutes to submit, particularly with multiple images. An email will be sent confirming your application has been successfully transmitted and received. Please save the email. *If you do not receive a confirmation email within an hour after submitting your proposal, contact presentations@nceca.net*

PROJECTS SPACE PROPOSAL CHECKLIST

Proposal Details

The following items are required for **each proposal**:

- ☐ Project title – (Limit 6 words)
- ☐ Program Guide description – (Limit 50 words, proofed and print ready)
This description tells attendees what your presentation is about and will be used to promote your presentation. *NCECA reserves the right to edit descriptions to meet word count and style guidelines for its publications.*
- ☐ Project description – (Limit 500 words) For review process. Please describe the project and activities to take place.

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- ☐ Project Layout – (Recommended) Digitally created or copy of a hand-drawn layout showing how you plan to use the 10'x20' space for your project, upload as .doc, .docx or .pdf, 2MB or less
- ☐ Installation Process – (Limit 200 words) A detailed account that identifies the artist(s)' abilities to professionally and successfully ship, install, and create the work in the allotted amount of time, following appropriate, logical and practical building and safety codes
- ☐ Clay Body – General information about the preferred type of clay to be used for this project (temperature, color, grog or paper content, etc)
 - NCECA will work with local vendors to obtain clay donations of up to 300 lbs per project. A specific clay body is not guaranteed, but this information can help to find a comparable one.
- ☐ Additional Materials – A list of materials, tools, and equipment that will be used in the Project Space and brought by the artist(s)
- ☐ Plan for Materials – Detailed plan for the used materials after completion of the project
 - Also, include details about the potential environmental effects the use of your materials may cause
- ☐ Presenter Access Needs (**optional**)

Applicant Details

The following items, unless noted as optional, are required for **each person included** in the proposal:

- ☐ Contact Information: First name, Last name, Email address (NCECA's primary form of communication), Phone number (cell preferred)
- ☐ Mailing Address (Comma separated in the following format: Street address, City, State, ZIP code, Country)
- ☐ Pronouns (**optional**)
- ☐ Selection or self-identification of race, ethnicity, and/or cultural background (**optional**)
- ☐ Previous NCECA presentation/s and year/s (if applicable)
- ☐ Experience and engagement with the topic of your presentation. (Limit 250 words)
- ☐ Short Bio (Limit 50 words, proofed and print ready, written in third-person, no "I" statements)
- ☐ Headshot (format as .png, 300 ppi resolution – sized 2" x 2" (600 x 600 pixels) – RGB color space)
- ☐ Resume (Optional) 2-page limit, upload as .doc, .docx or .pdf, not to exceed 2MB
- ☐ Optional resources to support your proposal: Website, Instagram, Facebook

Images and Video/Audio Submission Specifications

(Two images required. Five images maximum, .jpg ONLY, no larger than 1 MB each, and two video/audio submitted as URLs maximum.)

Please **include only images and video/audio materials that will strengthen the proposal.**

Image or video/audio details to include:

- ☐ Title
- ☐ Relevance to presentation – (Limit 50 words)
- ☐ Brief description – (Limit 50 words) Artist name, process or type of clay, firing, date of piece, dimensions (H x W x D) in inches, and photo credit if applicable.



PROJECTS SPACE RUBRIC 1

Accessibility, Inclusivity, and Expansiveness of Content: The proposal contributes to advancing NCECA’s goals of fostering an expansive understanding of the ceramic arts including people, ideas, and histories that represent a globally inclusive understanding of the art form as practiced in varied contexts.			
1-5	6-10	11-15	16-20
The proposal includes only a single narrow perspective on the core subject matter. Multiple or non-mainstream perspectives are not explicitly identified in the proposal, nor are they reinforced through the presenters' backgrounds, qualifications, experiences, and/or research.	The proposal includes only a limited perspective on the core subject matter. Multiple or non-mainstream perspectives are not explicitly identified in the proposal, nor are they reinforced through the presenters' backgrounds, qualifications, experiences, and/or research.	The proposal includes moderately varied, though familiar, perspectives on the core subject matter. Multiple perspectives are identified in the proposal, and reinforced through the presenters' backgrounds, qualifications, experiences, and/or research.	The proposal includes global viewpoints and highlights perspectives that are often underrepresented, and whose absence has contributed to significant gaps of understanding throughout the field. The varied perspectives reveal new dimensions on the core subject matter.

PROJECTS SPACE RUBRIC 2

Quality of Project and Contribution to the Conference as a Whole: The proposal represents a strong contribution to the conference as a whole. There is a clear focus on content, and the presenter's experience with and/or connection to the material and/or conference theme are compelling. The presentation will contribute to a conference program that addresses authentic interests within the field, extending beyond the promotion of the presenter's personal artwork.			
1-10	11-20	21-30	31-40
The proposal lacks a clear focus. The project described is ordinary and barely relevant to current issues. The manner through which visitors will engage in the creation of the work is not clear or compelling. The project as described does not hold promise to contribute to a conference program that addresses concerns within the field. The possibility of interactive creation, community engagement, research, and/or discourse is limited.	The proposal's focus is marginally developed. The project described is interesting or somewhat relevant to current issues. The manner through which visitors will engage in the creation of the work is less than clear or compelling. If the project is not dependent on community engagement, the artist(s) address elements of time and change in the creation of the work in a public setting in a manner, but it is not interesting or engaging. The project only marginally contributes to a conference program that addresses concerns within the field and opens avenues of possibility for interactive creation, community engagement, research, and/or discourse.	The proposal's focus is clearly developed. The project described is compelling or relevant to current and emerging issues. The projects space will be developed in a manner that engages visitors in the creation of the work and is somewhat original and/or relatable to others. If the project is not dependent on community engagement, the artist(s) address elements of time and change in the creation of the work in a public setting in a manner that is interesting. The project contributes to a conference program that addresses concerns within the field and opens avenues of possibility for interactive creation, community engagement, research, and/or discourse.	The proposal's focus is clearly developed and explored in ways that have not previously been undertaken. The experience described is highly compelling or particularly relevant to current and emerging issues. The projects space will be developed in a manner that engages visitors in the creation of the work and is highly original, compelling, and/or relatable to others working in the field. If the project is not dependent on community engagement, the artist(s) address elements of time and change in the creation of the work in a public setting in a manner that is engaging. The project contributes to a conference program that addresses authentic concerns within the field and opens new avenues of possibility for the expansion of interactive creation, community engagement, research, and/or discourse.

PROJECTS SPACE RUBRIC 3

Degree of Development and Suitability for the Format: The work is sufficiently developed and well suited to the format of the presentation.			
1-10	11-20	21-30	31-40
<p>The project described in the proposal is underdeveloped. There is a question or doubt as to whether it can be presented in an interesting manner by the date of the conference, and within the time, technical, spatial, and material constraints of this presentation format. There is not enough evidence that the people identified to lead the project have adequate experience and/ or a plan that addresses the duration and demands of its implementation. Clay is marginally or not included in the materials they propose to use. Other materials may not be permitted for use within the convention center facility or may be difficult or costly to procure. The proposal fails to articulate a plan for providing these materials and does not identify materials that might be available through donation. There is no plan for how the materials will be handled and donated or disposed of at the conclusion of the conference.</p>	<p>The project described in the proposal is marginally developed. There is a chance it can be presented in an interesting manner by the date of the conference, and within the time, technical, spatial, and material constraints of this presentation format. The people identified to lead the project have marginal experience and a plan that barely or partially addresses the duration and demands of its implementation. Clay is centered in the materials they propose to use. Other materials may not be permitted for use within the convention center facility or may be difficult or costly to procure. The proposal does not adequately articulate a plan for providing these materials and nor does it clearly identify materials that are likely to be available through donation. The plan does not articulate how the materials will be handled and donated or disposed of at the conclusion of the conference.</p>	<p>The project described in the proposal is somewhat developed to the point there is a good chance it can be presented in an engaging manner by the date of the conference, and within the time, technical, spatial, and material constraints of this presentation format. The people identified to lead the project have some experience and a plan that addresses the duration and demands of its implementation in broad strokes level of detail. Clay is centered in the materials they propose to use. Other materials are permitted for use within the convention center facility. The proposal articulates a basic plan for providing these materials and identifies materials that are likely to be available through donation. The plan does not articulate how the materials will be handled and donated or disposed of at the conclusion of the conference.</p>	<p>The project described in the proposal is advanced to the point where it can be presented in a compelling manner by the date of the conference and within the time, spatial, technical, space, and material constraints of this presentation format. The people identified to lead the project have a depth of experience and a plan that adequately addresses the duration and demands of its successful implementation. Clay is centered in the materials they propose to use and other materials are permitted for use within the convention center facility. The proposal articulates a clear plan for providing these materials and identifies materials that are likely to be available through donation. The plan also articulates how the materials will be handled and donated at the conclusion of the conference.</p>