

SIGHTS & CERAMICS PITTSBURGH



PRESENTED BY

PotteryMaking ceramics
Illustrated MONTHLY

6 Transportation and Parking

Need to get around Pittsburgh? Check out your options, including ride hail, bicycle, bus, shuttle, and train.

10 Convention Center Floor Maps

Handy maps of the convention center buildings will help you get to where you want to go.

12 Gallery Expo

See images of work by artists represented by galleries and institutions participating in this year's NCECA Gallery Expo.

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26 Q+A

Artists who are demonstrating techniques and presenting their research as part of NCECA's conference programming share thoughts on their studio practice.

- 26 **Joan Bruneau**
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32 Post-Conference Workshops

When NCECA wraps up, stick around for post-NCECA workshops by Marion Angelica and Joseph Sand at Fireborn Studios.

34 Process

Artists participating in process-room demonstrations organized by NCECA share a few of their techniques to give you some background before or after attending the demos.

- 34 **Alberto Veronica Lopez**
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50 NCECA Annual Exhibition

This year's annual exhibition hosted by NCECA was curated by Winnie Owens-Hart and features work that explores this year's conference theme: Visual Voices: Truth Narratives.

52 National Student Juried Exhibition

NCECA's 2018 National Student Juried Exhibition was juried by Martina Lantin and Sam Harvey and features works made by undergraduate, post-baccalaureate, and graduate students.

54 NCECA's 2018 Emerging Artists

Check out the work from this year's NCECA Emerging Artists: Natalia Arbelaez, Adam Chau, Wade MacDonald, Janet Macpherson, Sara Parent-Ramos, and Andrew Stansbury.

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56 Betty Woodman: An Icon Remembered

by Jeanne Quinn

Reflecting on the life and influence of Betty Woodman, respected ceramic artist, mentor, teacher, and "Ceramic Mom" to many.

58 Area Attractions

Coming to Pittsburgh early or staying late? Ready to have some fun? See what attractions the area has to offer.

60 Restaurant Recommendations

Hungry? We asked a few locals where they like to eat, and they gave us some mouth-watering options, featuring global cuisine. We've also added a few recommended breweries if you're looking for places to socialize at night (or during the day, we won't judge).

63 Selected Exhibition Receptions

Find out which venues are planning to host receptions each night.

64 Maps: Selected Pittsburgh Exhibitions

Get the lay of the land and plan your excursions to selected exhibitions and restaurants using these handy maps. For complete exhibitions listings, see NCECA's conference program.

- 64 **Greater Pittsburgh Area Exhibitions and Restaurants**
- 66 **Downtown Exhibitions and Restaurants**
- 70 **Eastern Pittsburgh Exhibitions and Restaurants**

74 Selected Concurrent Exhibition Images



Cover: Beth Lo's *Red Vase*, 18 in. (46 cm) in height, porcelain, 2017.

Above: Steven Lee's *Meiping Vase with Scroll Pattern*, porcelain. Both pieces are on view in "ORIENTED" at The Pittsburgh Cultural Trust-Education Center.

Carlos Prado

Overview

My demonstration addresses how to make a realistic portrait bust in clay from a life model. My goal is to show an effective way to do this difficult assignment quickly, without sacrificing quality. I prefer to use the solid construction technique, which offers more freedom to model, because it allows for adding and removing material regardless of the thickness of the clay. Thanks to this, you can focus on achieving the correct structure, proportions, details and likeness in the piece. Later, in order to obtain a finished work, the piece must be hollowed out and fired.

Favorite Part of the Process

I enjoy every step in the process of building a piece, specifically when I am working on portraiture. The process is always terrifying at first: I do not know if I can achieve the result I'm expecting. Happily, the right trait and the right features appear slowly during the process of adding many pellets of clay to build up the details of the portrait. At the end, it's like magic. I also try to make my students develop a similar emotional connection with their work in class. When they feel the emotion of discovering the magic in the clay, the results are much better.

Techniques

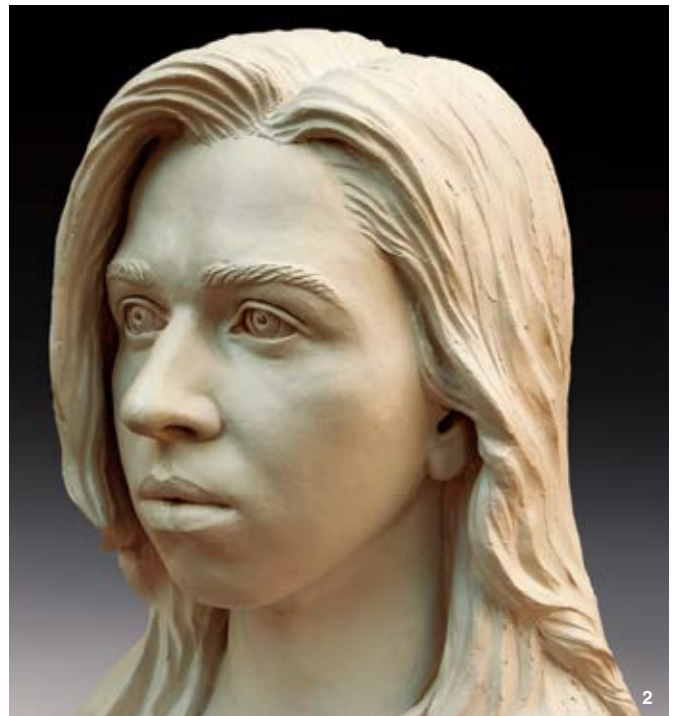
The roots of the modeling technique I have developed come from my artistic education in Cuba. I was trained in classical academic art in the Academy of Fine Art San Alejandro in Havana, founded in 1818, where I received a solid foundation in life modeling as well as life drawing. Later, I developed more skills at ISA, University of Arts of Cuba, where I received my graduate degree. The technique I learned is a mixture between the French academic tradition inherited from the 19th century and the influence of Russian academic artistic education prevalent during the Soviet control of Cuba.

Mentors

My professors were either trained in Eastern Europe or they were trained by professors from that part of the world who taught in Cuba during the 1970s and 80s. I would like to mention Carlos Alberto Rodriguez as one of the most influential professors in my work. I learned a wide range of knowledge from him when I attended his classes, as well as when I saw him doing his own ceramic works.



1 *Portrait Bust—Max* (detail), earthenware, 19½ in. (50 cm) in height, 2012. 2 *Portrait Bust—Rachel* (detail), 16 in. (41 cm) in height, stoneware, 2016.





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3 Working on the proportions and defining the width of the head with calipers. **4** After finishing with the basic layout of the features, revise the profile of the model to correct any deviation. **5** Working with a live model, looking at the profile and defining the contour of their head in the hair area. **6** Add clay to form the volume of the mouth, particularly the upper lip with the philtrum. **7** A pellet of clay can be added to obtain the right dimension of the temples. **8** By raking the surface, the edges of the planes, and irregularities caused by adding and removing small pieces of clay can be blended and evened out.