



August 19, 2025

Members of the Montana Board of Regents
c/o Commissioner Clayton T. Christian
Office of the Commissioner of Higher Education
2500 Broadway Street
P.O. Box 203201
Helena, MT 59620-3201

Dear Members of the Board of Regents,

I write seeking your support for the appointment of Julia Galloway as a Regents Professor at the University of Montana. As described below and in the attached nomination packet, Professor Galloway is a ground-breaking artist and a dedicated teacher and mentor. This, combined with her service to the University of Montana and impact on the international arts community, make her an excellent candidate for this prestigious honor.

Since arriving at UM in 2009, Julia Galloway has been a dedicated member of the university committee. Serving the director of the then-named School of Art from 2009-2014, and now holding the position of associate director in the restructured School of Visual and Media Arts, Professor Galloway has worked to foster cross-disciplinary collaborations and has had a sizable impact on the Master in Fine Arts program.

In the classroom, she is a beloved teacher and mentor who challenges students to do their best work, empowers them in their creative growth, and draws upon her vast international network to help them find opportunities. Praised by one nominator for "revolutionizing ceramic education," Professor Galloway has created a ceramics program at UM that is nationally recognized for its excellence.

Beyond UM, Professor Galloway is a former director at large of the National Council for the Education of the Ceramic Arts (NCECA) and board member for Archie Bray Foundation for the Ceramic Arts and Haystack Mountain School of Crafts. Through founding Montana Clay, a coalition of ceramic artists, and creating the Field Guide for Ceramic Artisans, her dedication to lifting up her fellow artists is also notable.

Professor Galloway's work is widely lauded and can be found in the collections of numerous museums, including the Renwick Gallery (Smithsonian) and the American Museum of Ceramic Arts. Her C.V. includes an expansive list of awards, including the Artist of the Year award from the Ceramics Art Network, a Fellow of the Council lifetime appointment from the National Council for the Education of the Ceramic Arts, and the Individual Artist Awards from Arts Missoula. In 2018, Professor Galloway became one of four potters to receive a United States Artist Fellowship since 2006.

As shared by one nominator, "in the field of studio art, exhibitions are the primary means through which artists share their research with the world." During her tenure at UM, Professor Galloway has produced or participated in 34 solo exhibitions and more than 275 group exhibitions. The impact of these exhibitions – taking place in galleries, museums and art centers, both domestically and abroad – is compounded by the 148 invited lectures, demonstrations and public presentations she has participated in during this time.

While it's difficult to capture the breadth and depth of Professor Galloway's impact and work, one nominator captured it well in saying that "Professor Galloway is not only a respected artist but also a thought leader whose contributions continue to shape and elevate the field of ceramics."

Office of the President

Nominated by Dr. Valerie Hedquist, Director of the School of Visual and Media Arts, and supported by former interim dean of the College of the Arts and Media, Dr. Michael Musick, Professor Galloway's nomination also includes 14 additional letters of support from colleagues, former students and fellow artists. Unanimously recommended by the Regents Professor Selection Committee and approved by Provost Adrea Lawrence, I enthusiastically support the appointment of Julia Galloway as the next Regents Professor at the University of Montana.

Sincerely,

A handwritten signature in black ink, appearing to read 'S. Bodnar', with a stylized flourish at the end.

Seth Bodnar
President



11 August 2025

Dear President Bodnar,

I write to enthusiastically forward the nomination of Professor Julia Galloway for appointment as the University of Montana's next Regents Professor.

Professor Galloway's career is a rare and powerful example of sustained excellence across all dimensions of academic life. A visionary artist and nationally recognized educator, she has helped shape the field of contemporary ceramics internationally while deepening our university's impact through her creative scholarship, mentorship, and leadership.

Her Endangered Species Project, an ambitious and decade-long fusion of art and ecological advocacy, has already garnered national acclaim and will tour major institutions across the country beginning in 2028.

The Regents Professor Selection Committee was unanimous and unequivocal in its recommendation, praising her as "outstanding in every way" and "a world leader in her field." Committee members, including those from disciplines far removed from the arts, described being transformed by her portfolio and inspired by her impact.

Professor Galloway's devotion to the University of Montana is likewise notable. She has built meaningful connections across the state, illustrated through her founding of *Montana Clay*, a broad-based coalition of ceramic artists from across Montana dedicated to the preservation, promotion, and advancement of the ceramic arts through shared resources, networking, open dialogue, and advocacy. She has also developed sustainable studio practices and mentored students whose careers now extend across the globe. She has never wavered in her commitment to this place. Her work, spirit, and values embody the very best of who we are.

I respectfully request that you advance Professor Galloway's nomination to the Commissioner of Higher Education and the Board of Regents for formal approval. Please let me know if I can provide any further information.

Warmly,

A handwritten signature in dark ink, appearing to read "Adrea Lawrence".

Adrea Lawrence, Ph.D.

Provost and Vice President for Academic Affairs

AL:jfg

Office of the Provost and Vice President

University Hall | Missoula, Montana 59812-3344 | t: 406.243.4689 | officeoftheprovost@umontana.edu



REGENTS PROFESSOR NOMINATION PORTFOLIO

Submitted: April 15th, 2025

JULIA GALLOWAY

Submitted by: Michael Musick; Dean (interim), College of the Arts and Media

TABLE OF DOCUMENTS FOR REGENTS' PROFESSOR PORTFOLIO

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Shoji Satake

Josh DeWeese

Beth Lo

Anna Lemnitzer

Elaine Henry

Rebecca Harvey

Yuliya Makliuk

Shannon Webb

Chris Staley

Josh Green

Laurie Baefsky, DMA

Brandon Reintjes

Crista Ames

Richard Notkin



SCHOOL OF VISUAL
AND MEDIA ARTS

9 April 2025

Nomination of Julia Galloway for Regents' Professor

I wish to nominate Professor Julia Galloway for the rank of Regents' Professor in recognition of her excellence in the areas of instruction, scholarship, and service.

As evidence of her outstanding record as a teacher, Professor Galloway has mentored undergraduate, post-graduate, and graduate students in the ceramic arts. Her focus and care for these students have facilitated their successful transitions to further advanced education, impressive residency programs, and academic and professional careers after their course of study at the University of Montana.

Professor Galloway's research in the ceramic arts reaches a global audience through gallery and museum exhibitions, public and private collections, workshop leadership, and publications. The unique style of her ceramic artworks is immediately recognizable and highly valued by art professionals for their workmanship and content. Since 2020, Professor Galloway has developed a multi-dimensional approach to educate viewers about the gravity of global species loss. Her *Endangered Species* project consists of more than 1000 individual hand-crafted urns. Each burial container features a drawing of a species in danger of extinction. The project also includes media publicity and scholarly publications and features a website with full information about the project. <https://endangered-species-project.org>

Professor Galloway's service to the school, college, university, and regional and national organizations is outstanding. Her role as the graduate adviser for the School of Visual and Media Arts is time-consuming and complicated, yet she invests in the success of each student by advising, teaching, and advocating for them from their matriculation to their graduation. She collaborates tirelessly with college peers to nurture cooperative efforts in teaching and research. Professor Galloway has facilitated the visit of nationally recognized artists to the university to provide expanded opportunities for students both in and outside the area of art. At the regional and national level, her leadership role in professional organizations acknowledges her standing and authority in the discipline.

Professor Galloway possesses a distinctive record of achievement in her roles as teacher, researcher, and contributor to the success of the University of Montana. I am delighted to nominate her for the rank of Regents' Professor.

Sincerely,

A handwritten signature in black ink that reads "valerie hedquist". The signature is written in a cursive, lowercase style.

Valerie Hedquist
DIRECTOR, PROFESSOR
SCHOOL OF VISUAL AND MEDIA ART

Fine arts 303 | Missoula, Montana
valerie.hedquist@umontana.edu

UNIVERSITY OF MONTANA

April 15, 2025

The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee
University of Montana
Missoula, MT 59812

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

I am honored to present this detailed letter of support as the current dean of the College of the Arts and Media (CAM) that outlines how Professor Julia Galloway meets the criteria for recognition as a Montana University System and University of Montana Regents Professor. This letter provides a comprehensive account of Professor Galloway's extraordinary impact through her research and creative scholarship, excellence in teaching, and sustained service to the university, the state, and the field of contemporary ceramics.

Professor Galloway's remarkable career exemplifies the highest ideals of the Montana University System. She was named the 2023 Artist of the Year by Ceramics Monthly and the Ceramics Arts Network, recognized as a lifetime Fellow of the National Council on Education for the Ceramic Arts (NCECA), awarded the 2018 United States Artist Fellowship Grant, and honored that same year as the Distinguished Scholar at the University of Montana. Her work has been acquired by 23 major museums and public collections, as well as countless private collections. A champion of sustainable ceramics and community organizing, Professor Galloway founded Montana Clay and developed the widely used "Field Guide for Ceramic Artisans" website, further distinguishing herself as a sought-after guest lecturer internationally and, more locally, a cherished mentor within CAM. Over the past 15 years, Professor Galloway has continually demonstrated a unique ability to unite creative excellence with dedicated academic service, embodying the spirit of distinction we seek to honor through the rank of Regents Professor.

Professor Galloway is currently finishing her Endangered Species Project, which promises a transformative contribution to the fine art world by uniting ecological advocacy and creative innovation in a multi-year endeavor to illustrate humanity's profound interconnectedness with threatened species. This project and the 10-year national tour it will launch will further cement her as a luminary in the field of contemporary art, amplifying both the visibility and stature of the University of Montana.

What follows is a detailed exploration of Professor Galloway's activities, accomplishments, distinctions, and honors. Because she approaches her work holistically—blending creative practice, mentorship, community engagement, and leadership—many of these accomplishments are referenced in multiple sections, each time analyzed through the lens of their specific relevance to scholarship, teaching, or service. This structure ensures that the full weight of her achievements is understood in relation to the values and expectations of a Regents Professor.

1. EXCELLENCE IN SCHOLARSHIP

1.1 Overview of Creative Inquiry and Research

“I am a potter. I create joyous, beautiful objects with meaning that weave into our daily lives through use,” Professor Julia Galloway says in a recent artist statement, emphasizing that “utilitarian pottery is naturally rich in ideas and metaphor.” From the outset of her career, she has approached ceramics as an expansive creative inquiry, uniting traditional forms with conceptual depth, bridging everyday ritual and cultural commentary. After honing her teaching skills at the School for American Crafts at Rochester Institute of Technology, she joined the University of Montana in 2009 with a vision of ceramics as both an academic research endeavor and a living art—one renewed by fresh processes, ideas, and contexts.

Since joining the University of Montana she has established a global standing in the ceramics field. Julia Galloway has produced or participated in 34 solo exhibitions in galleries, art centers, and museums and participated in over 275 group exhibitions across the U.S. and internationally. As Dr. Valerie Hedquist wrote in her 2018 Distinguished Scholar nominating letter, “For artists, an exhibition record strongly indicates recognition in the field because curators in museums and gallerists determine who will represent the medium or contemporary content for a broad audience of spectators. Professor Galloway’s impressive number of solo and group shows in prestigious museums and galleries speaks to her standing in the field of global ceramics.” You can read about the details of these exhibitions in the proceeding C.V. which demonstrates the productivity and reach of Professor Galloway’s work.

In her letter of support, Elaine Olafson Henry, Vice President of the Council of the International Academy of Ceramics, notes that Professor Galloway is “among a mere handful of ceramics artists, and to my knowledge the first in the U.S., to have opened a new venue for those considered functional potters—the installation of functional pots in an art museum or gallery.” By venturing beyond traditional display modes for utilitarian ceramics, Professor Galloway’s work significantly broadens the discipline’s reach and deepens the viewer’s experience, underscoring her transformative impact in both contemporary craft and the wider art world. Equally telling is her determination to rarely, if ever, exhibit the same artwork twice. This means each solo exhibition is born of a genuinely new body of research, whether exploring novel glaze formulations, innovative kiln processes, or deeper thematic concepts such as ecology and daily ritual.

Meanwhile, Beth Lo, Professor Emerita at UM, and another prominent international ceramic artist, calls Professor Galloway a “pivotal figure in her field” whose dedication to expanding the possibilities of functional craft “has made her a household word among artists.” This status is reinforced by Galloway’s insistence on “showcasing new work in both smaller, lesser-known venues and large, more



Figure 1 - Stacking Chair Cups, 2016. From the “very very very fine house” exhibition at the Schaller Gallery in Saint Joseph, MI.

established institutions,” revealing a commitment to decentralizing the arts and ensuring access for diverse communities. Her far-reaching influence is such that, as Brandon Reintjes, Senior Curator at the Missoula Art Museum, writes, “She is a galvanizing force in clay, a national leader in the ceramics field and a committed educator, whose robust exhibition presence has inspired thoughtful reflection on contemporary ceramics far beyond Montana.” In this vein, Professor Galloway’s bold expansion from traditional functional pottery to large-scale installations has consistently drawn wider audiences and deeper critical attention. Her creative scholarship, therefore, stands apart for its consistent innovation, cross-disciplinary collaboration, and intentional link to everyday human experience—all hallmarks of a forward-looking, high-impact research practice in the visual arts.

1.2 Institutional, Local, National, and International Distinctions

An array of significant awards and critical acclaim underscores Professor Galloway’s stature in contemporary ceramics. In 2018, she was honored with a United States Artist Fellowship, a prestigious \$50,000 grant seldom awarded to studio potters, placing her among only four potters nationwide to receive this distinction since 2006. That same year, she became the first visual artist since Rudy Autio in 1984 to be recognized by the University of Montana as a Distinguished Scholar. More recently, the Ceramics Arts Network and *Ceramics Monthly* named her Artist of the Year (2023)¹, while in the same year Arts Missoula presented her with its Individual Artist Award. Further cementing her influence, the National Council for the Education of the Ceramic Arts (NCECA) granted her a lifetime Fellowship, a distinction “reserved for those whose careers have had a profound, generative effect on the ceramics field.” NCECA is the largest and most prestigious organization for ceramics artists and advocates. As a nonprofit, it promotes global education and appreciation for ceramic arts. It hosts the world’s largest single-media conference, featuring participants from over 20 countries.

In addition to the hundreds of group exhibitions and the solo shows mentioned above that her work has been part of, Professor Galloway’s works have been acquired by at least 23 major museums and public collections, including the Renwick Gallery (Smithsonian), the American Museum of Ceramic Arts, the Crocker Art Museum, and the Alfred University Ceramics Museum. By consistently bringing functional pottery into traditionally “fine art” institutions, she aims to “relax the silos between different genres of art,” establishing a bridge between craft traditions and broader cultural discourse.

The depth of Professor Galloway’s achievements is reflected in the esteem she holds among fellow artists and educators across the nation. Richard Notkin, a revered ceramic sculptor and United States Artist Fellow, describes her as “one of the most respected and accomplished ceramic artists of her generation,” emphasizing her “unwavering commitment to excellence in both her personal work and the education of others.” Similarly, Nancy Selvage, former director of the Ceramics Program at Harvard University, writes, “Her

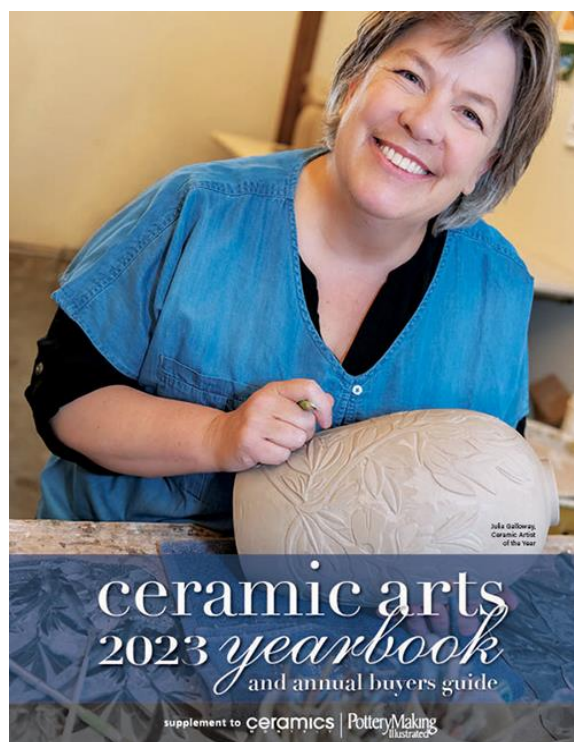


Figure 2 - Cover of Ceramics Monthly announcing the 2023 Artist of the Year.

¹ “Artist of the Year” Ceramics Art 2023, Ceramic Arts Network, *Yearbook and Annual Buyers Guide*, American Ceramics Society, Westerville, OH

work and leadership have brought significant visibility and sophistication to the field of contemporary ceramics.” These endorsements, from leaders across institutions and generations, affirm that Professor Galloway is not only a respected artist but also a thought leader whose contributions continue to shape and elevate the field of ceramics.

These significant distinctions underscore the pivotal role Professor Galloway has played in expanding the creative horizons of fine arts, visual art, ceramics, and pottery. Again and again, she has demonstrated her capacity to fundamentally enrich the knowledge base of these fields, merging studio practice with scholarly inquiry to bridge craft and conceptual frameworks. Her practice-led research is not only rooted in the daily realities of functional ceramics but also challenges audience assumptions about the nature of art, the cultural resonance of everyday vessels, and our collective place in the world. By embracing the ritual beauty of pottery while exploring urgent questions of sustainability, personal identity, and ecological accountability, she pushes artistic discourse beyond traditional boundaries, affirming that craft-based innovation and academic rigor can unite in ways that transform our understanding of art’s purpose, value, and meaning.

1.3 The Endangered Species Project

A hallmark of Professor Galloway’s career—and a truly bold, career-defining undertaking—is her expansive Endangered Species Project, which merges artistry, advocacy, and rigorous craft-based research in an effort spanning nearly a decade.

The Endangered Species Project connects the worlds of fine art, environmental science, and education to raise awareness about biodiversity and extinction. It began in 2018 with commemorative plates featuring fish from the Great Lakes, then expanded to include regional species from Pennsylvania. This evolved into carved porcelain tiles documenting disappearing species shared by the United States and China. Since 2021, the project has focused on creating burial urns for each endangered species in the United States.

In this current iteration, at its core is the creation of over 1,100 hand-carved porcelain urns, each adorned with imagery of a threatened or extinct species and sized to hold the ashes of an average adult human. Involving so many urns not only illustrates the severity of biodiversity decline but also draws a profound parallel between endangered species and human mortality, unsettling viewers’ assumptions about the permanence of life. Because of the exhaustive time and research required, Professor Galloway has shifted her whole creative focus for the time being to this singular, far-reaching venture.



Figure 3 - Commemorative plates featuring fish and wildlife from the Great Lakes. This was the original iteration of the Endangered Species Project.



Figure 4 - Left: About 400 Urns; a third of the final number. Right: Urn for the Grey Bat, with detail, 2024.

Through its partial exhibitions and previews, the Endangered Species Project has already garnered national attention, including coverage in *Ceramics Monthly*², articles in the *Missoulian*³, and features at major ceramics conferences (NCECA). Colleagues speak of it in reverent terms: Joshua Green, Executive Director of NCECA, describes how it “gives physical and public presence to the irreversible losses of biodiversity,” recognizing that such a scope of practice-led research embodies the highest ideals of civic-minded scholarship. Richard Notkin, an eminent sculptor and Guggenheim Fellow, lauds it as “the pinnacle work of [Professor Galloway’s] significant and worthy life as an artist,” highlighting its almost heroic sense of commitment and discipline. The vast scope and impact of this endeavor have inspired private donors to fund the project, enabling the hiring of staff, exploration of new production techniques, and the eventual tour of this major installation across the United States.

Bringing ancient porcelain carving traditions studied in Jingdezhen, China, into conversation with contemporary ecological activism, Professor Galloway commits to a monumental scale of production that demands continuous creative energy and technical mastery. Each urn, intricately carved and symbolically



Figure 5. - Endangered Species Project: New England. Exhibition at Gallery 224, Ceramics Program at Harvard University. This was an exhibition of 340 urns, one made for each species in New England that are threatened, endangered, extinct and of special concern.

² “Making the Unseen Seen: Julia Galloways Endangered Species Project” *Ceramics Monthly* October 2019

³ “Missoula Artist Carves Memorial Urns for Each Species on or Past the Brink” Cory Walsh, *Missoulian*, June 8, 2023

resonant, serves as a durable yet fragile reminder of species already lost or precariously close to extinction. Moreover, the Endangered Species Project showcases Professor Galloway's ability to bridge the worlds of craft and fine art—what she calls relaxing the silos between different genres. By framing functional vessels as conduits for environmental consciousness, she compels audiences to confront ecological devastation not as distant fact but as an intimate, personal grief echoed in the vessel form of an urn. The project thus integrates daily-use ceramic traditions with urgent planetary concerns, reimagining how utilitarian pottery can serve as a potent force of collective reflection and empathy. It is precisely this deeply researched, socially resonant body of work that exemplifies “creative scholarship” at its most ambitious, forging fresh links between cultural production, ecological stewardship, and public dialogue in a manner few ceramicists, or indeed artists in any medium, have achieved.

As the Endangered Species Project moves forward, the complete urn-version is set to embark on a nationwide tour in 2028, with discussions underway to partner with major cultural institutions throughout the United States. This extensive traveling exhibition is anticipated to continue for ten years, uniting advanced creative practice and pressing ecological questions in spaces that underscore the evolving significance of contemporary ceramics.

1.4 Publications and Thought Leadership

Professor Galloway's influence in ceramics extends well beyond the gallery, studio, and the classroom into publication and written discourse, where her research-driven practice, conceptual inquiry, and environmental commitments shape important dialogues and provide leadership in her field and the arts at large. As Dr. Valerie Hedquist observed in her Distinguished Scholar nomination letter, “Artists depend on recognition in publications that acknowledge their positions as foremost practitioners in a specific field. In the realm of ceramics, Professor Galloway is undoubtedly among the leading artists.” Over the past two decades, her work has been featured in more than fifteen book-length publications and in nearly twenty nationally and internationally published articles and reviews. In 2015, a detail from her installation *Sky Vault* was reproduced on the cover of *Ceramics Monthly*, widely regarded as the leading critical voice in contemporary ceramics, and accompanied by an eight-page feature titled “Vessel, Vault, and Sky,” authored by Glen Brown (Ph.D., Stanford University, Art History). Commending her success in translating content into “delicate, fragile vehicles of meaning,” Brown writes,

For Julia Galloway the metaphor has been especially productive. In her work of the past five years an implicit conflation of vessel interiors, architectural domes, and the overarching presence of the sky has provided the basis not only for a refined aesthetic—with its roots in a consonance of nature and culture—but also for elucidation of some of the properties of functional pottery that can make it a unique blend of utility and art.⁴



Figure 6. - Ceramics Monthly (2015) cover, featuring a detail from Galloway's "Sky Vault".

⁴ “Julia Galloway: Vessel, Vault, and Sky” *Ceramics Monthly*, March 2015. By Glen R. Brown (<https://ceramicartsnetwork.org/ceramics-monthly/ceramics-monthly-article/Julia-Galloway-Vessel-Vault-and-Sky-136285>)



Figure 7 - "sky vault (the cloud room)" from 2014 solo exhibition 'the place it is where we call home', at the Paris Gibson Square Museum of Art in Great Falls Montana.

Around the same time, *Sky Vault* was also discussed by Robert Silberman (MFA, New York State College of Ceramics at Alfred University) in an article for *Ceramics: Art & Perception*, emphasizing how Professor Galloway's art is "functional as well as challenges ideas of craft, feminism, gender roles and notions of home."⁵

Such critical coverage underscores her role in creating new knowledge through an integrated process of making, research, and writing. By embracing the metaphoric and conceptual potential of everyday vessels, the publications discussing Julia Galloway invite the ceramics community and broader art audiences to reconsider the aesthetic, cultural, and even political dimensions of functional pottery. In recent years, her written and editorial engagement has similarly expanded to include ecologically oriented studies such as "Imaging the Climate Crisis: The Ceramic Art of Horie, Galloway, Snider, and Rhymer-Zwierciadlowska"⁶ and the Churchill Fellowship piece "How Can Potters Reduce Impact on Climate Change?"⁷

In articulating the significance of such publication reach, Elaine Olafson Henry references Professor Galloway's capacity to inspire expansive discourse. Recalling *Quiescent*—an earlier show from 2009 that triggered large-scale critical attention—Henry writes, "I was so impressed with this contribution to our field... I solicited a review of the exhibition for publication, which was shipped to 67 countries." This anecdote points to the global visibility of Professor Galloway's creative output. By bridging the thoughtful curation of functional pottery with rigorous environmental or social commentary, she commands a public and scholarly audience

⁵ "Julia Galloway: The Place it is That We Call Home" *Ceramics: Art and Perception*, Issue 102, 2015. By Robert Silberman. (https://juliagalloway.com/wp-content/uploads/2017/03/The_Place_it_is_That_We_Call_Home_by_Robert_Silverman-Ceramics-Art_and_Perception_102_2015.pdf)

⁶ "Imaging the Climate Crisis. The Ceramic Art of Horie, Galloway, Snider and Rhymer Zwierciadlowska" *e-Rea, Open Edition Journal*, by Mary Ann Steggles, University of Nantes, France 2020.

⁷ "How Can Potters Reduce Impact on Climate Change", *Churchill Fellowship Publication*, Jodie Crook-Giles 2024



Figure 8. - Quiescent installation at The Clay Studio in Philadelphia, 2009. 1400 cups illustrated with North American birds on the surface and bird call motion sensors.

well beyond local or national boundaries. Henry's remarks also emphasize that *Quiescent* (and the subsequent critical coverage it generated) encouraged intellectual debate on what functional ceramic "installation" could mean—broadening perceptions of utility, authorship, and audience participation.

From the vantage of critical and academic inquiry, Professor Galloway's participation in these publications and outreach projects firmly locates her creative practice in a transdisciplinary conversation involving science, cultural theory, and eco-critical engagement. The possibility of forging stronger connections between ceramics, environmental stewardship, and social activism exemplifies the "new arena for traditional craft" that Professor Galloway so often references. Whether authoring forward essays for colleagues' publications or writing articles to clarify the complexities of glaze chemistry, she consistently shows that deep studio labor can yield theoretical and social insights with broad influence. By drawing on centuries-old processes to address pressing issues of the 21st century, the writings about Professor Galloway or the writings by her evidence a constant pushing of boundaries—what she calls "relaxing the silos" between artists, scientists, and the public—thereby cultivating a wider appreciation for ceramics as a vehicle of critical thought and cultural evolution. By contributing to, and often generating, thoughtful discourse in leading journals and publications, Professor Galloway continues to push the ceramics field forward, forging conversations that link material exploration, scientific understanding, feminist critique, and environmental advocacy—fundamentally challenging audience assumptions about the nature of art, the significance of functional vessels, and the ways in which creative practices can help shape a more ethically mindful world.

Her practice-led research, research into sustainable processes, and critical contributions of thought and theory are wide-ranging, expansive, and have had a significant impact on the field of pottery and fine art. The contributions and impact made by her are what we expect of individuals holding the rank and honor of Regents Professor. With the aggressive, bold, and ambitious research and creative practice agenda she has for her future, she will represent the University of Montana, and the Montana University System well as a productive and highly impactful Regents Professor for many years to come over the duration of her career.

2. EXCELLENCE IN TEACHING

Professor Galloway's teaching practice is as innovative and impactful as her artistic work, bridging robust technical instruction, conceptual inquiry, and deep mentorship. Professor Josh DeWeese, Director of the Montana State University School of Art and a renowned ceramicist, captures the essence of her educational

reach, writing that “Julia is recognized nationally for her excellence in the field. ... She is a visionary in the educational field and her impact extends across the country and throughout the state.” Indeed, Professor Galloway’s courses foster an environment that not only instills strong foundational techniques—through wheel-throwing, surface decoration, kiln-building, and glaze chemistry—but also invites students to explore the larger intellectual and social contexts surrounding functional pottery. She supplements classroom instruction with immersive experiences, connecting students to nationally recognized visiting artists, statewide organizations like Montana Clay, and internship or residency opportunities at places such as the Red Lodge Clay Center and the Archie Bray Foundation.

This approach reflects Professor Galloway’s commitment to practice-led research as an engine for educational growth, where hands-on mastery goes hand-in-hand with critical thinking about sustainability, community engagement, and professional development. By aligning coursework with real-world strategies—like jurying online exhibitions or designing field-based research on ceramic materials—she ensures that her graduates have the technical prowess, creative confidence, and entrepreneurial mindset to excel in academic, studio, and industry settings. As a result, Professor Galloway’s legacy as an educator resonates well beyond the University of Montana, supporting the broader field of ceramics and affirming her status as both a national leader in craft education and a devoted mentor to the next generation of makers and scholars.

2.1 Innovative Curriculum and Classroom Experience

Professor Galloway has been a force for innovation and revitalization of the ceramics pedagogy at UM and beyond broadly in the teaching of pottery internationally. She has modernized the curriculum in ways that honor traditional craft while challenging students to broaden their perspective, adopting digital media, sustainable materials, and new conceptual frameworks. Through these efforts, she has built an environment where art-making is understood as both a practical skill and a theoretical inquiry.

Professor Galloway’s primary investments lie in contemporary ceramics curriculum development, fostering collaboration between the regional ceramics community and the university, advancing environmentally sustainable ceramic practices, and strengthening the School of Visual and Media Arts’ Master of Fine Arts (MFA) program. She has done this by “honoring traditional techniques while pushing the boundaries of contemporary craft.” Students in these ceramics courses explore not just wheel throwing or surface decoration, but also the cultural, historical, and scientific contexts underpinning those techniques—reflecting a view that each pot, cup, or sculpture can house new knowledge about our material environment and artistic heritage.

Another key element of her pedagogy has been the establishment of internships and summer residencies at regional clay hubs such as the Clay Studio of Missoula and the Red Lodge Clay Center. By linking undergraduates and graduate students with these professional spaces, Professor Galloway ensures they gain a direct understanding of how artists live and work, bridging academic study with the business realities of running a studio, teaching community classes, or exhibiting regionally. The mentorship and practical immersion offered by these partnerships not only sharpen students’ technical skills but also expand their career horizons, engendering a holistic perspective on how ceramic artists operate within the broader arts ecosystem.

In alignment with her commitment to shaping the next generation of leaders in ceramics, Professor Galloway also leads the MFA Exhibition Online—a unique program uniting graduate students from the University of Montana across the divide with students from Montana State University. Here, students gain firsthand experience in jurying a national-level call for entry and evaluating submissions from across the country. This exercise goes beyond standard coursework by immersing participants in the professional demands of curation, selection criteria, and the logistical framework behind major juried exhibitions. As Shannon Webb, a former MFA student, explains in her letter of support, “It gave me a deeper understanding of the professional

ceramics world, from application logistics to standards of selection.” By situating students in decision-making roles, Professor Galloway empowers them to confidently navigate the real-world interplay of artistic merit, audience engagement, and logistical feasibility—skills that prove vital whether they pursue gallery representation, academic posts, or independent studio practices.

Professor Galloway has also, in many ways, led the nation in sustainable practices in ceramics, by first exploring, developing, teaching, and adopting these practices here, at the University of Montana, in the Art Annex Building. Over the past five years, the ceramics area has actively embraced more sustainable art-making practices in ceramics. Beginning with in-depth research on resource consumption within the studio, they have implemented significant changes, including:

- Curriculum adjustments to reduce material consumption without compromising conceptual development or technical skills.
- New glaze formulations that incorporate more regional materials and fire at lower temperatures, reducing kiln wear and tear, and increasing the students understanding of ceramics as a practice connected to place.
- Firing process modifications to lower kiln temperature and firing time, minimizing the environmental footprint.
- Utilizing a new, easier-to-recycle clay to reduce material waste.
- Implemented a revamped studio cleanup system to significantly reduce water consumption.
- Secured funding for, then built a Rocket Kiln, the most fuel-efficient kiln available today.

Together, these efforts encapsulate Professor Galloway’s broader teaching philosophy, merging technical rigor, practical exposure, and intellectual inquiry to foster a dynamic, future-facing ceramics education. In doing so, she equips her students with the fundamental building blocks to thrive in both local and international arenas, bolstering the University of Montana’s reputation for cultivating forward-thinking makers, scholars, and community leaders in the arts.

2.2 Hands-On Support and Mentorship

Professor Galloway’s teaching style is defined by a uniquely personal and generous approach, ensuring that students receive not only technical expertise but also sustained, individualized mentorship. Testimonials from alumni recall moments such as the early COVID-19 lockdowns, when Professor Galloway personally delivered Tupperware tubs of clay and tools to quarantined students so that no one would fall behind in studio practice. Her willingness to support each student’s circumstances illustrates the depth of her commitment to their growth—an ethic of care that extends far beyond the classroom.

She also frequently opens her own home to visiting artists, exemplifying the kind of hospitality that fosters a sense of community and knowledge exchange. In so doing, Professor Galloway cultivates a dynamic environment in which future artists benefit from close, informal interactions with national and international ceramic leaders. Through personal presentations on their creative practices, demonstrations, and individual critiques, these invited guests reinforce the values of hands-on, experiential learning that define the ceramics community. As a result, students gain not only an expanded toolkit of technical skills but also broader professional awareness and personal relationships that can shape their careers well after graduation.

A hallmark of Professor Galloway’s mentorship is her sustained investment in the Master of Fine Arts program. Since 2009, she has led multiple curriculum rewrites, aligning graduate coursework with contemporary practices, emerging technologies, and critical sustainability discourse. Her commitment is especially evident in her creation of the Online Juried MFA Exhibition⁸, an ambitious annual project hosted by SVMA. This peer-juried exhibition is the only one of its kind, open to MFA candidates in all visual arts disciplines across the U.S.

⁸ <https://mfaexhibitiononline.org>

and abroad. Each year, it receives submissions from more than 130 schools in five countries—typically totaling over 850 images and videos—ultimately the graduate student jurors select fewer than 6% for exhibition. Professor Galloway brings together graduate students from both UM and MSU to jury the show, providing a rare opportunity to review a wide spectrum of contemporary work, understand the peer jurying process, and engage in critical dialogue with graduate students from other institutions. As Professor Josh DeWeese of MSU notes, the project “succeeds on multiple levels, bringing the students together, exposing them to the jurying process, and giving them the opportunity to see a broad spectrum of work by their peers across the country.”

Beyond curriculum design, she personally advises graduate students on competitive residencies, academic fellowships, and job placements—sharing strategies rooted in her national network and extensive experience. Crista Ann Ames, an MFA alumna, writes in her letter of support that Professor Galloway “continues to be a mentor...providing studio space to create large-scale work, offering candid conversations about the state of the arts, and connecting me with professionals in the field,” emphasizing how that support extends well beyond graduation.

This work has led to substantial post-graduate success: recent alumni from the ceramics program have secured tenure-track positions at universities, roles at major ceramic institutions, and prestigious artist residencies across the country. In essence, Professor Galloway merges rigor and empathy in her teaching, insisting on strong foundational skills while fostering an equally robust sense of professional readiness and critical self-reflection. By shaping a real-world pedagogy grounded in collaboration, growth, and shared responsibility, she cultivates graduates who consistently describe her mentorship as “life-changing.” Such sustained investment in student success affirms her standing as both an exceptional educator and a national leader in arts-based graduate education.

2.3 Teaching Beyond UM

Beyond her substantial contributions at the University of Montana, Professor Galloway has established a significant national and international presence as a visiting artist, demonstrator, and lecturer. Her workshop and lecture schedule spans nearly every region of the United States—from the Potters Council in Indianapolis to the Alabama Clay Conference and the Michigan Mud Conference—and extends abroad to countries such as Canada, Chile, China, and Israel. A particularly compelling example of her global stature came in 2021, when she was invited as the headlining demonstrator for Israel’s national ceramics conference. At the time, Israel remained closed to international travelers due to COVID-19 restrictions, yet the Israeli Minister of Art and Culture petitioned for an exception so Professor Galloway could enter the country to present. With commercial air travel suspended for most, she was one of fewer than a dozen passengers on the plane, underscoring the high regard and urgency with which her presence was sought.

In these dynamic sessions, whether domestic or international, she merges hands-on techniques with conceptual insights, demonstrating surface design, glaze formulation, or sustainability measures in real-time. Numerous letters of support emphasize her exceptional ability to motivate and educate diverse audiences—ranging from professional studio potters to K–12 instructors and interdisciplinary artists. Participants consistently praise the depth of her knowledge, clarity of presentation, and unflagging energy, describing these engagements as “transformative experiences” and testaments to her deep commitment to elevating the educational standard of ceramics.

Equally influential are the digital platforms and collaborative networks that Professor Galloway has founded and maintained, all of which serve as living extensions of her teaching philosophy. She created the widely used Field Guide for Ceramic Artisans⁹, a professional website of resources that helps students continue to succeed in their careers after completing school. This website hosts over 2000 resources carefully curated for graduating students and recent alumni on topics such as navigating residency programs, studio economics,

⁹ www.ceramicsfieldguide.org

grant applications, and professional development—“leveling the playing field,” in her words, for those without existing gallery connections or prestigious institutional backgrounds. She also launched the Library of Cups¹⁰, an online collection celebrating the multiplicity of functional forms, encouraging artists to learn from one another’s aesthetic and technical variations. These digital initiatives—along with the NCECA Green Task Force website (discussed below) and her role in building Montana Clay—demonstrate a practice-led blend of service and pedagogy, addressing resource inequities, environmental concerns, and community organization in ceramics. By curating these resources and fostering dialogue among novice and established artists alike, Professor Galloway’s teaching transcends campus borders, making her a go-to figure in the field for insight on craft sustainability, professional readiness, and ongoing cultural engagement.

Taken together, Professor Galloway’s holistic approach to curriculum, her unwavering mentorship, and her extensive outreach beyond the University of Montana all testify to her extraordinary dedication as an educator. “Julia introduced me to opportunities I never would have considered,” writes Shannon Webb, an MFA alumna, noting that Professor Galloway’s support “extended well beyond the classroom,” opening critical doors to professional networking, national exhibitions, and real-world experiences that shaped her career. This sustained, personal investment in student success, combined with a commitment to innovative pedagogy and community engagement, demonstrates why Professor Galloway’s teaching has not only transformed UM’s ceramics program but also influenced the field of ceramics far beyond Missoula. Her excellence as an educator stands as a powerful asset to the University of Montana and to the broader Montana University System.

3. EXCELLENCE IN SERVICE

Professor Julia Galloway’s devotion to ceramics extends far beyond her individual studio practice, manifesting in a series of transformative service roles that integrate community leadership, environmental stewardship, and resource sharing. By embedding herself in university service, as well as regional, national, and global networks, she enacts her vision that ceramics, as both craft and cultural commentary, should be accessible, sustainable, and united under shared commitments to innovation and outreach.

3.1 Leadership in Ceramics Organizations

On the national stage, Professor Galloway has established a pivotal presence within the National Council on Education for the Ceramic Arts (NCECA), the largest and most influential ceramics organization in the world. Serving as Director at Large, Social Media Documentarian, and co-director of the Green Task Force, she has helped shape high-profile annual conferences—events that attract thousands of participants worldwide—and foregrounded sustainability concerns in the field’s ongoing discussions. Through these positions, Professor Galloway champions the idea that clay artists can address environmental crises, cultural inequities, and technological advancements head-on, thereby expanding both NCECA’s mission and the ceramics community’s collective impact.

Her dedication to advancing ceramics also extends to the Archie Bray Foundation for the Ceramic Arts¹¹ outside Helena, MT. With an international reputation for excellence and the second most competitive Artist-in-Residence program in the world, the Bray (as the foundation is familiarly known) has been a driving force in shaping contemporary studio ceramics. Professor Galloway served on its executive board for nine years, contributing her expertise in strategic planning, residency oversight, and public outreach. In this role, she helped maintain the Bray’s standing as a premier destination for emerging and established artists seeking a collaborative environment to innovate in ceramics. Her involvement ensured ongoing dialogue between the

¹⁰ gallowayslibraryofcups.com

¹¹ <https://archiebray.org/about/>



Figure 9 - From an annual Montana Clay Group meeting.

Bray's rich history and the evolving concerns of ecological responsibility, cross-disciplinary engagement, and professional development for resident artists.

Within Montana's ceramics community, Professor Galloway's impact has been equally transformative: in 2010, she established Montana Clay, a broad-based coalition of ceramic artists that, as Professor Josh DeWeese of MSU observes, was her "work[ing] to build community" from the moment she arrived. DeWeese writes in his letter of support,

Julia is a visionary in the educational field and her impact extends across the country and throughout the state. She has taught more than two hundred and fifty workshops, demonstrations and lectures at schools and craft centers around the nation. When she arrived in Montana for the position at UM she worked to build community by founding Montana Clay, a broad-based coalition of ceramic artists throughout the state. The invitation to participate was open to everyone in a true spirit of generosity. Her integrity as an artist and unlimited energy coupled with her extraordinary organizational skills were instrumental in developing the Montana Clay Community.

Indeed, Montana Clay has since become a model of inclusive leadership, promoting ceramic art and education through initiatives like the Annual Clay Tour, "Clay in the Capitol" (demonstrations in the Montana State Capitol rotunda), and monthly exhibitions at the Missoula Airport. By organizing annual gatherings, creating online resources, and stimulating exhibitions around the region, Professor Galloway effectively transforms a geographically dispersed population of ceramic practitioners into a dynamic, collaborative network, fostering dialogue and mentorship opportunities well beyond Missoula.

3.2 Sustainable Ceramics Advocacy

Equally foundational to Professor Galloway's service portfolio is her commitment to environmental responsibility within ceramics. This dedication is reflected not only in her role as co-director of NCECA's Green Task Force but also in her practical endeavors to reduce the carbon footprint of clay production and firing. From developing glaze formulations that use local materials and fire at lower temperatures, to implementing

water-saving cleanup processes and adopting new fuel-efficient kiln designs, Professor Galloway has led by example in championing ecologically responsible methods on campus at the University of Montana and in the broader field.

Her advocacy likewise extends to organizing monthly gatherings for the Green Learning Community, where potters, educators, and sustainability experts share resources, techniques, and up-to-date research on reducing waste, improving kiln efficiency, and rethinking studio materials. In doing so, Professor Galloway underscores her conviction that practice-led research can address pressing ecological needs, reinforcing ceramics' potential to be a socially engaged, ethically aware discipline.

3.3 Fundraising and Area Development

In addition to her leadership and community outreach, Professor Galloway has proven uniquely effective in cultivating donor relationships that have transformed the School of Visual and Media Arts, the College of the Arts and Media, and the broader university. During her tenure as director of the then School of Art, she established contact with several benefactors whose generosity yielded pivotal gifts—such as a newly outfitted fabrication laboratory (The FabLab), a dedicated matting and framing room, a named student art gallery (The Knowles Gallery), and an art resource library (The Milikan Art Resource Center). These enhancements have elevated both the technical capabilities and the academic environment for students and faculty alike. Equally impactful has been her long-standing relationship with Leonard Stach (Class of 1965, The University of Montana), whose substantial gifts now fund ceramics scholarships and support faculty development. Moreover, a range of local and regional funding sources continue to rely on Professor Galloway's strong personal ties to the Missoula and Montana art communities. Through her proactive engagement, she ensures that students and faculty benefit from a sustained network of financial and material support, further underscoring her dedication not only to creative excellence, but also to the institutional vitality and long-term growth of UM's arts programs.

3.4 University Service

Beyond her broad external outreach and professional service, Professor Galloway has also taken on key leadership and administrative responsibilities within the University of Montana. Between 2009 and 2015, she served as Director of what was then the School of Art, guiding curricular developments, maintaining accreditation requirements, and overseeing the expansion of studio facilities. During her tenure as Director, Professor Galloway facilitated multiple faculty hires, organized workshops with nationally recognized visiting artists, and guided the department through transitions that established the foundation for its current multidisciplinary character. The modernization and consistency in processes that Professor Galloway championed brought significant stability to the school, fostering substantial growth in both the institution and the daily structure for faculty. Notably, during this period, Professor Galloway worked to initiate a considerable overhaul of the graduate program, enabling the MFA programs at the school to become the nationally recognized and sought-after programs they are today, more than doubling the size of the program. Today, in the restructured School of Visual and Media Arts (SVMA), she contributes as an associate director, focusing on managing the complexities of the MFA programs. In this role, she frequently addresses the logistical and conceptual demands of graduate-level fine arts education: from coordinating cross-area critiques to ensuring that specialized studio courses align with contemporary professional standards. Her direct involvement in graduate admissions, thesis committees, and professional development initiatives underscores her commitment to mentoring advanced students through an immersive, practice-led educational model.

In addition to these core administrative tasks, Professor Galloway remains an active participant in college-wide strategic conversations. She currently serves on a working group to explore potential for shared graduate courses and experiences among all the graduate programs within the College of the Arts and Media (CAM). This effort represents a progressive shift toward interdisciplinary exchange and resource-sharing, with

Professor Galloway's input—rooted in her expertise in community building and sustainability—helping the college envision more integrative and collaborative approaches to graduate education. By investing her time and expertise in such essential, behind-the-scenes roles, Professor Galloway exemplifies the generosity and leadership that have made her an invaluable presence at UM, ensuring that both undergraduates and graduate students benefit from an enriched academic ecosystem that spans far beyond individual departmental boundaries.

Taken as a whole, Professor Galloway's service record—from her significant University of Montana service, to NCECA board participation and environmental activism, to the founding of Montana Clay and the curation of multiple online resources—affirms that she is not only a leading artist and educator, but a catalyst for field-wide transformation. Through these varied roles and initiatives, she cultivates an atmosphere of collaboration, social responsibility, and curiosity, ensuring that ceramics remains a dynamic force in the contemporary arts. More importantly, by providing the service she has for UM, Professor Galloway underscores the generosity and vision that mark her career, reaffirming her immeasurable value to both the University of Montana and the broader creative community.

4. DEEP COMMITMENT TO THE UNIVERSITY OF MONTANA

Professor Galloway recalls the precise moment in 1998 when she realized the University of Montana, and larger state of Montana itself, would shape her future. During "Bray Day," an annual event where Archie Bray Foundation residents (of which she was one at the time) visit the UM campus to demonstrate their techniques, she stepped into the spacious, light-filled ceramic studio and felt "a palpable sense of possibility," where the scent of wet clay mingled with the energetic hum of students. "I thought," she remembers, "this is where I want to teach...There is openness here, space, potential—tremendous possibility." Although she spent the next ten years at the School for American Crafts at Rochester Institute of Technology, honing her teaching and honing her personal practice, the University of Montana remained in her sights as the sole institution she would eventually apply to while at RIT.

In 2009, after a successful tenure at RIT, Professor Galloway made her long-awaited move to Missoula. She served as Director of the School of Art (now the School of Visual and Media Arts) for five and a half years before returning to full-time teaching and creative practice. From the moment she arrived, her work and leadership have echoed the sense of possibility that first drew her here. She has spearheaded facility upgrades and visiting artist programs, fostered cross-disciplinary collaborations, and enthusiastically championed the MFA Graduate Program—personally guiding students to national residencies, top-tier teaching appointments, and success in professional realms far beyond Montana. Alumni repeatedly cite her long-term commitment, observing how she continues to write letters of recommendation, review grant applications, and facilitate introductions for them years after they leave campus. She has never sought a position at another institution, and has a deep commitment and connection with this University, and the state.

Just as significant is Professor Galloway's role as a citizen-artist within Missoula's local arts community. She describes being "unbelievably delighted to be living in Missoula, deeply invested in the ceramics and art community across the state." Whether donating fifty handmade bowls annually to raise funds for mental health support at Curry Health Center or forging synergy between campus resources and city institutions, she ensures that the University of Montana remains entwined with regional culture and social causes. This engagement underscores how her devotion to UM transcends classrooms and studios, extending into civic life and expanding opportunities for students and colleagues alike.

In many respects, Professor Galloway's journey—from that pivotal "Bray Day" moment to her ongoing leadership in Missoula—perfectly illustrates the powerful alignment between her professional ambitions and the University of Montana's values. By contributing administrative expertise, relentless mentorship, and a

genuine love for the local community, she represents the best of an educator's calling, affirming UM as a place where "openness, space, and potential" are more than just ideals; they are guiding principles that take root and flourish in the work of extraordinary faculty like Professor Galloway.

5. CONCLUSION: A HISTORIC OPPORTUNITY

By honoring Professor Julia Galloway with the title of Regents Professor, the University of Montana and the Montana University System reaffirms its commitment to recognizing creative scholarship as integral to academic excellence—just as it did with William Kittredge, whose achievements brought international renown to UM through literary innovation. Professor Galloway's substantial contributions in scholarship (34 solo exhibitions, representation in 23 major museums, the upcoming full launch of a nationally significant show and tour of thousands of urns through the Endangered Species Project, and major awards like the 2018 United States Artist Fellowship), teaching (an innovative curriculum, dynamic mentorship, and bridging academia with real-world experiences), and service (co-directing the NCECA Green Task Force, founding Montana Clay, and holding leadership roles at institutions like the Archie Bray Foundation) fully embody the criteria for this highest distinction.

In her own words, she approaches creativity by "embracing possibilities and everyday experiences," yet in doing so she has quietly revolutionized an entire discipline—infusing ecological stewardship, broad collaboration, and sustained professional excellence into modern ceramics. Chris Staley likens her to the legacies of Montana's own Rudy Autio and Peter Voulkos, describing her as "worthy of being on the Mount Rushmore of ceramic artists," while Shoji Satake calls her "a global rock star in ceramics." Their collective praise, along with accolades from Richard Notkin and many others, as you will read in the letters of support accompanying this nomination portfolio, underscores the consensus surrounding her extraordinary achievements.

By recognizing Professor Galloway's work with the prestigious rank of Regents Professor, the University of Montana not only spotlights an exemplary faculty member but also affirms that the creative arts are vital vessels of new knowledge, innovation, and community enrichment. Her record stands as a paragon of excellence, bridging rigorous artistic inquiry, transformative teaching, and tireless public service.

Thank you for your time and thoughtful consideration of this nomination. Should you have questions or desire further details, I would be more than happy to provide additional information.

Sincerely,

A handwritten signature in cursive script that reads "Michael Musick". The ink is dark and the signature is fluid, with the first and last names being more prominent than the middle name.

Michael Musick, Ph.D.
Dean, College of the Arts and Media (interim)
Associate Professor, School of Visual and Media Arts
University of Montana

Julia Galloway

Complete Curriculum Vitae

School of Visual and Media Arts, College of the Arts and Media, University of Montana
32 Campus Drive FA 205, Missoula, Montana 59812 cell: 585 368 8096 email: julia.galloway@umontana.edu
www.juliagalloway.com www.endangered-species-project.org @endangered.species.project

Employment

2009 - Present **Professor, School of Visual and Media Arts**
2021 – Summer **Interim Director, School of Visual and Media Arts**
2009 - 2014 **Director & Professor, School of Visual and Media Arts**
College of the Arts and Media, University of Montana, Missoula, MT

2005 - 2009 **Chair, School for American Crafts**
1999 - 2009 **Associate Professor, School for American Crafts, Ceramics Department**
College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester, NY

Collections

Renwick Gallery, Smithsonian Museum, Washington DC
The American Museum of Ceramic Arts, Pomona, CA
Archie Bray Foundation for the Ceramic Arts, Helena, MT
The Art Gallery of Nova Scotia, Halifax, Nova Scotia, Canada
Ceramics Research Center, Arizona State Art Museum, Tempe, AZ
The Clay Art Center, Port Chester, NY
The College of William and Mary, The Presidents Collection, Williamsburg, VA,
The Crocker Art Museum, Sacramento, CA
The International Dinnerware Museum, Ann Arbor, MI
The Long Beach Art Museum, Long Beach, CA
The Huntington Museum of Art, Huntington, WV
North Central College, Piedmont, IL
Archive Collections, Rochester Institute of Technology, Rochester, NY
The Rosenfield Collection, Dallas, TX
San Juan College, Farmington, New Mexico
Alfred Ceramics Museum, Alfred University, Alfred NY
University of Arkansas, Fayetteville, AR
University of Colorado – Woodman Collection, Boulder, CO
Saint Olaf College, the Ron Gallas Cup Library, Northfield, MN
Arrowmont Center for Crafts, Gatlinburg, TN
Eleanor Wilson Museum, Hollins University, Roanoke, VA
Montana Museum of Arts and Culture, Missoula, MT
Museum of Art, Baton Rouge, LA
The Marks Project, a dictionary of American Studio Ceramics 1946 to present

Access Ceramics – Digital Collection, a contemporary ceramics image resource, 2009-present

www.accessceramics.org

Art Axis – Digital Collection, an evolving independent network of artist, 2011-present

<http://artaxis.org/index.html>

Awards, Honors and Grants

2023 **Arts Missoula**, Individual Artist Award, Missoula, MT
Fellow of the Council, lifetime appointment, National Council for the Education of the Ceramic Arts

- Artist of the Year**, Ceramics Arts Network / Ceramics Monthly
- 2018 **United States Artist**, \$50,000 Fellowship Grant, Unrestricted, Chicago, IL
Distinguished Scholar, University of Montana, Missoula, MT
- 2015 **CRU Faculty Appreciation Award**, University of Montana, Missoula, MT
- 2011 **Faculty Appreciation Award** from Student Affairs, University of Montana, Missoula, MT
- 2000-07 **Faculty Development Grant**: School for American Crafts, Rochester Institute of Technology. Rochester, NY:
 "The Field Guide Revised Grant", 2007, "Advancing into the Digital Age", 2006, "Field Guide for Ceramic Artisans Grant", 2005, "Collaborative Exhibition Grant", 2004, "Ceramic History Since 1850 Grant", 2003
 "National Conference for the Education of the Ceramic Arts – Travel Grant", 2002, "Image/Slide Swap Grant", 2001
 2000: "Barium Replacement Grant", 2000
- 1995 **Dean's Small Grant**, "NCECA Travel Grant", University of Colorado, Boulder, CO
Plate Project Grant, "Research and Development Grant", University of Colorado, Boulder, CO
- 1992 **Deans Small Grant**, "Utilitarian Ceramics - Haystack Mountain School of Crafts Grant",
 University of Colorado, Boulder, CO

Education

- University of Colorado at Boulder**, M.F.A. - 1995
Nova Scotia College of Art and Design, Visiting Scholar Program - 1994
Massachusetts College of Art, Fifth Year Student - 1992
New York State College of Ceramics at Alfred University, B.F.A. - 1988

Professional Activities

- Green Task Force: Green Learning Community**, NCECA, Community Liaison 2019-Present
National Council for the Education of Ceramic Arts (NCECA), **Director at Large** 2017-2020, 2024
NCECA Social Media Documentarian 2018-2020
AccessCeramics, *Curatorial Board Member*, Portland OR 2017-2020
Archie Bray Foundation for the Ceramic Arts, *Board of Directors*, Helena, MT 2010-2018
Interim Director, Haystack Mountain School of Crafts, Deer Isle, ME, summer 2015
Haystack Mountain School of Crafts, *Executive Board Member*, Deer Isle, ME 2001-2009

Professional Service

- 2024 Forward Essay: "**Potters Save the World**: Learn to make sustainable ceramics and help protect the earth"
 By Yuliya Makliuk, Amazon 2024
 Review: "**Teaching Art & Life**" by Chris Staley, Amazon 2024
- 2023 Juror: **Open A.I.R Artist in Residence**, Missoula, MT
 Co-Curator: **2023 State of the Art Ceramics Biennial: Bold**, Giertz Gallery, Parkland College, Champaign, IL
- 2022 Foreword Essay: "**Terra Sigillata: Smoke, Fire and Clay**" by Shama Sam Gibsh, Amazon 2022
- 2021 Juror: **International Ceramics Exhibition**, Givat Haviva, Tel Aviv, ISREAL
 Juror: **Rasmuson Individual Artist Awards**, Rasmuson Foundation, Anchorage, AK
 Juror: **The State of Clay**, Molly Harding Nye Gallery, Lexington, MA
 Juror: **Taste of Home**, the Clay Arts Center, Port Chester, NY
 Facilitator: **Dig It**, Green Task Force, NCECA online conference
- 2020 Juror: **Strictly Functional**, Lancaster, PA
 Juror: **International Residency Award**, NCECA, The Convention Center, Richmond, VA
 Juror: **Emerging Artist Juror**, NCECA, The Convention Center, Richmond, VA
 Evaluator / Campus Visit: **Hood College External Program Review**, Fredrick, MD
- 2019 Juror: **International Residency Award**, NCECA, The Convention Center, Minneapolis, MN
 Juror: **Emerging Artist Juror**, NCECA, The Convention Center, Minneapolis, MN
 Juror: **Michigan Mud Conference**, Oakland Community College Art Gallery, Auburn Hills, MI
 Facilitator: **Montana Clay Meeting**, Montana State University, Bozeman, MT
- 2018 Juror: **UnWedged**, Pottery Northwest, Seattle, WA
 Juror: **Teatime**, Clay Center of New Orleans, New Orleans, LA

- Mentor: **Student Critique**, NCECA, The Convention Center, Pittsburg, PN
 Juror: **Emerging Artist Juror**, NCECA, The Convention Center, Pittsburg, PN
 Juror: **International Residency Award**, NCECA, The Convention Center, Pittsburg, PN
 Juror: **Clay Fest National Exhibition**, Silver City & Cultural District, Seedboat Gallery, Silver City, NM
 Curator: **Decades**, Montana Museum of Art and Culture, University of Montana, Missoula, MT
 Facilitator: **Montana Clay Meeting**, Red Lodge Clay Center, Red Lodge, MT
- 2017 Juror: **Dish**, Annual International Exhibition, Medalta (Historic Clay District), Medicine Hat, Alberta, Canada
 Mentor: **Student Critique**, NCECA, The Convention Center, Portland, OR (NCECA)
 Juror: **Old Church Cultural Center**, Annual Exhibition, Demerest, NJ
 Facilitator: **Montana Clay Meeting**, The Clay Studio of Missoula, Missoula, MT
- 2016 Juror: **Bowls**, Guilford Arts Center, Guilford, CT
 Juror: **Kansas Artist Craftsmen Association Conference Exhibition**, Hesston College, Hesston KS
 Mentor: **Student Critique**, NCECA, The Convention Center, Kansas City, MO (NCECA)
- 2015 Juror: **Zanesville Prize for Contemporary Ceramics** Competition, Zanesville, OH
 Mentor: **Student Critique**, NCECA, The Convention Center, Providence RI (NCECA)
 Facilitator: **Montana Clay Meeting**, Paris Gibson Square Museum, Great Falls, MT
- 2014 Juror: **Artist in Residence Program**, Gallery One Visual Arts Center, Ellensburg, WA
 Juror: **Redmond Studio WCA**, Show and Sale, Redmond, WA
 Mentor: **Student Critique**, NCECA, The Convention Center, Milwaukee WI (NCECA)
 Facilitator: **Montana Clay Meeting**, Archie Bray Foundation for the Ceramic Arts, Helena, MT
- 2013 Juror: **DelecTABLE: The Fine Art of Dining-Second Biennial Juried Exhibition of Functional Ceramics**, the Arts Students League of Denver, Denver, CO
 Develop & Manage Website: **"the library of cups"** <http://www.gallowayslibraryofcups.com>
- 2012 Develop & Manage Website: **"the field guide for ceramics artisans"** <http://juliagalloway.com/field-guide>
 Juror: **Archie Bray Foundation for the Ceramic Arts**, Residency Program, Helena, MT
 Mentor: **Student Critique Mentor**, NCECA, The Convention Center, Seattle, WA
 Facilitator: **Montana Clay Meeting**, The Clay Studio of Missoula, Missoula, MT
- 2011 Juror: **National Exhibition - National Conference for the Education of Ceramics Arts**, Tampa Art Museum, Tampa, FL
 Juror: **National Cup Exhibition**, Lux Arts Center, Lincoln, NE
 Develop & Manage Website: **"Montana Clay"** <http://montanaclay.org>
 Mentor: **Student Critique**, NCECA, The Convention Center, Tampa, FL NCECA
 Juror: **Archie Bray Foundation for the Ceramic Arts**, Residency Program, Helena, MT
- 2010 Juror: **Salt and Soda**, The Clay Studio of Missoula
 Juror: **Objects of Virtue: National Exhibition of Contemporary Pottery**, Bedford Center for the Arts, Walnut Creek, CA
- 2009 Juror: **500 Vases**, Lark Books
- 2008 Develop & Manage Website: **"Making History"** http://juliagalloway.com/making_history
- 2007 Juror: **Historical Influence** Exhibition, Genesee Pottery, Rochester, NY
- 2005 Juror: **National Teapot Exhibition**, Baltimore Clayworks, Baltimore, MD

Archie Bray Foundation for the Ceramic Arts, 1997-1999, *Artist-in-Residence*, Helena, MT
Anderson Ranch Arts Center, 1995-1996, *Artist-in-Residence*, Snowmass Village, CO
University of Colorado, 1992, *Studio Technician*, Boulder, CO

Solo Exhibitions

- 2024 **Beauty and Delight**, Trax Gallery, Berkeley, CA
- 2023 **The Risk it Took to Bloom**, Radius Gallery, Missoula, MT (*with Stephanie Frostad*)
- 2022 **ECHO**, Trax Gallery, Berkeley, CA (*with Holly Walker*)
- 2021 **Featured Artist**, Mentorship Program: ASPN (Advanced Student Project Network), Red Lodge Clay Center, Red Lodge, MT
- 2020 **Art Axis: Featured Artist, Julia Galloway**, Online Gallery
Endangered Species Project, Missoula International Airport, Missoula, MT
- 2019 **Endangered Species: What China and the United States Share**, Pottery Workshop Gallery, Jingdezhen, China

- The Endangered Species Project: New York**, The Clay Arts Center, Port Chester, NY
Pennsylvania Looking Around: Commemorative Plates, The Clay Studio, Philadelphia, PA
The Endangered Species Project: New England, Gallery 224, Office of the Arts, Harvard University, Allston, MA
Often, I am Permitted to Return to the Meadow, Radius Gallery, Missoula, MT (*with Stephanie Frostad*)
New Work, Cornell Studio, Dayton, OH
- 2018 **The Endangered Species Project: Pennsylvania**, Neveca Project Gallery, Standard Ceramics, NCECA, Pittsburgh, PA
The Endangered Species Project: New Mexico, The Blue Dome Gallery in conjunction with Clay Week, Silver City, NM
- 2017 **Sonnets**, Radius Gallery, Missoula, MT (*with Stephanie Frostad*)
- 2016 **Dreaming and Daily Life**, AKAR Gallery, Iowa City, IA
A Very Very Very Fine House, Schaller Gallery, Saint Joseph, MI
Recent Work, Matt Burton Gallery, Surf City, NJ
Julia Galloway, Harvey / Meadows Gallery, Anderson Ranch Arts Center, Aspen, CO
- 2015 **Dwell**, Trax Gallery, Berkeley, CA
New Work, Harvey Meadows Gallery, Aspen, CO
Julia Galloway, Workhouse Arts Center, Norton, VA
- 2014 **The Place it is Where We Call Home**, Paris Gibson Square Museum of Art, Great Falls, MT
Still Life / Taking, AKAR Gallery, Iowa City, IA
Still Life & Sanctuary, Ester & Jon Clay Fine Arts Gallery, Laramie County Community College, Cheyenne, WY
- 2013 **New Work**, Kolva Sullivan Gallery, Spokane, WA
New Work, Clay Mix Gallery, Workshop, Fresno, CA
- 2012 **Sky Vault**, The Clay Studio, Missoula, MT
Dreaming from Garden to Sky, Harvey Meadows Gallery, Aspen, CO
- 2011 **Searching for Skyline**, Turman Larson Gallery, Helena, MT
New Work, Trax Gallery, Berkeley, CA
- 2010 **New Work**, AKAR Gallery, Iowa City, IA
- 2009 **Mirth**, Harvey Meadows Gallery, Aspen, CO
Quiescent, The Clay Studio, Philadelphia, PA
- 2008 **Wake Robin**, Harvey Meadows Gallery, Aspen, CO
- 2007 **Homage to Audubon**, The Washington Street Gallery, Lewisburg, WV
New Work: Featured Artist, Red Lodge Clay Center, Red Lodge, MT
- 2006 **The Cup of Hours**, The Clay Studio, Philadelphia, PA
New Work, AKAR Gallery, Iowa City, IA
- 2005 **Dulcis Domus**, Trax Gallery, Berkeley, CA
- 2004 **43N by 77W**, Pewabic Pottery, Detroit, MI
The Solace of Urban Spaces, Greenwich House Pottery, Manhattan, NY
Crepuscular, Lillstreet Art Center, Chicago, IL
Visiting Artist Exhibition, Mudflat Pottery School, Somerville, MA
- 2003 **Gilded**, Santa Fe Clay, Santa Fe, NM
New Work, Huntington Museum of Art, Huntington, WV
- 2002 **The Canal Street Conspiracy**, Fifth Element Gallery, Portland, OR
The Decorated Pot, Peck Gallery, Providence, RI
If I Were Atlas, The Clay Art Center, Port Chester, NY
Morse's Effloresces, Anna Lee Owens Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia, CANADA
- 2001 **Arpeggio**, Baltimore Clay Works, Baltimore, MD
Select Artist, The Clay Studio, Philadelphia, PA
- 2000 **Tome**, Fifth Element Gallery, Portland, OR
Tending Winter, Lillstreet Art Center, Chicago, IL
- 1999 **Murmurs**, Trax Gallery, Berkeley, CA
Little Sanctums, Fifth Element Gallery, Portland, OR
Daily Odyssey, Archie Bray Gallery, Helena, MT
- 1998 **Belles-lettres**, Holter Museum of Arts, Helena, MT
Little Confluence, The Clay Art Center, Port Chester, NY

Visiting: Invited Artist Series '98, The 20th Century Gallery, Williamsburg, VA
Desire and Daily Life (M.F.A Thesis Exhibition), 1995 University of Colorado Art Gallery, Boulder, CO
More Leaf Sigh Than Bray, 1993 Dudley Alcove, University of Colorado, Boulder, CO
Solo Flight, 1992 Image Alternative Gallery, Rugg Road Collective, Allston, MA

Publications: Podcast

- 2023 "Live from NCECA: Galloway, Chenard and Ochtli: An Environmental Approach to Ceramics" Tales of the Red Clay Rambler, www.talesoftheredclayrambler.com
- 2022 "The Debut: Roberto Lugo and Julia Galloway" Trade Secret interview with Adam Chau, the Brickyard Network, The Archie Bray Foundation for the Ceramic Arts, www.brickyardnetwork.org
 "Julia Galloway on Idea Development and Trends in Ceramics" Tales of the Red Clay Rambler
www.talesoftheredclayrambler.com
- 2021 "Julia Galloway, Green Ceramics and Embracing Environmental Stewardship" Podcast with Wendy Gers: Mud Matters
- 2019 "A Conversation with Julia Galloway "Confluence: Where Great Ideas Flow Together" Graduate School at the University of Montana, <https://www.umt.edu/grad/our-story.com>
- 2014 "Galloway, Kieffer and Kline Talk About Trends in Studio Pottery" Tales of the Red Clay Rambler, www.talesoftheredclayrambler.com
- 2013 "Julia Galloway: On Her Career and Trends in Ceramics" Tales of the Red Clay Rambler, www.talesoftheredclayrambler.com

Publications: Books

Women Working in Clay: A Ten-Year Story, Eleanor Wilson Museum, Hollins University, Roanoke, VA 2023
A Ceramics Guide: The Art of Creating and Teaching Wheel Thrown Ceramics by Trent Berning, Cognella, Inc (image) 2020
Endangered Species: New England Blurb, Self-published catalogue 2019
Endangered Species: New York Blurb, Self-published catalogue 2019
Elevating the Handmade, Ceramics Arts Network, clayflicks video
100 Artist 1000 Cups, Naomi Clearly & Pete Pinell, Kirkwood Printing 2016
Mastering the Potters Wheel, by Ben Carter, Voyageur Press 2016
Graphic Clay, by Jason Bige Burnett, Lark/Sterling Publishing 2015
Materials & Glazes, by Jessica Knapp, the American Ceramics Society 2015
American iPottery by Kevin Hulch, Digital iBook edition 2014
A complete Guide to mid-range Glazes by John Britt, Lark Books Publication 2014
500 Vases – Contemporary Explorations of a timeless Form by Ray Hemachandra and Julia Galloway (juror), Lark Books 2010
Craft in America: Celebrating Two Centuries of Artist and Objects, by Jo Lauria and Steve Fenton, Random House 2007
The Ceramic Spectrum, by Robin Hopper, Krause Publications 2004
Pots in the Kitchen, by Josie Walter, Crowood Press 2002
The Ceramic Surface, by Matthias Osterman, A & C Black Publishing 2002
Ceramics: Mastering the Craft, by Richard Zakin, Kranse Publishing 2001
The Ceramic Continuum: fifty years of the Archie Bray Influence, by Chere Justo, Janet Koplos and Patricia Failing, the Archie Bray Foundation for the Ceramic Arts, Helena MT 2001
The Art of Contemporary Pottery, by Kevin Hulch, Krause Publication 2001

Publications: Printed Periodicals:

- 2024 "How Can Potters Reduce Impact on Climate Change", Churchill Fellowship Publication, By Jodie Crook-Giles 2024
- 2023 "Artist of the Year" Ceramic Arts Network, Yearbook and Annual Buyers Guide, American Ceramics Society, Westerville, OH

- "Missoula Ceramic Artist Sets Out to Commemorate Thousands of Endangered Species" by Cory Walsh, Missoulain, May 9, 2023
- "Currents" NCECA Program, 2023 Awards: Fellow of the Council, 2023, NCECA Guide, Boulder, CO
- "Missoula Artist Carves Memorial Urns for Each Species on or Past the Brink" Cory Walsh, Missoulain, June 8, 2023
- 2020 "Imaging the Climate Crisis. The Ceramic Art of Horie, Galloway, Snider and Rhymer-Zwierciadlowska" e-Rea, Open Edition Journal, by Mary Ann Steggles, University of Nantes, France 2020
- 2019 "Making the Unseen Seen: Julia Galloways Endangered Species Project" Ceramics Monthly October
- "Vessels of Change: Julia Galloway Endangered Species Project: New England" artscopemagazine March 2019
- "Helena's Holter Museum of Art to Feature Two New Shows" Marga Lincoln, Independent Record, January 2019
- "Ceramics Original" Imagenes y Arte, Santiago, CHILE 2019
- 2018 "Julia Galloway: Montana's Voice for Clay" The Big Sky Journal Summer 2018
- "Ceramics Made of Montana" Distinctly Montana Fall 2018
- 2016 "The Place it is that We Call Home" Ceramics: Art & Perception Spring 2016 by Robert Silverman
- 2015 "Vessel, Vault and Sky" Ceramics Monthly March 2015, by Glen Brown, Cover image and main article
- "Versatile Cone 6 Glazes" Ceramics Monthly March 2015 Technical Article
- "Why Collect Pottery" by Julia Galloway, Ceramics Monthly October 2015
- 2012 "The Persistence of Clay" Catalog, Missoula Art Museum, Missoula, MT 2012
- 2011 "The Democracy of Ceramics", Independent Record Helena, MT September 2011
- "The MFA Factor" Ceramics Monthly September 2011
- "Rediscovering the Inlay Technique" Monthly Ceramic Art Seoul, Korea, January 2011
- 2010 "Quiescent" Art and Perception, June 2010
- 2008 "Field Guide for Ceramic Artisans" Studio Potter, February 2008
- 2005 "Reflecting for the Future" Studio Potter, June 2005
- 2004 "Crepuscular - Recent Work of Julia Galloway", Ceramics Monthly, September 2004
- "Creativity in Rochester", The Democrat and Chronicle, by Jim Memmott, 2004
- "Beneath The Surface: Julia Galloway, *Part I and II*", Clay Times, by Lana Wilson, 2004
- 2002 "Making Connections", Clay Times, by Leigh Taylor, December 2002
- "Arpeggio", The Baltimore Messenger, March 2001
- "Pottery of Extremes", Art and Perception, December 2000
- "A Touch of Porcelain", Clay Times, May 2000
- "A Touch of Porcelain: NCECA 2000", Ceramics Monthly, March 2000, image
- "Intimate Interactions", Ceramics Monthly, October 1999

Publications & Reviews / interviews: Online:

- 2024 "Hometown Celebration" Missoula Art Museum, May, Announcement, www.missoulaartmuseum.org
- "Julia Galloway" Interview, Fusion Clay & Glass Ontario [@fusionclayandglass](https://twitter.com/fusionclayandglass)
- "Missoula, Montana: Part 2" Women Seeking Art blog, www.womenseekingart.com
- "Exhibit of Big-Name Ceramist, Empty Bowls Wichita Fundraiser" The Wichita Eagle, www.kansas.com
- "The Godmother of Montana Ceramics", PureWest Magazine www.issuu.com/purewestrealestate
- 2021 "World Ocean Day" Blog post by Mary Ann Steggles, June 2021, www.maryannsteggles.com
- "Environmentally Engaged" Exhibition Review, www.flordiacraftart.org
- 2020 "A Fresh Perspective" Coeur d'Alene / Post Falls Press, September 2020
- 2019 "Eagles, Turtles Among NY Endangered in Local Pottery Exhibit" by Joyce Newman, The Loop, November 2019 www.larchmontloop.com
- "Endangered Species Project: New England" Arts Boston, Boston University 2019 www.bu.edu/artsadmin
- "Visiting Artist Lecture" Harvard and the Community, April 2019, Announcement
- "Julia Galloway: Endangered Species Project Exhibit" ARTSW-Westchester, November 2019, www.artswestchester.org
- "Missoula Ceramic Artist Sets Out to Commemorate Thousands of Endangered Species" the Missoulain May 9, 2019, www.missoulain.com
- 2018 "Julia Galloway" Alfred Stories, Alfred University, NY www.alfred.edu/about

- 2015 "Monday Morning Eye Candy" www.musingaboutmud.blogspot.com
- 2014 "Our Time with Julia Galloway" sfclayworks blog, San Francisco, CA August 2014, www.sfclayworks.com
 "Julia Galloway" Craft in America, 2014, www.craftinamerica.com
 "Brought to You by the Letter "G" www.ConnieNorman.com/blog
- 2013 "Workshop with Julia Galloway" www.jonrawlingspottery.com
- 2012 "My Trifecta Completed – Working with Julia Galloway" www.firewhenready pottery.com
 "Julia Galloway" www.bellwjoypotter.com
- 2011 "Workshop Review" www.themudbucket.blogspot.com
 "All in a Day's Work" www.stevocably.wordpress.com
 "Julia Galloway Workshop" www.joyful.blogspot.com
 "Julia Galloway" www.justhue.blogspot.com
 "Functional Ceramics" www.cakeladydoesceramics.blogspot.com
- 2009 Exhibits at Paris Gibson Square Explore Different Ideas of Home" by Jake Sorich, bigskystatebuzz.com
 "Julia Galloway: Quiescent" Free Library by Farlex, www.thefreelibrary.com
 "Conversing with Julia Galloway" ARTicles, www.criticalceramics.org
 "Glaze Anatomy: Julia Galloway Workshop" www.carolhanceramics.blogspot.com
 "Julia Galloway: Quiescent – Make my Heart Melt" www.naomicleary.blogspot.com
 "Field Guide for Ceramics Artisans" News and Opportunity, Department of Art Florida State University

Charitable Contributions

- 2025 **Potsketch**, Annual Fundraiser, The Clay Studio, Missoula, MT 2009 – 2025
 Annual Exhibition and Live Auction, Archie Bray Foundation for Ceramics Art, Helena, MT 2025, 2019, 2017, 2015, 2013, 2010, 2009
- 2020 **Exhibition and Fundraiser for the NAACP**, AKAR Gallery, Iowa City, IA
- 2017 **Artist Safety Net for Cerf+**, Schaller Gallery, benefit Exhibition, Saint Joseph, MI
- 2015 **Summer Auction**, Haystack Mountain School of Crafts, Deer Isle, ME 2015, 2010, 2008, 2007, 2006
Summer Auction, Anderson Ranch Arts Center, Snowmass Village, Co, 2015, 2008, 2005, 2023, 2022
Annual Auction, Paris Gibson Square Museum, Great Falls, MT
- 2014 **NCECA Artstream Auction**, Anderson Ranch Arts Center, The Convention Center, Milwaukee, WI
- 2013 **Haystack Mountain School of Crafts Annual Auction**, NCECA, Huston, TX
Summer Faculty Show and Auction, Red Deer College, Red Deer, Alberta, CANADA
Annual Auction, Saint Petersburg Clay Company Gallery, Saint Petersburg, FL
Hand in Hand: Annual Auction, The Clay Arts Center, Port Chester, NY
Mugs for Jugs, Mudfire Gallery & Studio, Decatur, GA
Disaster, Relief & Resilience, Crimson Laurel Gallery, Bakersville, NC
- 2012 **Annual Auction Exhibition**, Carbondale Clay Center, Carbondale, CO
- 2011 **Mugs for Jugs**, Mudfire Gallery & Studio, Decatur, GA
The Clay Ball, Fundraiser, Baltimore Clay Works, Baltimore, MD
Lawrence Arts Center Benefit Art Auction, Lawrence, KS
- 2010 **ASU Art Museum Ceramics Research Center Gala Auction**, Nelson Fine Art Center, Mesa, AZ
Annual Auction, Exhibition, Carbondale Clay Center, Carbondale, CO
Auction, MudFlatt Studios, Cambridge MA
Hope for Hope, Fundraiser at The Clay Studio, Philadelphia, PA
- 2007 **Annual Exhibition and Auction**, Archie Bray Foundation for the Ceramics Arts, Helena, MT
Raise a Cup for Art, Shelburne Art Center, Shelburn, VT
- 2006 **Scholarship Auction Benefit**, Archie Bray Foundation for the Ceramic Arts, Helena, MT
- 2005 **Gala Fundraiser**, Art School at Old Church, Demerest, NJ
Annual Benefit Cup Auction, Carbondale Clay Center, Carbondale, CO
Gala Auction, Baltimore Clayworks, Baltimore, MD
Fundraising Auction, Alternatives for Battered Women, Rochester, NY
- 2004 **Benefit Auction**, Firehouse Arts Center, Norman, OK
Salad Days, Watershed Center for Ceramic Arts, Newcastle, ME
Gala 2004, Baltimore Clayworks, Baltimore, MD
Annual Auction, Haystack Mountain School of Crafts, Deer Isle, ME

- 2003 **Chili Bowl Invitational**, Women's Studio Workshop, Rosendale, NY
Benefit Auction, The Clay Studio, Philadelphia, PA
Chili Bowl Invitational, Women's Studio Workshop, Rosendale, NY
- 2002 **Regarding Clay: NCECA Benefit Auction**, Belger Art District, Kansas City, KS

Teaching Experience

School of Visual and Media Art, University of Montana - *Professor*

2009-Present Ceramics I, Ceramics II: Wheel Throwing, Ceramics II: Ceramic Surfaces, Graduate Seminar, Graduate Professional Practices and Graduate Pedagogy, Drawing

College of the Arts and Media, University of Montana, Creative Pulse Program: Graduate Studies

2013, 2014, 2015, 2019, 2021 Learning Through Making, Ceramics for the K-12 Teachers, University of Montana, Missoula, MT

School for American Crafts, Ceramics Department - *Associate Professor*

1999-2009 Freshmen, Sophomore, Junior, Senior and Graduate Student Ceramics; Ceramic History; Raw Materials and Glaze Calculations, Kiln Building; Graduate Craft Seminar; Introduction to Wheel Throwing and Hand-building

Nova Scotia College of Art and Design - *Visiting Instructor*

2008 (summer school): History as Inspiration

2005 and 2001 (summer school): Beginning Wheel Throwing, Soda Firing Workshop

Cleveland Institute of Art - *Visiting Instructor*

2000 (summer school): Beginning Wheel Throwing

Archie Bray Foundation for the Ceramic Arts - *Instructor*

1997-1999: Beginning Wheel Throwing, Surface Decoration and Low Fire Techniques

North Central College - *Visiting Instructor*

1997 (summer school): Beginning and Intermediate Wheel Throwing

College of William and Mary - *Visiting Instructor*

1996-97: Beginning Wheel Throwing, Beginning Hand-building, 3D Foundation,

Advanced Ceramics (included Clay and Glaze chemistry, Ceramic Art History, and Creative Processes)

Lectures and Workshops

- 2025 **Mestizo Gallery**, "Treading Lightly: Walking the Talk" Gallery Talk, NCECA Salt Lake City, UT
Clay Ladies Campus, "Sodapodium" Demonstration and Panel Discussion, Mid-South Ceramics Supply, Nashville, TN
Radius Gallery, "In Celebration of Earth Day" Lecture, Missoula, MT

Group Exhibitions

- 2025 **Treading Lightly: Walking the Talk**, Mestizo Gallery, NCECA Salt Lake City, UT
In Transit, Visual Art Institute, NCECA Salt Lake City, UT

Lectures and Workshops

- 2024 **Mountain Lake Biological Station**, Lucile Walton Fellowship, Keynote, ARTLAB, Pembroke, VA
Radius Gallery, "Endangered Species Project: A Short History" Missoula, MT
Fusion Clay & Glass Conference, Lecture and Demonstration, with Bill VanGilder, Ontario, CANADA
Missoula Golf Club Breakfast Lecture Series, "The Endangered Species Project" Lecture, Missoula, MT
The Osher Lifelong Learning Institute (MOLLI), University of Montana, "The Endangered Species Project" Lecture, Missoula, MT
Colorado State University, School of Art, Visiting Artist: Lecture and Critique, Fort Collins, CO
Metropolitan State University of Denver, Art Department, Visiting Artist: Lecture, Denver, CO
Giertz Gallery, Parkland College, Gallery Talk, In Conjunction with 'BOLD' 2023-2024 Ceramics Biennial, IL
The Pottery Studio, "Ceramics Surfaces, Thinking and Doing" Lecture and Hands-on Workshop, Berkeley, CA
Radius Gallery, 9th Ceramics Invitational Walk and Talk, with Jill Oberman, Radius Gallery Missoula, MT
University of Montana, "Sustainable Ceramics Symposium", School of Visual and Media Arts, Missoula, MT

Group Exhibitions

- 2024 **Wichita National Ceramics Invitational**, Reuben Saunders Gallery, Wichita, KS
Treasure Sale, American Museum of Ceramic Art, Pomona, CA
The Practice is the Point, Plains Art Museum, Fargo, ND
Mentor / Mentee Exhibition, Marshall Street Gallery, NCECA, Richmond, VA
School of Visual and Media Art, Faculty Exhibition, Gallery of Art, University of Montana, Missoula, MT

Lectures and Workshops

- 2023 **NCECA: Currents**, “Sustainable Futures: Opportunities and Actions”, Presentation and Panel Discussion, Cincinnati, OH
University of Montana, “University of Montana Alumni Lecture Series”, Missoula, MT
Watershed Center for the Ceramic Arts, “Building Resilience” Artist Invite Artist Workshop, Edgecombe, ME

Group Exhibitions

- 2023 **Thinking with Animals**, Canton Art Museum, Canton, OH
Pottery Paradise Tour, Artstream Nomadic Gallery,
Mayco Industries, Columbus, OH
Ohio Crafts Museum, Columbus OH
Duke Energy Convention Center, Cincinnati, OH
The Huntington Museum of Art, Huntington, WV
Southern Illinois University, Edwardsville, IL
Flowing in Sustainability, Duke Energy Convention Center, Cincinnati, OH
Across the Divide, Holter Museum of Art, Helena, MT

Lectures and Workshops

- 2022 **Piedmont Virginia Community College**, Visiting Artist lecture and demonstration, Charlottesville, VA
International Dinnerware Museum, “Unforgettable Dinnerware” Lecture, Ann Arbor, MI
Radius Gallery, “The Risk it Took to Bloom” Gallery Walk and Talk, Missoula, MT

Group Exhibitions

- 2022 **ArtStream Nomadic Gallery**, Carbondale, CO (*NCECA online exhibition*)
Montana Clay Tour, Helena, MT
Across the Divide, Holter Museum of Art, Helena, MT
School of Visual and Media Art, Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

- 2021 **NCECA Online**, “Wild Clay Symposium” Clayweek, NCECA Online Conference
University of Oklahoma, Art Department, Visiting Artist, Norman, OK
Molly Harding Nye Gallery, State of Clay Exhibition, Gallery Talk, Lexington, MA
Craft in America Online, “Craft in America: Eco-Responsible Ceramic Studios” Panel Discussion, Online
NCECA Online, “Dig It” Moderator of Educational Presentations about Environmental Stewardship, NCECA
Brickyard Podcast Network, “Trade Secrets with Julia Galloway and Roberto Lugo” Interview by Adam Chau, Archie Bray Foundation for the Ceramic Arts
Advanced Placement Project Network (ASPN), Lecture, Red Lodge Clay Center, Red Lodge, MT
University of Montana, “Art during Emergency” Lecture, College of the Arts and Media, Creative Pulse, Missoula, MT
International Ceramics Conference, Demonstration and Lecture, Givat Haviva, Tel Aviv, ISRAEL

Group Exhibitions

- 2021 **ArtStream Nomadic Gallery**, Carbondale, CO (*NCECA online exhibition*)
Cerbera Gallery, COVID Exhibition and Auction, Kansas City, KS
Hand in Hand, Clay Arts Center, Port Chester, NY
Form & Fire, Museum of Art, Baton Rouge, LA
School of Visual and Media Art, Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

- 2020 **Maine College of Art**, Demonstration and Visiting Artist Lecture, Portland, ME
West Virginia University School of Art and Design, Guest Critic and Visiting Artist Lecture, Morgantown, WV
The Kiln Studio and Gallery, Weekend Workshop, Fairhope AL
The Clay Studio of Missoula, online Podcast in conjunction with “100 Women – 100 Years: 19th Amendment” Philadelphia, PN
NCECA Online, “Earthday” Discussion facilitator, Green Task Force Presentation, online
Bowling Green State University, Visiting Artist Lecture online, Bowling Green, OH

Group Exhibitions

- 2020 **New Work**, The Kiln Studio and Gallery, Fairhope AL
Women Working with Clay, The Valentine Museum, NCECA, Richmond, VA
Functional Canvas, Charlie Cummings Gallery, Gainesville, FL
North American Potters, Artstream Nomadic Gallery, Carbondale CO (*NCECA online exhibition*)
Fresh Perspectives, Art Sprit Gallery, Coeur d’Alene, ID
100 Women – 100 Years: 19th Amendment, The Clay Studio, Philadelphia, PN

Lectures and Workshops

- 2019 **The Pottery Workshop**, Guest lecture, Jingdezhen, CHINA
Arrowmont Center for the Arts and Crafts, Keynote Speaker for Education Think Tank, Gatlinburg, TN
92nd Street Y, “Globalization and Sustainability, the Future of Ceramics” Panel Demonstration, New York, NY
Alabama Clay Conference, Demonstrator, Jacksonville State University, Jacksonville, AL
Radius Gallery, Gallery Talk in Conjunction with Exhibition, Missoula, MT
Lee Arts Center, Two-Day Workshop and Lecture, Arlington, VA
Harvard University Office of the Arts, Two-day Demonstration and Lecture, Allston, MA
Cornell Studios, Two-day Workshop and Lecture, Dayton, Ohio
Clay Arts Center, Workshop in Conjunction with Exhibition, Port Chester, NY
Michigan Mud Conference, Keynote Speaker, Oakland Community College, Auburn Hills, MI
Cornell Studio, Workshop and Demonstration, Dayton, OH

Group Exhibitions

- 2019 **America Exhibition**, Mufei Gallery, The Pottery Workshop, Jingdezhen, CHINA
Across the Divide, Holter Museum of Art, Helena, MT
Alabama Clay, Jacksonville State University Gallery, Jacksonville AL
ROAM, ArtStream Nomadic Gallery:
University of Wisconsin, River Falls WI
Convention Center, Minneapolis, MN
Bemis Center for Contemporary Arts, Omaha, NE
Clay Currents, Ulrich Museum of Art, Wichita, KS
Michigan Ceramic Art Association Exhibition, Detroit, MI
Dinnerware + Design + Decoration, International Museum of Dinnerware Design, SOFA Chicago, Navy Pier, IL
Recall, Recollect, Reconstruct, Kyoto International Community House, Kyoto, JAPAN
School of Visual and Media Art, Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

- 2018 **Radius Gallery**, “Wild / Blue”, Gallery Talk, Missoula, MT
United States Fellows, Recipient Lecture, Chicago, IL
Artstream Nomadic Gallery, Gallery Talk, Pittsburg, PA
Anderson Ranch Arts Center, Workshop, Snowmass Village, CO
Archie Bray Foundation for the Ceramic Arts, Workshop for K-12 Teachers, Helena, MT
Western New Mexico University, Two-Week Workshop, Silver City, NM
Keynote Speaker for Clay Fest Week Celebrating Ceramics, Silver City, NM
Lawrence Arts Center Symposium, Demonstrator and Lecturer, Lawrence, KS
Archie Bray Foundation for the Ceramic Arts, Summer Lecture Series, Helena, MT
Montana Museum of Art and Culture, University of Montana, Missoula, MT

Gallery Talk with 5th and 8th graders

General Public Gallery Talks (2)

Anderson Ranch Arts Center, "Dia De Los Muertos: San Miguel de Allende Traditional Talavera Workshop",
San Miguel, MEXICO

Group Exhibitions

2018 **Wild / Blue**, Radius Gallery, Missoula, MT

Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Endangered Species, Trax Gallery, Berkeley, CA

Summer Faculty Exhibition, North Gallery, Archie Bray Foundation for the Ceramic Arts, Helena, MT

Garden (Feast) of Paradise, Conference Center, NCECA, Pittsburg, PN

Palliative Pour, NCECA, Threadbare Cider & Mead, Pittsburg, PN

Critical Function, FrameHouse Jask Gallery, Pittsburg, PN

Roses are Red..., Red Lodge Clay Center Gallery, Red Lodge, MT

Vessels: Containment and Displacement - Useful to Grand, Lemberg Usdan Gallery, Bennington College,
Bennington, VT

There and Back Again, ArtStream Nomadic Gallery:

Huntington Museum of Art, Huntington VA

Montgomery County Community College, Montgomery, PN

Syracuse University in conjunction with the Everson Museum, Syracuse, NY

New York State School of Ceramics, Alfred University, Alfred, NY

St. Louis Community College, St. Louis, MO

Wichita State University in conjunction with Ulrich Museum, Wichita, KS

Living with Clay: California Ceramics Collections, Begovich Gallery at California State University, Fullerton,
Fullerton, CA

The Clay Show, Art Spirit Gallery, Coeur d' Alene, ID

2018 Ceramics Symposium Exhibition, Lawrence Arts Center, Lawrence, KS

School of Visual and Media Art, Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2017 **Radius Gallery**, "Sonnets", Gallery talk, Missoula, MT (*with painter Stephanie Frostad*)

American Crafts Council: Symposium on Education, American Museum of Ceramic Arts, Pomona, CA

Curuilla Art Center, Hands-on Workshop, Valparaiso, CHILE

Artstream Nomadic Gallery, Gallery Talk, Portland, OR

Medalta (Historic Clay District), Visiting Artist Lecture, Medicine Hat, Alberta, CANADA

University of Alaska, Visiting Artist Demonstration and Lecture, Anchorage, AK

University of Alaska, Visiting Artist demonstration and Lecture, Fairbanks, AK

Pottery Northwest, Visiting Artist Demonstration and Lecture, Seattle, WA

Mendocino College, Visiting Artist Demonstration and Lecture, Mendocino, CA

Sonoma Community Arts Center, Visiting Artist Demonstration and Lecture, Sonoma, CA

Pomona College, Claremont, Visiting Artist Demonstration and Lecture, CA

Portland Convention Center, Gallery Talk, NCECA, Portland, OR

Hollis University, Artist Demonstration and Lecture, Women Working with Clay Symposium, Hollis University,
Roanoke, VA

Pomona College, Visiting Artist Lecture and Demonstration, Claremont, CA

Group Exhibitions

2017 **a la carte: from the studio to the table**, Washtenaw Community College, Ann Arbor, MI

We the People, American Museum of Ceramic Art, Pomona, CA

Revisited: The BoneYard, The Clay Arts Center, Port Chester, NY

Missoula Duo: Julia Galloway & Beth Lo, Schaller Gallery, St. Joseph, MI

Women Working with Clay, Eleanor D. Wilson Museum, Hollis University, Roanoke, VA

Montana Clay Tour, Jeager Studio, Helena, MT

Teapots!, Schaller Gallery, St. Joseph, MI

Current Reflections on the Natural and Man-made World, Museum of Texas Tech University, Lubbock, TX

National Ceramic Invitational, The Dairy Barn Arts Center, Athens, OH

25th Anniversary St. Croix Exhibition, The Weisman Art Museum, Minneapolis, MN
Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT
pots@ASP, Ash Street Project, Portland, OR
Put a Bird on It, Portland Gallery, NCECA, Portland, OR
2 / 3 / 4, Schaller Gallery, St. Joseph, MI
La Mesa, Portland Convention Center, Portland, OR
Old Church Cultural Center Holiday Exhibition, Demarest, NJ
Fourth Annual Holiday Exhibition, Radius Gallery, Missoula MT
North American Dish Makers, Artstream Nomadic Gallery:
 Utah State University, Logan, UT
 Pottery Northwest Gallery, Seattle, WA
 Mendocino College, Mendocino, CA
 Sonoma Community Arts Center, Sonoma, CA
 Pitzer College, Claremont, CA
 Portland Convention Center, NCECA, Portland, OR

Lectures and Workshops

2016 **San Diego Potters Guild**, Hands on Workshop, San Diego, CA
 Red Lodge Clay Center, Visiting Artist Lecture and Demonstration, Red Lodge, MT
 Haystack Mountain School of Crafts, "Making History," Two-week Workshop, Deer Isle, ME
 Anderson Ranch Arts Center, One Week Workshop, Creative Process Workshop for K-12 Teachers, Snowmass Village, CO
 Seagrove Arts Center, Weekend Workshop, Seagrove, NC
 Long Beach Clay Center, Weeklong Workshop, Long Beach, NJ
 University of Florida, Visiting Artist Series: Artist Demonstration and Lecture, Gainesville, FL
 University of Kansas, "Fire Extravaganza", Artist Demonstration and Lecture at Pre-conference NCECA, Kansas City, MO
 Taos Clay Studio, Workshop and Lecture, Taos, NM
 The Clay School, Workshop and Lecture, Lynn, MA
 Pottery Northwest, Clayfest, Artist Demonstration and Lecture, Seattle, WA
 Kansas Artist Craftsmen Association Conference, Keynote Speaker and Demonstration, Hesston College, Hesston KS

Group Exhibitions

2016 **Feast: Exploring the Senses**, Harvey Meadows Gallery, Aspen, CO
 Tea One: Pots Associated with Tea, Schaller Gallery, St Joseph, MI
 Teapots, Red Lodge Clay Center, Red Lodge, MT
 From Here to There: Contemporary Ceramic Practice, NCECA, Kansas City Convention Center, Kansas City MO
 100 Cups, Clay Studio of Philadelphia Invitational, NCECA, Kansas City, MO
 Small Works from a Big State, Steeple of Light Art Gallery, NCECA, Kansas City, MO
 Legacy: Mentoring Artistic Excellence, Anderson Ranch Arts Center, Kansas City Convention Center, NCECA, Kansas City, MO
 Artstream 2.0, Artstream Nomadic Gallery:
 Fort Hays State University, Fort Hays, Kansas
 University of Nebraska, Lincoln, NE
 Lawrence Arts Center, Lawrence, KS
 Kansas City Convention Center, NCECA, Kansas City, MO
 Now and Then, Kansas City Art Museum, NCECA, Kansas City, MO
 Sip III, Trax Gallery, Berkeley, CA
 ClayFest Northwest, Pottery Northwest, Cornish Playhouse, Seattle WA
 Cousins in Clay, Bull Dog Pottery, Seagrove, North Carolina
 Saint Croix Pottery Tour, Christianson Studios, Minneapolis, MN
 Simple Cup Show, KOBO Gallery, Steward Park, Seattle, WA
 Tableware, Alabama Clay Conference, Birmingham, LA
 Still Crazy After All These Years, Eastern Michigan University, Ypsilanti, MI

Anderson Ranch Arts Artist, Sculptural Objects and Fine Art Design (SOFA), Chicago, IL
50 Years / 50 Women: A Celebration of Women's Contributions to Ceramics, The American Jazz Museum, Kansas City, MO
Ceram-A-Rama, Arizona State University Art Museum Ceramics Research Center, AZ
Archie Bray Exhibition at NCECA, Red Star Studios, Kansas City, MO
La Masa, Santa Fe Clay at Central Exchange, NCECA, Kansas City, MO
Surface and Substance, Intersections in Clay, The Radius Gallery, Missoula, MT
Stillwater Gallery Grand Opening Show, The Stillwater Gallery, Whitefish, MT
The Clay Way, The Clay Lady's Campus, Nashville, TN
Three's a Charm, The Turman Larison Gallery, Helena, MT
Utilitarian Clay: Celebrate the Object, Jerry Brown Wood Gallery, Arrowmont School of Crafts, Gatlinburg, TN
Crafted for Real, Dow Studio, Deer Isle, ME
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2015 **Ruby Community Studio**, Weeklong Workshop, San Francisco, CA
Workhouse Arts Center, Weeklong Workshop and Lecture, Lorton, VA
Youngstown State University, Visiting Artist Lecture and Demonstration, Youngstown, OH
Ohio University, School of Art, Visiting Critique, Athens, OH
Artstream Nomadic Gallery Tour
Montgomery County Community College, Blue Bell PA
New York State College of Ceramics at Alfred University, Alfred, NY
Syracuse University, Syracuse, NY
Illinois State University, Visiting Artist Lecture and Demonstration, Normal, IL
Illinois Wesleyan University, Visiting Artist Lecture Series, Normal, IL
Paramount Visual Arts Center, Weeklong Workshop, Saint Cloud, MN
Missoula Art Museum, "Intimate and Expansive: Montana Triennial 2015", Panel Discussion, Missoula, MT
Archie Bray Foundation for the Ceramic Arts, Two-week Workshop, Co-taught with Beth Lo, Helena, MT
Anderson Ranch Arts Center, "Making History", Two-week Workshop, Snowmass Village, CO
Holter Art Museum, "Across the Great Divide", Lecture in Conjunction with Group Exhibition, Helena, MT

Group Exhibitions

2015 **Pairings 2015**, Carbondale Clay Center, Carbondale, CO
35 Anniversary Exhibition: Artistic Contributions, Baltimore Clayworks, Baltimore, MD
Paris Gibson Annual Art Auction, Paris Gibson Square Museum, Great Falls, MT
La Mesa: NCECA, Santa Fe Clay Exhibition, Providence, RI
Art for the Table, ArtStream Nomadic Gallery:
Southern Illinois University, Edwardsville, IL
NCECA, Conference Center, Expo Center, Providence, RI
Montgomery County Community College, Blue Bell PA
New York State College of Ceramics at Alfred University, Alfred, NY
Syracuse University, Syracuse, NY
School for American Crafts, RIT, Rochester, NY
Across the Divide, Selections from the Faculty of MFA and UM, Holter Museum of Art, Helena MT
Montana Clay, Radius Gallery, Missoula, MT
Pouring Arts Invitational, Narrows Center for the Arts in Conjunction with NCECA, River Falls, MA
Serviceability, Robert T Wright Gallery, College of Lake County, Grayside, IL
Line & Pattern, Schaller Gallery, Saint Joseph, MI
Pattern & Texture, Carbondale Clay Center, Carbondale, CO
The Functional Canvas, Charlie Cummings Gallery, Gainesville, FL
Montana Clay, Lewistown Arts Center, Lewistown, MT
Cloud Sourcing, Eutectic Gallery, Portland, OR
Featured Artist, Lill Street Arts Center, Chicago, IL
Montana Clay, Paris Gibson Square Art Museum, Great Falls, MT
Visiting Artist Exhibition, North Gallery, Archie Bray Foundation for the Ceramics Arts, Helena, MT

Hand in Hand, Clay Arts Center, Port Chester, NY
Cups, Hundreds of Cups, Santa Fe Clay, Santa Fe, NM
Summer Summer, Dow Studio, Deer Isle, ME
Old Church Pottery Show, Art School at Old Church Cultural Center, Demarest, NJ
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2014 **St. Petersburg Clay Company**, Florida Heat, Visiting Artist Lecture and Demonstration, St. Petersburg, FL
University of Nebraska, Art Department, Visiting Artist Lecture and Demonstration, Lincoln, NE
Santa Fe Clay, 20th Anniversary Workshop Series, Lecture and Workshop, Santa Fe, NM
University of Colorado, Ceramics Department, Visiting Artist Lecture and Demonstration, Boulder, CO
Laramie County Community College, Art Department, Visiting Artist Lecture and Demonstration, Cheyenne, WY
Artstream, NCECA 2013: Gallery Talk, Convention Center, Milwaukee, WI
San Francisco Clay Works, Weeklong Workshop, San Francisco, CA
Arrowmont School of Arts and Crafts, "Making History", Weeklong Workshop, Gatlinburg, TN
Potters Council, Visiting Artist Lecture and Demonstration, Indianapolis, IN

Group Exhibitions

2014 **Embracing Function: Contemporary Approaches to the Utilitarian Vessel**, Tower Fine Arts Gallery, Brockport, NY
Teapot Show II, The Clay Studio of Missoula, Missoula, MT
Artstream Nomadic Gallery, NCECA, The Convention Center, Milwaukee, WI
Santa Fe Clay Summer Preview Exhibition, Santa Fe Clay, Santa Fe, NM
National Teapot Show IX Invitational, Cedar Creek Gallery, Creedmoor, NC
Flora & Fauna, Briton Art Museum, Big Horn, WY
50 from 6: Contemporary Ceramic Art from Six Rocky Mountain States, Southern Utah University, Cedar City, UT
The Art School at Old Church, Old Church Cultural Center, Demarest, NJ
Cup: Object X, Charlie Cummings Gallery, Gainesville, FL
Lineage, the Clay Arts Center, Port Chester, NY
Sculptural Objects & Functional Art 2014, Anderson Ranch Arts Center Representation, Chicago, IL
The Art of Highchair Fine Dining, The Dinnerware Museum, Ann Arbor, MI
Paper / Plate, Lawrence Arts Center, Lawrence, KS
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2013 **Boise State University**, Art Department, Lecture and Workshop, Boise, ID
Gallery One at the Visual Arts Center, Gallery Talk and Demonstration, Ellensburg, WA
Richmond Pottery Guild, Visiting Artist Lecture and Demonstration, Richmond, British Columbia, CANADA
Ann Arbor Potters Guild, Visiting Artist Lecture and Demonstration, Ann Arbor, MI
Missoula Art Museum, Lecture for the Art Associates of Missoula, Missoula, MT
Carolina Potters Conference, Presenter, Randolph Arts Guild, Asheboro, NC
Red Deer College:
 Weeklong Workshop: Developing Glazes and Ceramic Surfaces, Alberta CANADA
 Weeklong Workshop: Making Pottery, Workshop, Alberta, CANADA
Clay Mix Studio, Weeklong Workshop, Fresno, CA
Fresno State University, Visiting Artist Lecture and Demonstration, Fresno, CA
Honolulu Potter Guild, Weeklong Workshop, Honolulu, HI

Group Exhibitions

2013 **Northwest Ceramics Invitational**, Trackside Studio & Kolva Sullivan Gallery, Spokane, WA
PORCELAIN, Schaller Gallery, St Joseph, MI
Galloway, Guss, Grava, Robinson & Schwartzkopf, Gallery One, Visual Arts Center, Ellensburg, WA
Every Little Thing, Ortlip Gallery, Houghton College, Houghton, NY

Montana Contemporary, Livingston Center for Arts & Culture, Livingston, MT
They Used to Work Here, Haystack Mountain School of Crafts Gallery, Deer Isle, ME
Featured Artist, AKAR Gallery, Iowa City, IA
Sororal Clay Sisters, Schaller Gallery, St Joseph MI
Teapot Invitational, Red Start Studio and Gallery, Kansas City, KS
OutPour, Robert T. Wright Gallery of Art, College of Lake County, Greyslake, IL
Collective Energy, Lonestar College Gallery, Woodlands, TX
 Randolph Arts Guild: 2013 North Carolina Potters Conference, Asheboro, NC
North American Potters, ArtStream Nomadic Gallery:
 NCECA 2013, Expo Area, Convention Center, Dallas, TX
 Dallas Pottery Invitational - Artstream Nomadic Gallery, Dallas, TX
 Art of the Pot - Artstream Nomadic Gallery, Austin TX
Preview: Delectable, Art Student League of Denver, Denver, CO
Pairings, Carbondale Clay Center, Carbondale, CO
Dwelling on the Gulf: Ceramic Artist Respond to the Architecture of Galveston,
 Galveston Historical Foundation, TX
La Mesa, NCECA Conference, Santa Fe Clay Gallery, Huston, TX
The Cup II, Robert T. Wright Gallery of Art, College of Lake County, Greyslake, IL
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2012 **Nicolaysen Art Museum**, Gallery Talk and Lecture, Casper, WY
Lill Street Art Center, Visiting Artist Lecture and Demonstration, Chicago, IL
Montana State University (Northern), History of Ceramics in Montana, Havre, MT
MISSA (Metchosin International School of the Arts), Weeklong Workshop, Victoria, BC, CANADA
Yellowstone Art Museum, Guest Lecture, Billings, MT
The Clay Studio of Missoula, Workshop and Lecture, Missoula, MT
Michigan State University, Visiting Artist Lecture and Demonstration, Lansing, MI

Group Exhibitions

2012 **Ms. Mishima**, Seattle Design Center, Seattle, WA
Well Served, co-curator, Seattle Design Center, Seattle WA
Porcelain, Seattle Design Center, Seattle, WA
Persistence in Clay:
 Nicolaysen Art Museum, Casper, WY
 Missoula Art Museum, Missoula, MT
 Crossroads Carnegie Art Center, Baker City, OR
Ritual Vessels, Lill Street Art Center, Chicago, IL
The Cup: 50 Artist, 250 Interpretations, Robert T. Write Gallery, College of Lake County, Grayslake, IL
Artstream Nomadic Gallery:
 Gallery One, Visual Arts Center, Ellensburg, WA
 Convention Center, Seattle, WA
 Whitman College, Walla Walla, WA
 Oregon College of Arts & Crafts, Portland, OR
La Mesa, Santa Fe Clay, the Convention Center, Seattle WA
A Sense of Place: Ceramic Artwork from Missoula, Montana, Seattle Design Center, Seattle WA
University of Montana Exhibition, KOBO Gallery, Seattle, WA
Atmospheric Exhibition, CWU Sarah Spurgeon Gallery, Ellensburg, WA
Sources and Influences, Huntington Art Museum, Huntington, VA
Contemporary Clay Biennial Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO
Montana Potters, Stuart Kummer Gallery, Guala, CA
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT
Source Material: Water, and Exhibition of Cups, Crimson Laurel Gallery, Decatur, GA

Lectures and Workshops

- 2011 **Missoula Art Museum**, "Ceramics in Montana" Gallery Talk and Panel Discussion in Conjunction with the Persistence of Clay Exhibition, Missoula, MT
University of Wisconsin, Visiting Artist Lecture and Demonstration, Whitewater, WI
Trax Gallery, Gallery Talk, Berkeley, CA
Fort Hays State University, Visiting Artist Lecture and Demonstration, Hays, KS
Walnut Creek Civic Arts Center, Visiting Artist Lecture and Demonstration, Walnut Creek, CA
Occidental College, Visiting Artist Lecture and Demonstration, Occidental, CA
Missoula Art Museum, Panel Discussion in Conjunction with the Montana Clay Invitational, Missoula, MT
Archie Bray Foundation for the Ceramic Arts, Demonstration 60th Anniversary Event, Helena, MT
Archie Bray Foundation for the Ceramic Arts, Mid-Range Glaze Weeklong Workshop, Helena, MT
Lillstreet Art Center, Gallery Talk, Visiting Artist Lecture and Demonstration, Chicago IL

Group Exhibitions

- 2011 **Teapot Exhibition**, The Clay Studio, Missoula, MT
1000 Miles Apart, Red Deer College, Red Deer, Alberta, CANADA
Faculty Exhibition, University of Montana Gallery of Visual Arts, Missoula, MT
Guess who's coming to Dinner, The Clay Studio, Port Chester, NY
30 X 5: Salt / Soda, AKAR Gallery, Iowa City, IA
Ceramics Material & Material Culture, Queens College, Flushing, NY
The Cup Show, Worcester Center of Crafts, Worcester, MA
UnCommon Ground, Arvada Center for Arts and Humanities, Arvada, CO
Teapots: An Invitational, Robert T. Wright Gallery, College of Lake County, Grayslake, IL
Montana Clay at NCECA, Morean Arts Center, Saint Petersburg, FL
Sip, Trax Gallery, Berkeley CA
Islamic Influence at NCECA 2011, Saint Petersburg College, Crossroads Gallery, Saint Petersburg, FL
La Mesa at NCECA, Santa Fe Clay, Tampa Bay, FL
Artstream at NCECA, Nomadic Gallery, Tampa, FL, Helena, MT
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Clay as Canvas, Blue Spiral Gallery, Asheville, NC
Cup: The Intimate Object, Charlie Cummings Gallery, Gainesville, FL
Anointed, Lillstreet Art Center, Chicago IL
Montana Educators, The Archie Bray Foundation for the Ceramic Arts, Helena, MT
Art of the Pot, Austin, TX
Cups, Carbondale Clay Center, Carbondale, CO
Montana Clay Invitational Exhibition, Missoula Art Museum, MT
White on White, Schaller Gallery, Benton Harbor, MI
50 Gravy Boats, Art Gallery, Diablo Valley College, Diablo, CA
35th Anniversary Exhibition, Lill Street Art Center, Chicago, IL
National Ceramics Invitational, University of Saint Francis, Fort Wayne, IN
Sure Things: Made in Clay, Duane Reed Gallery, Saint Louis, MO
Cups: A National Invitation, Lawrence Arts Center, Lawrence, KS
La Mesa: Objects for the Table, Santa Fe Clay, Santa Fe, NM
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

- 2010 **University of Massachusetts Dartmouth**, Program in Artisanry, Visiting Artist Lecture and Demonstration, Dartmouth, MA
Red Deer College, 1000-Miles Conference, Masters Workshop and Lecture, Calgary, Alberta, Canada
Northern Clay Center, Visiting Artist Lecture and Demonstration, American Pottery Festival, Minneapolis, MN
Haystack Mountain School of Crafts, Weeklong Workshop and Lecture, Deer Isle, ME
Montgomery County Community College, Pre-conference NCECA, Panelist, Blue Bell, PA
Ramsey Community College, Visiting Artist Lecture and Demonstration, Ramsey, MN
Tuscan Potters Guild, Visiting Artist Demonstration and Lecture, Tuscan, AZ

Cochise College, Visiting Artist lecture and Demonstration, Sierra Vista, AZ
Walnut Creek Civic Arts Center, Gallery Talk and Demonstration, Walnut Creek, CA

Group Exhibitions

2010 **Ceramics Symposium 2010**, Lawrence Arts Center, Lawrence, KS
Rediscovering the Inlay Technique, Clay Studio Cultural Incubator, Seoul, KOREA
Teapot Exhibition, Strohl Art Center, Chautauqua, NY
Sumptuous Elegance, Schaller Gallery, Red Lodge, MT
La Mesa, Santa Fe Clay, NECEA Exhibition, Philadelphia, PA
The Other F-Word, Humanities Fine Arts Gallery, Morris, MI
Confluence, Loft Gallery, Red Lodge, MT
Illumination, The Gallery at Liebowitz, Great Barrington, MA
Made in Clay, Greenwich House Pottery, New York, NY
Pairings, Carbondale Clay Center, Carbondale, CO
From a Throat Smaller than a Finger, NCECA Sergeant Clark Smith Gallery, Wayne Art Center, Philadelphia, PA
Studio Pottery Tour, Artstream Nomadic Gallery, NCECA Philadelphia, Carbondale, CO
1895 Years of Pottery, NCECA Exhibition, B Square Gallery, Philadelphia, PA
A La cARTe, NCECA Exhibition, Philadelphia, PA
American Masters Exhibition, Mudfire Studio Gallery, Decatur, GA
Killer Pots, Truman Larison Gallery, Helena, MT
Board/Board, Haystack Mountain School of Craft, Deer Isle, ME
National Clay Invitational, The Washington Street Gallery, Lewisburg, WV
Home Sweet Home (With Something Beautiful), Dowstudio Gallery, Deer Isle, ME
Cups, Mugs and More, Blue Heron Gallery, Deer Isle, ME
School of Art Annual Faculty Exhibition, Gallery of Visual Art, University of Montana, Missoula, MT

Lectures and Workshops

2009 **Ball State University**, Visiting Artist Lecture and Demonstration, Muncie, IN
Arizona State University Art Museum Ceramics Research Center, Visiting Artist Lecture and Demonstration, Mesa, AZ
North Country Studio Workshops, Weeklong Workshop and Lecture, Deerfield, NH
Arrowmont School of Arts and Crafts, Master Class Weeklong Workshop, Gatlinburg, TN
University of Arizona, Visiting Artist Lecture and Demonstration, Flagstaff, AZ
Anderson Ranch Arts Center, "Making History" Weeklong Workshop and Daily Lectures, Snowmass Village, CO
The Clay Studio, Visiting Artist Lecture and Demonstration Philadelphia, PN
Kino Community Center of Southern Arizona, Visiting Artist Lecture and Demonstration, Tuscan, AZ

Group Exhibitions

2009 **The Infinite Teapot**, Ohio Craft Museum, Columbus, OH
35th Annual Pottery Show and Sale, The Art School at Old Church, Demarest, NJ
Made In Clay, Greenwich House Pottery, New York, NY
Faculty Exhibition, University of Montana, Gallery of Visual Arts, Missoula, MT

Lectures and Workshops

2008 **The Craft Guild of Dallas**, Visiting Artist Lecture and Demonstration, Dallas, TX
Memorial Art Gallery, The Creative Workshop, Visiting Artist, Rochester, NY
The Purchase Performing Arts Center, "WHY CLAY?: A Symposium", Panelist and Presenter, Purchase, NY

Group Exhibitions

2008 **Line and Color**, Mudfire Gallery, 175, Decatur, GA
The Bird: Homage to Brancusi, The Clay Studio, Philadelphia, PA
Made in Clay, Greenwich House Pottery, NY
PotPOURri: Pots that Pour, The Clay Arts Center, Port Chester, NY
Chautauqua Exhibition, NCECA Exhibition, Ellis School Armory, Pittsburg, PA

La Mesa, Santa Fe Clay, NECEA Exhibition, Pittsburg, PA
Small Favors II, The Clay Studio, Philadelphia, PA
The National Teapot Show VII, Cedar Creek Gallery, Creedmoor, NJ
It's Pouring and Duets/Pairs, Dowstudio, Deer Isle, ME
Haystack: Creative Process, Haystack Mountain School of Crafts Community Gallery, Deer Isle, ME
A Flourish of Gold, ARTspace, Gallery of the John Michael Kohler Arts Center, Sheboygan, WI
Serving Art, The Celadon Gallery, Water Mill, NY
Sip, Slurp, Gulp, Santa Fe Clay, Santa Fe, NM
Southern Exposure: Atmospheric Pottery and the Penland Connection, Rye Arts Center, Rye, NY
The Artful Tabletop, Lyndhurst: A National Trust Historic Site, Tarrytown, NY
Bottles, Lawrence Arts Center, Lawrence, KS
Annual Studio Sale, The Studio of Ayumi Horie, Cottekill, NY
Our Cups Runneth Over, The Society of Arts and Crafts, Boston, MA
Form and Function: A Ceramic Invitational, Reynolds Gallery, Santa Barbara, CA
Cups, Red Star Studio, Kansas City, MO
34th Annual Pottery Show and Sale, The Art School at Old Church, Demarest, NJ
Simple Cup Invitational, KOBO Gallery, Seattle, WA

Lectures and Workshops

2007 **Chautauqua School of Art**, "Making Pottery", Chautauqua, NY
Claymakers, "Thinking About Making", Visiting Artist, Durham, NC
Florida Atlantic University, Visiting Artist Lecture and Demonstration, Boca Raton, FL
Callanwolde Arts Center, Making Pottery, Form and Surface, Visiting Artist, Atlanta, GA
Baltimore Clayworks, Visiting Artist and Curator, Baltimore, MD
Red Rocks College, "Surface Decoration and Soda Firing" Weeklong Workshop, Denver, CO
92nd Street Y, "Celebration through Pottery", Weekend Workshop, New York, NY
Harvard University, Ceramics Studio, Visiting Artist Lecture and Demonstration, Cambridge, MA
Northern Clay Center, "Surface Decorating / Soda Firing Glaze Workshop" Weeklong Workshop, Minneapolis, MN
Haystack Mountain School of Crafts, "The Object and Making: Function and Meaning", Weeklong Workshop, Deer Isle, ME

Group Exhibitions

2007 **Earth and Fire: A Celebration of Clay and Ceramics**, Albany Institute of History and Art, Albany NY
100 Teapots III, Baltimore Clayworks, Exhibitor and Curator, Baltimore, MD
James Renwick Annual Exhibition, Smithsonian Museum, Washington, DC
La Mesa III, NCECA 2007, Louisville, KY
Opposites Attract, Baltimore Clayworks, Baltimore, MD
Bourbon Bottles in the Blue Grass, NCECA 2007, Louisville, KY
Western Kentucky University Invitational, Western Kentucky University, Bowling Green, KY
Emerging Artist Invitational, Mad About Art Gallery, Louisville, KY
Pottery and Technology, Prima Gallery, Bloomington, IN
Dinnerworks, Louisville Visual Arts Center, Louisville, KY
Made in Clay, Greenwich House Pottery, New York, NY
37th Annual Arts Exhibition, University of Wisconsin, Whitewater, WI
Ladies in White: Ladies Who Work in Porcelain, Goodall Gallery, Louisville, KY
Extraordinary Forms, Kenan Center of Arts and Education, Buffalo, NY
Cityscale / Landscape, The Clay Studio, Philadelphia, PA
Cups Coming Together, The Clay Arts Center, Port Chester, NY
Tabletops, Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ
Contemporary Ceramics, The Washington Street Gallery, Lewisburg, WV
Pitchers and Pouring Pottery, University of North Carolina, Chapel Hill, NC
Vessel Invitational, Red Lodge Clay Center, Red Lodge, MT
Summer Exhibition, Dowstudio, Deer Isle, ME
Botanical, Santa Fe Clay, Santa Fe, NM

Intimate Vessel, Tai Sophia Institute, Laurel, MD
Western New York Clay Symposium, Lederer Gallery, SUNY Geneseo, Geneseo, NY
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Drinking Vessels, Main Street Art Gallery, Edwardsville, IL
Drink It In, Worcester Center for Crafts, Worcester, MA

Lectures and Workshops

- 2006 **Watershed Center for the Ceramic Arts**, Artists Invites Artists, Newcastle, ME
Ceramic Design Group, Visiting Artist Lecture and Demonstration, Steamboat Springs, CO
Chautauqua Institute of Art, Weeklong Workshop, Chautauqua, NY
Anderson Ranch Arts Center, "Striving for Beauty", Visiting Artist Lecture and Demonstration, Snowmass Village, CO
University of Kansas at Wichita, "Clay Nation Conference" Presenter, Wichita, KS

Group Exhibitions

- 2006 **Surface Matters**, Norma B. Eppink Art Gallery, Emporia State University, Emporia, KS
Potters Tea Party, Red Star Studio Ceramic Center, Kansas City, MO
IDEAloge, James Patrick Gallery, Wiscasset, ME
Mastery in Clay, The Clay Studio, Philadelphia, PA
Claybash!, Gallery 31 North, Hunterdon Museum, Glen Gardner, NJ
Form and Function, Reynolds Gallery, Westmont College, Santa Barbara, CA
For the House and Garden, Pewabic Pottery Gallery, Detroit, MI
2006 Archie Bray International Exhibition, Truman Gallery, Helena, MT
Cup of the Month, Watershed Center for the Ceramic Arts, Newcastle, ME
Style and Function: NCECA Exhibition, Blue Spiral Gallery, Asheville, NC
Near and Far, Harris Street Gallery, Helena, MT
Annual Exhibition, Old Church Cultural Center, Demarest, NY
30/30, Lillstreet Center Art Center, Chicago, IL
La Mesa II, NCECA, Santa Fe Clay at the Portland Hilton Hotel, Portland, OR
Tea Time, Kalamazoo Institute of Arts, Kalamazoo, MI
An Extravaganza of Salt and Pepper, Baltimore Clayworks, Baltimore, MD
Inspired Utility, Main Line Art Center, Haverford, PA
Surface Tension, University of Wisconsin-Eau Claire, Eau Claire, WI
Interface: A Selection of Contemporary Ceramics, University of Alaska Anchorage, Anchorage, AK
Ceram-A-Rama, Arizona State University, Nelson Fine Arts Center, Tempe, AZ
Pots in Portland: 15 Approaches, NCECA, Japanese Gardens Gallery, Portland, OR
Annual Pottery Sale, Worcester Center for Crafts, Worcester, MA

Lectures and Workshops

- 2005 **Ottawa Potters Guild**, "Fusion", Visiting Artist Lecture and Demonstration Visiting Artist, Kingston, Ontario, CANADA
Fort Wayne Museum of Art, "Clay Today: The Thin Line Between Art and Function", Symposium Panelist and Visiting Artist, Fort Wayne, IN
Rochester Institute of Technology, Women's Council Lecture, Rochester, NY
University of Nebraska Lincoln, Panelist and Visiting Artist, Lincoln, NE
The Clay Studio, Visiting Artist Lecture and Demonstration, New York, NY

Group Exhibitions

- 2005 **The Poetry of Pottery**, NCECA, Maryland Federation of Art City Gallery, Baltimore, MD
Gender and the Vessel, NCECA, Craig Flinner Gallery, Baltimore, MD
Culturing Surfaces, NCECA, Homewood House Museum, Baltimore, MD
Echoes, NCECA, University of Maryland, Baltimore, MD
Gas It Up: Salt, Soda, & Slip, NCECA, Potters Guild of Baltimore, Baltimore, MD
Mid-Atlantic Potters, NCECA, Whitehall Gallery, Baltimore, MD

La Mesa, NCECA, Santa Fe Clay at the Wyndham Inner Harbor Hotel, Baltimore, MD
Pottery Show & Sale, Worcester Center for Crafts, Worcester, MA
Fill It to The Rim, John Michael Kohler Arts Center, Sheboygan, WI
Differences Within Functionality, Andrews University, Berrien Springs, MI
Emily Davis Gallery Exhibition, University of Akron, Akron, OH
Pots: Objects Of Virtue, Bedford Gallery, Walnut Creek, CA
Cup In the Hand, Andrews University, Berrien Springs, MI
American Masters, Santa Fe Clay, Santa Fe, NM
Contemporary Functional Ceramics, Fort Wayne Museum of Art, Fort Wayne, IN
Teapots, Fort Wayne Museum of Art, Fort Wayne, IN
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Cups, Cups, Cups, Santa Fe Clay, Santa Fe, NM
Ceramics Invitational, Texas A&M University, Commerce, TX
Vapourware, Pottery Northwest, Seattle, WA
Mastery In Clay, The Clay Studio, Philadelphia, PA
8 Women: 8 Perspectives, Red Star Studios, Kansas City, MO
Archie Bray: Present and Past Residents, The Clay Studio of Missoula, Missoula, MT
Earthy Treasures Holiday Invitational, Pewabic Pottery, Detroit, MI
The Simple Cup, Seward Park Clay Studio, Seattle, WA
Made In Clay, Greenwich House Pottery, New York, NY
The Art of Contemporary Crafts, University of St. Francis, Fort Wayne, IN
Invitational Pottery Show and Sale, Art School at Old Church, Demerest, NJ

Lectures and Workshops

2004 **Greenwich House Pottery**, Master Series Workshop, New York, NY
School for American Crafts, Panel Moderator, Ceramics Symposium, Rochester Institute of Technology, Rochester, NY
North Harris College, Visiting Artist Lecture and Demonstration, Harris, TX
Kawartha Potters Guild, Visiting Artist Lecture and Demonstration, Peterborough, Ontario, CANADA
San Diego State University, Visiting Artist Lecture and Demonstration, San Diego, CA
Sierra Nevada College, "Making Pots: Pouring Pottery and Covered Containers", Weeklong Workshop Incline Village, NV
Bowling Green State University, Visiting Artist Lecture and Demonstration, Bowling Green, OH
Bloomington Pre-Conference, University of Bloomington, Visiting Artist Lecture and Demonstration Bloomington, ID

Group Exhibitions

2004 **Steamin': Teapot Exhibition**, Gallery Materia, Scottsdale, AZ
First Helpings: Plates and Platters, Northern Clay Center, Minneapolis, MN
Ceram-A-Rama, Nelson Fine Arts Center, Arizona State University, Tempe, AZ
Teapots: Object to Subject, Craft Alliance Gallery, St. Louis, MO
Summer Exhibition, Blue Heron Gallery, Deer Isle, ME
CUP, University of Miami Gallery, Coral Gables, FL
Convergence of Temperament, Roberts Wesleyan Gallery, Rochester, NY
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Mastery In Clay, The Clay Studio, Philadelphia, PA
SOFA Exhibition, Mobilia Gallery - SOFA 2004, New York, NY
Anderson Ranch Exhibition, Wesley Foundation Gallery, Coral Gables, FL
Our Cup Runneth Over, Society of Arts and Crafts, Boston, MA
Pottery Invitational, Worcester Center for Crafts, Worcester, MA
Elevating the Utilitarian: National Biennial Ceramics Invitational, Parkland Art Gallery, Champaign, IL
The Loving Cup, Craig Flinner Gallery, Baltimore Clayworks, Baltimore, PN
TableScapes, Rochester Museum & Science Center, Rochester, NY
Power of Pottery, Dunedin Fine Arts Center, Dunedin, FL
Faculty Exhibition, Bevier Gallery, Rochester Institute of Technology, Rochester, NY

Handle It, Worcester Center for Crafts, Worcester, MA
Summer Exhibition, Kreeger Pottery, Harwich Port, MA
Bloomington Pre-Conference Exhibition, University of Bloomington, ID

Lectures and Workshops

2003 **Anderson Ranch Arts Center**, Summer Instructor, Snowmass Village, CO
2003 Clay Conference, Presenter, The Clay Connection, Merrifield, VA
Mudflat Pottery School, Visiting Artist and Lecturer, Cambridge, MA
San Juan College, Visiting Artist Lecture and Demonstration, San Juan, NM
Arrowmont School of Crafts, Visiting Artist Lecture and Demonstration, Gatlinburg, TN
Roswell Arts Center, Weekend Workshop, Roswell, NM
Georgia State University, Visiting Artist Lecture and Demonstration, Georgia State University, Atlanta, GA

Group Exhibitions

2003 **Anderson Ranch Residency Exhibition**, Lillstreet Art Center, Chicago, IL
Mastery in Clay, The Clay Studio, Philadelphia, PA
Salt and Pepper, Odyssey Gallery, Odyssey Arts Center, Asheville, NC
Made in Clay, Greenwich House Pottery, New York, New York
Women in Clay: Pots for Daily Use, Odyssey Gallery, Odyssey Arts Center, Asheville, TN
Studio Pottery Thanksgiving Invitational, Ferrin Gallery, Lenox, MA
Western N.Y. State Clay Symposium Ceramics Exhibition, SUNY Brockport, Brockport, NY
Fire-D-Works: Clayworks Gala, Baltimore Clayworks, Baltimore, MD
Holiday Exhibition, The Clay Studio, Philadelphia, PA
Sensuous, Red Star Studio, Kansas City, MO
Pottery Invitational, Worcester Center for Crafts, Worcester, MA
Container – Content, Fuller Museum of Art, Brockton, MA
Cup: The Intimate Object, Charlie Cummings Studio, Fort Wayne, IN
Hundreds of Cups, Santa Fe Clay, Santa Fe, NM
Women Working with Surfaces, AKAR Gallery, Iowa City, IA
Bray Bash West, University of Washington, Seattle, WA
At Your Service, Kreeger Pottery, Harwich Port, ME
Pots in the Kitchen, Gallery of British Columbia, Vancouver, BC Canada
Utilitarian Ceramics, Wakeley Gallery, Illinois Wesleyan University, IL
Morning Calm / Lake Effect, Dyer Arts Center, NTID Gallery, RIT, Rochester, NY
Cup Runneth Over, Society of Arts and Crafts, Boston, MA
Annual Holiday Exhibition, The Clay Studio, Philadelphia, PA
Pedestal, Chester Springs Studio, Chester Spring, PA
American Pottery Festival, Northern Clay Center, Minneapolis, MN

Lectures and Workshops

2002 **Clay Arts Center**, Visiting Artist Lecture and Demonstration, Port Chester, NY
Firehouse Pottery, Visiting Artist Lecture and Demonstration, Norman, OK
Rhode Island School of Design, Guest Lecture, Providence, RI
Women Studio Workshop, Visiting Artist Lecture and Demonstration, Rosendale, NY
Oregon College of Arts and Crafts, Visiting Artist Lecture and Demonstration, Portland, OR
University of Oregon, Guest Lecturer and Critic, Eugene, OR
Southwest School of Arts and Crafts, Visiting Artist Lecture and Demonstration, San Antonio, TX
Functional Ceramics, Wooster Crafts Center, Visiting Artist Lecture and Demonstration Wooster, OH
Haystack Mountain School of Crafts, Summer Instructor, Deer Isle, ME

Group Exhibitions

2002 **Yankee Clay: Ceramic Artists of the Northeast**, Slater Memorial Art Museum, Norwich, CT
Made in Clay, Greenwich House Pottery, New York, NY
Porcelain Pottery, Eastern Kentucky University, Richmond, KY
Crafts Concepts, Noyes Museum of Art, Oceanville, NJ

Artistry 2002, Guilford Handcraft Center, Guilford, CT
Our Cup Runneth Over, Society of Arts and Crafts, Boston, MA
Annual Holiday Exhibition, The Clay Studio, Philadelphia, PA
Summer Exhibition, Blue Heron Gallery, Deer Isle, ME
At Your Service 2002, Kreeger Pottery, Harwich Port, MA
Pots Presented, Baltimore Clayworks, Baltimore, MD
Functional Ceramics, Wooster Crafts Center, Wooster, OH
Elegance in Form and Function, Lill Street Arts Center, Chicago, IL
School for American Crafts Faculty Exhibition, Bausch & Lomb Gallery, Rochester, NY
Conversation Pieces, Craft Alliance, St. Louis, MO
Faculty Exhibition, Bevier Gallery, Rochester Institute of Technology, Rochester, NY
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Functional Pottery Invitational, Santa Fe Clay, Santa Fe, NM

Lectures and Workshops

2001 **Vermont Clay Studio**, Guest Curator and Visiting Lecture, Waterbury Falls, VT
Baltimore Clay Works, Visiting Artist Lecture and Demonstration, Baltimore, MD
Santa Fe Clay, Summer Workshop, Santa Fe, MN
Seward Parks Arts Studio, Visiting Artist Lecture and Demonstration, Seattle, WA
The Potter's Studio, Visiting Artist Lecture and Demonstration, Toronto, Ontario, CANADA
Sheridan College of Arts and Crafts, Visiting Artist Lecture and Demonstration, Sheridan, Ontario, CANADA
University of Syracuse, Visiting Artist Lecture and Demonstration, Syracuse, NY
Boulder Potters Guild, Visiting Artist Lecture and Demonstration, Boulder, CO
University of Colorado, Guest Artist Interview, Boulder, CO
Crafts Studio at Harbor Front, Emerging Artist Lecture and Workshop, Toronto, Ontario, CANADA

Group Exhibitions

2001 **Color and Fire: Defining Moments in Studio Ceramics**, Los Angeles County Museum of Art, Los Angeles, CA
Museum Shop Co-Exhibition, Memorial Art Gallery, Rochester, NY
Taking Measure: American Ceramic Art in the New Millennium, Yeosu, KOREA
Clay Odyssey: Archie Bray Foundation for the Ceramic Arts, Holter Museum, Helena, MT
Winterfest, Baltimore Clay Works, Baltimore, MD
Holiday Exhibition 2001, Old Church Cultural Center, Demerest, NJ
Archie Bray 50th Anniversary Residents Exhibition, Turman Gallery, Helena, MT
Teapot Exhibition, Ryan & Maclean Gallery, Helena, MT
25 Select 25, Lill Street: Gallery 1021, Chicago, IL
Summer Exhibition, Blue Heron Gallery, Deer Isle, ME
Visiting Artist Exhibition, Santa Fe Clay, Santa Fe, NM
Cup Exhibition, Penland Gallery, Penland School of Craft, Bakersville, NC
Haystack: Pivotal Transformations, Center for Maine Contemporary Art, Rockport, ME
Renwick Gallery Crafts Weekend, Renwick Gallery, Arlington, VA
Candlestick Invitational, Trax Gallery, Berkeley, CA
PORCELAIN, Vermont Clay Studio, Waterbury Center, VT
New Works/Selected Potters, Peck Gallery, Providence, RI
American Potters, Northern Clay Center, St. Paul, MN
Functional Ceramics, The Wayne Center for the Arts, Wooster, OH
New York Artists, Gateway Gallery, Rochester, NY

Lectures and Workshops

2000 **University of Illinois**, Visiting Artist Lecture and Demonstration, Edwardsville, IL
St. Louis College, Visiting Critic, St. Louis, MO
Arrowmont School of Arts and Crafts, Utilitarian Clay Conference, "Celebrate the Object", Guest Demonstrator and Presenter, Gatlinburg, TN
Genesee Potters Guild, Visiting Artist Lecture and Demonstration, Rochester, NY

Haystack Mountain School of Crafts, Open Door Workshop, Deer Isle, ME
Piedmont College, Visiting Artist Lecture and Demonstration, Charlotte, NC
Penland School of Crafts, Summer Workshop, Bakersville, NC
Arrowmont School of Crafts, Summer Workshop, Gatlinburg, TN
SUNY New Paltz, Guest Critic, New Paltz, NY
American Potters Festival, Northern Clay Center, Guest Demonstrator, Saint Paul, MN
Lill Street Center for Art, Visiting Artist Lecture and Demonstration, Chicago, IL
NCECA 2000, Headliner Demonstrator, Denver, CO
Kansas City Potters Guild, Visiting Artist Lecture and Demonstration, Kansas City, MO
University of Florida, Visiting Artist Lecture and Demonstration, Gainesville, FL

Group Exhibitions

2000 **Utilitarian Clay III**, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Clay/Wood/Fire/Salt, Folk Art Center, Asheville NC & Ohio Craft Museum, Columbus, OH
Cup Runneth Over, Society of Arts and Crafts, Boston, MA
Bistro 1615, Santa Fe Clay, Santa Fe, NM
Holiday Exhibition 2000, Old Church Cultural Center, Demerest, NJ
Tureen Invitational, Gallery Materia, Scottsdale, AZ
Focus on Function, University of Minnesota, Minneapolis, MN
Mug Shots 2000, Artworks Gallery, Bozeman, MT
Cupboard, Shelf and Cabinet, Signature Gallery and Shop, Atlanta, GA
Couplets: Duality in Clay, The Clay Studio, Philadelphia, PA
Ceramics, The Works Gallery, Philadelphia, PA
Niche Breach Basin Bend, PCC Gallery, Piedmont College, *(two-person exhibition)*, Charlotte, NC
Summer 2000: Faculty Exhibition, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Faculty Exhibition, Bevier Gallery, Rochester Institute of Technology, Rochester, NY
Clay: Summer 2000, Penland School of Crafts, Penland, NC
Teapots Transformed, Pinch Gallery, Northampton, MA
Utilitarian Clay III: Celebrate the Object, Arrowmont, Gatlinburg, TN
American Potters Exhibition, The Northern Clay Center, Minneapolis, MN
Three Views on Use: Three Generations of Alumni, University of Colorado, NCECA Exhibition, Boulder, CO
Western Artists, NCECA, Longmont, CO
A Touch of Porcelain, NCECA, Denver, CO

Lectures and Workshops

1999 **Trax Gallery**, "Mummers; Rituals and Pottery Workshop", Berkeley, CA
University of Alaska, Visiting Artist Lecture and Demonstration, Anchorage, AK
Haystack Mountain School of Crafts (co-taught with Alec Karros), "Dinnerware: Wheel Throwing Workshop", Deer Isle, ME
Mendicino Arts Center, Cone 6 Soda Workshop, Mendicino, CA
Alberta College of Art and Design, Summer School Workshop, Alberta, CANADA
University of Montana, Archie Bray Day, Visiting Artist Workshop, Missoula, MT
University of Michigan, Visiting Artist Lecture and Demonstration, Marquette, MI
Lewis & Clark College, "Common Daily Secrets", Visiting Artist Lecture and Demonstration Portland, OR
Emily Carr College of Art and Design, "Daily Rituals", Visiting Artist Lecture and Demonstration, Vancouver, CANADA
Fraiser Valley Potters Guild, "Intimate Pots Lecture and Workshop", Visiting Artist Lecture and Demonstration, Shabolt Center, Vancouver, CANADA
University of the Arts, Visiting Artist Lecture and Demonstration, Philadelphia, PA
Worcester Center for Crafts, Visiting Artist Workshop, Worcester, MA
University of Connecticut, Visiting Artist Lecture and Demonstration, Norfolk, CT
University of Hartford, School of Art, Visiting Artist Lecture and Demonstration, West Hartford, CT

Group Exhibitions

1999 **Teapot Revisited Exhibition**, Serendipity Gallery, SOFA 1999, Chicago, IL
Holiday Exhibition, Signature Shop Gallery, Atlanta, GA

The Decorated Pot, John Elder Gallery, Manhattan, NY
Plates and Platters Exhibition, Vermont Clay Studio, Waterbury, VT
Select 15, The Clay Studio, Philadelphia, PA
Better One, Better Two, In-between, (*two-person exhibition*) Whitefish Gallery, Whitefish, MT
Holiday Exhibition 1999, Old Church Cultural Center, Demerest, NJ
RENDEZVOUS '99, Museum of Nebraska Art, Kearny, NE
For the House and Garden Show & Sale, Pewabic Pottery, Detroit, MI
Spout It Out: An Exhibition of Teapots, Vermont Clay Studio, Waterbury Center, VT
Salt and Soda, Lill Street, Chicago, IL
Ceramics 99, Guilford Hand Craft Center, Guilford, CT
NCECA Clay National Exhibition, Columbus Cultural Arts Center, Columbus, OH
Select Twelve, NCECA Pre-Conference Exhibition, Ohio University Art Gallery, Athens, OH
Ceramics Monthly International Competition, NCECA 1999, Columbus Convention Center, Columbus, OH

Lectures and Workshops

1998 **Holter Museum of Art**, Archie Bray Residents, Guest Lecture, Helena, MT
Archie Bray Foundation for the Ceramic Arts, Cone 6 Soda Fire Workshop, Helena, MT
Miami Potters League, Visiting Artist Lecture and Demonstration, Miami Beach, FL
The Clay Arts Center, Visiting Artist Lecture and Demonstration, Port Chester, NY
Caroll College, Visiting Artist Workshop, Helena, MT
Watershed Center for the Ceramic Arts, Artists-Invite-Artists Workshop, North Edgecomb, ME

Group Exhibitions

1998 **Winterfest National Invitational Exhibition**, Baltimore Clay Works, Baltimore, MD
NMU Ceramic Invitational Exhibition, Northern Michigan University Art Gallery, Marquette, MI
Working With Function, Chester Springs Center for the Arts, Chester Springs, PA
Archie Bray Foundation Residents Exhibition, Emerson Arts Center & Beall Park Arts Center, MT
Put a Lid on It: A Show on Containment, Appalachian Center for Crafts, Smithville, TN
Anderson Ranch Artist, Evelyn Siegel Gallery, NCECA, Fort Worth, TX
Archie Bray Foundation Residents Exhibit, Continental Building, NCECA, Fort Worth, TX
Fletcher Challenge, Auckland Museum, Onehunga, Auckland, New Zealand
Pouring Vessels, Gallery 1021, Lillstreet Art Center, Chicago, IL
Recent Work from the Archie Bray, Whitefish Gallery, Whitefish, MT
Strictly Functional, Market House Crafts Center, Ephrata, PN
Black and White and Shades of Gray, Artist Unlimited, Tampa, FL
Archie Bray Residents Exhibition, Northcutt Steel Gallery, Billings, MT
Chef John Folse Culinary Institute National Competition, Ameen Art Gallery, Thibodaux, LA
Holiday Exhibition, Hand Workshop, Richmond, VA

Lectures and Workshops 1988 - 1997

David Floria Gallery, Anderson Ranch Artists Gallery Talk, Roaring Fork, CO - 1996
NCECA, Discussion Group Leader, San Diego, CA - 1994
Massachusetts College of Art, Visiting Artist Lecture and Demonstration Boston, MA - 1993, 1998
Hartford School for the Arts, Visiting Artist Lecture and Demonstration, Hartford, CT - 1993
International Workshop for Ceramics, Artist in Residence, Tokoname, JAPAN - 1988

Group Exhibitions 1988 - 1997

Emerging Artist/Education, Arch Street Gallery, Society of Arts and Crafts, Boston, MA - 1997
Functional Work: American Potters, Arvada Center for the Arts, Denver, CO
The Clay Cup VI, School of Art and Design, Southern Illinois University, Carbondale, IL
Teapots and Tall Buildings, (*two-person exhibition*) Andrews Gallery, College of William and Mary, Williamsburg, VA
Archie Bray Foundation Residents Exhibition, Emerson Arts Center and Beall Park Arts Center, MT
Table Manners, Ranhorne Gallery, Peninsula Fine Arts Center, Newport News, VA

Commonwealth Collects 1997: Reaching Across Our Borders, Virginia Center for the Arts, Virginia, VA
Advocacy of Pottery: Walter Ostrom Exhibition, The Art Gallery of Nova Scotia, Nova Scotia, CANADA - 1996
New Work, Dows Gallery, Anderson Ranch Arts Center, Snowmass Village, CO - 1996
Roaring Fork Valley Cup Show, Dows Gallery, Anderson Ranch Arts Center, Snowmass Village, CO - 1996
Side By Side, (*two-person exhibition*) Double O Gallery, Halifax, Nova Scotia, CANADA - 1995
You Take Mine I'll Take Yours, University of Washington, Seattle, WA - 1995
New Holdings, Dudley Alcove, University of Colorado, Boulder, CO - 1994
Cup and Kitchen, Huntington Gallery, Massachusetts College of Art, Boston, MA - 1993
Solo Flight, Image Gallery, Rugg Road Artist Association, Alston, MA - 1992
Turn It Over, STR Gallery, Allston, MA - 1990
Cera Exhibition, Cera Gallery, Tokoname, JAPAN - 1988

LIST OF SUBMITTED LETTERS OF SUPPORT AND SHORT BIO'S

Shoji Satake	Professor at Rhode Island School of Design, President of NCECA, member of the International Academy of Ceramics and a Professional Artist
Josh DeWeese	Director of Montana State University, School of Art, 2022 recipient of the Montana Governors Art Award, previous Executive Director of the Archie Bray Foundation, co-founded the International Wild Clay Research Project and studio artist.
Beth Lo	School of Art, University of Montana Professor Emeritus, won the United States Artist Hoi Fellowship, National Endowment for the Arts Visual Arts Fellowship, the American Craft Museum Design Award and is a Professional Artist
Anna Lemnitzer	School of Art, University of Montana Alumni and Assistant Professor of Art and Design at Texas A & M and Professional Artist
Elaine Henry	Vice President of the International Academy of Ceramics, Former President of the National Council for the Education of the Ceramic Arts, Professor Emeritus in the Department of Art at Emporia State University and former Editor in Chief of Art & Perception publication
Rebecca Harvey	Executive Director of the Archie Bray Foundation for the Ceramic Arts, received Individual Artist Ohio State Award, and international artist programs in Sweeden, China, Canada, Italy, Iceland and Germany and Professional Artist
Yuliya Makliuk,	Author, holds a Clean Green Ceramics certification, Risktakers and the CEC Artslink fellowships awards, is a researcher and Professional Artist
Shannon Webb	School of Visual and Media Arts, University of Montana Alumni, currently a long term Artist in Residence at the Red Lodge Clay Center, MT, is exhibiting nationally and presented at the 2025 NCECA Conference on Identity titled "Cultural Adjustment: A Talk of Adaption" more than 200 people in attendance.
Chris Staley	Distinguished Professor Emeritus and Pennsylvania State College Laureate, Received two grants for the National Endowment for the Arts and has artwork in the collections of the Metropolitan Museum of Art, the Victoria & Albert Museum in London, the Smithsonian the Los Angeles County Museum of art...to name a few
Josh Green	THE Executive Director for the National Council for the Education of the Ceramic Arts (NCECA). NCECA is a nonprofit organization that fosters global education and appreciation for the ceramic arts. It hosts the largest single media conference in the world, including participants from more than 20 countries.

Dr. Laurie Baefsky, DMA	Coordinator, Fine Arts & Beverley Taylor Sorenson Arts Learning Program · Utah State Board of Education, Dean of the College of the Arts and Media at the University of Montana, Associate Dean of Research & Strategic Partnerships at the University of Colorado, Denver, and Executive Director of Alliance for the Arts in Research University, University of Michigan
Brandon Reintjes	Senior Curator at the Montana Arts Museum, Missoula, MT, was also Arts Curator at the Montana Museum of Art & Culture at the University of Montana-Missoula, Speed Art Museum in Louisville, Kentucky, the Akron Art Museum in Akron, Ohio, and the Holter Museum of Art in Helena, Montana
Crista Ames	School of Arts, University of Montana Alumni, professional Artist with work in the collections of the American Museum of Ceramic Art, Pomona, CA, Montana Museum of Art and culture and the Denmark's Ceramic Museum Grimmerhus, Middelfart, DK
Richard Notkin	Professional Artist, Fellow of the American Crafts Council. Three Awards from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation Fellowship.



Shoji Satake
Distinguished Faculty, Associate Professor
Rhode Island School of Design
President, National Council on the Education for Ceramic Arts (NCECA)

April 9, 2025

To:
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee
Board of Regents, Montana University System

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee,

It is with the utmost enthusiasm and deep professional respect that I write in strong support of Professor Julia Galloway's nomination for the title of Regents Professor at the University of Montana. A renowned ceramic artist, educator, and thought leader in the field of contemporary craft, Professor Galloway exemplifies the ideals of this distinction through her sustained excellence, intellectual rigor, and transformative contributions to both academia and the broader cultural landscape.

While her mentorship, tireless work ethic, and commanding presence in the studio are widely celebrated, it is especially important—particularly for a committee beyond the fine arts—to recognize the intellectual force embedded in Professor Galloway's creative practice. Her work constitutes research in the fullest academic sense: it generates new knowledge, challenges assumptions, redefines disciplinary boundaries, and fosters a more informed and empathetic society. One of the clearest examples of this is her open-access website, *The Field Guide for Ceramic Artisans*—a comprehensive resource she developed to support students transitioning from academia into the professional world, as well as those newly entering the field. This guide, freely available online, has become an essential tool for countless aspiring ceramic artists around the globe—including many of my own students—offering a practical and intellectual blueprint for building a sustainable, meaningful practice in ceramics.

Professor Galloway's creative research has profoundly impacted the field of contemporary ceramics. She was an early pioneer in the exploration and open dissemination of technical advancements in mid-range glazes and soda firing—materials-based innovations that were well ahead of their time. Her work in this area not only advanced ecological and economic

sustainability within ceramics but also sparked significant change in studios and academic institutions around the world.

Since joining the University of Montana faculty in 2009, Julia's creative research has been disseminated through 33 solo exhibitions and over 210 group exhibitions—an exhibition record that reflects sustained national and international recognition. Highlights include *Beauty and Delight* (Trax Gallery, Berkeley, 2024), *The Risk it Took to Bloom* (Radius Gallery, Missoula, 2023), and *Endangered Species: What China and the United States Share* (Pottery Workshop Gallery, Jingdezhen, China, 2019), as well as museum exhibitions such as *Form & Fire* at the Museum of Art in Baton Rouge, and *We the People* at the American Museum of Ceramic Art in Pomona, CA. Her work is also represented in numerous public and museum collections and has been featured in major curated group shows such as *Clay Currents* at the Ulrich Museum of Art and *50 Years / 50 Women* at the American Jazz Museum.

In the field of studio art, exhibitions are the primary means through which artists share their research with the world. Much like peer-reviewed articles in other disciplines, exhibitions—especially those at established museums, galleries, and juried venues—are selected through rigorous, competitive processes that evaluate conceptual depth, material innovation, and artistic contribution. These exhibitions not only present the outcomes of creative inquiry but also foster dialogue, engage broad audiences, and shape the evolving discourse of contemporary practice.

Since joining the University of Montana faculty in 2009, Professor Galloway has made a sustained and influential contribution to the field through 33 solo exhibitions, over 210 group exhibitions, and 148 invited lectures, demonstrations, and public presentations. Her scholarship has also been recognized through features in *Ceramics Monthly*, *Ceramics: Art & Perception*, *Craft in America*, and the *Ceramic Arts Yearbook*, as well as inclusion in significant publications such as *500 Vases*, *Mastering the Potter's Wheel*, and *Women Working in Clay*. Together, these accomplishments reflect a deeply engaged and nationally recognized creative practice that bridges material research, cultural commentary, and public engagement.

Beyond the studio, Julia's professional leadership includes service as a juror for over 30 exhibitions, co-directorship of the NCECA Green Task Force, and past roles on the boards of both the Archie Bray Foundation and Haystack Mountain School of Crafts. Collectively, these efforts underscore a research practice that is both materially grounded and critically engaged with broader cultural, environmental, and educational discourses.

During her most recent research sabbatical, I had the pleasure of inviting Professor Galloway to Jingdezhen, China—the historic imperial porcelain capital—as a visiting artist and mentor for the ceramic arts study-exchange program I directed through my former institution, West Virginia University. The announcement of her participation generated a surge in applications and sparked widespread excitement within the Chinese ceramics' community. Her public lecture attracted a standing-room-only crowd of students, academics, scholars, and ceramics

enthusiasts, many of whom traveled long distances—by plane, train, and automobile—to attend.

To describe Professor Galloway as a global rockstar in the field of ceramics may be an understatement. Throughout my travels, I have encountered her work featured on posters and promotional materials representing the University of Montana's ceramics program in studios, art centers, and academic institutions across the world. As a member of the International Academy of Ceramics and a fellow board member of NCECA, I've had the privilege of witnessing firsthand the international recognition that Professor Galloway's work commands. Her exhibitions and lectures consistently attract diverse audiences and resonate deeply across cultural and geographic boundaries. I've also had the opportunity to collaborate with Julia through our work on the NCECA board, where her unwavering commitment to advancing the field of ceramics has been both impactful and essential.

What sets Professor Galloway apart is her rare ability to seamlessly integrate technical expertise with critical inquiry. Her contributions are not only celebrated for their artistic and scholarly depth, but also for their lasting impact on the global ceramics' community. She stands among the most respected and influential voices in the field today.

Equally transformative is her conceptual approach to functional pottery. In a field often governed by mid-20th-century aesthetic conventions and pedagogical models (such as the Leach lineage and wabi-sabi ethos), Professor Galloway has ushered in a more expansive and critical framework. She explores not only how objects are made, but why they are made, for whom, and to what end. Her scholarship, lectures, and public projects have redefined utilitarian ceramics as vessels of narrative, ecological consciousness, and social commentary.

Her immersive installations—featuring painted walls, soundscapes, and architectural interventions—have reimaged the way pottery is exhibited and experienced. By shifting how audiences interact with and interpret ceramic work, she has challenged curators and institutions to move beyond the pedestal and engage more deeply with the emotional and cultural dimensions of craft.

Perhaps most emblematic of Julia's integration of research, artistry, and activism is her ongoing *Endangered Species Project*. Through the creation of functional vessels representing at-risk animals, she crafts a tactile field guide to regional biodiversity. This project, operating at the intersection of science communication, environmental humanities, and fine art, invites viewers to consider environmental loss through intimacy, ritual, and beauty. It is precisely the kind of interdisciplinary, public-facing scholarship that embodies the spirit of a Regents Professor.

Beyond her objects and exhibitions, Julia has revolutionized ceramic education. She developed a curriculum that integrates ceramic history for practitioners, blending theory and technique with clarity and depth. Under her leadership, the ceramics program at the University of Montana has become nationally recognized. Through initiatives like the *Field Guide for Ceramic*

Artisans, the *Green Task Force*, and her visionary work with NCECA, she has centered sustainability, pedagogy, and equity in the discourse of contemporary craft.

What Professor Galloway has brought to the University of Montana—and to the national and international ceramics community—is a model of creative research at its highest level: rigorous, socially engaged, intellectually generative, and deeply human. Her practice demonstrates how making, when intertwined with inquiry and dissemination, becomes a vital form of scholarship.

Bestowing the Regents Professor title upon Professor Galloway would honor not only an extraordinary artist and educator but also affirm the essential role of the arts—and particularly the often-overlooked applied arts—in shaping the intellectual and cultural life of our universities. It is time the Montana University System recognizes a fine arts faculty among its Regents Professors. There is no one more deserving, nor more impactful, than Julia Galloway.

With deep respect and unwavering support,

A handwritten signature in black ink that reads "Shoji Satake". The script is fluid and cursive, with the first letters of "Shoji" and "Satake" being capitalized and prominent.

Shoji Satake

Distinguished Faculty, Associate Professor

Rhode Island School of Design

President, National Council on the Education for Ceramic Arts (NCECA)

Académie Internationale de la Céramique/International Academy of Ceramics

ssatake@risd.edu

Formerly, J. Bernard Schultz Endowed Professor of Art

Full Professor, Ceramics Area Coordinator

West Virginia University



April 7, 2025

The Board of Regents
President Seth Bodnar
Provost Andrea Lawrence
The University of Montana Regents' Professor Selection Committee

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

I am writing in support of Professor Julia Galloway's nomination to be named a Regents Professor. I am a ceramic artist and educator, currently serving as the Director of the Montana State University School of Art, and a professor of ceramics. I have known Julia for over 25 years, first meeting her when she was a resident artist at the Archie Bray Foundation during my tenure as resident director. As a colleague in the MUS system, I have had the privilege to work with Julia as a fellow educator and have developed a deep respect for her integrity as an artist and for the depth of her commitment as an educator. Montana and the MUS system is extremely fortunate to have her in our state and she is very deserving of this recognition.

Julia is recognized nationally for her excellence in the field. Her work is exhibited extensively and included in prominent collections including the Smithsonian's Renwick Gallery in Washington DC, the American Museum of Ceramic Art in Pomona, CA, and the Alfred Ceramics Art Museum in New York. She was recently awarded a United States Artist Grant and named a Distinguished Scholar at the University of Montana. Julia was named the 2023 Artist of the Year by the Ceramics Arts Network and Ceramics monthly publication.

Julia is a visionary in the educational field and her impact extends across the country and throughout the state. She has taught more than two hundred and fifty workshops, demonstrations and lectures at schools and craft centers around the nation. When she arrived in Montana for the position at UM she worked to build community by founding Montana Clay, a broad-based coalition of ceramic artists throughout the state. The invitation to participate was open to everyone in a true spirit of generosity. Her integrity as an artist and unlimited energy coupled with her extraordinary organizational skills were instrumental in developing the Montana Clay Community. The effort encouraged the sense of collaboration and dialogue in the state ceramic arts community, with an informational website, annual gatherings and the establishment of the Montana Clay Tour in Helena each July.

School of Art

213 Haynes Hall
P.O. Box 173680
Bozeman, MT 59717-3680
www.montana.edu/art

Tel (406) 994-4501
Fax (406) 994-3680
E-mail art@montana.edu



As an educator Julia is continually seeking ways to stretch the boundaries and nurture community among the student populations at our state universities. During the Covid pandemic, Julia and I worked together to develop a shared virtual visiting artist program with on-line lectures and demonstrations from our network of colleagues across the country. The series brought the two programs together in a meaningful way during the dark time of isolation. In another effort as Graduate Coordinator Julia has developed an online juried exhibition open to MFA candidates in all disciplines throughout the nation. She works with graduate students from both UM and MSU to jury the exhibit each fall. The project succeeds on multiple levels, bringing the students together, exposing them to the jurying process, and giving them the opportunity to see a broad spectrum of work by their peers across the country.

As a citizen of the world Julia is active in the Green Task Force, a collective effort to address our field's impact on the environment. Her concern is also reflected in her current project. *The Endangered Species Project* is monumental in scope and inspiration, and "...features an installation of over 1,100 burial urns, one created for each endangered, threatened, extinct, or recovered species in the continental United States listed under the Endangered Species Act. The urns are not made for use; they are displayed empty as a sign of hope. By creating an urn for each species, it is making species rarely seen, visible and through this awareness, compassionate action is possible." The large-scale project reflects her interest in both the craft of making clay objects and the capacity of art to impact our collective conscience.

It is the great fortune of the Montana University System to include Professor Julia Galloway among its roster of educators. Please consider this request thoughtfully and bestow the title of Regents Professor to her list of recognitions. Montana and our educational system will be enriched with Julia Galloway listed among our top tier of educators.

Sincerely,

Josh DeWeese
Director, School of Art
Professor, ceramics

School of Art

213 Haynes Hall
P.O. Box 173680
Bozeman, MT 59717-3680
www.montana.edu/art

Tel (406) 994-4501
Fax (406) 994-3680
E-mail art@montana.edu

Beth Lo 408 Village Place, Missoula MT 59802
406.546.5771c.
bethlo49@gmail.com
bethloceramics
bethlo.com

March 25, 2025

Dear President Seth Bodnar, Provost Adrea Lawrence, Members of the Board of Regents, and Members of the Regents Professor Selection Committee:

I am writing in strong support for the nomination of Julia Galloway as a Regents Professor for the state of Montana. Julia is a dynamo, outstanding in every single category that is represented by the Regents Professor designation. She is at the top of her field, as an internationally renowned visual artist in Ceramic Art. She has been an innovative and generous teacher who has made a difference in the lives of countless students. She has made major contributions to the University, the community, the state of Montana, and the international field of Ceramics. I taught in the School of Art at the University of Montana from 1985 to 2016 and worked side by side with Julia for 16 of those years. I am aware of the level of excellence that is exemplified by the Regents Professor and I am absolutely convinced that Julia Galloway is deserving of this award.

As a fellow Ceramic artist I can attest to the level of respect that Julia commands as an artist and innovator in the field of Ceramics. Her resume lists her professional achievements, highlighted by the collection of her work in over twenty-five major collections including the Renwick Gallery of the Smithsonian and the American Museum of Ceramic Art. Internationally, she has been a greatly sought-after individual as a Visiting Artist/Scholar, and I have witnessed her balance her duties to the University with a phenomenal travel schedule across the United States as well as abroad to Japan, China, Israel, Chile, Canada and Mexico. Her creative work has been recognized by several of the highest national art awards, including the United States Artist Unrestricted Fellowship in 2018 and Artist of the Year from the Ceramic Arts Network, 2023.

Julia Galloway is a ground-breaking artist in the field of Ceramics. She has constantly renewed and reinvented her work over the course of her career, starting as a maker of individual utilitarian vessels, and then expanding on the metaphor of the vessel to produce complex works, such as the ongoing Endangered Species series, involving thousands of intricately carved lidded jars.

Inspired by Audubon paintings, another such project, "Quiescent" at the Philadelphia Clay Studio, involved creating two hundred cups each illustrating a local bird species. The viewer activated a recording of the bird song when the cup was lifted from its individual pedestal. The project was visually stunning, elevated the concept of the cup, and educated the viewer in the natural history of the area. No one else in the field of ceramics has made such monumental statements with daily use vessels.

As a teacher and as Director of the School of Art for 9 years, Julia has been a model of dedication. Not only did she completely redesign the studio environment, create new coursework, invite numerous visiting artists, mentor hundreds of students, but she impacted the careers of her students utilizing her vast network of international contacts to set up opportunities for students with internships, grants and funding for travel. Her students have gone on to outstanding professional careers, public art commissions, professorships, grant awardees, and other careers in art administration at important institutions across the country.

Julia's service extends well beyond the University. She volunteers on numerous boards and organizations across the country. Most notably, Julia is a major contributor to the premier organization in the field, NCECA: National Council for Education in the Ceramic Arts. She served in numerous capacities, including Director at Large and Co-Creator of the Green Task Force, which explores environmentally friendly options for ceramic artists. I want to emphasize that NCECA is a vast and active organization, involving many hours of service.

Over the years, I have been continually astounded by how thoughtful Julia is, and how she can see a solution to a problem that no one else has yet even recognized as an issue!. She is always behind the scenes, creating ways to help others succeed, promoting other artists, or improving the university experience for students. And her creative problem-solving often involves personal generosity, such as letting visiting artists stay in her spare bedroom for weeks and months at a time; driving all over town to personally deliver clay materials to students when Covid shut down classes; plus writing and personally publishing the enormously practical "Field Guide for Ceramic Artists", a workbook to help artists with their careers. She also spent hours on the phone and the computer inventing our vital state organization Montana Clay, which allows ceramic artists to make connections, share resources, advertise, and find inspiration. Just like in her ceramic art, the creativity that Julia invests in service projects is always about utility: how to make life better, easier, more productive for the rest of us.

I hope I have demonstrated that Julia Galloway is unique in the energy and strength she displays in every area: creative scholarship, teaching, and service. She has been recognized nationally and internationally for these strengths. Among artists, her name is a household word! Julia Galloway is recognized as a pivotal figure in her field, from the highest levels of museum directors, and prominent exhibiting artists, down to the high school student who is just learning how to make pottery. This notoriety comes from her generous spirit and her boundless energy. She's always thinking of others, the ceramics community, the artworld and the fate of the earth. She works harder than anyone I know. She maintains a positive, "let's do it" attitude at all times. Julia Galloway is thoroughly deserving of the Regents Professor as an acknowledgment of her character and achievements.

Thank you for your attention,

Beth Lo

Beth Lo

Professor Emeritus, University of Montana

April 7th, 2025

The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

It is with great honor and enthusiasm that I write this letter in support of Julia Galloway's nomination for the esteemed title of Regents' Professor. Over the past 16 years, I have had the privilege of working closely with Julia in a variety of capacities, first as her graduate student and later as her mentee. Throughout our time together, I have witnessed firsthand her profound impact as both a prolific artist and a distinguished professor. Julia has consistently demonstrated a unique ability to shape the careers of countless artists and educators, fostering both their professional growth and personal development. As a trailblazer in the field of ceramics, her dedication to her craft and research is unparalleled. Julia's leadership, sense of community, and positive energy are complemented by a deep and genuine care for those around her.

When I began my graduate studies at the University of Montana in 2009, though my work was not in ceramics, I was immediately drawn to Julia. As the newly appointed Director of the School of Art, a highly sought-after artist, and a role model for women in the arts, Julia embodied everything I aspired to become. She broadened my professional horizons, inspired me to aim higher, and challenged me to work harder. With her natural ability to command respect coupled with an approachable demeanor, Julia quickly became a figure I deeply admired.

As a professor, Julia excels at combining rigor with consideration, offering honest, critical feedback in a way that is both constructive and empowering. Her visits to my studio to evaluate and discuss my research were invaluable. She has an incredible ability to challenge her students while also fostering their creative growth, guiding them through the often-complex process of developing their practice.

Julia's mentorship has been nothing short of transformative, shaping both my artistic practice and my entire professional trajectory. Between earning my degree and entering the workforce, Julia encouraged me to begin applying for academic positions. When a part-time role opened at the University of Montana Western, she provided invaluable guidance, coaching me through each step. Less than a year later, Julia was instrumental in preparing me for my first round of interviews for the professor and director of art position at the University of Pittsburgh at Bradford, a role I held for eight impactful years. Throughout my career, Julia has been a constant source of support—always ready to listen, offer advice, prepare me for interviews, write letters

of recommendation, or simply meet for coffee. Her mentorship was especially crucial when I decided to pivot during the COVID-19 pandemic to pursue a tenure-track position at a larger art program. Our Zoom meetings during this time gave me the confidence I needed to move forward successfully.

Julia's generosity is most evident in the countless opportunities she creates for others. Whether it's offering a visiting biology student a place to stay while doing their field studies, establishing residency programs for ceramic artists, or helping her graduates secure employment, Julia's support seems limitless. Her commitment to her students' and the greater ceramic communities learning and success is also reflected in her work on the *Field Guide for Ceramic Artisans*, which she not only created but also digitally published. This past summer (2024), Julia invited me to participate in a sculpture residency at the University of Montana. Having dedicated time and access to a professional space for metal fabrication has been a transformative experience, taking my work to a new level of professionalism.

Over the past few years, I've had the privilege of meeting with Julia in her studio every summer, providing me with the opportunity to know her more deeply as a professional artist. Watching the evolution of her expansive *Endangered Species Project* has been incredibly inspiring. Her dedication to combining animal advocacy with ceramics speaks to her deep commitment to environmental preservation, and it has been a privilege to witness this work unfold. In 2023, Julia was honored by the Missoula Art Museum for her numerous accolades, including being named Artist of the Year by the Ceramic Arts Network and *Ceramics Monthly*. These accolades are a testament to the breadth and impact of Julia's artistic and scholarly contributions.

Julia truly embodies the qualities of her title as Distinguished Scholar, and I wholeheartedly support her nomination for the title of Regents' Professor.

Sincerely,



WT **ANNA LEMNITZER, MFA - ART PROGRAM @wtamuart**
Assistant Professor of Art + Design
806.651.2783 | alemnitzer@wtamu.edu | annaklemnitzer.com
Department of Art, Theatre & Dance | Mary Moody Room 275
FOLLOW AND TAG US ON SOCIAL MEDIA.

Elaine Olafson Henry

*P O Box 33
Big Horn, Wyoming 82833 US
elaineolafsonhenry@gmail.com*

April 10, 2025

The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and
Members of the Regents' Professor Selection Committee,

It is an honor to support the nomination of Professor Julia Galloway for the honor of Regents Professor within the Montana University System. I have known Professor Galloway personally since 1999, when we occupied adjacent studios in the Archie Bray Foundation residency. Having known her work and her reputation long before meeting her, I was honored to be in such a position.

When asked to write this letter, one of the first of Galloway's many contributions to the field of ceramics that came to mind was her *Quiescent* solo exhibition at The Clay Studio in Philadelphia. She is among three ceramics artists (and, to my knowledge, the first in the US) internationally to have opened a new venue for those considered functional potters – the installation of functional pots in an art museum and/or gallery. In 2009, she created an installation of functional pots, each depicting a different North American bird, including motion-activated bird houses playing the sounds made by selected birds, all set in a garden scene created by the artist. At the time, as the editor/publisher of the international ceramics journal, *Ceramics: Art and Perception*, I was so impressed with this contribution to our field, that I solicited a review of the exhibition for publication, which was shipped to 67 countries.

Professor Galloway's contributions to our field include her challenges of and her focus on her students and her state. She encouraged her students to do research on the sources and the footprints of the materials used in the field of ceramics. This research awakened many artists worldwide to understand the footprint created by the international shipping of materials, and the making and the firing of ceramics. She encourages her students to think beyond their immediate environment, gives them national exposure, and mentors far beyond the classroom.

She served on the Board of Directors of NCECA, the National Council on Education for the Ceramic Arts (the world's largest ceramics organization), is a co-director of their Green Task Force, and is now a Fellow of that organization for her contributions. Illustrating her commitment to our environment, Galloway was a forerunner in Cone 6 soda firing – using less energy than the usual high-fire Cone 10 firing – a system that is now globally utilized by potters.

I have talked about her commitment to her teaching and her global contributions, but she is also the founder of Montana Clay, having created their website and organized many of their activities. This organization has united Montana ceramics artists through group meetings and exhibitions, inside and outside of the state. In addition, she created

the website, "The Field Guide for Ceramics Artisans" (www.juliagalloway.com/field-guide), providing mentoring and guidelines for artists entering the field and seeking guidance.

Professor Galloway's current project, *Endangered Species*, is a daunting venture that fosters critical dialogue beyond the ceramics and arts communities. Not only is she decorating urn forms with each of the more than 16,000 endangered species, but she is also researching and educating about this phenomenon. Her work on this project, a multi-year commitment, has been shared nationally, including at Harvard University, and internationally, including the Pottery Workshop in Jingdezhen, China.

Galloway's work is collected by such prestigious venues as the Renwick Gallery of the Smithsonian Museum, the American Museum of Ceramic Art, the Ceramics Research Center at Arizona State University, Alfred Museum of Art, to mention just a few. In addition, she has juried, lectured, and done workshops from coast to coast in the US, as well as in China, Israel, and Mexico.

I have heard Professor Julia Galloway speak on numerous occasions and I am always in awe of her commitment to her audience, from beginners and students to seasoned veteran artists. Her influence and contributions are broad and deep. She has my highest recommendation to receive the honor of becoming a Regents Professor in the Montana University System.

Sincerely,
Elaine O. Henry



Elaine O. Henry, Vice President, Council of the International
Academy of Ceramics
Former President, National Council on Education for the Ceramic Arts
(NCECA)
Retired Professor of Art and Chair, Department of Art, Emporia State
University, Emporia, Kansas.
elainehenry.com



To: The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

April 6, 2025

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Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

It is with great pleasure that I write this letter in support of Julia Galloway's nomination for Regents Professor in the Montana University system. Julia is one of those rare people that exemplifies the highest expression of the title of Professor. Julia personifies the triumvirate of teaching, research, and service that many aspire to but few reach, and she does it with grace, kindness and incredible goodwill. I have taught in Schools and Universities large and small, in the US and abroad and never in my travels had have I found someone who walks the walk more profoundly than Julia Galloway.

She is an artist of the first rank, dedicated to her work. I have watched it blossom over the years from early explorations of form and movement and connection to the human body to the absolutely stunning carved porcelain urns that form the body of her "Endangered Species Project". This is a profound commitment. Upon completion there will be over 1,000 urns – a recognition of overwhelming loss and quiet beauty. That anyone could do this work and be the amazing teacher and thoughtful colleague that she is truly remarkable.

Julia is completely immersed in the work that she does in the field of ceramics. She has served on the board of the Haystack Mountain School of Crafts, the Archie Bray Foundation for the Ceramic Arts and was a Director at Large on the

National Council for the Education of the Ceramic Arts (NCECA). Her work is included in books and publications. She juries shows, writes articles and essays, moves the field forward in her work in sustainability with the Green Task Force. Her "Field Guide for Ceramic Artisans" has long been a go-to for artists plotting a path through an ever-expanding landscape.

Julia has been instrumental in making the state of Montana a nexus for artists pursuing opportunities in the ceramic arts. She carefully and resolutely brings ceramic artists from across the country and around the world to work side-by-side with her students, creating networks of community and connection that expand with time. Her contributions to the field both in teaching and research have been key to the groundswell of interest and increased appreciation and understanding of ceramics that has been steadily growing, both in the US and abroad.

Julia is an amazing teacher, generous with both students and colleagues alike. I have been to her house many times where she throws potlucks for students and visiting artists and members of the ceramic community. One whole wall in the living room is filled floor to ceiling with cups made by friends and students and lovingly collected over the years. She'll invite you to pick one to drink out of and that very act in itself sparks a conversation about weight and balance and color and texture. Even small gestures are teachable moments, of curiosity and correlation, explorations of associations.

This is where Julia truly excels, in her ability to see beauty in small gestures and to then enable us to see them as well. Julia Galloway is a remarkable artist and an incredible teacher whose service to and impact on the field has reached well beyond the University of Montana and deserves to be celebrated broadly. She has shown a sustained commitment to engaging with broader communities, demonstrated scholarly depth, intense creativity, and a fierce dedication to students and colleagues alike.

As a Regents Professor, Julia Galloway will continue to create new networks of community and connection, helping us to recognize and reappraise the world around us, to see relationships and interdependencies as fundamental splendor, and to look again.

Warm regards,

A handwritten signature in black ink, appearing to read 'RH' followed by a stylized flourish.

Rebecca Harvey

Executive Director

The Archie Bray Foundation for the Ceramic Arts

Yuliya Makliuk

Ceramic Artist | Sustainability Educator | Author of *Potters Save the World*

CEC ArtsLink International Fellow

Artist-in-Residence, School of Visual and Media Arts, University of Montana (Oct–Nov 2024)

To:

President Seth Bodnar

Provost Adrea Lawrence

Members of the Board of Regents

Members of the Regents' Professor Selection Committee

The University of Montana

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee,

It is my great pleasure and honor to write in support of Professor Julia Galloway's nomination for the title of Regents Professor within the Montana University System.

I am an international ceramic artist and sustainability educator from Ukraine, with a professional background in environmental advocacy and nearly a decade of work at the intersection of ecological awareness and contemporary craft. I first connected with Julia in 2021, when she and Dr. Wendy Gers invited me to speak at a NCECA Green Task Force webinar. I had long admired her leadership in sustainable ceramics and was deeply honored to collaborate. Since then, she has become an influential mentor and valued colleague.

In 2023, while preparing my first book, *Potters Save the World: Learn to Make Sustainable Ceramics and Help Protect the Earth*, I asked Julia to write the foreword. Her international reputation, thoughtful perspective, and long-standing commitment to environmental responsibility made her the ideal choice. Despite her many responsibilities, she graciously contributed a moving and insightful essay. As an emerging author entering the publishing world, I was immensely grateful for her support.

That same year, I was awarded a CEC ArtsLink International Fellowship, which offered the opportunity to choose any American organization for an art residency. I reached out to Julia with a request to host me at the School of Visual and Media Arts at the University of Montana. I had no doubt it would be the most suitable environment for my research and practice, and I was right.

Thanks to Julia's support and professional network during my residency, I visited leading figures and institutions in sustainable ceramics, including Lisa Orr, Robert Harrison, Josh DeWeese, the Archie Bray Foundation, and Red Lodge Clay Center. I created a new body of work in the Beth Lo Visiting Artist Studio, which was selected for the 2025 NCECA exhibition, my first in the United States.

Julia also organized a Sustainable Ceramics Symposium at the University during my visit, where I was honored to give a keynote presentation on the carbon footprint of studio pottery. The event brought together speakers from the U.S. and the Netherlands, alongside students,

alumni, and the wider community. It was timely, impactful, and one of the first of its kind to center environmental responsibility in contemporary ceramics.

On a personal level, Julia went above and beyond to make me feel welcome and supported. She hosted me in her home and helped me adjust to life in a new country. As someone arriving from a nation at war, that generosity and care meant more than I can express.

What impressed me most was how seamlessly Julia balances artistic excellence, ethical leadership, and dedication to education. She has a far-reaching vision and is at the center of a vibrant creative network, mentoring students, organizing events, and connecting artists globally. Her teaching culture is inclusive, rigorous, and energizing. She listens to students with care, helps them navigate challenges, and empowers them to grow.

I was especially struck by her course *Beyond the Art School*, which I had the chance to observe. It offers practical guidance on how to build a portfolio, apply for exhibitions, find work, and develop a public presence. This kind of teaching is rare and invaluable. I only wish I had access to something like it earlier in my own career.

As an artist, Julia continues to lead by example. During my residency, I witnessed her steady progress on the *Endangered Species Project* — an extraordinary undertaking of 1,100 hand-carved porcelain urns, each representing a species listed under the U.S. Endangered Species Act. The project is both artistically significant and profoundly moving. I feature it prominently in my upcoming book chapter on art and environmental advocacy.

Julia's influence extends far beyond her own practice. Through the Green Task Force and the Field Guide for Ceramic Artisans, she has made evidence-based, practical tools available to thousands of potters around the world. I cite her work regularly, recommend her resources, and call her a godmother of the international ceramics community.

Her sustained contributions to NCECA, her global reach, and her visionary projects have helped shape a more ethical and future-focused direction for the field. She brings academic rigor, artistic excellence, and a strong commitment to public service, exactly the combination that defines a Regents Professor.

It is also worth noting that the Montana University System has yet to award this title to an artist. Julia Galloway exemplifies why that milestone is overdue. She embodies the very best of what higher education in the arts can offer: creativity, scholarship, mentorship, service, and international impact.

For all these reasons, I wholeheartedly recommend Professor Julia Galloway for the title of Regents Professor. It is a distinction she not only deserves but fully embodies.

Thank you for considering my perspective.

Warmly,
Yuliya Makliuk, MA, MSc
y.makliuk@gmail.com



April 9, 2025

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee,

My name is Shannon owo Webb, and I am a former student of Julia Galloway. I am honored to write in support of Julia Galloway's nomination for the title of Regents Professor. As both an educator and an artist, Julia has had a profound impact on the field of ceramics and on the many students and professionals she has mentored. Her dedication to teaching, professional development, and community engagement sets her apart as a leader in her discipline and makes her highly deserving of this recognition.

I first became aware of Julia's work in Hawai'i, where I'm from and where I started to become serious about ceramics as a career. The art scene in Hawai'i is quite insular, especially in ceramics, so local individuals of prestige are well-known, but not usually people from the mainland. Despite this, I learned about Julia's pottery and acclaim in ceramics.

When I entered graduate school, she became not only my professor but also my graduate advisor and mentor. In the classroom, Julia's teaching extends far beyond technical instruction—she immerses students in the realities of the professional art world. Her courses are structured to provide hands-on experience, such as mock job applications and interviews, professional networking with artists and curators. She created the MFA Exhibition Online, where third-year graduates co-juried the show alongside graduate students from Montana State University. This gave us firsthand experience in evaluating applications, deepening our understanding of professional opportunities. Since graduating, I've applied to residencies, exhibitions, and grants with a stronger understanding of the application process—insights I gained through my experience as a juror. I have a better sense of what a professional application looks like, and I understand that it's very competitive, so even a great application may not make the cut. These experiences were invaluable, equipping me with the skills and confidence to navigate the competitive field of ceramics.

Julia's mentorship extends well beyond the classroom. She would check in with me not only to see how my research was going, but also to make sure that I as a person was doing alright. She introduced me to opportunities I may not have considered, such as connecting me with another student to share housing and reduce living costs. Her support was not limited to my time in school—two years after graduating, I continue to benefit from her mentorship. Recently, she and professor Trey Hill organized an artist talk for me during my exhibition in the University Center Gallery, allowing me to engage with current students. At the National Council on Education for the Ceramic Arts (NCECA) conference, she took time from her numerous responsibilities to attend my first-ever NCECA presentation, making me feel valued and supported.

Julia's impact reaches out from academia into the broader ceramics community. Her Endangered Species Project, a testament to her commitment as both an artist and environmentalist, demonstrates how she integrates artistic practice with activism. She involves others in this endeavor, providing opportunities for research and professional development. I had the privilege of assisting with research for the project's social media presence, an

experience that broadened my understanding of how art can intersect with environmental advocacy.

She also contributes in practical ways to the art community, such as offering short-term housing to visiting artists and professionals—a crucial resource in Missoula where finding accommodations can be a challenge. Her generosity and commitment to fostering connections within the field exemplify her dedication to strengthening the ceramics community.

Julia Galloway's influence is far-reaching. She is an educator who shapes the next generation of artists, a mentor who continues to uplift those she has taught, and an artist whose work extends into environmental and community engagement. Her relentless dedication, professional excellence, and unwavering support of others make her an outstanding candidate for the Regents Professor title. I wholeheartedly endorse her nomination.

Sincerely,

Shannon owo Webb
UM MFA Graduate, Class of 2023

A handwritten signature in black ink, reading "Shannon Webb". The signature is written in a cursive, flowing style. The first name "Shannon" is written in a more compact, rounded script, while the last name "Webb" is written in a more elongated, open script with a prominent loop at the end.

April 3, 2025

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

The following is a letter of support on behalf of Julia Galloway Professor in the School of Visual and Media Arts at the University of Montana, and her nomination for the high honor of Regents Professor within the Montana University System. It is with great enthusiasm that I write on her behalf.

I have known Julia Galloway a long time, at least 30 years. From the first time I met her at the Archie Bray Foundation in Helena, MT in the 1990's, I was impressed. Then, like now, she was full of life, always eager to learn and help others. Little did I know then what a distinguished career she would have as an educator and artist.

As chance would have it our paths have crossed numerous times over the years. We both served on the Board of Directors for both Haystack School of Crafts in Maine and NCECA, the National Council of Education and the Ceramic Arts at the same time. I have seen Julia Galloway in action, and she is truly impressive. When she speaks, people listen. They listen not only because of her keen intellect but also because of her concern for others. As an educator and ceramic artist she is one of our country's greatest leaders.

Julia truly "walks the talk." Few people work as hard as Julia Galloway. I remember once demo-ing side by side with her at a public workshop at Pottery Northwest in Seattle Washington. I remember expressing to the large audience about the virtues of living a balanced life and so forth and being wary of the emptiness of a busy life. Julia with her wonderful smile and sparkling eyes said, "I don't know, Chris, I love being busy and working hard!" Julia said it in such a way that it brought laughter and joy to everyone, including myself.

Many people don't know that the State of Montana has been home to some of our country's most influential ceramic artists; I have no doubt that with time Julia Galloway will be on the "Mt Rushmore" of ceramic artists, alongside greats such as Rudy Autio and Peter Voulkos. That said, Julia has reached an even wider audience during her lifetime than those two legends. On Instagram she has over 16,000 followers and her posts are often inspiring to both students and teachers alike.

Julia created a website entitled “Field Guide for Ceramic Artisans.” The website has been invaluable to countless people as a “go-to guide “on everything from taking digital images of one’s work to advice on what to do after graduating from school. Her pots have been included in over 17 books. It is this combination of excellence as an artist, educator, and leader that make her truly remarkable.

In closing, I can tell you that as a Montana Regents Professor, Julia Galloway will go above and beyond in bringing national attention and recognition to the Montana University System. Nationally, when people have a conversation about the top MFA programs in the country increasingly the University of Montana is included in that conversation. I have no doubt if Julia Galloway is awarded the Regents Professor title, history will demonstrate that you could not have made a wiser choice. As her past has shown, she will go above and beyond what the Montana University System could have ever imagined. She is that exceptional.

Most Sincerely,

Chris Staley
Distinguished Professor Emeritus of Art
Penn State University
814-321-5109



PennState
College of Arts and Architecture

SCHOOL OF VISUAL ARTS

Penn State School of Visual Arts
The Pennsylvania State University
210 Patterson Building
University Park, PA 16802-5401

814-863-5349 Office
814-865-1158 Fax
sova.psu.edu

April 9, 2025

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The Board of Regents

President Seth Bodnar

Provost Adrea Lawrence

The University of Montana Regents' Professor Selection Committee

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

It has come to my attention that Julia Galloway is being considered for recognition as a Regents Professor at the University of Montana, and it is in support of this that I write today. Working with ancient practices associated with Song Dynasty porcelain production, educator and artist Julia Galloway creates objects and installations that call attention to contemporary concerns of climate change and species eradication. Professor Galloway is celebrated as an educator, and maker. Her authorship of the Field Guide for Ceramic Artists has become a widely sourced to obtain vital information about professional creative practices. She has also played important leadership roles on the board of the National Council on Education for the Ceramic Arts and the NCECA Green Task Force and Learning Community.

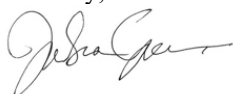
Professor Galloway is noted for her creative work in ceramic art that focuses on the precarious prospects for biodiversity in the 21st century. Initially, building a foundational understanding of centuries-old practices, beside a master carver in Jingdezhen, China, Galloway has subsequently dedicated herself to contemporizing the creation of porcelain burial urns. Each urn bears the likeness of an endangered species and is proportioned to hold the ashes of an adult human. Evolving in scale and scope, the accumulation of jars, once realized will give physical and public presence to the irreversible losses of biodiversity taking place beyond the geographically-limited scope of vision.

In a 2021 interview with Ezra Klein,, the writer Richard Powers shared this reflection about his experience of turning his attention on the endangered natural world: "... what was happening to me at that time, as I was turning outward and starting to take the non-human world seriously, is my sense of meaning was shifting from something that was entirely about me and authored by me outward into this more collaborative, reciprocal, interdependent, exterior place that involved not just me but all of these other ways of being that I could make kinship with."

The evolution of Professor Galloway's inquiry resonates with this expansive notion of kinship, reflecting that her mother's most important legacy was to etch her children's consciousness with the notion that cultural change can occur only when formerly private struggles become public. While waiting to board a flight in an airport in Minneapolis, Minnesota, Professor Galloway's inspiration for this significant project emerged. Many experience the waits so commonly experienced with travel as time lost. Professor Galloway discovered treasure in these moments of private mediation after reading about the minute-by-minute decimation of the Wandering Albatross by tightly stretched fishing lines that were not visible to the great migrating birds.

The 2,000 year-old history of porcelain emerging from China, the material's durability, and immutability leave an enduring record of artistic achievement and anthropological nuance to future generations. In contrast, current rates of ecological dissolution and species attrition confront us with a vast future of absence. Professor Galloway's dedication as an educator and artist are particularly timely and important. Her aim, ultimately, focuses on the ways that traditional craft practices, material-based inquiry, and aesthetic expression can influence and contribute to shifts in discourse on environmental practices and policies. Professor has earned the respect and demonstrated the capacity to influence the field of ceramics locally, nationally, and worldwide.

Sincerely,



Joshua Green, Executive Director, NCECA

April 13, 2025

The University of Montana Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

Re: Professor Julia Galloway, 2025 Regents' Professor Candidate

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

It is my privilege to provide this letter of support on behalf of the School of Visual and Media Arts' Ceramics Professor Julia Galloway as a candidate for The University of Montana 2025 Regents' Professorship. Professor Galloway is one of the most decorated, prolific and well-respected scholar-practitioners in her field today. Through her exquisite research and talents, she uses porcelain to tell the stories of our times. She serves as an ambassador for the arts while bridging ceramics to numerous other fields, and life itself.

It was my distinct pleasure and honor to have served as Julia's dean in the UM College of the Arts and Media from 2021-23 during which time she received award after award...after award. During my tenure as dean, she was named the 2023 Ceramics Monthly Artist of the Year (national trade journal), as well as the 2023 NCECA (National Council on Education for the Ceramic Arts) Fellow of the Council. She received the Arts Missoula Culture Award for an Individual Artist and was honored by the Missoula Art Museum for her career accomplishments. In 2018, Julia was selected as the United States Artist, receiving a \$50,000 Unrestricted Fellowship. She was also awarded a United States Artist Grant and named a Distinguished Scholar at the University of Montana.

Professor Galloway is an internationally sought-after clinician, visiting artists, workshop leaders, and keynote speaker. She maintains the highest profile of national and international prestige. She is extraordinarily prolific, as her national/international exhibition record indicates with shows in China, France, and Japan as well as throughout the United States. This includes dozens (and dozens) of solo exhibitions, group exhibitions, public presentations, work acquired by museums as part of their permanent collection, and multiple publications spanning books, online publications, and journals. Most notable in her recent portfolio was her solo exhibition "The Endangered Species Project: New England" at Harvard University in Boston. This exhibition, which received national acclaim was comprised of a hand-thrown and carved porcelain urn for every endangered species in New England. It ultimately served as the launchpad for her now monumental "Endangered Species Project," a multi-year project still in process. This involves fabricating and carving 1,200 urns, one for every threatened, endangered, or extinct species in the United States. This project is already receiving national acclaim. Her work over the decades has not only expanded the boundaries within the field of ceramics in both

the studio and exhibition halls; through this current corpus, she connects the artistry of ceramics to environmental science, inviting dialog and action regarding the acceleration of species extinction.

Professor Galloway's list of invitations from independent art and design schools across the nation and internationally include the finest schools in the world: Rhode Island School of Design, and Maryland Institute College of Art, Virginia Commonwealth University, and many others. Her work is part of several collections in Washington, D.C., Long Beach Calif., the Ceramics Research Center at the Arizona State Art Museum, American Museum of Ceramic Art in Pomona, CA, and the Alfred Ceramics Art Museum in New York. Julia has served on the board of the most renowned ceramics programs in the nation, to include the Haystack Mountain School of Crafts, the Archie Bray Foundation for the Ceramic Arts, as well as a Director-at-Large on the National Council for the Education of Ceramic Arts (NCECA).

As an educator, and perhaps what drives her most deeply, Galloway delivers an experiential holistic education for both her undergraduate and graduate students, and is beloved. While I served as her dean, her courses received an overall global rating of 100% with the majority being Very Good to Excellent. Words from course reviews included "resourceful, caring, and enthusiastic." Of note is Professor Galloway's ability to apply course materials to careers. Her courses and studios are infused with visiting artists, lecture demonstrations and inflections from her vast network of artists and scholars. Regionally, she worked collaboratively across the state with professional conferences and bringing the best of the clay world to Montana. One committee of note is the Green Task Force with NCECA which explores the central question: What is an environmentally responsible studio? And how to make the ceramics studio more environmentally responsible. As a result, she has adjusted studio glazes requiring lower firing temperatures and less energy consumption, as one step forward. Professor Galloway exercises outstanding service to her school and her field. While I served as her dean, she served as coordinator for the Visual Arts Graduate Program, and as interim Director of SVMA where she helped to overhaul some old systems and practices for the school and navigated several very complicated human resource cases which required extreme acumen.

A few weeks ago, Julia came to Salt Lake City, UT for the national NCECA conference with 6,700 other ceramic artists and educators. Viewing her art on display and observing the respect she garners effortlessly from the field, again, I was reminded of her truly exceptional qualities as an artist, educator, an arts ambassador. Professor Galloway embodies all the qualities of a Regents Professor. The sheer volume of acclaimed creative production balanced across a stellar academic, teaching, and service record stand on its own merit. I unequivocally recommend Professor Galloway for this award.

Respectfully,



Dr. Laurie Baefsky, DMA

Coordinator, Fine Arts & Beverley Taylor Sorenson Arts Learning Program
Utah State Board of Education (USBE)

laurie.baefsky@gmail.com

435.760.4889 mobile



The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

March 19, 2025

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

I am writing to support the nomination of Julia Galloway as Regents' Professor.

My wife Ali and I first met Julia through a ceramic invitation at Lee Hall Gallery at Northern Michigan University in 1998. These 28 years of friendship and collegiality provide a strong understanding of the impact of her work as an artist and community builder.

A galvanizing force in clay, Julia is a national leader in the ceramics field and a committed educator. Artistically, she has received the highest accolades in the ceramic community, including Distinguished Scholar at UM, the first person in the arts to receive this recognition since 1986. In 2023, she received three major lifetime awards: Artist of the Year by the Ceramics Arts Network and Ceramics Monthly publication; a Fellow of the Council for the National Council for the Education of the Ceramic Arts (NCECA) for her outstanding contributions; and thirdly, Arts Missoula's Individual Artist Award for exceptional achievement in her craft. In addition, she was named a United States Artists Fellow in 2018.

An exceptionally gifted practitioner, Galloway is deeply devoted to craft. She holds a strong belief in the redemptive attributes of beauty and the benefits of handmade objects. A potter's potter, she believes that functional pots demonstrate truth about their making, reflect beauty, and find their perfect expression in someone's home, honored with daily use.

Her newest body of work, the *Endangered Species Project*, a decade-long endeavor, will premiere in 2027 and travel to prestigious museum and exhibition spaces nationwide. This project commemorates endangered and threatened species—birds, fish, mammals, plants, insects—through shallow, bas-relief carvings on porcelain vessels. It is a continuation of the ambitious, room-sized installations of functional ceramics for which she is known, but taken to an exponential degree, to reflect the urgency of the situation.

In addition to her incredible work, Julia is a determined community builder. As you may be aware, she has also served on the national boards of the Haystack Mountain School of Crafts,

the Archie Bray Foundation for the Ceramic Arts, and as Director-at-large of the National Council for the Education of the Ceramic Arts.

When Ali and I moved back to Montana in 2009, Julia was tangentially recruited to UM to serve as department chair and continue the strong ceramic foundation laid down by nationally-renowned ceramists Rudy Autio, Ken Little, Beth Lo, Tom Rippon, and Trey Hill. In that role and now, she has steadily nurtured first the university ceramic community—her students—and secondly the statewide ceramics community through Montana Clay and her connection and service with the Archie Bray Foundation for the Ceramic Arts, and lastly the field of ceramics more broadly through her service-based educational websites and field guides ["Montana Clay," "Field Guide for Ceramic Artisans," "Library of Cups," "Random Acts of Clay," and "Making History"], as well as her commitment to scholarship, the issues facing the field, and for being a dedicated and outspoken advocate of craft. She does all of this with a warm, welcoming attitude that singularly makes whoever she interacts with feel valued—students, colleagues, artists, administrators. She has brought in significant visiting artists with national reputations for workshops and residencies, benefiting students and the campus culture at UM.

It's really her advocacy of craft that is so remarkable. Not only is she changing the field of ceramics through her work, but she's also advocating for changing the narratives and ideas which define the field. It is for these outstanding reasons that I am confident in supporting the nomination of Julia as Regents' Professor. She exceeds the criteria of demonstrated true excellence in all three areas of university expectation: instruction, scholarship, and service; and has demonstrated distinctive impact through her work as a faculty member.

If I can provide further information or clarify my statements about her artistic practice, her commitment as a professor of ceramics, or as a dedicated public servant, please don't hesitate to contact me. Thank you for providing this wonderful opportunity!

Kind regards,



Brandon Reintjes, Senior Curator
Missoula Art Museum
335 North Pattee
Missoula, MT 59802
(406) 728-0447

brandon@missoulaartmuseum.org

Crista Ann Ames

4190 Stevens Rd
Ellensburg, WA 98926
(509)528-7841
CristaAnnAmes@gmail.com
www.CristaAnnAmes.com

April 9, 2025

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and Members of the Regents' Professor Selection Committee:

It is with enthusiasm and confidence that I write this letter of support of Professor Julia Galloway for the high honor of Regents Professor within the Montana University System. I have known Professor Galloway since 2011 and had the pleasure of working with her as a graduate student and mentee. I can confidently say that her talent, vision, and dedication to the arts make her an exceptional candidate for this opportunity.

I had the pleasure of knowing Julia Galloway first as a luminary in the field of ceramics. When visiting as a prospective graduate student to the University of Montana, Professor Galloway took the time to meet with me for a conversation about my goals for my artwork, my career in art, and the importance of finding the right university that fit me as an individual. This gift of her time and thoughts about my own future made it clear that Julia Galloway is a professor who would support my growth as an artist well beyond my time as her graduate student and cemented my decision to apply to the University of Montana for a Master of Fine Arts (2012-2015)..

When I started my graduate career in 2012, Professor Galloway was chair of the School of Art. Even with all her responsibilities teaching and heading the department, Julia always made time to meet with me regularly to talk about my work and how I was doing in my classes. I remember struggling after a difficult critique one semester and Julia helped me to change the way I mentally approached critical feedback and taught me to be prepared to guide the critique. Encouragement of peer to peer sharing and learning is a large part of Professor Galloway's teaching practice and her student's success. She has perfected an approach of creating connection, collaboration, and information-sharing in order to help everyone not only succeed in their long-term goals but also to create the social environment for developing our individual understanding and voice.

In preparation for my departure from graduate school, Professor Galloway offered to have me work for her on "The Field Guide for Ceramic Artisans". The "Field Guide" is a website collection of information and resources to aid students as they exit school and to help those venturing into the field of ceramics. My work with The Field Guide was to interview 20 different artists within the field of ceramics about how they achieve a work/life balance. She connected me with leaders in the field of ceramics and I traveled to each artist's studio to record our conversations. This experience taught me about balance and professionalism while showing me potential next steps in moving my own career forward.

Now ten years after my own completion of the graduate program at UMT, Professor Galloway continues to be a mentor to me. Julia regularly sends me opportunities to apply for, she has provided studio space to create and develop my portfolio of large scale sculpture as a visiting artist at UMT, and meets with me several times a year to discuss the direction of my artwork and my career. We have candid conversations about the state of the arts, how to get work into galleries and museums, and where to apply for different opportunities. Julia has been instrumental in my latest venture into the public art world by writing recommendations, connecting me with professionals in the field, talking through concepts in the work, and providing me with the space to create the large-scale work. Without the continued mentorship and support from Professor Galloway and the School of Visual and Media Arts, I would not have the opportunities I have today.

Professor Julia Galloway has all the qualities you seek in a Regents Professor: high achievement in her field, passion and dedication for her students, and a deep understanding of the impact art can have on communities. Julia has brought an extraordinary vision to Montana and has created a lasting legacy in her students, her artwork, and the Montana clay community.

Sincerely,

Crista Ann Ames

Richard Notkin
Ceramic Sculptor / Studio Artist / Educator
PO Box 914
Vaughn, WA 98394

253 884 1180 – studio
406 475 5903 – mobile

April 8, 2025

To: The Board of Regents
President Seth Bodnar
Provost Adrea Lawrence
The University of Montana Regents' Professor Selection Committee

Dear President Bodnar, Provost Lawrence, Members of the Board of Regents, and
Members of the Regents' Professor Selection Committee,

It is my extreme pleasure to support the application of Julia Galloway for the well-deserved honor of the Regents Professorship at the University of Montana. As a long-time colleague of Professor Galloway, I feel that her stature in the field of the ceramic arts and as an educator of international recognition in this discipline is most outstanding and, above all else, extremely worthy of this honor.

Ms. Galloway is a highly respected leader and innovator in the field of contemporary ceramic arts, an arts medium that has been receiving much notice and acclaim in recent years. I have followed her work and career with respect and admiration since first meeting her approximately 25 years ago when she was a resident artist at the Archie Bray Foundation in Helena, Montana – the world's foremost ceramic arts residency program – where I was a member of the Board of Directors. Her talent, commitment, energy and spirit of experimentation – constantly expanding her aesthetic and technical capabilities -- were at once obvious, and I remain impressed. Following her two-year artist residency at the Archie Bray Foundation, Ms. Galloway embarked on a two-pronged career, as an active studio artist and an educator, first with full-time professor duties at Rochester Institute of Technology, and for the past decade-plus at the University of Montana. She has also conducted numerous workshops at colleges, universities and various arts organizations worldwide in the past two decades. Her dedication to the field includes serving on numerous boards and committees of various ceramic non-profit arts organizations, one of which is the Green Task Force of NCECA, the National Council for Education in the Ceramic Arts, the largest ceramic arts organization in the world. In all of this, she has demonstrated a devotion to excellence that has earned her strong recognition in the ceramic arts field. To summarize, Julia Galloway is fully immersed in her art, her teaching and writings, her commitment to life and her goals in everything she undertakes, which now includes the *Endangered Species Project*, which I believe is the pinnacle work of her significant and worthy life as an artist, and which I will focus on in this letter.

We are now experiencing an era in which expertise, science and truth itself are all being challenged and denied in an extreme threat to the very future of human civilization. Artists have long been known to be the proverbial “canaries in the coal mine” through all means of human creative expression. In Ms. Galloway’s discipline of the ceramic arts, her incredible commitment to documenting and illuminating the 1,152 extinct and endangered species of the United States is quite powerful – and it will have a strong influence far beyond our field.

As an artist who has spent nearly six decades creating in the narrative realms of social and political commentary, I have often advised my students and commented on the notion that when an artist – in any media – chooses the overt role of social/political/environmental commentary, it is the strength of the ART which carries the message. The corollary will not suffice – the message alone will not carry the art. So it is with this remarkable installation that Julia has been working towards completion for the past few years. The row upon row of intricately carved individual urns is beyond stunning in presenting the sheer numbers of species now extinct or endangered. Closer examination reveals that each urn which represents a specific organism in its natural environment is equally stunning in its magnificent mastery of technique and aesthetic impact. Such deep commitments of time, energy and -- shall we even mention obsession -- are rare in today’s often commercially-promoted and overly-hyped art world, where lesser goals often motivated by narcissism and/or monetary gain can dominate. Ms. Galloway’s altruistic devotion to an extremely necessary project is quite literally an act of planetary patriotism most worthy of recognition in this precarious time.

I also find it quite admirable that Ms. Galloway has assembled a working team to finalize the exhibition tour which will include not only fine arts museums, but other relevant institutions such as zoos, natural history and science museums, etc. It is a wise decision to reach out to the widest possible audience, beyond the limited parameters of the art world, for her art to truly make an impactful difference. This is the type of art that can speak to all of humanity with its honesty, art that can truly challenge the minds of varied audiences in meaningful ways. As such, I feel this is an artist and a project that is most worthy of such strong recognition from the University of Montana.

Personally, I have been privileged to observe the progress of this immense undertaking for the past few years. I must say that I have rarely been so utterly impressed – damn near floored – by the developing *Endangered Species Project* as I have witnessed it develop in her studio. The energy exhibited by the sheer quantity of exquisitely relief-carved porcelain urns lining shelf after shelf is nearly beyond belief. Upon first viewing years ago, my initial impression was that I was observing a mass-produced, mold-generated group of vessels. Closer inspection revealed each of these masterpieces to be individually thrown and hand-carved. Rarely have artists in today’s art world put this much time, energy and, above all, research and thought, into the concept and execution of their work. The creation of this most timely visual plea for the dire plights of so many vulnerable species is certainly important, and a viable role for the arts and this artist in particular. It is certainly a work which compels the viewer to question humanity’s impact on our planet and its environment through all of our various behaviors. We begin to extrapolate these impacts on the most seemingly insignificant creatures to the interrelated fates

of all creatures on this Earth, including our own human species. I am convinced that Ms. Galloway's *Endangered Species Project* will be among the major works of art of the 21st Century, certainly the foremost piece of contemporary ceramics. I have been a keen observer and participant in this field for over five and a half decades, and no other work or project can approach its timeliness, conceptual and aesthetic strength, and, perhaps most importantly, sheer impact on its viewers. I stand profoundly impressed.

I mentioned earlier that Ms. Galloway was always curious and has continuously experimented in her chosen media to improve and evolve in her techniques, concepts and abilities, embracing the notion that the true artist remains a student for life. In discussing the current *Endangered Species Project* in her studio, I found that to learn the fine points of relief carving in porcelain, Julia traveled to Jingdezhen, China, the birthplace of porcelain during the Han Dynasty (2,200-1,800 years ago), and the leading production and educational center for the porcelain arts today. Spending three months working under the strict instruction of a relief-carving master artist, she acquired the necessary techniques to enable her to actualize her vision for this series. Again, such a difficult journey and apprenticeship-like role demonstrate her deep commitment to her vision, art and ability to grow in her technical and aesthetic capabilities.

Finally, not many artists or people have the gumption, fortitude and sheer devotion to undertake such a long term and difficult project. Again, this is surely a time in history when such messages are most important, when artists committed to sanity and improving the course of human civilization and respect for our only planet should be supported in their efforts. I am sure the visual materials Ms. Galloway has submitted will amply demonstrate that her intended concepts and message are brought to fruition by her incredible skill and aesthetic vision. And I will not even attempt to echo the many contributions she has made in her field, including her many workshops throughout our nation and abroad, her service on several non-profit arts organization boards, authoring of articles and mentoring students in many venues over the past three decades -- it is all there in her resume. Personally, I have witnessed this incredible energy and altruistic spirit and can attest to her genuine positive intentions in all things. I have visited the University of Montana on several occasions and observed Julia's deep commitment to her students and the quality of the ceramic arts program, which I find quite strong -- among the best in the nation. She and her colleagues have created a nationally recognized undergraduate and graduate program in the ceramic arts which have become a magnet for talented students and aspiring young artists. Again, I am profoundly impressed. I have also overlapped with Julia while teaching adjacent summer workshops at Penland School of Craft in North Carolina. Her energy and commitment to her students was as generous and strong as the excellence she demonstrates in all of the professional and personal areas of her life. I am profoundly and respectfully impressed.

In closing, I have the greatest confidence in lending my very highest recommendation to Julia Galloway's recognition as a Regents Professor at the University of Montana in 2025.

With Great Respect,

Richard Notkin

BFA, Kansas City Art Institute, 1970

MFA, University of California, 1973

Honorary Member, NCECA (National Council for Education in the Ceramic Arts), 2014

USA Hoi Fellow, United States Artists, 2008

Fellow of the American Craft Council, 2008

Louis Comfort Tiffany Foundation - Fellowship, 1991

John Simon Guggenheim Memorial Foundation - Fellowship in Sculpture, 1990

National Endowment for the Arts - Visual Artist Fellowship, 1988, 1981, 1979