

CERAMICS NOW

M A G A Z I N E



July 2025

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Ceramics Now Magazine
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Front and back cover: Kristy Moreno, I CAN TELL THAT WE ARE GOING TO BE FRIENDS, 2023, Stoneware, underglaze, slip, glaze, 15.5 x 6.75 x 8 in / 39.4 x 17.1 x 20.3 cm. Images courtesy of the Artist and OCHI. Photos by Deen Babakhji.

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Kristy Moreno

Kristy Moreno builds sculptural vessels of female figures standing in solidarity, resistance, friendship, and love. Rooted in feminist cartoon figures and the female pillars of her upbringing, Moreno's ceramics flaunt distinguished individual styles borrowed from an array of historical sources, including 1970s LA punk fashion, Chicana lowrider culture, 1950s beehive updos, the bold geometric prints of her mother's wardrobe, and 90s Chola staples like nameplate jewelry.

Moreno begins with slabs and coils to intuitively construct a vertical cylinder. She then draws into the surface of the clay, fitting figures together like a bioorganic puzzle, carving out some details, and adding mass and shape as needed. Once all dimensions are complete, Moreno seals the top of the vessel and turns to glazing. Using her own hand-mixed slip glazes, she paints color onto the vessels, adding style, personality, and somatic features. Clear glaze and an occasional second firing provide shine on selected details. Collectively, the individual styles, expressions, and features of these figures create imagined personas of radicalized future ancestors.

Kristy Moreno (b. 1991, Inglewood, CA) received her Associates in Arts from Santa Ana College in Santa Ana,

CA and her BFA in ceramics from California State University, Chico in Chico, CA. Moreno's work has been exhibited nationally and internationally at venues including MUZEO Museum and Cultural Center in Anaheim, CA; Glassell Gallery in Baton Rouge, LA; Lucy Lacoste Gallery in Concord, MA; Volery Gallery in Dubai, United Arab Emirates; and at OCHI, Thinkspace Projects, and Tlaloc Studios in Los Angeles, CA. Her work has been featured in publications including Los Angeles Times, Hyperallergic, Juxtapoz, Ceramics Now, Voyage LA, Las Vegas Weekly, Beautiful Bizarre, and Artfix Daily. Moreno is the recipient of various awards and residencies including the Taunt Fellowship, the Windgate-Lamar Fellowship, and the Jack Winsor Memorial Scholarship. Moreno recently completed a two-year residency at the Archie Bray Foundation in Helena, a residency at Cerámica Suro in Guadalajara, México, and was an artist-in-residence at Greenwich House Pottery in New York, NY.

Artist profile published with the participation of OCHI Gallery, Los Angeles.

Visit **Kristy Moreno's** website and Instagram page.

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I CAN TELL THAT WE ARE GOING TO BE FRIENDS, 2023, Stoneware, underglaze, slip, glaze, 15.5 x 6.75 x 8 in / 39.4 x 17.1 x 20.3 cm. Image courtesy of the Artist and OCHI. Photo by Deen Babakhyi.

Jane Yang-D'Haene

Jane Yang-D'Haene is a Korean-born ceramic artist based in New York. She moved to the U.S. in 1984 and studied architecture at the Cooper Union School of Architecture from 1988 to 1992. After working in the field for several years, she began exploring ceramics in 2016 and has since developed a distinctive practice rooted in Korean traditions and contemporary design.

Her work often draws inspiration from traditional Korean ceramic forms, especially moon jars, which she reinterprets through expressive surfaces, sculptural gestures, and a raw, tactile aesthetic. The result is a body of work that balances historical references with a fresh, personal approach to material and form. Working with stoneware, Yang-D'Haene embraces imperfections and chance during firing, letting the process guide the final outcome. Her pieces balance tradition and experimentation, appearing both ancient and contemporary, functional and abstract. By pushing against the formal boundaries of ceramics, she creates work that is deeply personal yet universally resonant.

Since 2020, Yang-D'Haene has shown her ceramics in over 50 exhibitions. She has presented solo exhibitions at Hauser & Wirth Somerset, the Harvard Art Museums, and Mindy Solomon Gallery, among others. Her work was also shown at major fairs such as Frieze LA, Art Basel Miami Beach, and Design Miami. Upcoming shows include solo presentations at Enlace in Peru and Pron Gallery in Paris.

Yang-D'Haene's works are held in the collections of the Harvard Art Museums, the Brooklyn Museum, and the Renwick Gallery of the Smithsonian American Art Museum.

Visit **Jane Yang-D'Haene's** website and Instagram page.

<https://www.janeyangdhaene.com/>
[@janeyangdhaene](https://www.instagram.com/janeyangdhaene)





Mohamad Soudy

Mohamad Soudy (b. 1977, Egypt) is a ceramic artist whose work blends technical innovation with deeply personal themes. With a background in ceramic design from Helwan University (Cairo, 2003), Soudy has developed his practice over more than two decades, first in ceramic manufacturing and later through independent research and studio work. His art explores ideas of home, identity, and the human figure, using form and surface to express psychological and emotional complexities.

His work has been exhibited across Egypt and internationally, including at the Golden Pot Ceramic Competition (Turkey), the Esplugues International Ceramic Biennial (Spain), Kunststichting Perspektief vzw (Belgium), Zagreb Clay Fest (Croatia), and the Vasyl Krychevsky Biennale (Ukraine). In Egypt, he has shown in several editions of the Youth Salon and the General Exhibition, with solo exhibitions at the Egyptian Opera House (2017) and Al Jazeera Arts Center (2020).

Soudy has also participated in major ceramic symposiums in Latvia (Ceramic Laboratory, Daugavpils), Poland, and Serbia, where he presented his research and led workshops on ancient Egyptian ceramic techniques. In 2023, he was awarded the Multicultural Fellowship by the National Council on Education for the Ceramic Arts (NCECA) in the United States.

Soudy's sculptures are known for their layered techniques and material experimentation. He has developed a unique crawling glaze made by combining gypsum with glaze materials, as well as a method for building ceramic forms onto metal structures. For Soudy, ceramics is a space of constant experimentation, where emotion, material, and technique come together in dialogue.

Visit **Mohamad Soudy's** website and Instagram page.

@soudy.mohamad





The Egyptian Volcano, 2015. earthenware coated with Egyptian paste



Shaping Visibility: Reflecting on Representation in South African Ceramics

By Monica Monaia

“I am human because I belong.”

– Archbishop Desmond Tutu

South Africa, with its rich diversity of ethnicities, is often seen as a place of cultural convergence. Art, in its many forms, holds a significant place in the country's cultural landscape. It is also home to a vibrant community of ceramicists, where traditional and contemporary practices intersect in dynamic ways. The art of ceramics is particularly celebrated through various events that bring together an eclectic group of artists, showcasing their work and highlighting the depth of talent within the field.

Despite this rich artistic environment, the full diversity of South Africa's ceramic community is not always equally reflected across all spaces. While many Black artists are nationally and internationally recognized, questions remain about access, visibility, and structural equity, especially for Black and Multiracial ceramicists.¹ This article reflects on the evolving dynamics of representation in South African ceramics, drawing from personal interviews and recent initiatives aimed at bridging past and present.

Historical Context: Apartheid and Its Legacy

To fully grasp the current underrepresentation of Black and Multiracial ceramicists, it is essential to examine South Africa's past. The apartheid regime (1948–1994) systematically reinforced racial segregation, restricting access to education, economic opportunities, and artistic development for non-white communities. The ceramic arts were no exception—Black and Multiracial artists were largely excluded from formal training, with creative pursuits often confined to functional crafts rather than recognized as fine art.

Art education during Apartheid reflected these broader inequalities. While white students had access to institutions that nurtured creativity and artistic experimentation, Black and Multiracial students were steered toward vocational training with limited resources. The fine arts were framed through a Eurocentric lens, dismissing indigenous artistic traditions as ethnographic rather than innovative or expressive. (Watts, 2020)²

The work of Black ceramicists has often been overlooked in mainstream art history, relegated to footnotes or anthropological studies rather than being recognized as integral to South Africa's artistic evolution. This historical neglect underscores the imbalance in documentation. Early records failed to capture the cultural and personal significance of their work. As Ruth Simbao notes in her paper *Self-Identification as Resistance: Visual Constructions of 'Africanness' and 'Blackness' During Apartheid*, "Even up until the early 1990s, the works of black South African artists that referenced Africa were often framed in terms of anachronistic, regressive traditionalism". The Eurocentric bias of mainstream art institutions, combined with the dominance of white curators, writers, and dealers, meant that portrayals of 'Africanness' often revealed more about 'whiteness' than about any authentic experience of 'blackness' or 'Africanness.' (Simbao, 41)³





Zizipho Poswa. 2022–2024. Images courtesy of Hayden Philips/Southern Guild.

Zizipho Poswa (b. 1979, Mthatha, Eastern Cape) is a Cape Town-based artist known for her bold ceramic and bronze sculptures celebrating African womanhood. She studied surface design at the Cape Peninsula University of Technology and co-founded Imiso Ceramics in 2005 with Andile Dyalvane, gaining international recognition for their handmade vessels. Her work blends figuration and abstraction, drawing inspiration from Xhosa cultural traditions and personal experiences. Poswa's solo exhibitions include *iLobola* (2021), exploring the symbolism of bride-wealth, *uBuhle boKhokho* (2022), reinterpreting African hairstyles, and *iiNtsika zeSizwe* (2023), her first bronze sculpture series

in the U.S. Her most ambitious project, *Indyebo yakwaNtu* (2024), debuted at Southern Guild's Los Angeles gallery, honoring African adornment traditions. Poswa's work is held in major institutions such as The Met, LACMA, the Philadelphia Museum of Art, and the Art Institute of Chicago. She has exhibited globally, participated in *Salone del Mobile* 2024, and completed a residency at California State University Long Beach under Tony Marsh.

Conclusion

The underrepresentation of Black and Multiracial ceramicists in South Africa is a complex issue rooted in historical inequities, systemic barriers, and persistent biases. However, the resilience and creativity of these artists, combined with the efforts of supportive institutions and individuals, are paving the way for a more inclusive and equitable ceramics industry.

While the presence of Black ceramicists in South Africa's art world is increasingly visible, the stories of Multiracial ceramicists remain less documented. This may be due to overlapping identities, systemic erasure, or simply a lack of focused attention, an area that deserves deeper exploration through local collaboration.

To combat the underrepresentation of Black and Multiracial ceramicists, a multifaceted approach is essential. This effort requires collaboration across various sectors of the art community and the implementation of concrete actions, such as:

- • Host panel discussions and workshops: Organize events that bring together artists, curators, and collectors to discuss representation, challenges, and solutions in the ceramic arts.
- • Promote collaborations: Encourage partnerships between established artists and underrepresented ceramicists to facilitate mentorship, skill-sharing, and greater visibility for emerging voices.
- • Advocate for inclusive curatorial practices: Urge institutions to adopt curatorial practices that prioritize diversity and ensure that Black and Multiracial artists are represented in exhibitions and collections.
- • Engage with communities: Actively connect with local communities to identify and support ceramicists who may not yet be widely recognized, providing them with opportunities for exposure and growth.

By implementing these strategies, we can work collectively towards a more equitable art world that recognizes and celebrates the diverse voices within the ceramic arts community.

The power of art lies in its ability to shape visibility, challenge narratives, and create spaces for belonging. As we continue to navigate this journey, let us honour the work of those who have come before, support the artists of today, and inspire the visionaries of tomorrow.

Editor's Note: *This article reflects on representation and access in South African ceramics, drawing on personal interviews and historical context. While it acknowledges significant progress since the end of Apartheid, it also highlights ongoing challenges. We welcome further perspectives from the South African ceramics community as part of an ongoing conversation.*

Monica Monaia is an emerging ceramic artist whose work spans between South Africa and Italy. With a background in Theology, she writes about culture, identity, and ceramics, exploring the intersections of heritage, personal experience, and creative expression. Her artistic practice is deeply influenced by her mixed Italian and Ethiopian heritage, and she engages with themes of belonging, visibility, and the role of ceramics in shaping cultural narratives. Monica has participated in various exhibitions, including the Ceramics Southern Africa Regional in 2024 and Tazzinart 2024 in Italy. She recently curated and presented the Tazzinart exhibition in Cape Town, promoting a cultural bridge between Italian and South African ceramic artists, focusing on giving visibility to less privileged and renowned artists.

Footnotes

1. South Africa has historically been structured along racial lines into Black, White, Coloured, and Indian/Asian. These classifications were established and enforced under the apartheid regime as a means of institutionalizing racial segregation and control. The term 'Coloured' is referred to people with mixed heritage and is still in use today. In this paper, I have chosen to use the term 'Multiracial' instead of 'Coloured' to distance myself from a label historically used by the apartheid regime.
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Hello, Goodbye: Michelle Im on Diaspora, Ritual, and the Labor of Care

By Cammi Climaco

Michelle Im's first solo show at DIMIN gallery coincidentally comes right when the news algorithm is reporting story after story of people behaving badly on airplanes. Air travel apparently brings out the absolute worst in people. When I walked into Michelle's show, her sculptures of Korean female flight attendants were right on time.

The eight sculptures, each around three feet tall, are installed on pedestals facing each other in a U formation which gave the work an immediate sense of ceremony. Each figure is portrayed at work; one is holding a piece of seatbelt for the dreaded demonstration at the beginning of the flight, one holding a coffee pot ready to pour, or two figures are adorably making each side of a hand heart emoji. Michelle is shining a light on this world where flight

attendants are giving people coffee and blankets, but also quelling fights, cleaning up bodily fluids of strangers, delivering babies and taping criminals to their seats. Who would want that job? These women.

The sculptures are forever charming. They look demure and prepared in their crisp pastel uniforms, making them appear to be the perfect servers. The uniforms are reminiscent of the Pan Am look of the 1960s but each figure has their own personality. While these workers are so sweet and gentle, they also oversee your experience. Amongst all this grace, I felt there was an implied sense of ennui. They're all in skirts and heels, their scarves look like they could cut you.



Clay is the perfect material for this work with its history of immortalization of working-class heroes. From Korean Unified Silla period warrior sculptures, to the Xian Terra Cotta Army, to figurines of farmers from Meissen, ceramic artists have always used clay to mirror culture. Michelle uses material surfaces for effect; satins for the uniforms, glosses on the nylons on the legs, and shining hair. Each figure is standing on a serving tray or piece of luggage, a funny and clever device to both make the sculptures themselves stand but also ground them to their jobs in perpetuity.

In this body of work, Michelle is giving humor with sincerity. The pieces talk about Korean culture, feminism, and labor with an underlying wit which makes this show so likable. Her overall style has a light, fun, illustrated quality and keeps the tone of the show serious. The attention to detail is immaculate, in her observations of the job itself, but also in their bodies and faces. Michelle is portraying them with a deep respect, love and care.

Michelle and I have worked with each other at several ceramic studios in NYC for a few years and I was lucky enough for her to take some time to elaborate on the work with me.



Highlights from London Craft Week and Ceramic Art London 2025

By Emma Park

Appreciation of traditional and contemporary crafts is booming in London, and ceramics is comfortably established as one of the most popular. This was demonstrated in May by two of the highlights of the city's art calendar, London Craft Week (12-18 May) and Ceramic Art London (9-11 May). London Craft Week (LCW), in its eleventh edition this year, was an ambitious festival which encompassed over 400 exhibitions, installations, masterclasses and performances around the city. Ceramic Art London (CAL), held in the exhibition space of the ever more developed district of Kensington Olympia, presented stalls with the work of 120 makers from around the world, accompanied by a programme of talks. In what follows, we review some of the highlights of both events.

Secret Ceramics (part of London Craft Week)

The conception behind 'Secret Ceramics', an annual exhibition founded last year as part of LCW, was to offer a selection of objects by unidentified ceramists, both emerging and established, to be bought for a minimum flat donation. The intention is that the objects' makers will only be revealed after they are bought. The proceeds of the sale are given to charity.

The second edition was held at Christie's, the London auction house. The designated charity was FiredUp4; the money raised will be used to fund the running costs of four ceramic studios at youth clubs in deprived parts of London. Each of the 104 objects on display was offered for a minimum donation of £500. While the makers of each object were not identified, there was a list of participants on the wall. It was therefore possible for anyone familiar with the contemporary ceramic scene to play the game of matching the participant to the work.

In ceramics as in glass, some practitioners have a very distinctive style, a sort of signature, often the result of their personal artistic and technical development over many years, as well as their preferred materials and conceptual interests. In this exhibition, for instance,

it was relatively easy to recognise the hand of Hitomi Hosono (delicate leaf-themed porcelain), Jin Eui Kim (geometrical patterns in graduated colours), Anna Silverton (monochrome clean-shaped pots with large mouths), Simon Olley (sgraffito dogs), Chris Bramble (terracotta wheel-thrown vessels, often with sculpted heads), Bouke de Vries (broken porcelain reassembled in new forms), and Steven Edwards (large porcelain vases with intricate fabric-like folds).

The objects were displayed in a sunny exhibition space overlooking the majestic King Street, St James, a district known for its fine art galleries. The room was painted white and semi-partitioned into three sections, each of which contained shelves and pedestals at varying heights to give each of the exhibits its own space without overcrowding.



Secret Ceramics exhibition at Christie's during London Craft Week 2025



Fragments of History. Pekka Paikkari's exhibition at the Ensérune Oppidum and Archaeological Museum

By Nigel Atkins

Put simply, this is an exhibition of Pekka Paikkari's ceramic art deliberately set among one of the most extensive permanent collections of Gallic and Mediterranean pottery in one of France's most delightful provincial museums. The Ensérune Archaeological Museum crowns a rocky outcrop some thirteen kilometers west of Béziers. In 2022, the Museum enjoyed a brilliantly designed renovation and is now one of Southern France's major cultural gems.

That Pekka should be exhibiting in such a dedicated space is due first to happenstance, a surprise discovery in 2023 when the artist was showing his work in the Gallery at Le Don du Fel, and then the intuition of the Museum's director, Lionel Izac, who saw in Pekka's art the possibility a rare accord between contemporary creation and archaeological reality. That an internationally renowned Finnish artist should include in his vision of the present such a powerful evocation of a distant past convinced both the Museum and the Centre des Monuments Nationaux of the interest in mounting this exhibition. What better way of constructing a dialogue between the present and the past than exhibiting the works of this visionary from the far north alongside the Museum's permanent collection?

Indeed, the fundamental concern of Pekka Paikkari has always been to place his works in a temporal perspective far broader than that of just the present day. As a result, both because of his philosophical intentions as well as his mastery of the art of fragmentation and reconstruction, he has developed a formal language akin to that of archaeologists themselves, of whom it could be said that an important part of their craft could well be summarized as the purposeful reassembly of shards from the past.





Post-Discipline and Post-Ceramics. Questions and reflections from a Latin American perspective

By Graciela Olio

This article focuses on establishing criteria for analysis and reflections on the place of contemporary ceramics within the framework of current arts in all their media and languages. Within these axes are the post-disciplinary approaches, among which we can analyze a neo-category that we can call post-ceramics.

A series of questions about ceramics in contemporary art challenge us in the context of post-disciplinary artistic practices.

- What control devices reduce artistic knowledge and practices to an ordering discipline?
- In Latin America, does disciplinary attachment respond to an institutional and pedagogical resistance arising from the postcolonial approach?
- Within the era of post-discipline, can we think-enable-dimension the concept of post-ceramics from a disciplinary perspective?
- Does the performance practice with ceramic materials, incorporating the body and ephemeral productions within expanded ceramics challenge traditional discipline?
- Can we think of post-ceramics as a neo-category of new media within the framework of visual arts or combined arts?

In her article, *La acción tiene la palabra: Las artes en la era de la posdisciplina*, the Chilean theorist and artist María José Contreras Lorenzini states:

*“Disciplinary persistence is not exclusive to these times or to our country; it is rather the result of a foundational mania for classification that has characterized philosophical and epistemological debates in the West. Although criteria, parameters and labels have changed throughout history, the will to seek an ordering of knowledge and activities remains intact throughout the centuries, at least until the 20th century. This old classification mania acquired, however, a new force during the 18th century, coinciding with the strengthening of the disciplinary societies described by Michel Foucault. Responding to the devices of control of conduct, knowledge is also subjugated to the mechanism of discipline: knowledge is reduced to disciplines.[2] As Foucault explains in *Discipline and Punish* (1975), discipline selects, normalizes, hierarchizes and centralizes content, which results in the control of the production of discourse. In order to speak/produce/share knowledge, one must travel a long path of validation that follows a disciplinary time that seeks, ultimately, the distribution of knowledge. The professionalization of the arts, which in our country implied the entry of the arts into universities as a “discipline to be taught,” responds to this strategy. (Contreras, 2022, p. 2)*

From my position as a university ceramics teacher, researcher and visual artist, I believe that disciplinary attachment at an institutional and educational level corresponds to power management, budgets and control of an established order that comes from the postcolonial organization. In Latin America, the knowledge and regulations of Western Europe still persist in an anachronistic position that lacks a contemporary reading.

The history of ceramics in Latin America has changed radically since European colonization in the 15th century. This led to processes of dissolution of the original American cultures and their wonderful ceramics were disqualified. Among many other actions and impositions, European trades established their dominance to the detriment of the autochthonous and original nature of the already existing cultures.

Around these past discussions, contemporaneity supposes an overcoming of cultural and social barriers, where diversity and the expiration of historical mandates coexist. The paradigms of modernity are collapsing, and undisciplined knowledge enables and sustains the post-disciplinary

field. From the multiple territories of art, these positions open paths of no return.

In Latin America, many artists develop their artistic practices and productions from post-disciplinary positions, which do not respond to a specific affiliation, they overcome the distinction of supports, procedures, techniques, trades, classifications and ordering pigeonholes. Within these spaces of creation that propose to rethink, enable, and take a critical-reflexive position around artistic production, perhaps we can think of post-ceramics from a disciplinary perspective.

As an example of these practices, we can mention two Latin American artists, Claudia Toro from Argentina and Ana Gómez from Mexico.

Claudia Toro is an artist who moves between various languages: visual, sound, verbal, and corporal. The *Golpear la Tierra* project (Hitting the Earth), carried out in Buenos Aires with the artist Fernanda Rodrigo in August 2024, forms a body of performative and installation work. An ephemeral project that takes place over two days, and the photographic and audiovisual records make up the memory of this. The artists describe it this way:

The project Golpear la Tierra is a spin-off of an enormous movement that continues to generate others. Folds and refolds of matter. The Baroque as an operative function that never stops making folds to infinity, its excess. The folds of matter, the folds of the soul are the concepts that run through us, that shape our thinking. In Golpear la Tierra, there is the artistic gesture, in what it states. There is no metaphor or symbolism. We hit the raw and dry clay to make body, mass again. We hit to unite the parts and put together something new. The violence that the Earth allows us and art allows us. What needs to be violent to continue, to transform. Hitting the Earth, to continue, to insist, to make primary gestures present again, to update them in new movements, and for other folds to surprise us.

Varied materials such as clay, plaster, a dead plant, branches, Earth, Ceramic bones, snails, stones. The words in poetry, performative improvisation, nonsense, the animal, the sensation, the ritual, the non-representative. Everything appeared and brought new questions about life and death. A laboratory of meanings that exchanges the poetic and the scientific. Lights and shadows, ceramic minerals, work processes that poetize what nature does with matter in a journey without origin or end. (photos 1 – 3)

Perrine Boudy: Juste avant les hors-d'oeuvres at Sorry We're Closed, Brussels

June 5 – July 5, 2025







Feldman's rendering of Hanako draws from contemporary horror and anime, depicting a schoolgirl with a distended tongue emerging from a stylized toilet. Hanako possesses details and a cultural backstory that is an order of magnitude more specific than any of Feldman's previous sculptures, which led to the idea of building an idiosyncratic bestiary of his own... but with one major benefit for the artist. Like many of us, Feldman is a creature of his own anxieties, and he has found that by exploring fear and anxiety through his work, he can work through and release himself from them. Measuring close to two feet in height, Hanako also represents a leap in both scale and ambition for Feldman, who also began testing and layering his glazes in unconventional ways to better suit this new body of work.

Perhaps the most personal and impactful example in *TERRORCOTTA!* is Feldman's retelling of the story of the Golem, which was also a lifelong obsession for Borges. The Golem reflects biblical creation myths, as the creature was fashioned like Adam from clay or mud by a religious figure like a Rabbi, who brings to life through a ritual incantation. The most popular version of the tale revolves around Rabbi Loew's creation of the Golem in the sixteenth century to defend Prague's Jews from antisemitic attacks. Borges' writings focus on the Rabbi's humanity as he realizes that he is as imperfect as the clay being that he has brought to life.

Golem (2024) must be seen in the context of the artist's Jewish heritage and the October 7th attacks by Hamas on Israel and the resulting devastation of Gaza. Feldman's uniformed Golem holds an automatic weapon (a replica of a toy machine gun in the artist's studio), ready to protect Israel's Jews. Golem also sports an eye patch, a nod to longtime Israeli defense minister Moshe Dayan. The tale of the Golem is about hubris and unintended consequences, but as with Borges' retelling, it is also about self-reflection and the nature of humanity. Feldman's soft modeling of the clay and layered, dripping glaze reinforce the Golem's connection to its material.

Many of the pieces in *TERRORCOTTA!* emanate from moralistic tales for Children. *Struwwelboy* (2025) is a streetwear-clad update of the German tale of *Struwwelpeter* (shock-headed Peter), meant to warn children of the consequences of poor hygiene. *Pugot Mamu* (2025) is a headless Filipino creature with a gaping mouth for a neck that loves to dine on disobedient children. Similarly, *Qallupilluit* (2025) is a mythical water-dwelling creature that snaps up wayward Inuit children who get too close to the water's edge. In the *Book of Imaginary Beings*, Borges also provides us with no shortage of faeries, demons, and other creatures that won't hesitate to kidnap or devour those who disobey.

A final example that brings the eclectic spirit of *TERRORCOTTA!* in line with Borges' *Book of Imaginary Beings* is the inclusion of *(We Thought He Was a Goner) But the Cat Came Back* (2025). If you're younger than 50, you likely remember the song *The Cat Came Back* from its fluffy late '70s version by Canadian folk singer Fred Penner. The original song is much thornier—perhaps even more so for its racial politics than its content. *The Cat Came Back* was written by Harry S. Miller, a white Tin Pan Alley songwriter who often wrote in black vernacular. The original sheet music was labeled by its publishers as “a comic negro absurdity” and fits neatly into the late nineteenth century category of “coon songs” written for the entertainment of white audiences at the expense of Black ones.

Miller filled his song with a litany of graphic cat abuse, including being hit with a “brickbat,” drowned, electrocuted, picked up in a tornado along with his kittens, killed in a trainwreck, and perhaps most infamously, shot with “a musket full of nails and dynamite.” Ultimately, the cat passes away while watching an organ grinder play... but returns as a ghost. Like Miller's bright, catchy earworm of a song that contains unimaginable darkness, Feldman uses bright, candy-colored glazes and approachable forms. Look closer, and you'll notice that Feldman's glazes have picked up new layers of richness and dissonance. Where speckled hobby glazes once held sway, Feldman is developing a new surface language that bubbles, crackles, drips, and flakes.

TERRORCOTTA! is wide-ranging in its scope, and that's by design. Like Jorge Luis Borges, Sasha Feldman has assembled a highly personal, highly idiosyncratic bestiary based around his fears, his obsessions, and even his identity. Feldman approaches this project with a lightness that allows for humor to creep into the edges of his darkest subjects, and vice-versa. Future archaeologists may well uncover these manufactured relics of the Anthropocene and feel like *Hanako* is the Rosetta Stone, finally explaining the function of the millions of porcelain toilets in the archeological record. *TERRORCOTTA!* serves as a record of a very fraught moment in history, with mass deportations, a brewing constitutional crisis, and an economy that hangs in the balance. These artifacts of the future speak to our current moment... and if exposing horror can take away a fraction of its power, Sasha Feldman is doing his job.

Garth Johnson is the Paul Phillips and Sharon Sullivan Curator of Ceramics at the Everson Museum of Art

25 Years of the Winifred Shantz Award, Glass Innovation, and Queer Identity at the Canadian Clay & Glass Gallery

This season, the Canadian Clay & Glass Gallery presents three compelling exhibitions: a celebration of 25 years of emerging talent in contemporary ceramics, a long-overdue retrospective of glass sculptor Irene Frolic, and Lauren Nicole Rice's bold debut exploring Queer identity through glass.

Excellence in Clay: 25 Years of the Winifred Shantz Award

May 31 – September 14, 2025

For a quarter century, the Winifred Shantz Award for Ceramics has been celebrating the best of emerging ceramic artists in Canada. This year is no exception, as we recognize the winner and finalists of 2025, as well as each winner in the award's 25-year history. The only national award for emerging ceramic artists in Canada, the impact of the award is unmatched.

The 2025 Winifred Shantz Award for Ceramics is presented to Sami Tsang of Toronto, Ontario. Corwyn Lund (Toronto, ON) was selected as the runner-up and the finalists are Etty Anderson (Montréal, QC), Gloria Han (Coquitlam, BC) and Gayle Uyagaqi Kabloona (Ottawa, ON). The award was juried by Susan Collett, Carole Epp, and Sequoia Miller.

Presented annually through an ongoing partnership with The Keith and Winifred Shantz Fund for the Arts, held at Waterloo Region Community Foundation, the winner receives \$10,000 to undertake a period of independent research, residency, or other activities that advance their artistic and professional practice. The runner-up receives \$5,000, and each finalist is awarded \$1,000.

Through works from the Gallery's Permanent Collection, as well as works loaned from the Art Gallery of Burlington and Gardiner Museum, we celebrate each of the award's twenty-five incredible winners.

Curated by Peter Flannery, with Denis Longchamps & Cheyenne Mapplebeck



1



2



The Month's News In The Ceramic Art World

01

We recently announced our first-ever Open Call for ceramic artists. We're looking for artists working with ceramics whose works reflect unique perspectives and the creative potential of the field to be featured in the 15-year anniversary issue of Ceramics Now Magazine (December 2025). The call is part of our commitment to editorial independence, giving a voice to artists worldwide and creating new connections across the ceramics community. All ceramic artists are encouraged to apply until September 15. More info at www.ceramicsnow.org/opencall

02

The first edition of the Jingdezhen Prize will take place in October at the Taoxichuan Ceramic Art Avenue in Jingdezhen, China. Initiated by the World Crafts Council (WCC), the International Academy of Ceramics (IAC), and the Jingdezhen Ceramic Creative Design Center, the 2025 Jingdezhen Prize aims to create a high-level platform for the global exchange and cooperation in ceramic innovation, engaging artists, collectors, designers, museums, and art lovers worldwide. Several prizes and residencies will be awarded, including the Jingdezhen Prize worth around \$14,000. The competition includes distinct categories such as creative design, emerging artists, interdisciplinary practice, and the main Jingdezhen Prize. Applications are due July 30, 2025.

03

Artists are invited to apply for the 2026 Taiwan Ceramic Residency Program. To broaden the perspectives of contemporary ceramics and encourage interaction and learning among artists from diverse cultural backgrounds, the Yingge Ceramics Museum has initiated this international residency program to provide ceramic artists from around the world an opportunity to engage deeply with Taiwan's ceramic art and culture. The program offers ceramic facilities, working space, accommodation, material subsidies, and transportation subsidies. Applications are due July 31, 2025.

04

Three major ceramic competitions opened recently: the first edition of the International Ceramic Sculpture Triennale Poland in Warsaw, Poland (on view through October 26), the 63rd Faenza Prize – International Competition of Ceramic Art at MIC Faenza, Italy (on view through November 16), and the 32nd Mediterraneo Contemporary Ceramics Competition in Grottaglie, Italy (on view through October 12). All these events are mentioned in our Ceramics Calendar at ceramicsnow.org/calendar2025

05

The Jane Hartsook Gallery (Greenwich House Pottery, New York) invites artists and curators where clay/ceramics is the primary medium to send their exhibition proposals for 2026-2027. The gallery aims to represent the wide-ranging capabilities of clay as a material and is interested in work that approaches the medium from art, craft, and design perspectives. Applications are due September 1.

06

Artists are invited to apply to the XIII International Ceramics Symposium in Römhild, Germany, taking place in October 2026. Innovative approaches and expanded modes of expression, especially in sculpture, are strongly encouraged. Participants will receive a work grant of €2,000 as well as free accommodation. Applications are due September 30, 2025.

CERAMICS NOW **OPENCALL**

FEATURED ARTIST IN
CERAMICS NOW MAGAZINE'S
15-YEAR ANNIVERSARY ISSUE

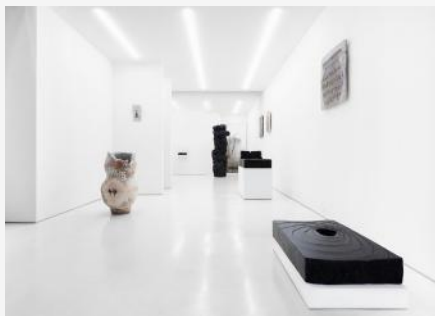


Photo: Tomoya Sakai



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What's on View



Sea of Mud, Wall of Flame: Satoru Hoshino and Masaomi Yasunaga at Nonaka Hill, Kyoto

June 14 – August 9, 2025



Le Futur des Formes: Contemporary Japanese ceramics at Musee Cernuschi, Paris

May 27 – September 21, 2025



L'habitat des merveilles and Le ventre de la terre at Centre Céramique Contemporaine de Giroussens, Giroussens

June 21 – September 28, 2025



Pottery 101 group exhibition at V1SALON, Copenhagen

June 26 – August 9, 2025



Becky Tucker: The Quarry at Galerie Fabian Lang, Zurich

May 22 – July 30, 2025



Erwin Wurm: Bad People at Gmundner Keramik, Gmunden

June 18, 2025 – January 31, 2026



Colorfield: Pauline Bonnet & Marie Ducaté at Nendo Galerie, Marseille

June 25 – August 9, 2025



Pei-Hsuan Wang: The Extent of Our Union at Prinsessehof National Museum of Ceramics, Leeuwarden

June 7 – October 26, 2025



Otani Workshop: Monsters in My Head at Vancouver Art Gallery, Vancouver

May 25 – November 9, 2025



Matthew Warner at Corvi-Mora, London

June 6 – July 26, 2025



Unknown Places at Kunstforum Solothurn, Solothurn

June 28 – August 2, 2025



Takemura Yuri: Unfurling Forms at Joan B Mirviss Ltd, New York

July – August, 2025

