

# CERAMICS NOW

M A G A Z I N E



June 2025



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*Front and back cover: Claire Lindner,  
Buisson à grandes feuilles 3, 2024,  
glazed stoneware, 56 x 60 x 55 cm.  
Courtesy of Daquet-Bresson*

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# Chris Gustin

Chris Gustin (b. 1952, Chicago, Illinois) is a ceramic artist and educator based in South Dartmouth, Massachusetts. He grew up in Los Angeles, California, where he was introduced to ceramics through his family's whiteware manufacturing businesses. Surrounded by clay and factory life from a young age, he developed a deep familiarity with ceramics that would shape the course of his career.

In 1970, after taking a pottery class in high school and enrolling at the University of California, Irvine, Gustin left school to work full-time at his father's factory, Wildwood Ceramics, where he became foreman and manager. After two formative years in commercial production, he turned his attention to studio ceramics, earning a BFA from the Kansas City Art Institute in 1975 and an MFA from the New York State College of Ceramics at Alfred University in 1977.

That same year, Gustin co-founded a studio in Guilford, Connecticut, with his sister-in-law Jane Gustin, producing both functional and sculptural pottery. He began teaching soon after, with appointments at Parsons School of Design (1978–1980), Boston University (1980–1985), and later as Associate Professor and head of ceramics at the Swain School of Design, which later became the University of Massachusetts Dartmouth. During his twenty-year academic career, he mentored hundreds of undergraduate and graduate students while continuing his studio practice.

In 1982, Gustin moved his studio to South Dartmouth, converting an old 8,000-square-foot chicken farm into a live-work space. In 1986, he co-founded the Watershed Center for the Ceramic Arts in Newcastle, Maine, an artist residency that continues to serve as a vital hub for the ceramics community.

His interest in architectural ceramics led him to establish Gustin Ceramics Tile Production in 1996 after designing all the tiles for his own home. The company has since grown to serve architects, designers, and showrooms nationwide.

Since retiring from academia in 1999, Chris Gustin has dedicated himself fully to his studio work and tile production, contributing significantly to the evolution of contemporary ceramics in the United States.

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Visit **Chris Gustin's** website and Instagram page.

<https://gustinceramics.com/>  
[@gustinceramics](#)





**Cloud Series #2304**, 2023, Glazed Stoneware, 28x15x14 in. Photo credit Chris Gustin



**Cloud Series #2103**, 2021, *Glazed Stoneware*, 12x15x14 in. Photo credit Chris Gustin



**Cloud Series #2308**, 2023, *Glazed Stoneware*, 16x16x22 in. Photo credit Chris Gustin





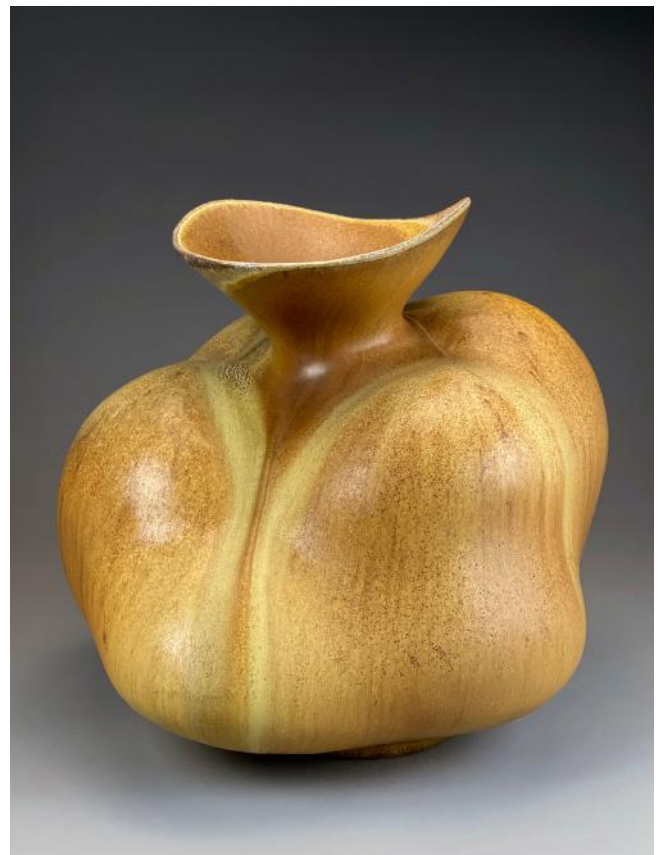
**Cloud Sculpture #2205**, 2022, Glazed Stoneware, h. 26 w. 20 d. 17 in.  
Photo credit Donzella



**Cloud Vase #2405**, 2024, Glazed Stoneware, h. 20.5 w. 12.5 d. 16 in.  
Photo credit Donzella Ltd



**Cloud Jar #2106**, 2021, Glazed Stoneware, 16.5x15x16 in. Photo credit  
Chris Gustin



**Cloud Jar #2107**, 2021, Glazed Stoneware, 15.5X17X15 in. Photo credit  
Chris Gustin

# Ho Lai

Ho Lai is a ceramic artist from Hong Kong, working in London. Her work explores the contemporary nature of ceramics, experimenting with the materials and processes involved in its creation. In 2016, she graduated from the Academy of Visual Arts Hong Kong Baptist University, attaining a BA in Visual Arts, and was awarded the AVA Keeper of Studies Collection Award. In 2019, Lai graduated from the Royal College of Art, attained an MA in Ceramics & Glass, and was awarded The Grocer's Hall Scholarship. Upon graduation, she was shortlisted as one of the FRESH exhibition emerging artists at the British Ceramics Biennial. In 2021, she was shortlisted as the British Ceramics Biennial AWARD exhibition headline artist and was commissioned to create a wall installation exhibited in Stoke-on-Trent, the ceramics capital in the UK. She was also shortlisted for the European Prize for Applied Arts and

the XVII International Contemporary Ceramics Award in the same year. Her works are exhibited widely in the UK, France, Spain, Belgium, Japan and Hong Kong.

*I find poetics in the transformation of material, approaching my work in ways that are both subversive and experimental. The interrogation of an idea, colour combinations and material experimentation are prominent in my practice.*

---

Visit **Ho Lai's** website and Instagram page.

<https://ho-lai.com/>  
[@ho\\_lai\\_](https://www.instagram.com/ho_lai_)



Installation view, *Traces of Fragments*, Shigaraki Ceramics Cultural Park, Japan, December 2024

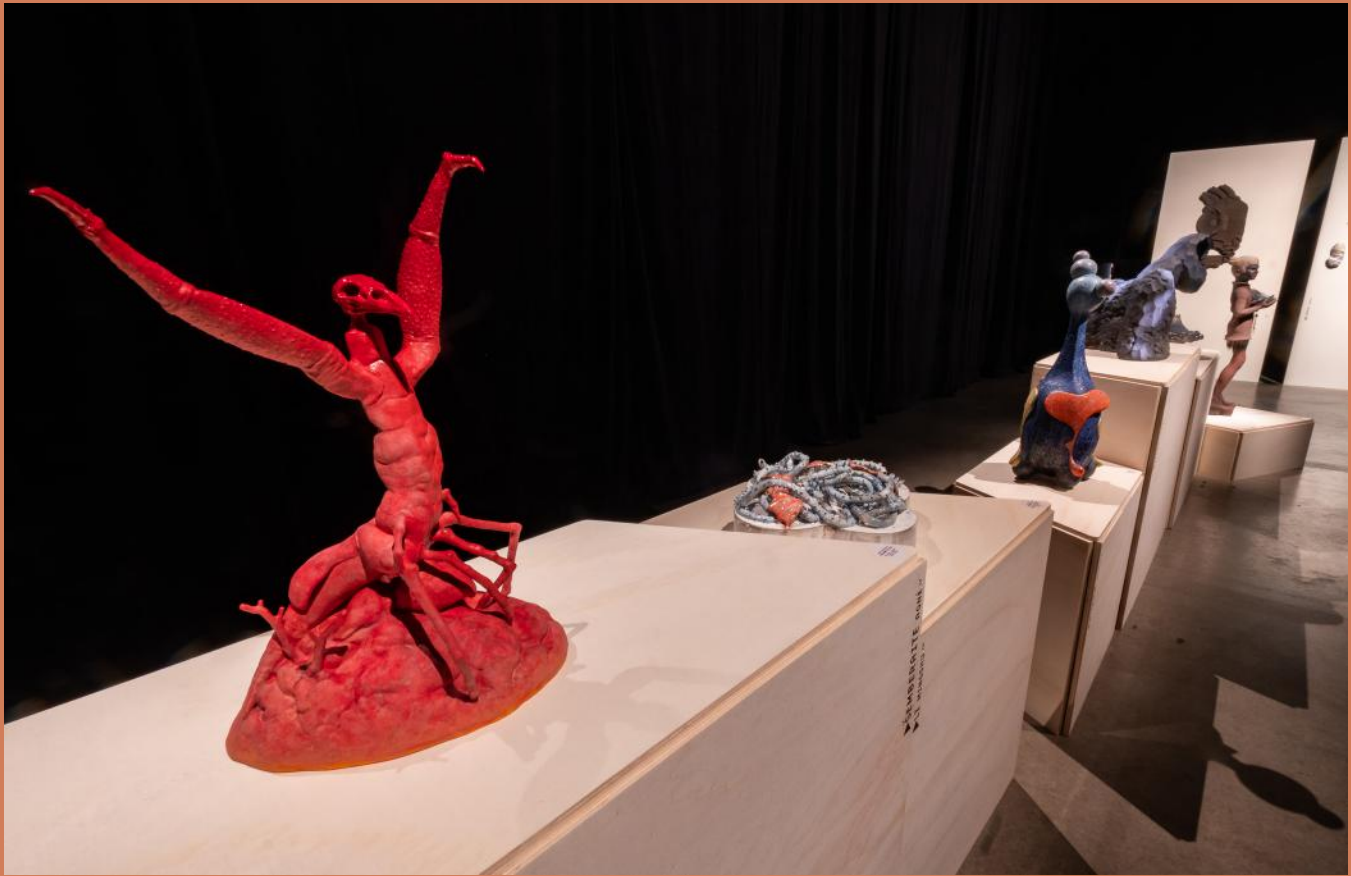


**Fragment I, 2024, coloured clay, glass**



**Fragment II, 2024, Ash Glaze, Glass**





# Perspectives Festival 2025: A new vision for Ceramic Art Andenne

In 2025, Ceramic Art Andenne enters a new chapter under the name Perspectives Festival, a title that reflects a deepened commitment to highlight contemporary ceramic art practices. Conceived as a triennial, this year's festival brings together over one hundred artists from around the world in eight exhibitions across Andenne, Belgium.

This year's edition stands out for its strong program and bold spirit of collaboration that defines it. At the heart of the festival are two major international exhibitions—Talisman and Authentique—which offer a rich panorama of current artistic approaches, from deeply symbolic interpretations to technical contemporary forms. Germany is the guest country in an exhibition curated by Wolfgang Lösche, presenting a survey of exceptional German ceramic artists. The solo exhibition of Belgian artist Nathalie Doyen invites visitors into a meditative world shaped by repetition, while Connexions, produced in collaboration with the international Ceramic Brussels fair, highlights promising new voices in European ceramics. At the Maison des Associations, the exhibition Fusion of Visions gathers members of the International Academy of Ceramics (IAC) from the Benelux region.



Extending the festival's reach through a new collaboration with Le Delta Namur, the Alive & Unfolding exhibition, curated by Vasi Hirdo, presents an exceptional contemporary ceramics exhibition. Featuring twenty-two artists from fourteen countries, the exhibition presents a vibrant collection of sculptures that challenge the boundaries between the figurative and the abstract.

Ceramic Art Andenne also hosts an International Ceramics Market every year on Whit Sunday and Monday. Titled Li Dièle, this year's edition will take place between June 8 and 9, 2025, and will include workshops for children and guided tours. The guest of honor for this edition is the ceramicist Monika Debus (DE).

The evolution of this festival is rooted in Andenne's long-standing relationship with ceramics. The event first took place in the 1980s under the name Come See a Pot, initiated by a group of passionate artists determined to create a platform for ceramic art in Wallonia. Renamed Biennale de la Céramique d'Andenne in 1992, the event became a triennial in 2015. Ceramic Art Andenne embraces this legacy and signals an openness to new voices, partnerships, and modes of presentation through the Perspectives Festival.

Central to the festival's vision is Gaëlle Cornut, the Artistic Director and coordinator, whose leadership has been instrumental in creating a vibrant and internationally engaged venue for contemporary ceramics. The word perspectives alludes to the many viewpoints that shape ceramic art today, whether they emerge through material exploration, personal identity, historical context, or ecological concern. At the same time, it references the festival's expanded reach, as seen in its collaborations with institutions such as Le Delta Namur, Ceramic Brussels, and the International Academy of Ceramics.

Andenne offers a meaningful backdrop to this major event with its centuries-old ceramic heritage. Its proximity to two Roman roads and its abundance of natural resources (clay, lead, and wood) contributed to the development of a thriving pottery tradition from the Middle Ages onward. This layered history lives on through the institutions and the land that still draws artists together in dialogue, shaping this festival.

The Perspectives Festival does incredibly well in creating space for new voices and directions in ceramic art. It's a meeting point for artists at different stages in their journey, a place where ideas take form and connections are made through ceramics.

### *Talisman (international thematic competition)*



At Andenne Cultural Centre. On view between May 17 – June 15, 2025



# The Whole World In Our Hands at The Stephen Lawrence Gallery

By Vasi Hîrdo

## *Part I. Introduction*

In a time when the fragility of our planet is more evident than ever, clay offers a medium for reflection and inquiry. Curated by Julia Ellen Lancaster, *The Whole World in Our Hands* brings together six women sculptors who work with clay to explore themes of ecology, material histories, and human responsibility. Timed to coincide with Earth Overshoot Day, the exhibition challenges viewers to consider the intersections between art, environment, and the fragility of our natural world. Through their work, these artists reveal the material's capacity to hold time, industrial traces, personal narratives, and the imprints of both natural and human histories, turning it into a space for conversation about our relationship with the earth.

What unites these artists is their engagement with clay's origins and implications. Some, like Alison Cooke and Rosanna Martin, work with excavated clays sourced from sites shaped by human industry, revealing hidden histories embedded in the landscape. Others, like Julia Ellen Lancaster, embrace a circular practice, treating material as something that is continuously transformed and reused rather than exhausted. Jane Millar engages with the unpredictability of ceramic surfaces, drawing a parallel between chemical transformations and the concealed energies within ourselves. Jacqui Ramrayka explores memory, identity, and cultural displacement through the vessel form. These artists may work differently, but they share a deep commitment to clay, both as a material and as a way to explore and examine how people and nature are connected. Thanks to these artists, clay performs an essential role of bridging past and present, material and maker, and inviting us to reflect.



*Julia Ellen Lancaster*



*Rosanna Martin*



*Jacqui Ramrayka*



*Alison Cooke*



*Jane Millar*



*Sam Lucas*



In *The Whole World in Our Hands*, clay holds geological history, human activity, and cultural memory. Alison Cooke works with dug clay obtained from construction sites and former industrial landscapes, materials often deemed valueless but rich with hidden histories. Her use of Thames clay, glacial sediment, and industrial waste highlights how extraction and climate cycles have shaped our world.

Julia Ellen Lancaster's practice emerges from deep engagement with place, collecting clay and other materials from landscapes to form layered compositions. These reflect both physical history and future imagination. Her work creates a conversation between geological history, the present moment, and an imagined future, allowing the material's history to speak.

In this exhibition, clay also embodies cultural memory and transformation. Jacqui Ramrayka explores themes of identity, loss, and preservation, using porcelain as a metaphor for the Indo-Caribbean diaspora, whose history is marked by migration and reinvention. Her vessels are keepers of forgotten narratives, preserving histories through form and surface.

Rosanna Martin's work, rooted in childhood memories of playing in a white clay riverbed near an old brickworks, highlights the interplay between industry, place, and material reuse. Her practice embraces sustainability, reclaiming and repurposing clay to encourage curiosity and reflection on consumption and waste.

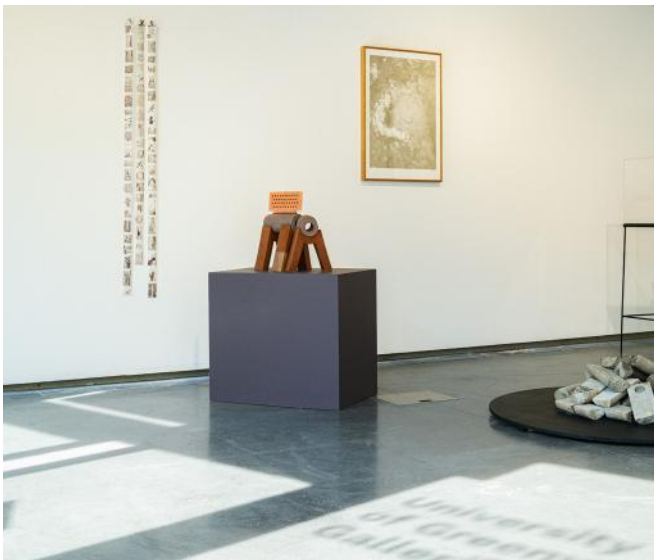
Jane Millar and Sam Lucas take a more introspective approach, linking materiality to psychological and sensory experiences. Millar's work explores the relationship between inside and outside and the unseen energy it provides. Her sculptures mask unseen forces within their surfaces, much like the human psyche shields its internal complexities.

Sam Lucas explores the connection between neurodivergence and biodiversity, advocating for the importance of different ways of thinking. She suggests that embracing different ways of thinking could lead to more creative and sustainable solutions for today's challenges. Shaped by a personal process of meaning-making, her work contributes to the exhibition's broader theme of fostering connection, understanding, and respect.

Together, these artists engage with clay as a living material that encapsulates time, transformation, and the vulnerability of both human and planetary conditions. *The Whole World in Our Hands* is not about what we create from clay but how clay reveals the marks we leave on the world. It invites us to think about where materials come from, how industrial processes shape the land, and how artistic practice can serve as a vessel for ecological and philosophical reflection. In this series of interviews, each artist reflects on their relationship with material, landscape, and meaning, offering a personal and collective meditation on the role of clay in shaping the world.

## ***Part II. Interviews with Alison Cooke, Julia Ellen Lancaster, Sam Lucas, Rosanna Martin, Jane Millar, and Jacqui Ramrayka***

### **Interview with Alison Cooke**



*Alison Cooke*





***Why do you work with clay, and how does it connect to ideas about sustainability and shared cultural stories?***

I've worked with lots of different materials, but clay has versatility, which is something else. I'm very indecisive, and clay suits my lack of commitment/confidence in an idea. If it's not right, I can lob a bit off, roll it up, or soak it and start from scratch. Until it's fired, I can change my mind.

I'm interested in where the materials I work with come from and the layers of history and future of that location feed into the work that I make. By working with location-specific materials, there is already a narrative; sometimes, it is so strong just the material itself is enough for me, and I display it as it is.

Because I use dug clay or obtain it from construction sites/mines/scientists, etc., it doesn't add as much to my carbon footprint as buying

commercial clay would. But there is no getting away from firing, being an energy eater, which I'm very aware of, and I always question why I'm firing something.

Another reason I work with clay is that it has no value; it's mud, it's everywhere, it's free. In 2017, I got five tonnes of clay spoil excavated from below the Thames while constructing London's supersewer. It had negative value, the construction company paid huge amounts to have it removed and placed somewhere else. I like working with something that is valueless.

All cities that sit on clay beds will eventually invest in a clay processing plant, sell local clay, produce local ceramics, and connect the inhabitants to the Earth beneath their feet.

***How do the physical properties of the clay from specific sites influence the form, texture, or conceptual direction of your pieces?***

The materials I get are unknown and dictate the making process, as often there are very few clay particles (I'm laughing as it's really not a sensible way to work). I don't like to add other materials and I sieve out as little as possible. So, grand plans to hand-build some beautiful 3d monster might end up as tiles. It's limiting, but all the negatives are overridden by my interest in the provenance of the material.

I'm currently working with Jurassic materials, some removed from dinosaur fossils by paleontologists, and the contents of a dinosaur footprint I dug last year. I love what the materials are but they are really tricky. This is what I hope to be showing at Stephen Lawrence Gallery.

***In your view, what role does the material memory of clay—its geological and cultural histories—play in addressing contemporary ecological challenges?***

To me, the location of a clay (or any material) holds layers of memory/history from that site. Not in a spooky way, just it can make those histories more tangible.

I've worked quite a lot with glacial clay dug from eroding cliffs of Norfolk, UK. I like the circular narrative of the movement of material dependent on global temperature. For me, using glacial clay is like a code for climate change as it encapsulates previous global warmings.

This is probably too much info, but... 450k years ago, the North Sea was frozen in a vast glacier that covered Britain as far south as Norfolk;

as the global temperature warmed, the edges melted, and the debris held within the glacier was released and formed a moraine. I dig from the terminal moraine, the Cromer Ridge, which has the furthest reach of the glacier.

We are on the same warming trajectory, just sped up by pumping CO2 and methane into the atmosphere. Now that same cliff/moraine is eroding because of sea level rise, and those same particles are being washed out again as the cliff collapses. I like to capture the material at this point in time, save it from the sea, remove it from the circle and use it to make work that references the current climate crisis.

***What role do you believe contemporary ceramics can play in fostering global awareness of environmental issues?***

Sadly, I doubt those who have the power to reduce our environmental impact in any meaningful way give a hoot about a sustainable future, let alone pottery. But individually, I think people working with clay are physically/psychically more

connected to the Earth because they hold, mold, and control it. I like to think that people who buy ceramics/are interested in ceramics, in turn, also feel more connected to the Earth and, with that, consider their personal impact on it.



# Sticks, Stickiness, Stickiness

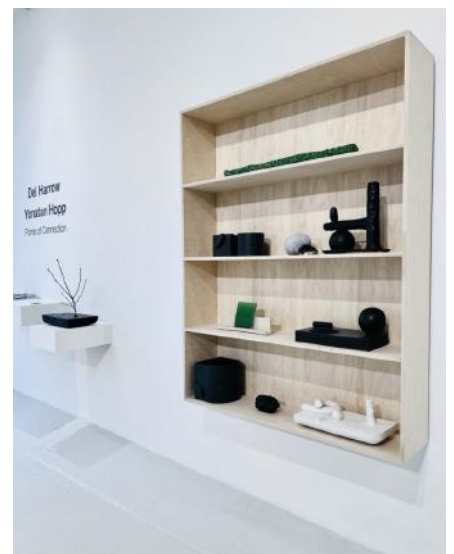
By Joshua G. Stein

Objecthood is complicated. At first, we might assume that we easily know how to draw the profile of a tree. Maybe we understand that in the interest of time we might not be able to outline every single branch, every single leaf, or every single root, but with enough time we imagine we can trace this intricate outline. Yet we know that the intake of carbon dioxide and output of oxygen molecules through tree leaves into the atmosphere thwarts our notion of boundaries. Recent scientific studies reveal a “mycorrhizal network”

composed of mycelium that connects trees with their neighbors to share water, nitrogen, carbon and other minerals, making it even more difficult to separate a tree from the forest, or even from its neighboring species.

And yet, we are not entirely wrong when we draw our simplistic profile of our tree. It's objecthood is still partially intact. The practices of Del Harrow and Yonatan Hopp deftly examine the complexities of objecthood, neither stripping it of its discrete importance nor denying its dissolve into larger systems. In the work of both artists, distinct elements are rendered more so by their dramatic juxtaposition against disparate materials—a wood stick connects to a gooey blob of glazey clay or a ceramic stump sits atop a roughly-hewn wooden pedestal—but they still form parts of a larger art object. We know this because the elements anticipate one another through graceful arcs and radii that stretch out to meet their neighbors.

A tree as living force extends itself, reaching out with its branches, creating micro-climates under its boughs, ecosystems between its roots, atmospheres above its canopy. When one of its branches might fall to the ground, it might have an afterlife as host to many other species during its slow return of nutrients to the soil. Or, in a parallel world, this branch might become an object of another kind: a stick.







# Translate: L'Ofici Ceramista – Two artists, a defunct factory, a museum and an archive

By Brigit Connolly

In 2022, Anne-Laure Cano and Jim Gladwin – two artists who work with clay – began working together towards an exhibition at the Museu d'Esplugues in response to, or translating from, the historical remains of the Pujol I Bausis (La Rajoleta) ceramics factory near Barcelona and its extensive archive. Founded in 1856 near a clay deposit, La Rajoleta made architectural and industrial ceramics for over 100 years until it ceased trading and fell into disrepair in the second half of the 20th century. During the late 19th and early 20th century, it was famous for its production of art nouveau and modernist ceramics commissioned by architects and designers including: Gaudí, Domènech i Montaner, Puig i Cadafalch and Gallissà. These pieces can still be seen in different areas of Barcelona, such as Parc Güell, or in buildings like Casa Lleó-Morera or Casa Amatller and at the Pere Mata de Reus Institute.



## *How did your experience of working on this project change your work?*

**Anne-Laure Cano:** Through my work, I explore themes of memory, identity, and sense of place, so initiating and working on this project was something I had been dreaming of. I've wanted to work with an institution for a long time and had been trying to find a way to approach a museum or institution to work on their collection. La Rajoleta seemed the perfect place. It created a framework within which I could work creatively. I found that I had to work more as a researcher and creatively use these methods. This recalibrated the relationship both with the work and audience. Until recently, I've worked on individual pieces shown in galleries or competitions. The project and exhibition allowed me to initiate and maintain a dialogue with a collaborator and collection, to think about how to connect and communicate with an audience in a different way. I've worked on a larger scale and developed installation as part of my practice.

**Jim Gladwin:** In some ways for me it was a strange, alien way of making, responding to something that's already there. My work comes out of clay, the material. But for me, having the connection with the factory, being able to hold some of the things that they used to make created joy and opened new ways of looking. It was fantastic to have that connection to think about the people that worked in it, their processes, methods and materials. Industrial production is an aspect of ceramics and society that's often ignored, but it's crucial. Traces remain in the archive, architecture and fabric of the urban environment and we wanted to contemporise this.



Anne-Laure Cano, *En Proceso*



Anne-Laure Cano, *Inventar-io*



Jim Gladwin



Jim Gladwin, *Flowers*

*The project, which you called Translate: L'Ofici Ceramista (The ceramicist's trade or métier), seems to encompass various modes of translation. It moves between languages, media, time and place. In English, as I read it, Translate could involve an action and an imperative, or a suggestion to the artist and viewer that they translate.*

**Anne-Laure Cano:** We gave a lot of thought to the title, which word might we use, in which language, what we wanted it to say, and what this might communicate. Jim suggested the word, Translate. For me, the title, which is not in my mother tongue, wasn't an imperative at all. It was just an infinitive, so it was more neutral. It described our experience, the process and act of translating from our source of inspiration (museum, factory and archive) into new work. We struggled working between the four languages, but ultimately decided not to translate the title into Spanish or French or Catalan, but leave it in English. I find translate broader in scope than traduire, for example, which refers to translating word-for-word between languages. In English – it sings – is more open to other possibilities or nuances and communicates exactly what we wanted to say. The subtitle: L'Ofici Ceramista, remains in Catalan, so people who don't understand English can understand that the exhibition is about the métier of the ceramicist.

**Jim Gladwin:** For me, it's less of an order and more of a question, or invitation, asking people to think as they engage with the show. Hopefully, it made visitors think. Also, it's short and to the point in that it describes our process while working towards and thinking about the show. At a pragmatic, functional level, we worked between languages: Anne Laure speaks French, I speak English, the museum and archives operate primarily in Catalan, but also in Spanish. When we were doing our research, we had to negotiate the slippages between these in terms of the languages the archives and factory records used to name equipment, technical processes and materials. So, in that sense there was also an imperative, in that there was a job for us, to work from the records and remains of the factory and translate from these into our work. But it's also a verb and, as artists, I think it's something we do naturally in our creative practice, we translate ideas into, media, into three dimensional forms.

*Let's discuss – or refract through the prism of translation – some of those thinking and making processes, the connections made through your work that continue to inform it and underpin your choice of title. Acts of translation involve working from an origin that asks to be translated, transported metaphorically or literally elsewhere into another text, medium, object, location, culture, or time. What did the origin you worked from ask of you?*

**Anne-Laure Cano:** We worked from the remains of a factory: it's museum and archive. Jim and I have collaborated on previous projects, so after I won the Pujol I Bausis Prize, at the Angelina Alós International Ceramics Biennial of Esplugues at the Can Tinturé museum (2021) I had a good conversation with Carme Comas Camacho (Director of the Museu d'Esplugues de Llobregat), who was quite open to my suggestions. She was keen to recalibrate the relationship of visitors to the museum and thought that it might benefit from other ways to engage and help them understand more about the processes involved in making the ceramics produced at La Rajoleta. They were interested in using artists in residence to make an exhibition that responded to their collection. In many ways, Carme gave us free rein, but she did have an objective in mind in relation to how the exhibition might help to inform the audience. From our conversations, I began to understand our role as artists to be more like one that accompanies the audience in a process toward understanding more about the different forms and amount of labour involved in the work of a ceramicist, when making a clay object or sculpture.

**Jim Gladwin:** In terms of source, there was clearly a job we had to do: to respond to the collection, to work from the archive, to bring into focus the people that worked in the factory.

**Anne-Laure Cano:** Yes, we did want to bring attention to the workers and their skills and see if we could incorporate the local clay that had been used by the factory. Clay is at the core of Jim's practice, and he was particularly interested in using the local clay. He had sourced and experimented with clay from the region years ago and given me ideas where to find it when I first moved to Catalunya. Sadly, it was too difficult for us to make this part of the project.

**Jim Gladwin:** Yes, we looked into this, and it was a big part of our discussions. Carme showed us the old clay pit, which is still there, it's massive, but now it's a park. The clay is good, but it wasn't possible.



*Anne-Laure Cano, En Proceso*



*Anne-Laure Cano, En Proceso*



*Anne-Laure Cano, En Proceso*



*Anne-Laure Cano, Inventar-io*



*Anne-Laure Cano, Inventar-io*



*Anne-Laure Cano, Inventar-io*



# Alive & Unfolding contemporary ceramics exhibition at le Delta, Namur

May 17 - August 17, 2025















# History: A Legacy in Motion. Alfred Ceramic Art 1900-2025 at the Alfred Ceramic Art Museum, New York

May 8 – December 14, 2025



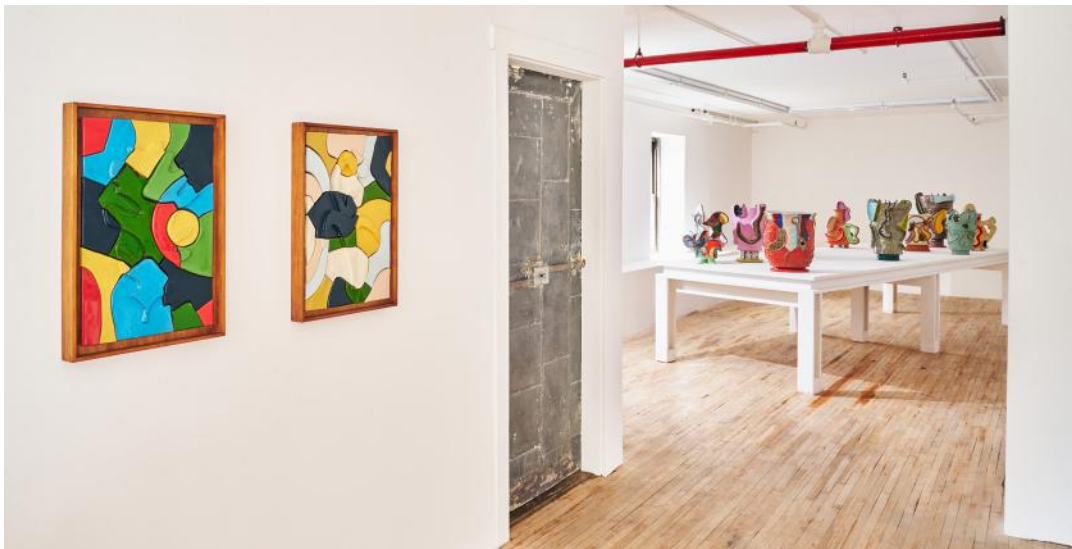


# Sean Gerstley: Free Play at Superhouse, New York

April 17 – May 31, 2025







# The Month's News In The Ceramic Art World

## 01

**Join Clay In Conversation 11: Residency for a deep dive into the world of Artist/Makers Residencies.** Taking place on July 3, 2025, at the University of Westminster (Portland Hall), this event explores the value and impact of artist residencies. Hear from Harriet Hellman, Jacqui Ramrayka, Alex Simpson, and Julia Ellen Lancaster as they share their residency experiences. The conversation continues with a panel discussion chaired by Tessa Peters, tackling key questions around what artists seek from residencies, how to find the right fit, and how to influence future models.

## 02

**The Bruckner Foundation in Carouge, Switzerland, is now accepting applications for its 2025 Support Residencies, with an extended deadline of August 31, 2025.** Two residencies are available: the Support Residency for Young Ceramicists, open to recent graduates from Swiss ceramics schools, and the Support Residency for Ceramics Creation, open to all ceramicists and artists regardless of nationality, age, or background. Both residencies offer two or three months of studio access, financial support, and possible free accommodation in Carouge. Projects must focus on ceramics and will be selected by a jury.

## 03

Several exciting ceramics events are taking place in June across Europe. **cerARTmic Madrid (June 5-8)** brings contemporary ceramics to the Spanish capital with an international fair. **On June 7-8, the Festival de la céramique à Nantes** takes place in Nantes, France, followed by the **Ceramic Market Andenne (June 8-9)**, returning to Andenne, Belgium, with a fantastic selection of ceramic artists. **On June 14-15, the Höhr-Grenzhausen Ceramics Market** welcomes visitors to one of Germany's ceramic towns.

## 04

**Later in the month, Saint-Sulpice Céramique (June 26-29)** transforms Paris's Place Saint-Sulpice into a hub for ceramic art, while the International Ceramics Festival (June 27-29) returns to Aberystwyth Arts Centre in Wales, featuring exhibitions, firings, and talks. At the end of June, the Festival of High Temperatures (June 28-29) in Wrocław, Poland, hosts an international tea bowl competition and other events.

## 05

**Three exceptional exhibitions are on view through June 29 at The Clay Studio, Philadelphia.** In *Another Way of Knowing*, Jeanne Blissett Robertson explores the Arctic's fragile ecosystems through sculpture and science. In *holy.body*, Michael Biello reflects on queer intimacy, spirituality, and performance. *Small Favors 2025* celebrates its 19th edition with nearly 400 small-scale works that showcase big ideas and diverse material approaches.

## 06

**Artists based in Australia are invited to apply to this year's Shelley Simpson Ceramics Prize.** Now in its fifth year, the prize is open to all Australian ceramicists and awards innovative, sustainable and emerging talent with a \$10,000 fund to support and accelerate their practice. This year, for the first time, the selected finalists will be celebrated in a four-week exhibition hosted at Craft Victoria. **Applications are due June 30.**

## 07

Marking ten years of community and craft, The Kiln Rooms Festival takes place June 5–8 across two Peckham studios (London). The event features the Members Show with works by 80–100 emerging ceramicists, live demos, talks, and a community clay project with Clayground Collective. Visitors can also view Master Sketches, a charity exhibition of original drawings by leading ceramic artists. Free and open to all, the festival offers a rare chance to explore studios, meet makers, and support FiredUp4, a charity expanding access to ceramics.

## 08

The third edition of the Manises International Ceramics Film Festival (CICEMA) will take place from November 21 to 23 at the Germanias Auditorium in Manises, Spain. Organized in one of Spain's historic ceramics cities, CICEMA has become a key event in Europe dedicated to films about ceramics. Last year's edition received over 60 submissions from 18 countries and attracted an audience of around 1,000. Applications are open until July 31 to filmmakers working with ceramics-related themes.

## 09

Experience Japan's rich ceramic traditions firsthand with Trip2Japan, led by Sheri Leigh O'Connor. These immersive tours, Ceramics, Sushi, and Sightseeing, take participants to historic pottery towns, artist studios, museums, and cultural sites. Alongside unforgettable landscapes and cuisine, travelers explore the legacy of Japanese ceramics that has shaped studio pottery worldwide.

## 10

The 2025 edition of Ceramic Art London took place last month. Firmly established as a leading platform for ceramic art, the event draws around 6,000 visitors from over 30 countries each year. With more than 120 exhibitors from across the UK and beyond, it stands out for its direct focus on the makers themselves, offering a lively, hands-on celebration of global creativity and craftsmanship. The talks programme was a particular highlight.

## 11

The Révélations Biennial, a major event in the field of art and design, returned for its seventh edition at Grand Palais in Paris. This international event took place between 21 to May 25 2025 and brought together almost 500 designers from some thirty countries, presenting a diversity of exceptional skills in ceramics, glass, textiles, wood, metal, and other materials.

## 12

The Virginia A. Groot Foundation invites ceramic artists to apply for their grants, offering 60,000, \$30,000, and \$20,000 to artists with exceptional talent and demonstrated ability in ceramic sculpture. They welcome and encourage international applicants at any stage of their career development. Applications are due February 1, 2026.



# What's on View



**Power transfer. Side Stories in Norwegian Ceramics 1895–2025 at the Center for Ceramic Art, Ringebu, Norway**

May 31 – August 17, 2025



**Iris Nesher: The Fault Line at Maja Arte Contemporanea, Rome**

May 8 – June 28, 2025



**Sasha Feldman: TERRORCOTTA! at Ki Smith Gallery, New York**

May 31 – July 6, 2025



**Nancy Selvin and Maria Porges at the Sanchez Art Center, Pacifica, CA**

May 30 – June 29, 2025



**Frechen Ceramics Award at Keramion Foundation, Frechen**

April 28 – August 31, 2025



**Palma Babos: Together at Galerie de l'Ancienne Poste, Toucy**

May 24 – July 3, 2025



**Wim Borst: The Final Chord at Terra Delft Gallery, Delft**

May 24 – July 6, 2025



**Sylvain Rieu-Piquet: Chimaera presented by Carpenters Workshop at Ladbroke Hall, London**

May 22 – August 30, 2025



**Visionaries at Florian Daguet-Bresson, Paris**

June 4 – July 26, 2025



**Florence Corbi: Contemporary ceramics at Musée de la Compagnie des Indes de Lorient, Port-Louis**

April 26 – September 30, 2025



**Porcelain Love Letters: The Art of Mara Superior at Shelburne Museum, Shelburne, VT**

May 10 – October 26, 2025



**Jeanne Blissett Robertson: Another Way of Knowing / Michael Biello: holy.body / Small Favors 2025 at The Clay Studio, Philadelphia**

April 10 – June 29, 2025



