

CERAMICS NOW

M A G A Z I N E



July 2026

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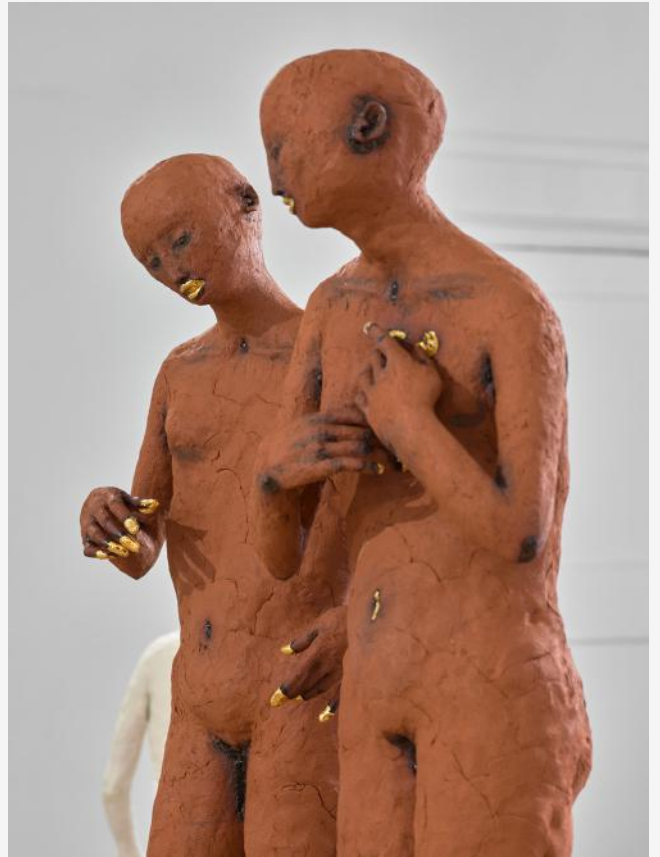
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Front cover: Nancy Bowen, Tilt-a-Whirl, 2023, glazed ceramic, foam, sand, beads, and mixed media, 25 x 18 x 14 in / 63.5 x 45.7 x 35.6 cm. Photo by Martin Seck

Back cover: Installation view, Nancy Bowen: From A to Z and the Bodies In Between at Nunu Fine Art, New York, 2026. Photo by Martin Seck

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Magdolene Dykstra

Magdolene Dykstra is a second-generation Egyptian Canadian artist educator. After studying both biology and visual arts in undergraduate studies, she earned her MFA from Virginia Commonwealth University. Her work in sculpture, installation, and mark-making is grounded in exploring systems of relation, anti-capitalism, and craft. Magdolene has participated in residencies at the Medalta Historic Clay District, Watershed Center for Arts and Crafts, and Concordia University. Magdolene has been awarded several grants from the Ontario Arts Council and the Canada Council for the Arts, including Research and Creation Grants, Exhibition Assistance Grants, and Arts Abroad Grants. She has been recognized by the National Conference on Education for the Ceramic Arts as a 2024 Emerging Artist and received the 2024 Helene Zucker Seeman Fellowship for Women.

In her work as an artist, educator, and community organizer, Magdolene is committed to building community. She

is a member of the organizing team for The Color Network, an organization that aids in the advancement of people of color in the ceramic arts. Magdolene is also a member of The Lost and Found Collective, which fosters curatorial interest in experimental craft-based practices. Magdolene's work has been exhibited throughout Canada and the United States. Notable exhibitions include site-specific installations at the Gardiner Museum (Toronto, ON), Canadian Clay and Glass Gallery (Waterloo, ON), and the Art Gallery of Burlington (ON), as well as solo exhibitions at the Jane Hartsook Gallery (New York, NY) and A-B Projects (Los Angeles, CA).

Visit **Magdolene Dykstra's** website and Instagram.

<https://magdolenedykstra.com/>
@magidykstra



Zeer: Handwashing as Care, 2025, still from video performance, duration: 55 seconds



Zeer: Handwashing as Care, 2025, still from video performance, duration: 55 seconds

Mark-Making, 2022-2024



Beyond Visible, 2022, stills from video performance, duration: 19 minutes, 25 seconds.



Exchanging Presence, 2024, site-specific installation at Art Gallery of Burlington with community engagement, iron oxides, acrylic medium, terra cotta, red clay, found objects, 10.5ft x 22ft x 22ft. Photo credit: Jimmy Limit

Emerging from a desire to be seen on my own terms, my mark-making practice blends references to Colour Field painting and cave paintings. Just as prehistoric artists recorded their presence using pigments of the Earth, my finger paintings record my presence with a simple, yet persistent gesture. Using soil, clay, and naturally occurring oxides, these paintings connect me to the earliest artists who used these materials to record their existence on cave walls. Until the 1960s, Canadian immigration policy explicitly favored people of European descent. The legacy of this policy is visible in most rooms I enter. It reminds me, an Egyptian Canadian, that whiteness was the goal for my country. This work occupies the tension between individuality and collectivity, visibility and opacity. While my fingerprint is one of the most individual marks I can make, it allows me to assert my presence without revealing any of the complexities of my interior self.

My fingerprint, the most individual mark I can make, is a universal one, shared among all humans. My mark-making practice has become a way for me to make space for other members of historically marginalized communities to join me in transforming white spaces by recording our presence. Together we transform the gallery by repeatedly pressing our fingers onto the walls. Each of the painters' marks are present throughout each painting, with no individual laying claim to a specific region. While the particularities of our lived experiences suggest boundaries between us, joining together to create these site-specific paintings provides a way to visualize and enact a shared humanity.

Chryssa Kotoula

Chryssa Kotoula (b.1995, Larissa, Greece) is an artist, designer based in Athens. She is a graduate of the Sculpture, Glass and Ceramics Department of LUCA School of Arts, Ghent and the School of Visual and Applied Arts of Aristotle University of Thessaloniki, Greece. She has also studied and worked in the fields of permaculture and natural building, in an effort to deepen the understanding of the relationship between human beings and the natural environment.

Chryssa Kotoula is the founder of Matters of Concern, a creative studio primarily focused on material research, particularly in contemporary ceramic creation. Her practice blurs the boundaries between art, functional design, and craftsmanship, tapping into the unique expressive potential of ceramics. Exploring materials and their narratives, she reconsiders craft traditions and making processes, moving toward a more circular approach. Through her work, she reimagines reclaimed matter as a

valuable resource, forging new chains of value and transforming artifacts into carriers of history.

Kotoula was shortlisted for the Officine Saffi Foundation Biennial Prize 2024, Italy, and was awarded the Officine Saffi Special Prize, as well as the European Ceramic Context 2024 Triennial, Denmark. She is a fellow of the Onassis AiR Extended Research Residencies program for 2026.

Selected group and solo exhibitions include: And Here I Bloom, For a Short Hour Unseen, Volos, Greece (2026), Geography of Intimacy, Kunstlerhaus Sootborn, Hamburg, Germany (2026), We Are Walking, Talking Minerals, Milan, Italy (2025), The Material Way, 3 Days of Design, Copenhagen, Denmark (2024), (un)Known Territories, Milan, Italy (2024), Vienna Design Week – Fokus, Trash, Vienna, Austria (2024).

Visit **Chryssa Kotoula's** Instagram page.

@lchryssa_kotoula



We are walking, talking minerals, 2025, Installation views. Photo credit: Alessandra Vinci, Courtesy Fondazione Officine Saffi



Margaux Vié

Margaux Vié is a French ceramic artist based in Dijon, France. Trained at the Beaux-Arts in Toulouse, she initially developed her artistic practice through photography and graphic design, working for several years in the field of image-making and visual communication.

Her work evolved within a digital environment shaped by the acceleration of networks and the constant circulation of images. Over time, this increasingly dematerialized relationship to creation led her to seek a slower, more physical and instinctive practice. Her encounter with clay marked a decisive shift in her work.

Through ceramics, Margaux Vié has developed a sculptural language centered around modular construction, balance, color and verticality. Her works are composed of assembled and stacked

glazed earthenware forms, creating autonomous structures that oscillate between fragility and monumentality, stillness and movement. Alongside her ceramic practice, her background in photography continues to influence the way she approaches forms, surfaces, rhythm and spatial relationships.

Her work has recently been presented in several international contexts, and she was selected for the Guyan Painting Village International Artist Residency in Lishui, China, in 2026.

Visit **Margaux Vié's** website and Instagram page.

<https://margauxvie.mypixieset.com/>
 @margaux.vie.ceramic



Group view of selected sculptures from the *Présences* series, 2025–2026, glazed earthenware



Presence 14 and Presence 11, 2025, glazed earthenware, 35 x 22 cm and 30 x 13 cm

Jihyun Kim

Jihyun Kim (b. 1997) is a ceramic designer from South Korea. Holding a Master of Arts in Ceramics and Glass from the Royal College of Art, her work is recognized internationally and was showcased at events such as Milan Design Week and the British Ceramic Biennale. She is currently creating works in her London studio.

Jihyun Kim's creations blend sculptural and functional elements, drawing inspiration from her Korean cultural heritage and the mystical qualities of ceramics. Her work is informed by Korean fairy tales, folk beliefs, and superstitions. Raised by her grandmother from a young age, she was taught specific habits and rituals to follow. After moving to a new country, she became aware of how deeply these lessons had shaped her perspective, allowing her to recognize beauty and ancestral wisdom within them. She incorporates elements from these stories into her practice, translating them into functional ceramic designs.

The technical and visual language of Kim's work is strongly influenced by the meticulous and unpredictable behavior of gloop glaze. She uses glaze as a material to evoke a sense of visual mysticism, aiming to prompt a reaction of "How is this possible?" Rather than treating glaze as a surface coating or decorative element, she integrates it into the structural formation of her pieces. By using gravity within the kiln, she allows the glaze to form intentional shapes on the ceramic body.

Through her practice, Kim seeks to share the rich tales and wisdom of Korea through witty, visually intriguing ceramic objects, inviting audiences to use and display them in their everyday spaces. Her work encourages viewers to discover magic within the mundane.

Visit **Jihyun Kim's** website and Instagram page.

<https://jihyunkimceramic.com/>
@ kimkim_ceramic





Salty Fairy Danji 11, 2026. Porcelain, High-Fire Color Stain, Gloop Glaze, Borosilicate Glass, Stainless Steel Wire, 18x18x28 cm. Photo by Karin Taylor, Chris Rands



Refigured: Clay, Figuration, and Fragmented Bodies

By Tana West

The latest exhibition at County Hall Pottery draws attention to the figurative turn in contemporary ceramics, not just a return to representational forms but a recognition that ceramic materials and processes themselves generate new figurative possibilities. The works in the exhibition reimagine, reshape, and reuse the language of figuration to destabilise ideas of identity, power, and permanence. The exhibiting artists are Claire Curneen, Fernanda Cortes, Jessica Harrison, and John Rainey.

Canonically within the Western sculptural tradition, ceramics occupies an outsider position. Clay was long treated as a preparatory medium, a material for sketching, modelling, or “roughing out” forms before they were realised in the more ‘noble’ materials of bronze, wood, or stone. This relegation positioned ceramics as ancillary to sculpture rather than a sculptural medium in its own right. Yet clay has always carried forms of human presence, mythic, classical, and domestic that are anything but neutral. The recognisable bodies and iconography that emerge from ceramic traditions hold meanings that are deeply culturally specific, shaped by the contexts in which they were made and used. They resist the fantasy of universality that has long underpinned Western art history.

The design of the exhibition space sets the scene by mimicking the institutional framework of 19th century museum cast courts and sculptural displays, adopting their visual language, plinths, painted alcoves, and calibrated colour schemes. The artists in *Refigured* have made use of the visual and material language of monumental, religious, and classical statuary and figurines as well as of their copies, casts, and reproductions. Mixing up this sculptural syntax and subverting conventions using approaches such as fragmentation, shifts in scale and material specificity. In doing so, the artists expose the constructed nature of these sculptural traditions and open them up to reinterpretation. Their works reveal that the authority of classical and religious statuary is not fixed, but something that can be reworked, questioned, and refigured.



Humans are intrinsically wired to perceive and connect through embodied cues like gestures and facial expressions. However, from a neurodiverse perspective, this recognition is often highly individualised, some people read emotional states through gestures, others through pattern, narrative, or symbolic association. Figurative sculpture works on multiple registers, psychological, spiritual and material, to access what is not directly visible, mediating between inner and outer worlds.

In Italian renaissance art, thresholds refer to the physical and symbolic boundaries between the secular world and the sacred. Claire Curneen's figures have retained clear vestiges of the sacred, with reference to Catholic iconography, mythological archetypes, and an animistic understanding of matter. Curneen uses this liminal register in her work to highlight that which is most human, doubt, hesitation, grief, ecstasy, resilience, and vulnerability. The first thing I am drawn to in the work is the hands, with

their slightly exaggerated proportion and elongated fingers, they do the heavy lifting of conveying the underlying feeling of a piece. What you also notice is the finger marks across the figures surface, visible signs of them having been hand-built from clay pressed into the palm of the artist's hand, an intimate touch, and joined together to make the sculpture, this is what Claire Curneen has described as 'spectacle of making'. In 'Flower Figure' we see a closer association with Renaissance ceramics particularly the glazed terracottas of the Della Robbia workshop. The use of tin white glaze situates this work within that lineage, but Curneen pushes the material beyond its historical connection. The figure is overwhelmed with foliage, partially hidden from view, its chromatic instability mirroring emotional uncertainty, as if the figure's inner state is made visible through the unpredictable nature of the ceramic materials, the tin having been tinged pink in the presence of chrome in the kiln.



Claire Curneen, *Threshold*



Claire Curneen, Flower Figure

Fernanda Cortés is another artist in this exhibition whose figures feel present but not fully of this world, translating abstract psychological states into tangible hand-built animal-human hybrids that occupy the border territory of the human and non-human. Cortes' ceramic figures have detailed backstories, fleshed out narratives accompany the sculptures, resisting dehumanisation. Stories restore complexities to bodies that might otherwise be read through reductive frames, insisting on interiority, memory, and lived experience. Cortes has said that her family's dogs have been a great source for her work and she 'always felt more accompanied and loved

in their presence'. In Mesoamerican folklore, dogs are often liminal beings, creatures that straddle the threshold between the living and the dead, the human and the divine, and the civilised and the wild. These emotional thresholds are present in the work 'Bad Friendships', sat cross-legged, the pug faced figure clings tightly to grotesque pink lusted babies. From its glassy eyes, pearlescent tears flow down in torrents, staining the white stoneware body. The 'otherness' of animal-human hybrids allows a fraction of distance to safely examine dense emotions like grief, resilience, loneliness without being too literal or personally exposed.



Fernanda Cortes, La primera vez que te conocí



Exploring the dialogue between vessel and sculpture: The GEFÄSS / SKULPTUR 4 Exhibition

By Katherina Perlongo

From November 8, 2025, to October 4, 2026, the GRASSI Museum of Applied Arts in Leipzig presents the exhibition GEFÄSS / SKULPTUR 4, presenting an remarkablea collection of over 300 ceramic works by dozens of artists from five continents. This exhibition highlights for the forth time the museum's growing focus on contemporary studio ceramics and serves as a distilled reflection of its extensive collection, enriched by significant donations and acquisitions over the years.

At the heart of the exhibition lies a profound exploration of the relationship between functional vessels and autonomous sculptures. The diverse artistic approaches are reflected spatially, as vessels and sculptures face each other along two central display rows. Rather than presenting them as opposites, the exhibition encourages an engaging dialogue intended to stimulate ongoing reflection. Visitors are invited to ponder the question posed in the exhibition text: Where does the vessel end, and where does sculpture begin? This setup reveals how modern studio ceramics have increasingly transcended mere utility, tracing the evolution of ceramic artistry from the post-war era to contemporary practices while emphasizing the dynamic interplay between form and function.

Notable works from the late 1940s to the 1970s, classics of the studio ceramic movement, such as those by Richard Bampi and Albrecht Hohlt, as well as by Lucie Rie and Hans Coper, illustrate the initial commitment to traditional vessel forms while simultaneously hinting at emerging sculptural intentions. Especially at the beginning of the exhibition, several works appear that can still be clearly assigned to the realm of the vessel, yet subtly begin to probe the limits of the functional object. This exploration unfolds in markedly different ways. At times it is playful and

poetic, as in the 2010 teapot by Chikako Yoshikawa: a porcelain form whose handle sprouts a delicate green leaf, suggesting a quiet transformation from utility to organic metaphor. A similarly tentative gesture can be observed in the work of Louise Gardelle. In her 1992 bowl, the depicted female figure gently disrupts the vessel's boundary – the flowing hair and a dangling foot extend beyond the rim, marking a cautious yet deliberate attempt to transgress the defined contour. A more assertive approach emerges in the 2013 teapot by Sonngard Marcks. While still recognizably functional, its surface is overgrown with a profusion of blossoms from which branches extend outward, rendering handling difficult, if not impossible. Here, the tension between usability and sculptural autonomy becomes unmistakably pronounced. This development reaches a decisive point in the work of Beate Kuhn. Her piece *Plastik Musik I* (2007) resists any immediate classification as a vessel. Evoking organic life forms – reminiscent of underwater landscapes with corals, shells, and algae – it nevertheless retains openings and expansive gestures that faintly echo the idea of a bowl without fulfilling it. Additional works by Kuhn in the exhibition further expand this vocabulary: larger-scale structures resembling organic architectures, composed of repetitive, upward-growing elements.



Richard Bampi



Albrecht Hohlt



Lucie Rie



Beautiful Things After Empire

By Anisio Veloso

From the doorway, the room looked almost too composed.

White shelves ran cleanly along the walls. A central plinth held a dark crown with the gravity of a ceremonial object. Bottles stood upright in a disciplined row. Smaller pieces, jewel-like or badge-like, sat in careful relation to one another. Nothing pushed itself forward. Nothing performed urgency. For a moment I wondered whether the exhibition would settle for elegance.

It did not. On view at Watts Gallery from 16 April to 28 June 2026, *Fired Legacies: the ceramic world of Rich Miller* does something more difficult than scale or spectacle. It gathers crowns, bottles, busts and transfer-derived fragments into a field of memory that grows stranger the longer one looks. The first impression is order; the second is burden.

The room is not crowded, but it is full of loaded things: crowns, heraldic signs, transferware echoes, vessels that carry more than surface pattern, a bust with closed eyes, ceramic fragments in which Britishness has not disappeared so much as curdled. What begins as composure gradually reveals itself as something tighter and stranger. The exhibition asks what happens when symbols of nation, monarchy, and inheritance are returned to clay and made to live there again.

What gives the exhibition its critical interest is that it does not require Rich Miller's importance to be assumed in advance. He is not presented here as a figure whose place in British ceramics is already settled beyond question, and the show is stronger for that. Instead, it asks whether his work can carry a larger historical burden than the rhetoric of heritage ceramics usually allows — whether crowns, bottles, transfer-derived fragments, and figurative form can sustain questions of inheritance, empire, migration, and decorative

power without collapsing into statement. At its best, the answer is yes. At weaker moments, one feels the strain. But that tension is precisely what makes the exhibition worth taking seriously.

The bottles, including *Bottle*, were where the show first sharpened for me. Seen from a distance, they had the authority of repeated form: upright, balanced, dignified, their silhouettes almost classical in their steadiness. Long necks, swelling shoulders, broad bodies. But as I moved along the shelf, the surfaces started to complicate that calm. Each bottle carried a contained field of imagery. A gold silhouette, a geometric chevron, a heraldic interruption, a visual sign that felt at once decorative and official. Their repetition steadied the eye, but the imagery kept troubling the steadiness. They stopped reading as variations on a vessel type and started to feel more like a procession, or a line of testimony.



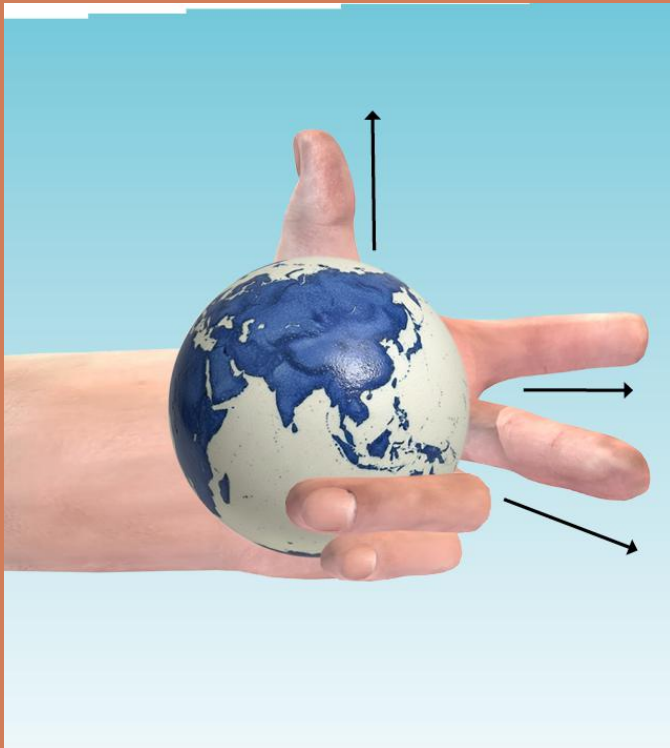
Black Crown



Bottle



Brooch



2026 경기도자비엔날레
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GYEONGGI CERAMICS BIENNALE 2026

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Gyeonggi Ceramics Biennale 2026: Earth Makes

Clay, land, and planetary imagination in South Korea's leading ceramics biennale

From September 18 to November 1, 2026, the 13th edition of the Gyeonggi Ceramics Biennale unfolds across Gyeonggi Province, South Korea's historic heartland of ceramics. Anchored in Icheon, Gwangju, and Yeosu—three cities closely tied to clay, kilns, and ceramic production—the Biennale has, since its founding in 2001, become one of the most established international platforms dedicated to ceramics. Under the artistic direction of Daehyung Lee, the 2026 edition proposes a shift in how ceramics is understood: not simply as an object made by human hands, but as the result of an ongoing collaboration between human intention, material agency, environmental conditions, and planetary time.

The title, *Earth Makes*, functions as both proposition and provocation. It asks what changes when clay is no longer understood as a passive material awaiting artistic control, but as an active collaborator in the making of form, meaning, and memory. Heat, gravity, moisture, pressure, minerals, weather, and chemical transformation are not secondary conditions

surrounding ceramic production; they are part of the work's authorship. To work in clay is always to negotiate with forces that exceed complete control. Clay shrinks, cracks, slumps, stains, absorbs moisture, and hardens through fire. It records touch, yet also resists it. It carries geological time within it while remaining one of the most intimate materials through which humans have shaped daily life, ritual, architecture, and artistic imagination.

Rather than treating ceramics primarily as a category of object, style, or national tradition, **Earth Makes** proposes it as a living field in which material transformation, social history, ecology, and future imagination converge. The main exhibition, held at the Gyeonggi Museum of Contemporary Ceramic Art in Icheon, brings together artists working across sculpture, installation, moving image, sound, participatory projects, and experimental material research. Across these practices, clay appears not only as substance, but as witness, archive, architecture, sensor, and speculative medium.

The exhibition unfolds through three chapters—**Made from Earth, Made by Earth, and Made in Earth**—which move from the elemental behaviour of matter to the social and historical life of land, and onward to planetary futures, technology, and intergenerational responsibility. Together, they frame ceramics as a medium that is both grounded and expansive: attentive to the physical realities of clay while opening onto questions of labour, memory, migration, ecology, and the future of material culture.

A Biennale Rooted in Place

The Gyeonggi Ceramics Biennale is inseparable from the region that sustains it. Gyeonggi Province has long been an important foundation for the history of Korean ceramics, and the Biennale's three host cities—Icheon, Gwangju, and Yeosu—each carry distinct ceramic identities. Icheon is known as a living ceramics city where master artisans, studios, festivals, and contemporary ceramic production continue to thrive; Gwangju is deeply associated with the royal kilns of the Joseon dynasty and the history of Korean white porcelain; and Yeosu has developed around everyday wares, ceramic industry, and a culture of functional ceramics embedded in daily life.

By unfolding across these three sites, the Biennale situates contemporary ceramics within a region where ceramic history remains embedded in landscape, industry, pedagogy, and local identity. **Earth Makes** does not present ceramics as an abstract global category detached from place, but as a medium inseparable from local soils, water, labour systems, and material traditions. At the same time, it refuses to reduce ceramics to heritage alone, staging a conversation between Korean ceramic histories and a wider international field of contemporary practice.

Chapter 1 Made from Earth

The first chapter, **Made from Earth**, focuses on clay and ceramics as active materials. Rather than approaching ceramic works solely as finished objects, it foregrounds the elemental processes through which matter is shaped: drying, cracking, collapsing, hardening, firing, shrinking, staining, and transforming. Water, fire, gravity, pressure, and chemistry are treated not merely as technical variables, but as co-producers of form. What emerges is a view of ceramics as a field of unstable collaboration, where intention and accident remain deeply entangled.

Rather than asking clay to obey a predetermined design, the artists in this chapter work with its capacity to respond, resist, collapse, and transform. Their practices foreground process, contingency, and bodily encounter, drawing attention to the moment when matter begins to exceed the artist's hand.

In William Cobbing's work, clay becomes an extension of the body and a site of elemental metamorphosis. His practice often stages encounters between the human figure and unstable material states: bodies submerged in clay, heads transformed into vessels or landscapes, surfaces that oscillate between skin, earth, and mask. Clay does not simply depict transformation here; it performs it.



William Cobbing, Inner Horizon (Stansbury Island), 2025. Single-channel video, color, sound, 2 min. 34 sec. Commissioned by Utah Museum of Contemporary Art.



Chang-Ho Kim, Becoming, 2022, Onggi clay, slip, traditional Onggi forming technique, 1170°C traditional soot-smoking reduction firing, dimensions variable. Supported by Wooran Foundation.

A different but equally significant material intelligence appears in the work of Chang-Ho Kim, whose practice draws from the traditions of Korean Onggi. Onggi jars are functional objects designed to breathe, ferment, store, and endure, and their porous materiality is inseparable from systems of food preservation, climate adaptation, and communal life. In **Earth Makes**, Kim's work foregrounds a longstanding understanding of clay as a living, responsive medium—one whose behaviour matters as much as its form.

Chapter 2 Made by Earth

If the first chapter approaches earth as matter, **Made by Earth** shifts attention to earth as ground: land, environment, territory, memory, and social field. Here, ceramics moves beyond the studio object and enters questions of migration, architecture, conflict, labour, habitation, and the histories embedded in soil. The chapter proposes that we are not only making with earth; we are also made by it—by the places we inhabit, the materials available to us, the landscapes that shape daily practices, and the political histories sedimented into land itself.

This is where **Earth Makes** becomes most explicitly historical and geopolitical. Clay and soil are approached as carriers of memory, holding traces of extraction, cultivation, ritual, displacement, violence, and repair. The artists gathered in this chapter explore how ceramics might register the relationship between place and identity without reducing either to stable essence.



Elena Khurtova, *Soil Works – When rocks weather*, 2023. Soils from Amstelpark and Amsterdam Grandbank, dimensions variable. Zone2Source, Amsterdam, NL. Photograph by Thomas Lenden.

RESPONS! Norwegian Ceramics 1975–2026 at the Center for Ceramic Art Ringebu, Norway

June 6 – August 16, 2026

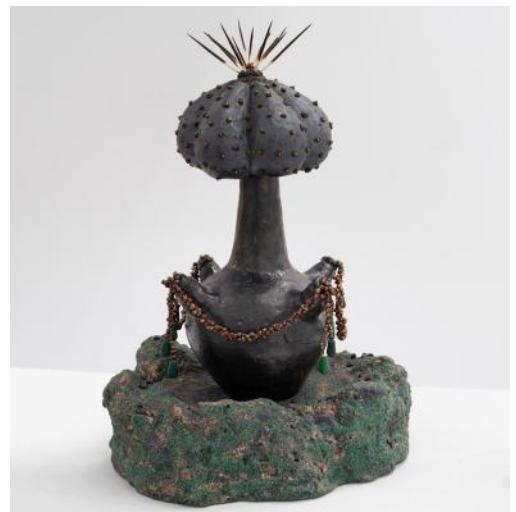
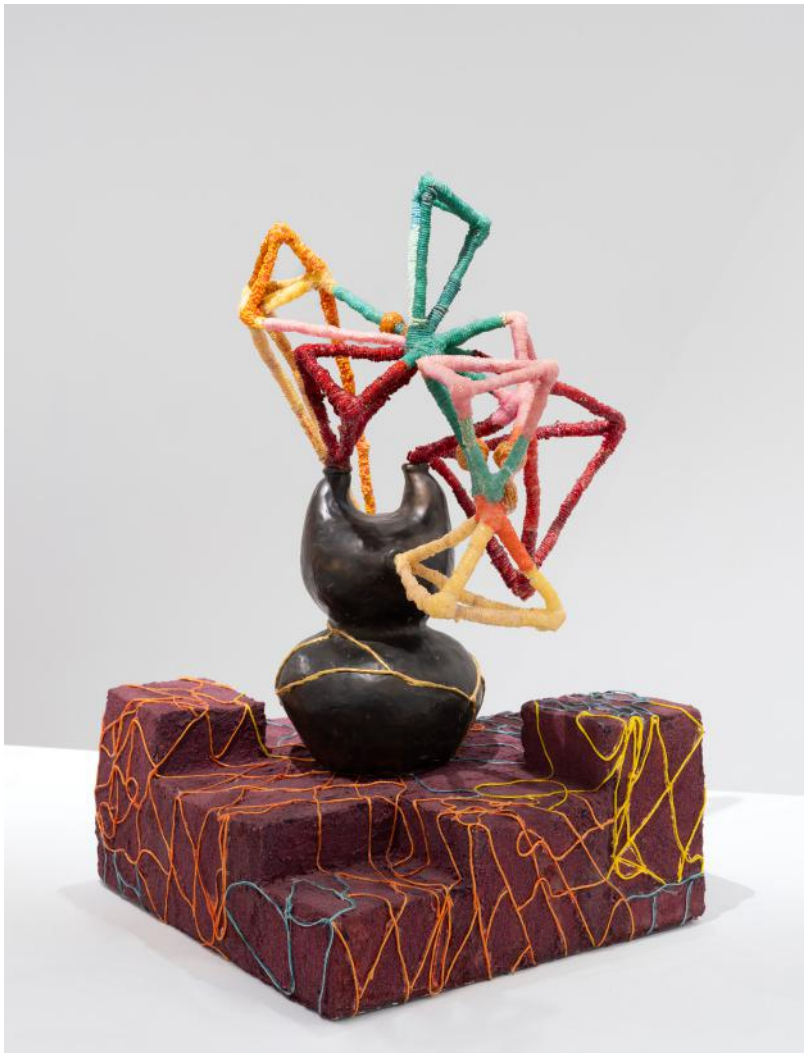




Nancy Bowen: From A to Z and the Bodies In Between at Nunu Fine Art, New York

June 5 – July 25, 2026





The Month's News In The Ceramic Art World

01

The 52nd Congress and General Assembly of the International Academy of Ceramics (IAC) took place in Jingdezhen, China, between June 27 and July 2, 2026. Hosted by Jingdezhen Ceramic University and the Jingdezhen Municipal Government, the congress explored Inheritance and Innovation through conferences, panel discussions, museum visits, cultural programmes, and exhibitions across the city. Among the exhibitions not to miss are the IAC International Members' Exhibition and IAC International Residencies Exhibition at the Taoxichuan Art Museum, and Future Vision, which presents around 200 works by new IAC members. We also recommend visiting Breaking Through the Earth, an exhibition exploring the intersections of clay, architecture, and public space at the Ceramic Art Valley Art Gallery in Longquan. All exhibitions are on view through July and August.

02

Ceramic artists are invited to apply for the Virginia A. Groot Foundation Grant, which supports artists in developing their work and advancing their careers. Each year, the foundation awards three major grants: \$60,000 for First Place, \$30,000 for Second Place, and \$20,000 for Third Place. Open to artists aged 21 and over who are not currently enrolled in higher education, the grant is intended to support time, travel, materials, and creative development. Applications are due January 9, 2027.

03

Wayne Art Center is inviting artists worldwide to submit work to CraftForms 2026, the 31st International Juried Exhibition of Contemporary Fine Craft. Open to media including ceramics, fiber, glass, metal, wood, mixed media, wearable art, and works using CAD/CAM or 3D printing, the exhibition will be held in Wayne, Pennsylvania, from December 6, 2026, to January 23, 2027. Juried by Dr. Robert K. Liu and Patrick Benesh-Liu, CraftForms 2026 will award over \$12,000 in prizes. Submissions close September 9, 2026, with a \$50 entry fee.

04

Book recommendation: Temperatures Volume 4. Temperatures is an occasional publication about artists using clay, with each 24-page issue dedicated to a single artist whose work is advancing the conversation around ceramic art. Volume 4 features Rob Raphael, an artist based in Brooklyn, whose porcelain sculptures bring together references to Etruscan artifacts, Italian Rationalist architecture, and the life and work of Corrado Cagli. The issue presents Raphael's recent works alongside research, images, and selected excerpts from D. H. Lawrence's Etruscan Places. Published in an edition of 200, and available for \$20.

05

The Biennale of Contemporary Ceramics 2026 recently opened in the city of Rhodes, Greece, and will remain on view until October 31, 2026. Titled Where the Day Starts, the second edition brings together 42 artists connected to the Mediterranean, exploring the region's histories, traditions, and possible futures through contemporary ceramics. Curated by Stamatia Dimitrakopoulos, Loukia Thomopoulou, and Anissa Touati, the biennale reflects on migration, exchange, identity, and the enduring links between ceramic practice and Mediterranean culture. A very good excuse to visit Rhodes this year.

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What's on View



Pursuing Possibilities: Explorations in Glaze
at The Tang Teaching Museum, Saratoga Springs, NY

May 30 – September 13, 2026



Distant Lands at Ligenza Moore Gallery,
Cold Spring, NY

May 23 – July 26, 2026



Renqian Yang: Neither Here nor Elsewhere
at Everson Museum of Art, Syracuse, NY

June 13 – August 16, 2026



Odyssée de L'Imaginaire at Centre
Céramique Contemporaine de Giroussens,
Giroussens

June 20 – September 27, 2026



The Language of Glaze: Shimizu Uichi
at 100 at Carpenters Workshop Gallery,
London

June 11 – August 28, 2026



Aneta Regel: Beneath the Skin at Sarah
Myerscough Gallery, London

June 27 – August 15, 2026



Josh Cloud: Sunken Bust Shimmering Stone
at Megan Mulrooney, Los Angeles

June 27 – August 15, 2026



The Walls Speak in Flowers at Ruup &
Form, London,

June 26 – July 31, 2026



Dry Land at Hecho a Mano, Santa Fe

July 3 – August 2, 2026



Xanthe Somers and Yacout Hamdouch:
Poetic Threads at October Gallery, London

July 2 – August 15, 2026



Intersections: Kate Wickham and Craig
Underhill at Kellie Miller Arts, Brighton

June 27 – August 17, 2026



Sukanjana Kanjanabat: Threaded into
Porcelain at ARDEL Gallery of Modern Art,
Bangkok

July 11 – August 16, 2026

