



THE UMBRELLASM
ARTS CENTER



EARTHWORKS:

EVOLUTION

APRIL 29 - JUNE 28 IN THE ALLIE KUSSIN GALLERY
JURIED BY LISA ORR

EXHIBITION GUIDE



About the Exhibition

The Umbrella's Earthworks Biennial features the work of New England ceramicists, emphasizing the region's deep love for this ever-evolving medium. Juried by celebrated ceramicist Lisa Orr, this collection showcases the many ways in which artists are innovating and reinterpreting traditional forms in the medium. She observes, "Each piece creates a world all to its own, some representing powerful expressions of emerging artists and others clearly showing established virtuosi in terms of handling tricky materials and poetic ideas."

Earthworks: Evolution grounds itself in the concept of progress and change within contemporary ceramics, with artists exploring themes of sustainability and ecology, imagination, the human experience, transformation, and community. Methods like 3-D printed clay, slipcasting, wood-firing, and glaze painting highlight the exciting future of the discipline.

[Biennial exhibition works are for sale at ArtCloud.com.](https://www.artcloud.com)



Lisa Orr

JUROR

Lisa Orr has been a studio potter for over 40 years. After completing an MFA at the NYSCC Alfred in 1992, she received a Fulbright, an MAAA/NEA, and other grants to research ceramics and create films. Her work has been placed in numerous public and private collections. Currently refining an accessible smokeless wood kiln, she also teaches, lectures, and shows nationally and internationally. Orr's ceramics lushly blend historical, functional roots with organic, fluid forms that embrace gentle asymmetry. Inspired by nature and intuition, her richly textured and colorfully glazed slip-cast surfaces evoke birds on the wing, coral reefs, and blooming flowers, resulting in work that is vibrant, emotional, and assured.

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During the honor I had of jurying *Earthworks: Evolution* Biennial, The Umbrella Art Center's regional ceramics show intended to highlight the depth of history, tradition, and cultural expression in contemporary ceramics, it was thrilling to see the best efforts and ideas in our unique field of clay. Each piece creates a world all to its own, some representing powerful expressions of emerging artists and others clearly showed established virtuosi in terms of handling tricky materials and poetic ideas. While there were so many excellent works submitted, selections were made based primarily on their relevance to the theme of the show.

Grand Prize Winner



Linnea Pappas-Byers

Two Futures, stoneware, paper, linocut, hemp cord, wire, screen, 25.5 x 24 in

The grand prize was awarded to the beautifully detailed *Two Futures* because it formally centers the question of planetary stewardship in stark terms. Its use of color and deep texture, combined with fine craftsmanship to draw the viewer in to investigate and consider optimistic and chilling present and future environmental scenarios.

Honorable Mentions



Natasha Dikareva

Deep Water Encounter, stoneware, stains, glazes, gold leaf, 11 x 20 x 5 in

In *Deep Water Encounter*, we find a narrative scene on a dynamic aquatic form led by an observant face whose form frames another dreamlike narrative. The “eyes that are the windows to the soul” in this magical realist world offer notions of authentically seeing and being seen by others and by the viewer in this secret, pure environment.



Shyanne Ogilvie

Something to pass the time, earthenware, majolica, underglaze, 10 x 15 in

Something to pass the time refreshes the centuries-old European majolica narrative serving dish form with a contemporary scene depicting women engaging in relaxing activities surrounded by feminine décor painted in a flowing style and framed by a looping early 20th century style border. This elaborate piece centers not on grandeur or pompous declarations, but instead on the joys found in ordinary activities, a reminder to nurture and enjoy oneself.



Honorable Mentions



Gwendolyn R. Lanier-Gardner

The Contortionist, stoneware, cone 5 glazes, patina, and gems, 14.5 x 20 in

The Contortionist offers a figure in a challenging pose with quiet concentration on the face. How often in facing daily life do we need to contort ourselves so completely just to get by? How hard do we work for barely noticeable accomplishment? What contortions exist out in the world that we cannot even see and what changes arrive as a result?



Julie Peck

Winter Walk, coil built and carved with dark earthenware clay, Cone 02 electric, 16 x 25 x 10 in

Winter Walk is an exuberant display of abstracted color and form masterfully executed that gives a feeling of brisk movement through natural shapes and buoyant emotions associated with being outside in nature. Sometimes exalting in the beauty and wonder of nature is enough.



Helen Duncan

Where the Land Knows Us, porcelain and wire, 15 x 10 x 08 in

What is special about this piece is the sensation of the relationship between clouds and what is under the earth. The poetic way that the clouds are illuminated, the lines of the wire that connect to the ground while holding up the clouds, and the earth depicted reaching downward into the deep soil highlights the cycles in nature that foster life.

Thank you again for the honor of jurying this show and I cannot wait to see it all in person!

- Lisa Orr

All artworks in this exhibition are available
for purchase online through ArtCloud ▶



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Alice Abrams

Yellow Frog, stoneware and glazes fired in a high fired soda reduction kiln, hand modeled from coils and slabs, 8 x 18 in

Alice Abrams has been working in clay for 50 years. She has explored many methods of making and firing. Her current focus is hand built imaginative sculptures. She is a member of LexArt in Lexington, MA, a curator of the State of Clay Ceramics Biennial Exhibition at LexArt, and a Resident Artist at the Harvard Ceramics Program in Allston MA. She is a graduate of Tufts University and New York University.

Ceramics has given my hands and mind a way to explore the world. I am currently creating my own kind of mythological creatures, a blend of toad and frog that incorporate human faces and gestures. Experimentation has been my style, humor my trademark, an interest in the human condition my guide. My inspiration comes from my own mind, my family, and the surprises in daily life. I believe the vitality of play is crucial for artistic development. My goal is to show that spirit of imagination in my work.



Jack Abramson

From Stone to Street: A Passage Through Time, handbuilt coil pot. Used underglaze to express passage of time in human expression. Shown with petroglyphs and graffiti, 14 x 10 in

Jack Abramson is a senior at Pingree School in Hamilton, MA. His work began during a handbuilding class, where he created his narrative coil pot. He has developed a strong interest in experimenting with underglaze and texture to give pieces a sense of individuality and connection to the real world. He often works on abstract pieces and their size and form to see how scale changes the feeling of a piece. Outside of the studio, Jack is actively involved in the Pingree community through athletics, student leadership, and academics. These experiences influence his approach to art, where patience and creativity are key to success. He hopes to continue using the skills and mindset he learned handbuilding and on the wheel into any future challenge.

Stone to Street: A Passage through Time is a hand-built narrative coil pot that explores how human expression has evolved across time periods. It features a hole at the center of the piece like a cave, with the terracotta color of the color reflecting the earth and early materials used in ancient pottery. The underglaze imagery moves through different forms of storytelling from Native American petroglyphs to figures of Keith Haring to modern graffiti in cities. My piece shows how art has always been a way for people to communicate the human experience and how connected we all are.

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Chris Archer

Syllabic Vase, stoneware, redart slip, Anagama fired, 11 x 5 in

Chris Archer is an award-winning New Hampshire artist and educator. Chris' work has been exhibited nationally and internationally and is part of prestigious museums like the San Angelo Museum of Art and Tokyo Geidai as well as notable private collections. He has been published in publications including Studio Potter Magazine and a variety of Lark Publications. Teaching is an extension of Chris's practice, and he has worked in higher education and community education for over 20 years. Currently, Archer serves as an Associate Professor at New England College and is a frequent guest lecturer and workshop presenter across the country. Archer earned his BFA from Alfred University and MFA from Maine College of Art.

The totality of one's understanding is fragmented shades of small engagements. As a contemporary craftsman, it is the condition of such engagements that shapes my practice. I make utilitarian and sculptural objects, often celebrating the vocabulary of volume, contour, and surface, hopefully provoking a heightened physical awareness while leveraging embedded associative cultural implications. Placing and firing these objects in a wood-fired kiln, I cultivate deep relationships and authentic improvisational dialogue with the materials, form, and a fiery atmosphere. The choreography of visceral and metaphoric interaction teases out interesting tensions and new linkages... perhaps evoking significance in the quiet smallness of living.



Benjamin Babcock

Post-3rd St., stoneware, hydrostone, polyester resin, wood, foam, steel lath, various paints, varnish, 73 x 13 x 12 in

Ben Babcock is a visual artist working primarily with clay. Born and raised in Bozeman, MT, Ben completed a BFA in sculpture at Montana State University in 2016. His undergraduate activities included work with the International Wild Clay Research Project and a semester in South Korea supported by a student research grant. Ben now lives in southern Maine, teaching ceramics at Handful Studios in Portland, assisting studio artists and maintaining a personal practice. He has participated in residencies in Maine and South Korea, and is currently apprenticing under Yeonsoo Kim as a 2026 Grants for Apprenticeships Program recipient via the Studio Potter.

Forms encountered in daily life acquire a strange resonance and become ciphers for wonder and wondering. I re-make them to get a better look, to understand with my hands, to recite their incantation and feel them change me. I am impelled to action by the poetics of time, material and heat. Post-3rd St. is a portrait of an old stone hitching post that stood outside my Grandmother's (now demolished) home in Boulder, Co. Utilizing clay, statuary plaster and various other materials, Post is a half known, half imagined object that teases out issues around memory, family, foundation, and loss.

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Becky Bailey

Kaolinated Organic Remain III, glazed earthenware, 7 x 24 x 12.5 in

Becky Bailey is an artist currently based in Connecticut. Before enrolling as an MFA candidate at the University of Connecticut, she completed several residencies, including Anderson Ranch Arts Center, The Studios at MASS MoCA, and Monson Arts Center. She has shown work in exhibitions across the U.S, including recent exhibitions in TriBeCa and Dumbo. Becky has been featured in publications such as Dovetail Magazine, ArtMaze Magazine, and ArtNet.

As a sculptor and painter, I base my work in material investigation and felt time. Experimenting with media, I make objects and images that convey a sense of vitality in seemingly inert places. My practice embodies distinct experiences of energized environments, where rocks, dirt, and air seem to hum. I question whether contemporary culture's demands on our time and attention limit our potential to fully encounter place. I offer moments of mysterious presence through assemblages of sculpture and painting, suggesting invented landscapes that both attract curiosity and deny knowability.



Sasha Bergmann

She Who Holds the Tide, cone 6 porcelain with celadon glaze in oxidation, ceramic decals, 20 x 8 in

Sasha is an internationally grant-funded collaborative artist who builds community through bold, participatory sculptural projects. She also creates vivid, ocean-inspired pottery. She holds an MFA in ceramics and teaches full-time at Buckingham Browne & Nichols School, where she encourages young artists to take risks, get messy, and trust their instincts. Her work as an arts activist is grounded in the belief that art is not decoration, but a catalyst for connection and change. Her recent creative path includes an art collaboration in Tanzania and a ceramics residency in the South of France. Her life has been joyful and nonlinear: she has been a personal chef, a gluten-free cookbook author, and is the mother of two grown children. All of it nourishes a ceramics practice rooted in living fully.

Drawn by a lifelong love of water, I created a series of clay forms inspired by oceans, swimming, pottery traditions, and mythic feminine figures. Stacked into a totem, the work reflects movement through time—personal, cultural, and elemental. Only afterward did I understand it as a tribute to my father, who first taught me to swim and encouraged my life in ceramics. Swimming remains a source of balance and peace, and this sculpture holds my hope that viewers may feel a similar sense of calm, flow, and connection.



Heather Binder

Ash and Flame, Anagama wood fired stoneware, wheel thrown and manipulated, functional vase, 15 x 7.5 in

Heather Binder is a ceramic artist and dedicated arts educator who is fascinated by patterns and geometries found in places most people pass by without noticing. Her upbringing in Rhode Island can be recognized as a significant reference for her sculptures. She holds a BFA from Carnegie Mellon University, and an MFA from the Massachusetts College of Art and Design. Heather has taught art and ceramics in public schools for 33 years and is a visiting critic at the Rhode Island School of Design. Heather prefers alternate atmospheres for her work and primarily fires with Chris Gustin in his Japanese style anagama wood kiln. She has been awarded fellowships and residencies from Arrowmont School for Arts and Crafts, Touchstone Center for Craft, Watershed Center for the Ceramic Arts, and Pocosin Art and Craft School. Heather Binder's work can be found in galleries, retail shops, restaurants and private collections around the world.

My work is a translation of natural patterns coupled with expressions of movement and flow. Each piece becomes an impression of the experience, not a replication of an inspiring object but an interpretation. In firing my work, I prefer the unpredictability of alternate atmospheric kilns. The flames and ash enhance the altered surfaces and allow science and nature to merge, creating rich flowing earth tones. Ash and Flame is an example of how the atmosphere of the 144 hours of firing leaves its mark through the ash and breath of the kiln, culminating in a rich surface with unexpected wonders.



Josephine Burr

Ravel, Porcelain, nylon cord, plywood, 20 x 24 in

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Bob Callahan

Imaginary Landscape: Emergence, soda fired porcelain with flashing slip & wood ash, 6.5 x 6.5 in

After graduating from Temple University's Tyler School of Art, Bob earned an M.Ed. in Creative Arts and Learning and a PhD in Archetypal Psychology, Ontological Design and Educational Studies from Lesley University. He taught at Lesley University in the Creative Arts and Learning and Expressive Therapy programs. Bob worked as an elementary and high school art educator in the Massachusetts Public Schools for over thirty years. Since retiring, he has focused on drawing, landscape painting and most recently ceramics. As a ceramic artist, he has been mainly interested in alternative atmospheric firings such as soda, reduction, saggar, raku and wood. Bob has studied ceramics at The Umbrella Art Center, La Meridiana, Mudflat, and Asheville's River Arts District. His teachers and major ceramic influencers have been Hillary Kane, Akira Satake, Suzanne Hill, Kyle Johns, Bob Green, Ben Eberle, Mark Shapiro, Howard Gerstein, and Shamai Gibsh. He lives in Acton, MA.

I start with a ball of porcelain clay on a spinning wheel. In a dance of pushing, pulling, listening, and following its call, form slowly emerges, a sacred vessel comes into being. Lately, these vessels tell stories of earthly origins and imaginary landscapes, inviting contemplation. Torn clay edges form rugged hillsides and hovering clouds, while smooth vessel walls become endless sky, resonating with ancient Asian lands, Southwestern terrain, enticing vistas. I feel and acknowledge Earth's embrace, both within the piece and around me. The vessel's "atmosphere" is alchemically enhanced in a soda firing with flashing slips and wood ash.



Loring Cheney

Party Owl, Hand built Raku clay, various glazes, Raku fired, 7 x 13 in

Working from my studio in New Ipswich, NH, I create hand built ceramics inspired by the birds and animals living in the nearby woodlands. I first became enamored with clay when my mother gifted me a series of ceramics classes when I was eight. Since then, I've had many wonderful, talented, and supportive teachers and have attended several instructive and illuminating workshops. In 2014, I became a juried member of the League of New Hampshire Craftsmen. My work is available for purchase at six League galleries located throughout New Hampshire and at the Mariposa Museum in Peterborough, NH.

I enjoy the feel of clay as I pinch, coil, and slab build my piece. Often the clay will dictate my direction. I may start with the idea of making a bear but as I work the clay is telling me it wants to be a platypus, so I go with it! I create texture and dimension by stamping, carving, and sprigging. Glazes collect in carved areas adding interesting effects. Raku firing is my favorite method to finish a piece. It's an exciting smoke firing technique with unpredictable and (fingers crossed) stunning results. Metallic lusters, intense colors, and blackening on unglazed clay is a happy result for me, as seen on Party Owl.

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Claire Corey

Guam Invaders, stoneware, 6.25 x 13.25 in

Claire Ellen Corey has been the recipient of numerous awards including The New York Foundation for the Arts Fellowship in Computer Arts, The Aldrich Contemporary Art Museum's Trustee's Award for an Emerging Artist, a Pollock-Krasner Foundation grant, and a Marie Walsh Sharpe Art Foundation Space Program grant. Her work has been reviewed in *Art in America*, *Art Forum*, and *The New York Times* among others. She has shown nationally and internationally including solo exhibitions at the Plains Art Museum in North Dakota, Galerie Bugdahn und Kaimer in Düsseldorf, Germany, various galleries in New York City, and many more. She lives and works in Brooklyn, NY.

The piece I have submitted for this exhibition is Guam Invader. The outside represents Guam today, invaded by Brown Tree Snakes among the flora of the island. The inside represents the hope for the future, the Guam Kingfisher and Guam Rail who are now being bred in captivity with the hope that someday the snake will be eradicated and they will be able to return to the island. During WW2, the US set up a military base on Guam (a US territory). A hitchhiking pregnant brown tree snake was on the ship and procreated and devastated the islands eco system, wiping out many indigenous species including 13 of the 25 bird species, several lizards and still counting. Tree seeds no longer being spread by birds has led to a decline in the forests.



Julie Cunningham

Green Tiered Dessert Dish, earthenware clay with glaze and terra sigillata, 4.5 x 13 in

I am an artist and ceramics teacher living in Portland, ME. I have a studio at home where I create work for the Maine Pottery Tour and several craft galleries. Time spent outdoors allows me to observe the changing hues, textures, and arrangements of nature. This informs my work, as do the shapes in human and animal bodies. My pieces are comprised of earthenware clay formed using hand building techniques. They are surfaced with terra sigillata and layered low fire glazes. In addition to my own studio practice, I also enjoy teaching people of all ages. I currently teach hand building at Portland Pottery and continuing studies classes at Maine College of Art and Design. I have been an adjunct professor at local colleges, including UNE, SMCC, and MECA+D. My work can be found at the Center for Maine Craft, Portland Pottery Gallery, Markings Gallery, and the Southern Vermont Arts Center.

Clay is the medium that best expresses elements of nature and my ideas about the environment. Through it, I am able to create three dimensional pieces which have a dialogue with organic forms. By using earthenware clay, terra sigillata, and layered glazes, I seek to recreate the depth of color and texture in the environment. The organic elements in my work are not only connected to each other but are also connected to my daily life – time spent outdoors observing the changing hues, textures, and arrangements of nature. I also consider how shapes in nature are similar to the contours of our body, and have tried to make references to these shapes by using their gestures and visual characteristics within my work. It is important to me that while viewers are engaged with my pieces, they discover elements of the natural world around them.



Holly Curcio

In The Grey Area, porcelain, 9.75 x 3.6 x 3 in

Originally from Massachusetts, Holly Curcio received her BFA from the University of Massachusetts Dartmouth and MFA from Arizona State University. She has exhibited locally and nationally, completing public art commissions in Sacramento, CA, with artist residencies at Anderson Ranch Art Center, Red Lodge Clay Center, and Mudflat Studio among others. She is a recipient of an Artist Fellowship in Sculpture from the Massachusetts Cultural Council and the 2025 Brother Thomas Fellowship from the Boston Foundation. Holly works as an art restorer of objects by day and maintains her studio at Mudflat Studio in Somerville, MA.

Creating figures out of clay is a personal practice where I strive to find connection with various states of being. My work is about processing emotions and reflections of living. The pieces live somewhere between a real and imagined world. This altered reality creates a place for the internal dialogues to be expressed. I see these as precious objects likened to a diary entry, or a poem that others are privy to. My hope is that there are aspects of the work that will feel familiar to the viewer, which rings true to them on another level.



Christine DeGennaro

Porcelain Luminary, porcelain, oxidation fired to cone 10, 4.5 x 5 in

Christine DeGennaro is a ceramic artist and instructor based in Boston, MA, working out of Mudflat Studios in Somerville and JP Clay in Jamaica Plain. A life-long maker and a scientist by training, she thinks deeply about art as a process and loves to experiment with new ways to combine techniques and materials to create interesting effects. She creates functional porcelain pots on the wheel as vessels for surface decoration, with a design aesthetic she describes as Art Deco meets molecular biology. She loves sharing her art with the greater Boston community, volunteering with the Jamaica Plain Arts Council and teaching introductory pottery workshops as a community faculty member at Mudflat Studios.

I aim to bring whimsy and joy to everyday objects through the interplay between the functional porcelain forms I create on the wheel, the water etched textural designs I apply to the surface, and the the underglazes, slips, and glazes that interact with both elements. My designs are inspired by repeating patterns found in the world around me, from the microscopic ones familiar from my training in molecular biology to those observed in nature, architecture, and elsewhere in everyday life. This luminary is part of a recent exploration into using light and shadow to add another dimension to my pots.

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Natasha Dikareva

Deep Water Encounter, stoneware, stains, glazes, gold leaf, 11 x 20 x 5 in

Born and raised in Kyiv, Ukraine, Natasha Dikareva began creating art at a young age, eventually earning her BFA in graphics from the Kyiv State Academy of Art and Design. The rigid constraints of Soviet realism pushed her to develop her own symbolic language. After immigrating to Minneapolis, she received her MFA from the University of Minnesota in 2004, then relocated to San Francisco, where she lived and worked for 15 years. In 2020, she moved to the East Coast and now splits her time between Newmarket, NH and Sarasota, FL, creating series-based sculptures inspired by New England wildlife and the realities of war-torn Ukraine. Dikareva's work has appeared in publications such as *500 Prints on Clay* and *New Ceramics European* magazine, and earned the Grand Prize at the American Museum of Ceramic Art in 2012. Her work is held in collections including the Yixing Ceramics Museum and the Kamm Foundation.

My work is best described as narrative, surreal, and otherworldly. Through sculpture, I invite viewers into a dreamscape where reality and imagination coexist. My visual storytelling draws from personal experience, mythology across cultures, and folk tales of my homeland – stories of transformation and the enduring human spirit, rendered in fantastical form. My influences range from ancient Greek mythology to Eastern philosophies of spiritual transformation. I am drawn to charged symbolism through which anyone can explore a myriad of metaphorical possibilities. Through the back door of the subconscious, I find escape routes from the mundane, tapping the origin of dreams to extract new understanding and a bright future.



Helen Duncan

Where the Land Knows Us, Porcelain and Wire, 15 x 10 x 08 in

Helen Duncan is an Irish-born artist working between Ireland and Haverhill, Massachusetts. Helen holds a Masters from Boston University, completed postgraduate studies in ceramics at the University of Massachusetts Dartmouth, and received her BA in Ceramics from Limerick College of Art and Design Ireland. Helen's work has been supported by multiple Massachusetts Cultural Council grants, recognizing her installations *Disperse*, *Begin Again*, and *What Remains*, as well as the Irish Arts Council in 2025. In 2025 she was awarded the Ruth Susan Westheimer Award for Fine Craft at the Arts Worcester Biennial. Recent exhibition highlights include *Mythologies of the Personal and the Land*; the Westmeath Artists Award Exhibition at Luan Gallery, Athlone, Ireland; exhibitions with Ceramic Ireland; the Cape Cod Museum of Art; and *Sculpture at The Mount* (Lenox, MA); and various temporary, site-specific public sculptures. Exhibiting for a second time at the Biennial, she will be the featured artist at the Umbrella Arts Center's public sculpture art ramble this fall.

Where the Land Knows Us examines displacement, resilience, and the enduring memory of place through sculptural form. The work evokes a sense of tension between stability and vulnerability, suggesting the experience of being both grounded and in flux. It reflects on what remains within us when we are distanced from land or home – through migration, loss, or transformation – and invites viewers to consider how memory, identity, and history are carried in the body, in material, and in the land itself.

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Larry W. Elardo

Painting with Smoke #8, white stoneware clay, carbon (naked Raku firing) on plywood, 41 x 25.5 in

Larry W. Elardo is an award winning artist and member of The League of New Hampshire Craftsmen and the New England Sculpture Association. Currently teaching at the Essex Arts Center in Lawrence, MA. BFA - Northwest Missouri State University MFA - MICA.

The current series Painting with Smoke is composed of white stoneware clay and carbon. The geometrically shaped clay tile structure provides a stable armature for the organic chaos of the black and white patterning resulting from the firing process.



Debra Fleury

Ancestors, Porcelain, wood & soda fired to 2400F, 16 x 30 x 17 in

Debra Fleury is a multidisciplinary sculptor and designer working across a multitude of media, including clay, fibers, textiles, metals, painting, drawing, and printmaking. Fleury earned a BFA from the Massachusetts College of Art and Design and an MFA from the Penn State School of Visual Arts. Fleury has exhibited at The Archie Bray Foundation (MT), Arch Contemporary Gallery (MA), The Workhouse Clay Arts Center (VA), Wayne Art Center (PA), The Clay Center of New Orleans (LA), Arch Contemporary Gallery (MA), and Highfield Hall and Gardens (MA), among others. Fleury is currently developing a commission for the Umbrella Arts Vertical Gallery in Concord, MA and a solo show for the Boston Sculptors Gallery in Boston, MA. In addition to her sculpture practice, Debra has worked professionally in the field of human-centered experience design and taught at Penn State University and the Massachusetts College of Art and Design. She currently resides in Cape Cod Massachusetts, and is a resident artist at Mudflat Studio in Somerville, MA.

Part magical playground, part psychological excision, Debra Fleury's sculptural work pulls imagined structures from the place inside her inner world where emotion, memory, and the unconscious converge. Built from porcelain and wood fired, Ancestors is a meditation on time and value. The accumulation of Fleury's childhood exposure to the sea, and her personal relationship to growing in a feminized body past its socially valued season inspire this work.

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Molly Frantz

Miniature Still Life with Vase, Anagama fired stoneware, 8 x 4 in

Molly Frantz received her MFA in ceramics from Ohio University in 2001. Previous to her ceramic career, Molly worked as a conservation biologist and holds a Master of Environmental Science from Yale University [1992]. She taught ceramics at Colorado Mesa University and Tabor Academy, was visiting artist at UMass Dartmouth, and completed residencies at Red Lodge Clay Center and Cobb Mountain Art and Ecology Project. She continues to incorporate themes of environment, human impact, and landscape forms in her work. Molly lives with her husband Andrew in South Dartmouth, Massachusetts. Between them they have five children, all in their twenties and exploring the world. Currently she is devoting her time to work in her own newly built studio at her home.

Twice a year I am able to fire my work in the Anagama kiln at Chris Gustin's studio, near my home. For these firings I make a specific body of work following the long tradition of the sculptural vase. I'm interested in the idea of a small environment created to hold native species of flowers and plants. The forms themselves are related to my larger architectural assemblages, but wood fired and with the anticipation that they will hold the other formal element of flowers. With each change in the foliage, these pieces become new again.



Leslie Fry

Reach, ceramic with underglaze, 14 x 10 in

Leslie Fry's art ranges from intimate drawings to public sculptures to street performances. Her international exhibitions include Paris, Seoul, Hamburg, Berlin, Vienna, Montreal, NYC, New Orleans, and Boston. Public sculptures were commissioned in South Korea, New York, Florida, and Vermont. Public collections include Tufts University, Weatherspoon Museum of Art, Songchu International Sculpture Park, Freehand New York, Kohler Arts Center, Tampa Museum of Art, Fleming Museum of Art, Musée d'art de Joliette, and St. Petersburg, Florida's Museum of Fine Arts. Her B.A. is from the University of Vermont, her MFA is from Bard College, and she attended the Central School of Art in London. Born in Montreal, she lives in Winooski, VT and is a dual citizen of the US and Canada. Among other honors, she received the 2023 Governor's Award for Excellence in the Arts.

Starting with such basic human needs as food, shelter, clothing, and touch, I connect the natural and the constructed worlds. My public projects respond to site, history and the body. I create sculptures about transformation that draw on Jung's "collective unconscious." Placing the sculptures in public spaces lifts them into our collective consciousness. Hands, a long-time focus of my art, stand in for the self. Meanings change as the hands gesture release, acceptance and other associated states of being. My own hands create forms that permeate the work with a sense of human touch.

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Fionnuala Hart Gerrity

Hickory Moth Tea Set, glazed porcelain, 6 x 9 in

Fionnuala Hart Gerrity is a Boston-based artist working across a variety of media, including painting, bookbinding, and ceramics. They hold a BFA in printmaking from the Pennsylvania Academy of Fine Arts, and a certificate in hand bookbinding from the North Bennet Street School. Fionnuala has worked with clay sporadically since childhood, starting at the Kendall Center for the Arts in Belmont, MA and later experimenting with raku at Kaji Aso Studio in Boston. They returned to the medium in 2018 and began to create a body of work that playfully explores the relationships between plants, animals, and fungi in local forest ecosystems. Their intricate ceramics lovingly blend nature, craft, and science into visually appealing works that tell complex stories about the organisms we share a home with. They currently work out of Indigo Fire Studio in Belmont, MA.

*This tea set celebrates the relationship between moths and their plant hosts, highlighting three species of moths that preferentially associate with hickory trees. The teapot and mugs are modeled after the bark of the bitternut hickory (*Carya cordiformis*). The teapot has a hickory nut lid topper and features a luna moth (*Actias luna*), and the mugs have a hickory tussock moth (*Lophocampa caryae*) and a clouded underwing moth (*Catocala nebulosa*). All three moths lay their eggs on hickory species, and the caterpillars feed on the leaves.*



Pam Golden

Water from the Moon, assemblage clay, 60 x 36 in

Water from the Moon is an evocative, mythic assemblage sculpture. It is hand-built from white raku clay, and each piece was built upon the one before it... to dry together, before being fired in the kiln. I hope that it beckons to you.

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Joan Hilton

Abyss, stoneware, 10 x 5 in



Alexandra Hogan Kosciak

Motherhood, cone 6 soda fired stoneware, 7.75 x 3.75 in

Alex is an artist who makes dynamic and textured functional pottery and ceramic jewelry that invite conversation into our daily lives. She has been in love with clay for as long as she can remember. Alex studied ceramics formally as a fine arts and psychology major at The University of Michigan and Boston College. Since then she has spent over three decades working with clay, teaching, and counseling children and families. The conversations and connections she has had with clients, students, and loved ones influence her ceramic work. Alex's pieces explore connections to nature, each other and our shared past. She layers the surfaces of her work with a variety of techniques from the wet stage through to the final firing. Alex teaches at The Umbrella Art Center in Concord, MA and at her home studio in Harvard, MA where she and her husband are raising three active boys.

Dreaming. Nurturing. Blossoming.

Motherhood.

Affection. Enthusiasm. Generosity. Joy.

Motherhood.

Patience. Exhaustion. Uncertainty. Identity.

Motherhood.

Reflection. Perspective. Acceptance. Transformation.

Motherhood.

Hope. Surrender. Wisdom.

Motherhood.



Lindsey McFarland Howarth

Living Fossil Vase, inlaid underglaze and glaze on porcelain, cone 6., 4.5 x 3.75 in

Ceramicist Lindsey McFarland Howarth, hailing from South Jersey, completed her BFA '07 from Green Mountain College (Poultney, VT) following apprenticeships with the potters of the Saratoga-Albany Pottery trail. After graduation Lindsey taught children's classes at Frog Hollow (Manchester, VT) then relocated to work in production pottery at Salmon Falls Stoneware (Dover, NH). In 2019 her husband completed her home studio in (Berwick, ME), facilitating the development of her current body of work. Currently Lindsey teaches at Chases Garage in (York, ME) and has taught at Sanctuary Arts (Eliot, ME). Lindsey shows her work regionally in galleries and juried shows.

I have been absorbed in the process of throwing clay for 25 years. Shaping it to a predetermined vision provides a sense of order amidst uncertainty. Through the pot's surface I engage tactile exploration that draws me to clay as a medium. Establishing a home studio has facilitated deeper consideration of surface design, developing my current inlay technique of decoration. Unembellished porcelain verse the contrast of glossy glaze underscores the tactile experience. Flora and fauna encountered during family adventures and historical patterns provide influence. I aim to produce pottery that encourages mindfulness of the objects in our lives, their aesthetic value and enduring nature.



Tom Hubbard

Propagation No. 07, stoneware, soda fired to cone 10 in reduction with wire handle and ceramic grip, 16 x 10 x 8 in

EARTHWORKS: EVOLUTION



Kyle Johns

Yellow Bowl, slipcast pigmented porcelain, cone 6 oxidation, 4.5 x 6 in

Widely exhibited and published artist and teacher, Kyle Johns is the Ceramics Studio Technician at The Umbrella Arts Center. With an MFA from Ohio University, Kyle has been a resident at Red Lodge Clay Center, The Interdisciplinary Ceramics Research Center, The Archie Bray Foundation, and The International Ceramics Center in Kecskemet, Hungary. He has taught at Kansas State University, Massachusetts College of Art and Design, and the Ceramics Program at Harvard University. Kyle's work deconstructs traditional industrial mold-making processes and functional domestic objects – from mugs and shot glasses to vases and holiday ornaments – to create unique new forms that explore “the gray area” between the practical and the sculptural.



Hillary Ellen Kane

Shear, Anagama fired stoneware, 9 x 11 in

Hillary Kane, co-founder and director of Gaya Ceramic Arts Center in Bali, Indonesia, is an American artist splitting time between the lush and heady tropical backdrop of her island life and the cyclical seasons of her New England upbringing. In her practice as a potter and sculptor, the confluence of spontaneity and slow-earned knowledge becomes an inextricable dialogue. The allure of what can never be entirely predicted is as potent as the careful study of material and form, clay body and placement, texture and temperature. This collaborative essence, embodied in both wood fire and soda, is a process-driven passion where the humbling prospect of lack of control is, in fact, the actual delight. In addition to 15 years of hosting resident artists and instructors from all over the world at Gaya, Hillary has also been a guest lecturer/instructor/resident artist at numerous ceramic conferences and art centers internationally. Her work was recently featured on the cover of *Ceramics Monthly*, and can be found in galleries in Massachusetts and New Mexico, Indonesia and Italy.

I am interested in Process and its crucial visibility in my work. The coalescing of raw elements—earth and fire, ash and draught, placement and patience – are the evident aggregation of material plus endurance over days of wood-firing. The skin of each vessel presents itself as a fossilized record of its own making – the finished works, an archaeological sedimentation of scarified textures, encrusted color and embedded thoughts. Central to my work is the juxtaposition of weight/weightlessness, solidity/void, containment/exposure and the implausible, precarious, fragile point of balance therein. This tipping point precludes the question: what is too much to hold? What is the liminal space between collapse and levitation, falling and flying? An implied corporeality belies pure abstraction of form; thus, my works are often transliterations – a macro lens deliberating on the microcosm within.



Grace Kerr

Path Way #5126, stoneware, color slip, salt fired, 12 x 12.5 in

Grace Kerr was born in Kaohsiung, Taiwan and moved to the United States in 1987. After studying Fashion Design and running her own personal design studio, she relocated to NYC in 1995 to work as a Technical Designer. In 2011, Grace returned to school to continue her education, receiving the B.F.A. from Queens College – CUNY and the MFA from Syracuse University. Grace was the recipient of the Queens College Studio Art Award. She was nominated for the 1st Place award in Ceramics at the Art without Borders international exhibition competition and Art, Craft and Design Show: Best in Decorative Ceramics at 92nd Annual Craftsmen's Fair; Mount Sunapee Resort, NH. She recently presented in a group exhibitions: "Stories: Narrative Art" at Artlink Contemporary Gallery (Fort Wayne, IN) and is now getting ready for her solo wall exhibition at Del Rossi's Trattoria (Dublin, NH) in May 2026.

The ideas for my forms, composed of sinuous tubes and intersecting surfaces, come directly from my observations of natural caves: the tunnels, structures and textures, and the thrill I get from the movement of air and energy through these passageways. In these spaces I regain the sense of timelessness similar to my practice of mediation and the process of building and trimming for my pieces. My piece begins with the basic concept of the cave that guides the initial form and decisions about structure, but once the piece is underway, it becomes more improvisational.



Yeonsoo Kim

Relationship goals, porcelain, glazes, underglaze, 13 x 8 in

Yeonsoo Kim is a South Korean ceramic artist based in the United States, renowned for bridging ancient tradition with contemporary sculpture. His practice explores the "breathing volume" and visceral presence of clay through a profound dialogue between past and present. Born in Haenam, South Korea, Kim earned his BFA from Hongik University and his MFA from the University of Georgia. His mastery is rooted in a rare traditional apprenticeship under Masters Hyang-jong Oh and Jin-kyu Heo. Through this intensive training, Kim internalized the rhythmic, labor-intensive "Tabagi" language—a skill for building massive clay volumes that few contemporary artists possess. Kim's work has earned significant acclaim, including the prestigious "Best in Show" at the 2025 Smithsonian Craft Show and Richmond Craft + Design. Recognized as an NCECA Emerging Artist of 2020, he has completed residencies at the Archie Bray Foundation and the Houston Center for Contemporary Craft, continuing to preserve historical techniques through his own distinctive voice.

My work characterized by consistency, perfection, thoroughness, and handmade work, which emphasizes free will, randomness and casualness. I have been thinking about relationship between ideas, notions, and concepts of tradition and contemporary art. This is the most significant reason for my perpetual need to continue creating and exploring, while constantly questioning and pursuing the idea of how I could create a new horizon of ceramics as expression within my work. In all my pieces, diverse characters appear together and communicate with each other, speaking to viewers with their expressions faces. Formally the work addresses implied images and stories. The shape of the faces could be self-portraits of myself.

EARTHWORKS: EVOLUTION



Lucien Koonce

Oribe Kurinuki Chawan, hand formed and hollowed out (kurinuki technique) stoneware clay with feldspar inclusions and oribe glaze; oxidation fired, 3.75 x 5 x 5 in



Gwendolyn R. Lanier-Gardner

The Contortionist, stoneware, cone 5 glazes, patina, and gems, 14.5 x 20 in

Gwendolyn Lanier is a visual artist based in Lowell, MA whose body of work has been centered around utilizing sculpture and drawing to explore her personal spirituality. Each medium produces a visual language that assists in making Lanier's interior world visible. The result is a mystic reality of surreal and visionary imagery. In 2009, Lanier received her Bachelors of Fine Arts from the School of the Museum of the Fine Arts/Tufts University in Boston. Lanier was the recipient of the 2009 Albert Pratt Travelling Grant which enabled her to study ceramic figurative Art in Florence, Italy. Lanier is currently a teaching artist and Ceramics Studio Manager at Essex Art Center in Lawrence, MA.

The Contortionist is part of a larger body of work using archetypes from circus life to emulate the human condition. I find the metaphor of contorting the body in impossible ways to be a poignant example of our constant need to reinvent ourselves to stay relevant. We bend this way and that, as well as, stretching ourselves beyond what is humanly possible. We must appear to be excellent and almost superhuman in this world where perfectionism is exaggerated and celebrated in the media

EARTHWORKS: EVOLUTION



Jaeok Lee

Guijoomoni / Dory, stoneware clay fired to cone 6, slips, underglaze, glaze, 16.5 x 18.5 in

Jaeok Lee was born in Seoul, Korea, in 1953 and immigrated to the United States in her twenties. She earned her BA from the University of Massachusetts Boston and continued her studies at the Massachusetts College of Art and the Harvard Ceramics Program. Her work has been exhibited at Fountain Street Fine Art and Lanoue Gallery, among other venues. She currently exhibits at Viewpoints Gallery in Maui and is a member artist at Boston Sculptors Gallery in Boston.

Jaeok Lee engages deeply with Korea's cultural traditions, reconnecting with rituals and symbols and bringing them into her contemporary practice. Guijoomoni is a traditional Korean pouch made from silk remnants, often decorated with embroidery symbolizing longevity, happiness, and prosperity. In this work, she incorporates images of her granddaughter and her dog, along with Korean words associated with happiness and long life.



Warren Mather

Training, ceramic print mounted on wood. Hand colored, screen printed ceramic pigments fired in glaze, 15.75 x 17.5 in

Warren Mather, BA Anthropology, University of Wisconsin, is a 2015 Fellow in Crafts for the Mass Cultural Council and was twice a Sculpture finalist for Mass Artist Foundation. He has completed Art Residencies in Wyoming, Maine, Hawaii, Colorado, China, Hungary, and Latvia. Selected Exhibitions: "All about the Atmosphere, Harvard University, "Fired and Inspired," Newport, RI, "Ripple Effect, The Art of H2O," Peabody Essex Museum, Salem, MA, "Earth Matters," Philadelphia, PA, "International Printmaking Exhibition," Jingdezhen, China, SOFA New York, Currier Museum of Art, New Hampshire; Galerie Caroline Corre, Paris, France; Museum Bellerive, Zurich, Switzerland. His public art includes photo-clay installations for Mandarin Oriental Hotel, London, UK, Biogen, Liberty Mutual, Orrick, State Street Financial Center, and Fidelity Investments, Boston; Ceramic murals for Grand Canyon, Arizona: Keene State College, New Hampshire and the State Zoo of North Carolina.

Roads are where motion happens. Training is a ceramic print in my developing series, Rode Road of collaged images from my local road. This mindscape is created from doubling a photo and adding a reservoir of stored energy in response to the repetition of exercise.

EARTHWORKS: EVOLUTION



Jennifer McCandless

Sweat, stoneware cone 6 and mixed media (surface treatment on head), 11 x 5 in

Jennifer received her BFA in Sculpture from Otis/Parsons School of Art and Design and her MFA in Sculpture from the School of the Art Institute of Chicago with full fellow post graduate Studies at Skowhegan in 1995. She recently segued into full time sculpting after serving as Art Department Chair, Curator and Director of the Mercy Gallery and a Nichols Fellow in Art at Loomis Chaffee and before that Adjunct Professor in Ceramics and Sculpture at Wayne State University, Department of Ceramics. Recently, her sculptures were featured in the exhibition *New Now: Strange States* (representing Vermont) at the Shelburne Museum, *Fahrenheit 2024* at the American Museum of Ceramic Art, *Essential Figure* at Burlington City Arts and *Write Me Letters* at AIR, NY. She is represented by A.I.R. in Brooklyn, NY, Soapbox Arts in Burlington, VT and ArtAxis.

The sculpture is about truth (personal, perceived, others' truths and untruths sold as truths, manipulated truth), pain, identity, oppression, wonder, joy and connection. I move through the world in a vulnerable way, as an outsider as artists are, longing to connect. Sculpture is the medium through which I communicate best. I hope the work speaks to personal truth enough that it is in itself totally engaging and genuine, that it gives of itself and reaches into the viewer. The piece Sweat is an ode to my energy filled, vivacious teenage students who, through isolation, had their worlds taken away.



Eliane Medina

Orange Stool, stoneware, underglaze, fired to cone 6, 18 x 14 in

Eliane Medina is a ceramic artist and instructor to children and adults, teaching in community studios in the Boston area. She was born in Auburn, WA and studied Studio Art at Central Washington University. This was followed by an assistantship with Seattle potter Deborah Schwartzkopf at Rat City Studios. Eliane went on to live in Ystad, Sweden, where her mother is originally from, and opened a community pottery studio where she taught classes and sold her art. Eliane's current studio practice is at Mudflat Pottery School in Somerville, MA, where she also teaches several classes. In Melrose, at Follow Your Art Community Studios, Eliane works in the ceramics department as technical coordinator and instructor.

I have long been drawn to the intersection of function and art. As a potter, I enjoy creating objects that can be used every day. In recent years, I have been delving more into sculpture, while still wanting to incorporate elements of function. I began taking an interest in ceramic furniture making, and learned several techniques at a workshop with Austin Coudriet in New York. This orange stool contains an architectural grid on the inside, providing the strength and stability needed to bear weight and withstand regular use.

EARTHWORKS: EVOLUTION



Donna Namnoum

Large Blue and White Philodendron Jar, covered wheel thrown and assembled jar glazed and fired to cone 5 in an electric kiln, 18.75 x 10 in

Donna Namnoum received a Masters Degree in Art Education and Ceramics at the Hartford Art School of the University of Hartford. She worked as an art teacher and administrator in Connecticut public schools for 35 years until her retirement. Now a full time artist, Donna maintains a home and studio in Canton, CT. She exhibits throughout New England and the United States and her work has appeared in *Art Scope* and *Sculpture* magazines and numerous times in *Ceramics Monthly*.

My current works use the covered jar and other wheel-thrown forms as a mode of expression. Informed by the vessel aesthetic, I have used the potter's wheel as the main tool to make an evolving series of sculptures. Each of the parts is made on the potter's wheel and then is altered and assembled, creating forms that look alive – growing, twisting, and even wilting. I have often cycled back to forms inspired by plants, although currently the plant-like growths are abstracted to varying degrees. Unusual surfaces, textures and color combinations are integral to the forms. There is a certain unpredictability of how a piece may turn out after the glaze firing; my goal is that uncertainty and experimentation be visible in the final work while conjuring familiar forms; some easily recognizable and others vague.



Elizabeth Ocean

The Grackle Duchess of My Yard, hand built stoneware sculpture finished with underglaze, 9 x 5.5 in

Elizabeth Ocean is a watercolor painter and ceramic sculptor working in a home studio and the Munroe Center for the Arts in Lexington, MA. She received her undergraduate degree in Costume Design from Tufts and a JD from BC Law. After working as an attorney specializing in helping victims of domestic violence, both her mother and stepfather died within the same year. She only half-jokingly describes this as her tragic artist superhero origin story (as shorthand to explain the immense decision to return to art to rebuild her life and process her grief). Elizabeth's work is inspired by her varied background, her obsession with historical fashion, and her experience with the power of clothes to transform the wearer into whomever they want to be.

This piece is an extension of my Wear What You Eat series. Inspired by the Marie Antoinette ship hat print I painted a series of humans wearing fantastical food hats. I then shifted to painting animals in 18th century finery, incorporating what each animal consumes in her native environment. When I expanded this into ceramics I chose to focus on birds and their ecosystems. I created this grackle in honor of the migratory flock that nests in the evergreens of my yard each spring, spending their summer hunting for insects in my clover lawn and singing from atop the maples.

EARTHWORKS: EVOLUTION



Shyanne Ogilvie

Something to pass the time, earthenware, majolica, underglaze, 10 x 15 in

Shyanne Ogilvie is currently completing her Bachelor of Fine Arts in ceramics along with studies in illustration and art history at the Hartford Art School, University of Hartford, CT. Her work is driven by the quiet, the intimate, the melancholy and the elegant with a thread of 1920s imagery. She has exhibited figurative works from a variety of mediums such as ceramic, oil paint, and graphite in several juried exhibitions. Nationally in the 2026 NCECA National Juried Student Exhibition and regionally in the West Hartford Art League's CT+6 and the annual Alexander A. Goldfarb Exhibition. As of the summer of 2024, she has been acting pottery program co-director at the Renbrook School Summer Adventure Camp in West Hartford, CT.

I treat my functional work as my own records of what I've retained and continue to research. The result is a combination of simplified silhouettes inspired occasionally by Greek wares and consistently by fashion, furniture, and figures from 1920s catalogs. Whether it be in a simple lineup of historical objects or an intimate scene with imagined women of the time.



Linnea Pappas-Byers

Two Futures, stoneware, paper, linocut, hemp cord, wire, screen, 25.5 x 24 in

Linnea (Lin) Pappas-Byers is an interdisciplinary artist working in printmaking, ceramics, and sculpture. Lin received their BFA from Massachusetts College of Art and Design in 2024. Upon graduation, Lin was awarded the Genevieve MacMillan-Reba Stewart Travel Award, allowing them to spend two months traveling, camping, and making art in Newfoundland, Canada. Their work has been shown at the Fenway Gallery (Boston, MA), The Lincoln Arts Center (Waltham, MA), Chroma Studios (Peabody, MA), and seven MassArt galleries. Lin teaches for Youth Programs at MassArt, and is looking forward to pursuing a postgraduate degree program abroad this fall.

My artistic practice centers around communities and ecosystems impacted by corporate greed and environmental crises. Two Futures is a pair of vignettes, offering opposing speculations on the future of US-American life. One potentiality places profit, industry, and fossil fuel consumption in hierarchy over human, plant, and animal life. The other employs renewable energy, public infrastructure, and localized agriculture in service of communities and ecosystems alike. Two Futures begs the question: what potential future would we consider unbearable enough to fight for a different trajectory? Standing at the infinite crossroads of the present, the only true compass is our humanity.

EARTHWORKS: EVOLUTION



Jenny Peace

River Canyon II, coil-built terracotta with glazed interior, soda fired to cone 1, 10.5 x 28 in

Jenny Peace is a ceramic artist living in Massachusetts. She is currently a second year MFA candidate in Ceramic Arts and UMass Dartmouth. Beyond her studio practice she continues to teach workshops and classes in various locations including Truro Center for the Arts, Mudflat, and Harvard Ceramics. Jenny makes work using a variety of hand-building methods such as pinching, paddling, coiling and slab-building. With both low and high fire clay bodies her work achieves surface depth through layering glazes, slips and terra sig and then firing in a soda reduction kiln. Jenny's designs are inspired by features of New England landscapes: ocean waves, coral and mushroom formations, rivers, gorges, and snow-coated fields.

Smooth curves and sharp contrasts between dark clay bodies and white slip brought to life through the dynamic process of soda firing are dominant qualities in my "River Canyon" Series. I develop these forms from a paper template of organic shapes. I first build up an enclosed form and then turn the piece upside down to build up the walls. It is slow, meditative work, one coil at a time, attached, pinched, paddled and smoothed. Beyond the material pleasure I find in the process, I am interested in how my work can convey intangible concepts, emotions, ideas, and memories. The "River Canyon" series plays with orientation and scale, mimicking forms as small as cell structures and as large as canyons shaped over time by the flow of water.



Julie Peck

Winter Walk, coil built and carved with dark earthenware clay, Cone 02 electric, 16 x 25 x 10 in

Julie Peck is a ceramics artist based in Somerville, MA. A graduate of University of Massachusetts-Dartmouth's Program In Artisanry (MFA). She is known for her distinctive carved surfaces that merge texture, pattern and form. For many years, she focused on functional pottery, selling in artisan shops and national craft shows. The quiet of the COVID shutdown offered an unexpected opportunity to shift her focus to sculptural work. This exploration has grown to become her artistic direction. The sculptural ceramics has been exhibited widely and recognized with multiple awards. In addition to maintaining her studio practice, Julie teaches at Mudflat Pottery School and Indigo Fire Studio. She has received numerous STARS residency grants from the Massachusetts Cultural Council and a 2026 Visual Arts Fellowship from the Somerville Arts Council.

Julie Peck builds her work with thick coils and slabs of soft clay, creating vessels that capture and contain space. The forms are then defined by lines which are carved deeply into the walls of the form. The clay that is removed is reattached extending the carved lines, altering the form and melding it with the surface design. When the carving is complete, windows are cut through the walls introducing light into the forms. Landscapes are the main source of her inspiration. She is responding to the sensation of light, color, and pattern she sees and feels while deep in the woods or in an urban cityscape.

EARTHWORKS: EVOLUTION



Ingrid Raab

Inside the Glen, hollow form; white stoneware; copper wire; iron and cobalt oxides; steel wool; Saggar fired in an electric kiln, 3 x 9 in

Ingrid Raab's ceramic practice spans over five decades, beginning with an internship under Master Potter Ludwig Rupert in Germany (1971-1974). Following the establishment of her own studio in West Berlin, Raab relocated to the United States, where she pursued her ceramic work through the Eugene Maude Kerns Art Center in Oregon and for many years at the Harvard Ceramics Department. Now based in the Berkshires, Raab's recent work marks a transition from intricate slip decoration on wall installations and three-dimensional forms—featured in the "Metamorphosis" exhibition at the Chesterwood museum, Stockbridge—to an exploration of hollow forms and experimental Saggar firing in her electric kiln. This process allows her to achieve unique, atmospheric surface results through organic chemical reactions. A dedicated educator, she has taught ceramics at the Berkshire Art Center since 2024. Her recent juried exhibitions include "Flora Fauna Form" at the Berkshire Botanical Garden, Stockbridge, and "Earthworks" at The Umbrella Art Center, reflecting a career-long commitment to material evolution.

Living among the glacial boulders of Stockbridge's Ice Glen, I feel a deep connection to ancient times. These stones, shaped by ice, speak through their mineral veins and layered textures. In winter, their exposed geology reveal subtle lines and contrasts formed by time and elemental force. My stoneware hollow forms echo this landscape. They reflect the angular yet gentle boulder shapes—forms seemingly random, yet bound together by their history into cohesive and powerful presences.



Andrew Robinson

Rowboat Graveyard, ceramics using sodium silicate, colored slips, and underglazes to achieve aged effect, 6 x 16 x 10 in

Drew is a self-taught ceramic artist based in Maine and Rhode Island, working in raw clay bodies and structural forms to explore the concept of deconstruction. Inspired by a lifetime of hiking and exploring the woods and coasts of New England, he developed a distinctive style utilizing non-traditional hand-building and finishing techniques. His work placed second in a juried event at the South County Art Association in Kingston, RI, and is sold at Abacus Galleries on the coast of Maine and West Bank Gallery on Cape Cod. Drew is a member at two clay studios: The Pottery Studio in Bethel, ME (Martha Grover), and Mudstone Studios in Warren, RI (Ellen Blomgren).

The rowboat sculptures I create are an expression of a lifetime of hiking/exploring memories. Each is distinctive, has their own personality, and come in a variety of shapes, sizes, colors, and degrees of maintenance. We all have a shared recollection of a rowboat; my boats are meant to help recapture those moments. Using hand-building techniques I fashion the sculptures to give them an aged wooden appearance in various states of disrepair. Texture is created during the building process, with the final look is achieved by using a combination of stains, slips, and glazes through two firing processes.



Ellen Schön

Venus, 3-D printed stoneware, air-brushed underglazes, fired to cone 6 electric, 17 x 11 in

Ellen Schön served as Adjunct Professor in Fine Arts and Ceramics Studio Supervisor at Lesley University College of Art and Design for 23 years. She holds a BA from Marlboro College (Ceramics and Perceptual Psychology) and an MFA in Ceramics from Boston University's Program in Artisanry. Schön has organized and co-curated exhibitions locally and abroad. She has participated in international artist symposia and residencies in Denmark, Finland, Croatia, Hungary, Turkey, Israel, Germany, and Malaysia. A member of Boston Sculptors Gallery and former Artist Fellow at the St. Botolph Club, Schön won The Brother Thomas Fellowship Award and The Artist Foundation Fellowship from the Massachusetts Council on the Arts and Humanities. Her ceramic sculpture is held in the permanent collections of the Museum of Fine Arts, Boston, and the Fuller Craft Museum in Brockton, MA.

I have been using 3-D clay printing in my art practice for the past six years. I am fascinated by the ability of ceramic vessels to evoke the gesture and anthropomorphized stance of the human figure. Venus alludes to both mathematical symmetries and to archaic fertility totems. 3-D clay printing had expanded possibilities of scale and the ability to create more complex forms. I bring to the process all my experience of clay as a tactile material, my knowledge of ceramic history, as well as my sense of form and color. My intention remains the same as with previous handmade work—to create personal forms which resonate—whether functional, metaphorical, or somewhere in between.



Kimberly Scott

Fertility, ceramic, 14.25 x 7 x 5.25 in

Kimberly Scott studied art at Colgate University and has been working in ceramics for over 30 years. She co-founded the Art on Main Gallery (Westford, MA) in 2009, managed the Parish Center for the Arts, Westford, MA, and is currently a member of the New England Sculpture Association as well as several local art associations.

The first time I spun a tiny little blob of clay around on a pottery wheel, I was mesmerized by what seemed an enchanted sleight of hand, able to guide the clay upwards and outwards, giving it form and grace. Working as a potter, I always believed that an everyday, utilitarian piece can and should be both graceful and beautiful. Several years ago I turned almost exclusively to sculpture so I could let my imagination run and push the limits further. After more than three decades I still take delight in discovering what the clay and I can do together.

EARTHWORKS: EVOLUTION



Corran Shrimpton

Pattern Recognition, ceramic stoneware, slip and underglaze, 46 x 47 in

Corran Shrimpton is from Syracuse, NY and received her MFA from Georgia State University and her BFA from Alfred University. She has worked at a number of ceramic studios including The Saratoga Clay Arts Center in upstate NY, the Armory Art Center in West Palm Beach, FL the Lillstreet Art Center in Chicago, IL, and most recently Mudflat Studios in Somerville, MA. Her work explores the restriction and contortion of women's bodies required by our beauty-obsessed culture and prompts us to consider our expectations of femininity, their origins, and their effects. Her work has been exhibited across the United States and is in the permanent collection of The Newcomb Museum of Art. She is the recipient of the Mass Cultural Council Grant for Creative Individuals, the Lisa Elwell Ceramic Artist Endowed Encouragement Award, the ArtFields Merit Award, and the Bailey Emerging Artist Scholarship.



Anne Thiam

By the Numbers, porcelain, aluminum, wood, paper, 43 x 10.5 x 10.5 in

I believe in art's power to transform and reveal how our environments shape whether we thrive or struggle. As a ceramic artist, I use texture and form to explore this connection. Beyond the studio, I advocate for nonprofit arts organizations committed to accessibility for all. Over the past 30 years, exoneration cases have exposed deep flaws in the American legal system. My piece, "By the Numbers", is inspired by the tragedy of Khaliifah Ibn Rayford Daniel. It confronts systemic injustice while affirming the humanity that endures despite systems designed to erase it.



Joan Zagrobelny

Chalice #5, coil built ceramic with layers of glaze and underglaze, 21 x 12 in

Joan Zagrobelny is a primarily self-taught ceramic artist, who has had the good fortune to study with some renowned masters of the craft. Formerly a speech pathologist committed to discovering innovative ways to teach, she has turned her creative energies to clay. Joan has participated in residencies at Haystack Mountain School of Arts, Watershed Center for the Arts, and c.r.e.t.a Rome in Italy. Her work is frequently included in juried shows nationally and has been exhibited in galleries in Boston, Los Angeles, New York, and Rome. She teaches hand building classes at several art centers on Cape Cod. She resides and maintains a private studio in Sandwich, MA. www.JoanZag.com | [@joan.zag](https://www.instagram.com/joan.zag)

I hand build my sculptures, slowly, in an abstract, biomorphic style. My intention is to capture the transcendent within the inert material, giving the form an aliveness and creating a sense of movement, gesture or stillness. A primary focus of my work is on the tension and balance, the interplay, between stillness and movement. From one aspect, my sculptures are essentially single moving lines. As the form of one of my pieces begins to evolve (sometimes planned, sometimes not), I simply follow the emerging line, recreating the beautiful, undulating, recurrent curves that I see, and love, everywhere in nature. I enjoy seeing how far I can push a curve before the steadiness of the piece is compromised. Thus, the sculpture often becomes as much about kinetics as aesthetics, as the piece balances, rebalances and moves toward stability.



About The Umbrella

Welcoming nearly 30,000 visitors each year, The Umbrella Arts Center is a cultural leader in MetroWest Boston providing broad and diverse access to a wide range of performing arts, visual arts, and arts education. Annual programming includes four mainstage plays produced by The Umbrella Stage Company; a beloved concert series featuring Grammy-winning icons to emerging artists navigating the beginning of their exciting careers; film series in partnership with The Concord Film Project; year-round gallery exhibits; wide-ranging classroom offerings; and a popular summer camp. In addition, The Umbrella is an artistic home for more than 50 studio artists and artists-in-residence.

Our mission is to be an interdisciplinary creative hub where artists, learners, and audiences can connect, innovate, and thrive. Through welcoming spaces, cultural conversations, and opportunities for artistic expression and skill development, we support artists at every stage of their journey, strengthen communities, enrich lives, and shape the future through the arts.

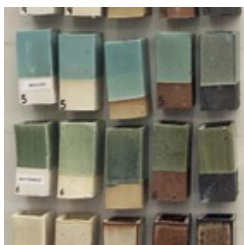
Upcoming Programs



Artist Talk: Corran Shrimpton

Tuesday, June 16, 5:00 - 6:00 PM

Somerville-based artist and current Umbrella instructor, Corran Shrimpton, will present and discuss her work, inspiration, process and journey as an artist. The presentation will include time for a Q+A. *Free with RSVP.*



Test Tile Toolkit with Alex Hogan Kosciak

Mondays, June 1 - June 15, 10:00 AM - 12:00 PM

Stop guessing and start knowing! Do you freeze while looking at the wall of glazes and wind up disappointed with the results of your final decision? Through making, glazing and analyzing our own test tiles, this workshop is designed to transform "Glazed and Confused" into a confident, systematic ceramic artist. *Suitable for all levels, \$105.*

Special Thanks

Alice Abrams, Gregory Ciccarelli, Crosby Designs, Harvard Ceramics Program, Mudflat Studio, Lisa Orr, Visual Arts Task Force, Kevin Whitman



EARTHWORKS: EVOLUTION





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