

# CERAMICS NOW

M A G A Z I N E



March 2025



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*Front cover: Sam Lucas, Big yellow and Head in the bin, 2020, ceramic, textile, 149x88x49 cm and 98x49x50 cm. Photo by Sylvain Deleu.*  
*Back cover: Sam Lucas, Stilted (detail), 2020, ceramic, porcelain, steel, textile, 202x191x147 cm. Photo by Sylvain Deleu.*

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# Sam Lucas

Sam Lucas is a British artist who creates ambiguous figurative objects, primarily in clay. Her work is not about making “pretty things” but rather about sparking conversations on uncertainty and vulnerability. She uses clay’s expressive and therapeutic qualities to explore feelings of social awkwardness and displacement.

After earning her MA in Ceramics with distinction from Cardiff Art School, she was awarded a year-long graduate residency at Fireworks Clay Studios in Cardiff and was selected for The Rising Stars award. She later exhibited at Mint Gallery in South Kensington as part of the London Design Festival 2019.

A major milestone in her career was being selected for AWARD, the headline exhibition at the British Ceramics Biennial 2019, where she caught the attention of curators Brian Kennedy and Peter Ting. This led to her work being shown at Art Genève 2020 in Switzerland with Taste Contemporary. That same year, she joined the Crafts Council Hothouse programme and was later selected for the Martinsons Award

(3rd Latvia Ceramics Biennale, 2021) and Galerie Lieux-Communs, Ceramic Art Andenne (2022). Her work has also been featured in several publications.

In 2021, Sam was awarded a fully funded AHRC practice-based PhD in ceramics at the University of Sunderland (Northern Bridge Consortium). Her research explores neurodiversity and body awareness through clay.

Her work has been included in peer-reviewed exhibitions and conferences, with research published in *Ought: The Journal of Autistic Culture* (2024), *Shards*, *South Wales Potters Magazine* (2024), and a recent application to RUUKKU, Aalto University of the Arts Helsinki. She will soon exhibit in a group show curated by Julia Ellen Lancaster at Stephen Lawrence Gallery, London.

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Visit **Sam Lucas’s** website and Instagram page.

<https://www.sam-lucas.com/>  
@sam\_\_\_\_lucas



**Strange Stranger**, 2018. ceramics and textile





**Grasping arm and Goosebump, Big Yellow and Chicken Skin, 2019.** Photo credit: Yeshe Venema

# Selected works, 2018-2024



Same Same but different, 2020. Photo credit Sylvain Deleu





Artist with *Same same but different*, Taste Contemporary, Art Genève, 2020. Photo credit Sylvain Deleu



**Big yellow and Head in the bin**, 2020, ceramic, textile, 149x88x49 cm and 98x49x50cm. Photo credit Sylvain Deleu



**Diverge**, detail, 2020, varied ceramic, 140x41x44 cm. Photo credit Sylvain Deleu



**Stilted**, detail, 2020, ceramic, porcelain, steel, textile, 202x191x147 cm. Photo credit Sylvain Deleu

#### Taste Contemporary at Art Genève, 2020

Lucas's work explores and expresses the weight and awkwardness of being within the body. She utilizes the clay body and glazes through form, surface, and scale, with material properties that emulate emotional states on the skin—such as clamminess, goosebumps, or tension—reflecting responses to social situations, anxiety, or uncertainty. More recently, Lucas has incorporated materials like textile and steel, further exploring the notion of being hidden and contained.

# Michał Puszczynski

Michał Puszczynski (b. 1976) is a Polish sculptor and ceramic artist who lives in Wrocław, where he works as a professor at the Academy of Art and Design. Puszczynski's work is shaped by a fascination with natural processes—decay, erosion, and the passage of time. His work incorporates materials such as clay, concrete, and resin, which he subjects to processes mimicking natural degradation.

In 1999, he constructed the country's first anagama kiln, introducing these wood-firing techniques to Poland. He has since developed a specialized program dedicated to these techniques at the ASP Outdoor Center in Luboradów, Poland. Throughout his career, Puszczynski has participated in numerous exhibitions and projects across Europe, the USA, and Asia and has received several awards and scholarships.

Puszczynski's sculptures and installations are distinguished by their simple forms and references to archaic sculptural traditions, creating a dialogue between materiality and the forces

of nature. By embracing processes of erosion and disintegration, his work invites reflection on the cycles of birth, growth, decay, and rebirth. Though best known for his large-scale ceramics, Puszczynski often integrates other media, such as painting, action painting, performance, site-specific installations, and video art.

He is a member of the International Academy of Ceramics (IAC) and was an advisor at the European Ceramic Work Centre (EKWC). His works are part of private collections in Poland and internationally, including Germany, France, the Netherlands, the United States, and South Korea. Beyond his studio practice, Puszczynski is also a trained practitioner of Aikido.

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Visit **Michał Puszczynski's** Instagram page.  
[@michalpuszczynski](https://www.instagram.com/michalpuszczynski)



*Still from video installation: Factory. Copyright M. Puszczynski*





Neon Gallery Wrocław Poland. Dolok Stele, installation view. Photos by G. Stadnik



BWA Glass and Ceramic Gallery Wrocław. Erosion, installation view. Photos by M. Puszczynski





**Development and Decay**, installation view, DaWand Residency Center China. Photo by M. Puszczynski



**Internal parts**, ceramic, installation view. Photo J.Gawronski



**Sitting figure**, woodfired ceramic and wood, installation view. ASP Museum Wrocław, Poland. Photo by M.Puszczynski





**Time is sculpture,** installation view. Polish Sculpture Center, Oronska. Photo J. Gawronski

*Clay is uniquely suited to convey the core idea of my work: that everything exists within a closed cycle, constantly changing, moving, growing, renewing, and decaying. Art, as a visual language, must be honest and authentic. Only then can what we create—something deeply personal and autonomous—become universal and resonate with viewers on multiple levels.*

*When I sculpt, I visualize the future piece as though shrouded in fog, gradually lifting to reveal its form. Sometimes, I have a clear vision of the shape and proportions; other times, I do not. I know the work is complete when the object aligns closely with what I was seeking. It's difficult to explain, but taking even one step further feels like going too far.*

*In the creative process, there is also a moment when the conscious mind quiets, and the hands act independently of deliberate thought, evaluation, or conceptualization. This state of flow is where creation happens most naturally and authentically.*

*Similarly, while woodfiring, I avoid fully controlling the process, instead pushing it to the very limits of endurance for both the kiln and the sculptures. My best and most expressive works are born on the edge of the abyss, just one step away from complete melting and disintegration.*





# Takuro Kuwata at Salon 94: Playful, Provocative, and Unapologetic

By Cammi Climaco

While I've followed Takuro Kuwata on Instagram for the past seven years, I've only seen his work floating by on a glowing two-inch by two-inch screen. Seeing his show *Together Shiyoze! (Let's Get Together!)* at Salon 94, through February 15th, was a bit of a parasocial experience. I was confidently familiar with Kuwata's work, so much so, I thought I would walk into the show and just see Instagram; bright white backgrounds and flat, tiny pieces with big color. But, as someone who makes ceramics, teaches ceramics, and thinks about ceramics at least twelve hours a day, it had an in-person wow factor I wasn't expecting and was surprisingly more intimate.

Looking closely at his pieces, I could see the story of the maker: the hands, the anger, the ecstasy, the glory, the defeat, his ego and humor. He's showing us a Japanese man in Japan and a Japanese man in America. And most importantly, a ceramicist who clearly loves this material. He gives us the paths of construction—some quick, sloppy finger marks and big moments of refinement with his super smooth surfaces. There are places where the clay wasn't going to do his bidding anymore, with the not-sorry cracks and glaze drips, and other places of pure, planned excellence.

Comprised of chawan, the Japanese tea bowl forms, and lumps big and small, which Kuwata has been working with for more than a decade, the work varies in scale, from hand-sized to hot tub sized. The chawan has been the anchor of the Japanese tea ceremony since around the 13th century. As a ceramics student, I know it as one of the most important forms in ceramics history. Achieving the perfect chawan, for makers, is the holy grail of form (lol, weird Western reference). Potters can and will spend their entire lives making them and chasing the perfect tea bowl, and it's not weird at all. The form itself is allusive; it's a concept. In the show, we get to see this classic form pushed and pulled, bloated and adorned. Sometimes, it looks like a fat old king on a throne, and sometimes, a young business exec, sleeker and smarter than you are.

Shifting from functional to sculptural, the lumps move from cupcakes to mountains. From monoliths to animal/vegetable/mineral bodies, the forms themselves aren't complicated. The finger marks make the pieces feel loose, fast, and free like he just whipped this giant form out because he knew you were coming, and he's got somewhere to be in like two hours.















They left Chicago, Hall to the west, eventually to Ojai, California and Downing to the east, settling in the Hudson Valley of New York. They reunited in Chicago for Tracing Ways, where they combine and weave together their collections of traces and tracks of their movements through landscapes on opposite coasts. The artists' bodies record movements across environments alongside nonhuman bodies also travelling across places and time.

*"Wandering re-establishes the original harmony which once existed between man and the universe." – Anatole France*

The installation at Comfort Station includes fired clay impressions of human shoe prints, perhaps the artists' and others that came before them and left these marks. Impressions in clay of animal footprints- rats, dogs, cats, squirrels, geese, doves, insect tracks bored through the surface of eucalyptus trees, tire tracks, spider webs, and samples of wild clay collected along the way are arranged alongside porcelain impressions and glazed fragments with photographic glaze decal surfaces. I am aware of time and distance, permanence and transience, geologic and cultural time. Movement from one place to another in a series of tracks or footprints is reinterpreted by pressing clay into the fired clay impressions and then pressing onto the gallery wall in a grid array, leaving a faint clay stamp residue of the shoe in clay. The grid is a method of organization, a particular but momentary configuration making important the fragments of residual memory. Wild clay collected and formed into beads and strung on wire is an organizational strategy from a craft practice, as is the quick fashioning of a tiny pinch pot from a wad of site-specific clay. Most of these samples/collections are arranged on a very low, raw plywood platform. The connection to the floor and further, to the earth below, is implicit. I noticed that the plywood refers to trees in nature but was removed and transformed into a construction material. The reinterpretation of the collected objects from the original geographic locations to off-site and in relation to one another, the viewer and the collector is a continuum, not final but existing on a spectrum of relationships in time.

Wild and industrially processed clays and porcelain figure in the exhibition as reminders of both the histories of making and geologic history. Clay is the recording device; a strategy that equalizes the significance of all that the clay records. One object is not more or less impactful than another. Meaning is in the relationship of all the components.

Clay pits and brick factories were common in the Chicago area a century ago but do not operate today. Clay was and is transported all over the world through human activity. The earth itself transports clay through erosion and glacial, air and water movement. Animals, birds and insects move earth and clay and construct their homes from it. Architecture is built and demolished. Brick rubble is returned to pits as refuse and material to be recycled. Both Hall and Downing collect, track and reflect on these materials, activities and histories and the interrelationships of human and nonhuman beings to their environment.

*"The aim of art is to represent not the outward appearance of things, but their inward significance."*  
– Aristotle

A piano is playing, controlled by Bret Scheider's electronic intervention in collaboration with Hall. Resting on the piano are porcelain tiles that were pressed onto the burrowed tracks of beetles on eucalyptus wood. Scheider transposed the patterns of the insect tracks into a score playing on the piano.



# On Kate Newby's site-specific installation *anything, anything* at Klosterruine Berlin

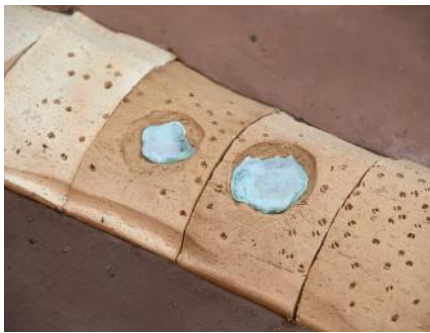
By Katherina Perlongo

In the middle of Berlin's historic city center, not far from Alexanderplatz—one of the city's most famous landmarks, tourist attractions, and transport hubs—we find Klosterruine, located at Klosterstraße 73a. The ruins of the former Franciscan monastery are one of the oldest preserved buildings in Berlin and seem to have fallen out of time. It is one of the last places of peace and contemplation in the middle of the noisy historic city center, where wide streets clear the way for the roar of cars and the Berlin wind. In this area, large shopping centers are lined up next to each other, providing entertainment for the numerous tourists who visit this landmark. No other place than the monastery's ruins would have served better for the presentation of a work by New Zealand artist Kate Newby.



*anything, anything* is the title of the site-specific installation which can be seen at the Kloosterruine until April 2025 and which, just like the ruins themselves, defies the hustle and bustle, noise and consumption of the immediate surrounding and invites visitors to pause and take a closer look. Kate Newby has created a subtle work for this space that has been used for the presentation of contemporary art since German reunification. Working with clay, one of her favorite materials, the artist emphasizes the processual aspect – both in the production and in the presentation of the work, which is constantly changing in relation to its surroundings.

*anything, anything* consists of over nine hundred bricks that were embedded into the floor of Kloosterruine in two lines, each fifty meters long. The bricks blend into the complex of ruins as if they had always been there as if they – just like the ruins themselves – were relics from a bygone era. In fact, the Gothic walls of the former Franciscan monastery church are also built of bricks – bricks that were extracted from the clay-rich soil of the surrounding area of Berlin in the 13th century and formed in a brick factory located in nearby Tempelhof, in the south of the city. On the site, there had already been a fieldstone building, which was integrated into the construction of the monastery church. The artist takes up all these connections and changes and inserts her work with great sensitivity and in close dialogue with the surrounding architecture. Kate Newby's art is characterized by an appreciation for materials, the work, the knowledge of the labor, and people involved in their production.



To realize her installation in Berlin, the artist collaborated with the company Rairies Montrieux in Le Rairies, France, specialized in the production of terracotta bricks. Rairies Montrieux produced bricks with a pointed surface that are normally used for facades and are mass-produced in a uniform shape. To break this uniformity, Newby carved blanks into the still soft brick. She gradually removed more clay and changed the shape of the blanks, drew patterns and pressed found objects into the material. Among other things, the artist used blue-green and transparent-colored shards of glass that she had collected during her forays through the city. Shards that protrude from the clay-like precious gemstones.













**Tony Marsh** (b. 1954, New York, NY) lives and works in San Pedro, CA. Marsh earned his BFA in Ceramics at California State University, Long Beach, CA (CSULB) in 1978. After graduating he spent three years in Mashiko, Japan at the workshop of Tatsuzo Shimaoka, who was designated a “Living National Treasure.” Marsh completed his MFA at The New York State College of Ceramics at Alfred University, Alfred Station, NY in 1988. He teaches in the Ceramic Arts Program at CSULB where he has been the Program Chair for over twenty years. He is the first Director of the Center for Contemporary Ceramics at CSULB. Marsh has exhibited at public institutions including the Los Angeles County Museum of Art, Los Angeles, CA; the Kemper Museum of Contemporary Art, Kansas City, Missouri; Crocker Museum of Art, Sacramento, CA; and the Everson Museum of Art, Syracuse, NY. His major retrospective exhibition *Brilliant Earth: The Ceramic Sculpture of Tony Marsh* was organized by Long Beach Museum of Art, Long Beach, CA in 2022.

**Keita Matsunaga** (b. 1986, Tajimi, Japan) currently lives and works in both Tajimi and Kani in Gifu prefecture, Japan. The son of ceramists, his artistic training includes studying architecture at Meijo University, (2010), completing the Tajimi City Ceramics Design Laboratory (2013), and graduation from the Kanazawa Utsatsuyama Crafts Workshop (2016). Matsunaga has shown extensively across Japan in both a gallery setting and in biennales and has won several awards including the Takaoka Contemporary Craft Competition (2013). He was recently in residence at Center for Contemporary Ceramics, California State University, Long Beach, CA (CSULB).

**Yuji Ueda** (b. 1975, Shigaraki, Shiga Prefecture, Japan) comes from a family of award winning tea farmers in the Shiga Prefecture town of Shigaraki, Japan. After studying under potter Yasuhisa Kohyama, he continues to make pottery in his own wood-fired kiln in Shigaraki, one of the six oldest kilns in Japan. Through his experimentation with firing techniques, Ueda has created a unique process in which he employs whole blocks of Choseki feldspar or builds up irregular clay surfaces that can be fired in anagama kilns.

**Masaomi Yasunaga** (b.1982, Osaka Prefecture, Japan) lives and works in Iga-shi, Mie Prefecture, Japan. He has a Master's Degree in Environmental Design from Osaka Sangyo University. Recent solo exhibitions include *In Holding Close* at Jule Collins Smith Museum of Fine Arts, Auburn, AL (2023), *Looking Afar* at Lisson Gallery, New York, NY (2022), *Masaomi Yasunaga* at Lisson Gallery, East Hampton, NY (2021); *Empty Parade* at wad Café, Osaka, Japan (2020); *To things that exist, to things that don't exist* at gallery YDS, Kyoto, Japan (2020); *Empty Landscape* at Libby Leshgold Gallery, Vancouver, Canada (2020); *Masaomi Yasunaga* at Nonaka-Hill, Los Angeles, CA (2019); and *Masaomi Yasunaga: A Shadow of the Eternity* at Utsuwakan, Kyoto, Japan (2019). His work is included in the permanent collections of the Jule Collins Smith Museum of Fine Arts, Auburn, AL, the Ariana Museum, Geneva, Switzerland and The Museum of Fine Arts, Houston, TX.

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#### Captions

• *Installation views, Unearthed, 2025, Orange County Museum of Art. Photos by Yubo Dong, of studio*

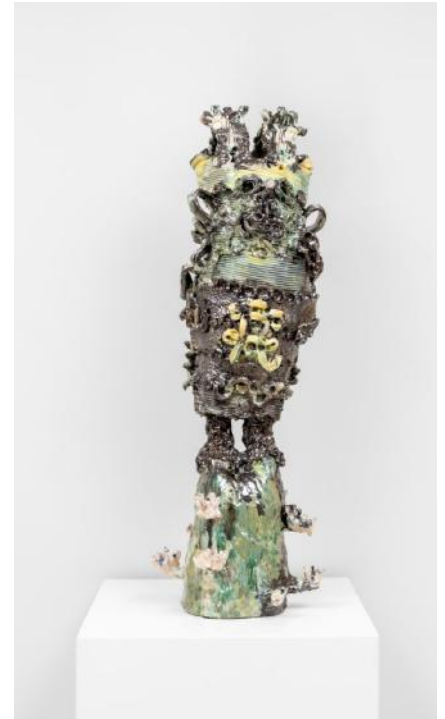
1. Alex Anderson, *A place where you can watch it float away*, 2024. Stoneware, glaze, 6 1/2 x 12 1/2 x 9 1/2 in (16.5 x 31.8 x 24.1 cm). Courtesy the artist
2. Keita Matsunaga, *Cocoon*, 2023. Ceramic, urushi, 9 7/8 x 20 7/8 x 8 5/8 in (25 x 53 x 22 cm). Courtesy Nonaka-Hill
3. Tony Marsh, *Untitled*, 2022. Multiple fired clay, glaze, 22 1/2 x 13 x 13 in (57 x 33 x 33 cm). Courtesy Albertz Benda, New York/ Los Angeles and the artist
4. Masaomi Yasunaga, *Mosaic Vessel*, 2023. Glaze, colored glaze, titanium oxide, tile, slip, kaolin, 20 7/8 x 12 3/4 x 11 in (53 x 32.5 x 28 cm). Courtesy Nonaka-Hill
5. Shuyi Cao, *Alpine* (2900 years), 2021. Stoneware, glazes, oxides, soft glass, 7 x 13 x 3 in (17.8 x 33 x 7.6 cm). Courtesy the artist
6. Yuji Ueda, *Untitled*, 2024. Ceramic, 29 1/2 x 43 x 39 1/4 in (74.9 x 109.2 x 99.7 cm). Courtesy the artist and BLUM Los Angeles, Tokyo, New York. Photo: Hannah Mjøltnes. © Yuji Ueda

# Sarai Delfendahl: Vivre en Oiseau at Galerie SCENE OUVERTE, Paris

January 30 – March 1, 2025













In Sarai Delfendahl's work everything is alive, inhabited, human and animal. An expressionist naivety emerges from her world of telluric creatures. The underlying raw art, however, seems to be polished by the varnish of the ceramic. The unconscious springs forth in a jubilant energy: that of creation but also of the creator, united in a vital impulse. Like a demiurge, Sarai Delfendahl creates a poetic world where the spectator hesitates to recognise a forgotten kinship, an ancient and contemporary fable. Sarai has exhibited in Paris, notably at the Palais de Tokyo, in Milan, Brussels, London and Dallas among others.

Sarai Delfendahl's view of the world and her relationship with it needs to be sought in the places of her childhood. That of the little girl of past times that never really left her. Born in Avignon in 1961, she grew up in La Roque-sur-Pernes, not far from Carpentras, in the anti-conformist hippie atmosphere post-1968, where the forbidden was banished and money demonised.

Wild and solitary, she remembers with emotion the little path she takes in the middle of nature, in the little universe she invents for herself between school and the ruined house her parents have acquired. They do everything for themselves, from plumbing to masonry, to

carving the wooden door handles. This way of life and the imagery that cradled her childhood would leave an indelible mark on the self-taught artist, whose later work was done with great economy of means, made of handmade paper, wire and ceramics.

From this encounter with the material grows an insane bestiary that bears comparison with Jean Lurçat's *Animal Geography* with its bull-siren of Aden, its owl of good hope, its crayfish of Guam or its moon carp. Like the ancient Mesopotamian goddess Aruru, the artist as demiurge has finally found the seminal clay from which her universe is born, where all forms, colours and sensations are summoned in an automatic and almost unconscious act of creation. The first sea monsters and other winged fish emerge from the medieval iconography of the tapestries that line the walls of the family home. Others may result from discoveries at some exhibitions of Henry Darger, Jean Dubuffet, or Pierre Alechinsky.

Beyond the lively and spontaneous modelling that characterises her work, the only pentimento she permits herself, and indeed is particularly fond of, is in the rendering of enamels and the different firings necessary to obtain the desired depth or sparkle for a chosen colour.

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*Photo credits: © Paul Hennebelle*

# The Month's News In The Ceramic Art World

## 01

We've successfully reached our February membership drive goal for the first time ever. One hundred new members joined Ceramics Now last month! This is a huge milestone for us, and it wouldn't have been possible without you. Your support makes everything we do possible, from publishing in-depth articles to keeping our content free and accessible to all. We're incredibly grateful to have you as part of this community! This achievement gives us the resources to do even more this year, and we hope you'll be here to see Ceramics Now continue to grow and bring you the best in contemporary ceramics. Thank you!

## 02

Applications are now open for the 32nd Mediterraneo Contemporary Ceramics Competition, which will take place in the beautiful Italian city of Grottaglie (Puglia) between July 5 and October 12, 2025. Three prizes will be awarded: the 1st Mediterraneo Prize (€5000), the 2nd Personal Exhibition Prize (€2000 and a personal exhibition in the next edition), and the 3rd Artist's Residence reserved for Under 35 (€1000 and a residency). The deadline for applications is May 5.

## 03

NCECA's 59th Annual Conference, Formation, is taking place between March 26-29 in Salt Lake City, Utah. Formation promises a wide range of experiences and exhibitions for everyone who wants to learn about and experience the continuing evolution of humankind's most enduring art form, ceramics. The conference is anticipating an attendance of around 5,000 artists, designers, educators, and scholars. Various arts organizations and galleries across the region will hold exhibitions during NCECA. You can read more about the event and download the program on [nceca.net](https://nceca.net)

## 04

CERCCO (the Center for Experimentation and Realisation in Contemporary Ceramics of the Geneva University of Art and Design) invites applications for two residencies for 3 months. Workspace at CERCCO is open to ceramicists, designers, artists, and architects who wish to experiment and carry out a specific project. CERCCO will provide a wide range of technical and artistic expertise. The application deadline is March 16.

## 05

We recently published an article about Nato, a ceramicist preserving Georgia's ancient traditions through her work. Her earthenware vessels are more than functional objects—they carry centuries of history, craftsmanship, and cultural identity. By blending heritage with modern techniques, she redefines Georgian ceramics for a new generation. Through Vacation With An Artist (VAWAA), you can experience this tradition firsthand and learn directly from Nato. Read the full article and book your 4-day apprenticeship here: <https://cnow.site/vawaageorgia>



## 06

Applications are also open for **Argillà Argentona 2025**, an international ceramics festival that will take place in the town of Argentona, near Barcelona, from July 4 to 6, 2025. Over 30,000 people will attend the festival, which includes exhibitions, workshops, pottery demonstrations, film screenings, and more. The participation fee is between €120 and € 240. **Applications are due March 31.**

## 07

The Diessener Töpfermarkt Ceramics Fair (Dießen am Ammersee, Germany) recently announced the creation of a **Young Ceramics Award (€2,500) for European artists under 35**. Selected artists will display their work during the fair between May 29 and June 1, 2025. **The application deadline is April 7, 2025.**

## 08

Medalta (Alberta, Canada) invites artists to **apply for their residencies**. Artists worldwide go to Medalta for periods of one day to one year to create in a community that validates risk and nurtures creativity. The resident artists also teach and play a vital role in delivering programming in our lifelong learning program. **Applications are due April 15.**

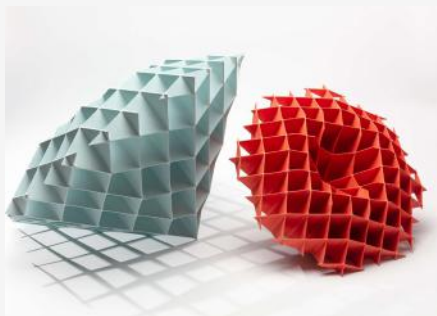
## 09

Clay Art Center (Port Chester, NY) invites artists to **apply to their residency program**, which commences each year in September and is uniquely designed for emerging artists who need time and space to develop their voices. Residents gain invaluable experience working in a community environment, teaching classes, sharing their technical knowledge and expertise, and managing jobs around the studio. Clay Art Center provides a supportive ceramic community while appreciating the need for privacy and independent work. **Applications are due April 1.**

## 10

The North West Ceramics Foundation is pleased to announce its next **Speakers Series on Sunday, March 16, 2025, at 1 PM PST, featuring Montreal artist Linda Swanson**. In her talk, Momentum, Swanson will discuss her installations of raw ceramic materials comprising crystalline salts, metallic compounds, and expansive clay minerals that transform with water in cycles of absorption and desiccation, evaporation and precipitation. **The presentation is free and open to all.**

# What's on View



**Contemporary Danish Ceramic at Messums West, Tisbury**

March 1 – May 4, 2025



**Bodil Manz: Variations in Porcelain at Format, Oslo**

February 20 – March 30, 2025



**En Iwamura: Mask at Ross + Kramer Gallery, New York**

January 30 – March 22, 2025



**Yuki Tawada + Fuku Fukumoto: Scent of the Sky at Sokyo Gallery, Kyoto**

March 6–29, 2025



**Brittany Mojo: Strong Spell at Craig Krull Gallery, Santa Monica**

February 1 – March 15, 2025



**Simon Manoha: Sauvage at Florian Daguet Bresson, Paris**

February 13 – March 15, 2025



**Known Fragments of an Unknown Landscape at Nendo Galerie, Marseille**

February 6 – April 4, 2025



**Chris Antemann: An Occasional Craving at Dixon Gallery & Gardens, Memphis**

February 9 – April 6, 2025



**Stella Baraklianou: Her Unstable Materials at BLANK\_, Leeds**

February 13 – April 18, 2025



**Alessandro Gallo: The Fool's Journey at Duane Reed Gallery, St. Louis**

February 14 – March 29, 2025



**Christian Pradier & Mary Dey: Animal at Centre Céramique Contemporaine de Giroussens, Giroussens**

February 15 – April 13, 2025



**Dominique Stutz: Hybrides D'Argile at Centre Céramique Contemporaine de Giroussens, Giroussens**

February 15 – April 13, 2025





