

CERAMICS NOW

M A G A Z I N E



November 2025

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*Front cover: Johannes Nagel, Silhouette / extended #6, 2025, Porcelain and pewter, 55H x 43W x 40D cm. Photo by Tom Dach.
Back cover: Johannes Nagel - Silhouette Extended at Taste Contemporary, Geneva, 2025. Photo by Ruth Ward.*

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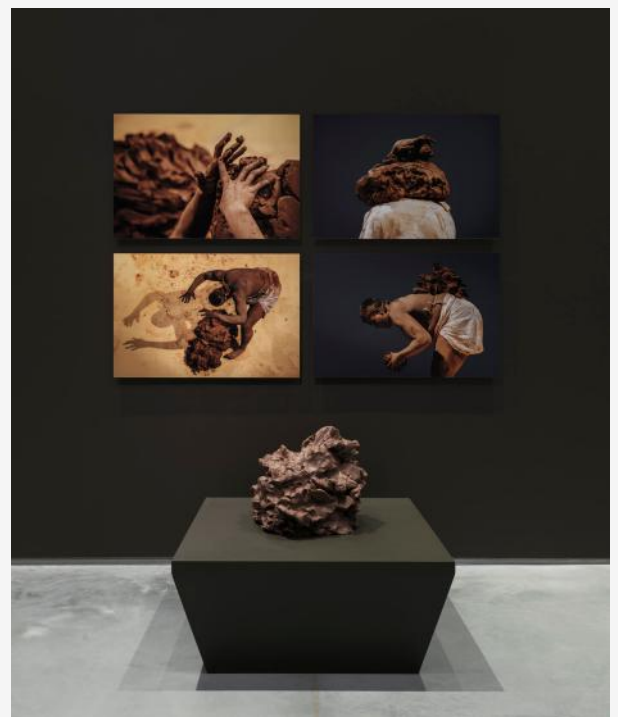
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Florence Corbi

Florence Corbi is a French ceramicist, sculptor and porcelain artist. She lives and works in the south of France in the small village of Sabran. After studying drawing and painting at the Louvre School in Paris and ceramics and enameling techniques with masters from the Sèvres manufacture, she decided to devote herself to the art of sculpture. Since 2013, she mainly works with porcelain, creating unique sculptures.

Her works have been shown in multiple international exhibitions such as ICAA Lyon (2017), Beijing (2019), Cluj-Napoca (2019), Sèvres (2020), M&O Paris (2022), and Meissen (2024). She has been invited as an artist-in-residence in China: Dehua (2023) and Shangyu (2024). Her works have been acquired by major international institutions, including the Winland collection (Xiamen), the Shangyu ceramics museum, the French national collection (embassies in Tallinn and Beijing), and private collections. Winner of the Charles Malfray Grand Prix for Sculpture (Paris 2022), her work is part

of, and revisits, the artistic tradition of porcelain sculpture developed in France since the 18th century.

“Inspired by Mediterranean mythologies and the interactions between the industry and nature, my creations are often built up from raw forms that evoke industrial production. Boxes, knotted fabrics, cardboard, cubes, etc. are reused in an upcycling process. These raw structures are fully wrapped in porcelain, over which I create a myriad of handmade, delicate motifs, freely inspired by plants, flowers, or corals. With their profusion, they express the energy of nature and the hope of its triumph, like so many precious stones of life set in the raw magma of forgotten abandoned objects.”

Visit **Florence Corbi's** website and Instagram page.

<https://www.florencecorbi.fr/>
[@florence_corbi_](https://www.instagram.com/florence_corbi_)



ONDE BLANCHE III, 2024, porcelain, 59x20x12cm. Photo Pascal Luciani



NODUS I, 2020, porcelain, 40x22x10cm, Photo Pascal Luciani

John Rainey

John Rainey is an artist born in Omagh, Northern Ireland. He currently lives and works between Belfast, Northern Ireland, and Dublin, Ireland. He received an MA in Ceramics and Glass from the Royal College of Art (London, 2012), and a BA in Contemporary Crafts from Manchester Metropolitan University (Manchester, 2009). Rainey's work has had solo presentations at Marsden Woo Gallery (London, 2013), Golden Thread Gallery (Belfast, 2016, 2025) Naughton Gallery at Queen's University Belfast (Belfast, 2021) and Berg Gallery (Stockholm, 2019, 2022). His work has also featured in group exhibitions including AWARD at the British Ceramics Biennial (2019). Rainey's sculptures appear in notable public collections including the UK Government Art Collection, London; Irish National Collection/Crawford Art Gallery, Cork; OPW Irish State Art Collection, Dublin; Ulster Museum, Belfast; the Royal College of Surgeons in Ireland, Dublin; Arts Council of Northern Ireland Collection, Belfast.

Rainey has completed residencies at Konstfack University of Arts, Crafts and Design (Stockholm, 2013); The British School at Rome (Rome, 2018); The Digital Stone Project (Gramolazzo, 2023); Eton College Drawing Schools (Windsor, 2023-24). In 2023 he was awarded the Rosemary James Memorial Trust Award – a major award administered by the Arts Council of Northern Ireland, directed at makers steeped in material practice.

Rainey's work involves acts of sculptural remixing, re-working forms from the history of sculpture to explore themes of bodily ideals,

gendered expectations and strangeness. Combining digital fabrication with traditional casting techniques, Rainey works with a large archive of plaster moulds to create composite casts in Parian porcelain, introducing errors, variation and proposed alternatives into familiar forms to explore how history, identity, and perception can be disrupted and reimagined.

Through forms that shift, fragment, and mutate, Rainey's work pushes against certainty as a way of making space for complexity. His sculptures emerge as if from another dimension: a space where bodies explore new possibilities, where history may have unfolded differently, and where transformation is a form of liberation.

Visit **John Rainey's** website and Instagram page.

<http://www.johnrainey.co.uk/>
 @john_rainey_



Sang d'encre, 2023, glazed porcelain, overglaze, gold luster, 14 x 8 x 7 inches

Anca Vintilă Dragu

Based in Bucharest, Romania, Anca Vintilă Dragu is a ceramic artist working mainly with porcelain and stoneware. She holds a BA and MA in Decorative Arts from the National University of Arts Bucharest (UNArte) and has been a member of the Union of Artists Bucharest since 2017.

Her practice focuses on the relationship between inner experience and external form. Anca works intuitively, allowing ideas to develop through making. She experiments with a mix of techniques and materials, from hand-building and casting to ceramic painting and small mixed-media elements. Some of her projects also involve collaborations with other disciplines such as music and video. Across all of her work, Anca values a balance between idea and material. "I trust the things I am attracted to," she says, aiming to create pieces that reflect personal sensations and thoughts while leaving space for viewers to connect in their own way.

Since 2016, Anca has participated in exhibitions in Romania and across Europe, including Spain, Belgium, Italy, Austria, Germany, Finland, Poland, Denmark, and Portugal. In 2024,

she took part in the Blanc de Chine international art residency and the European Ceramic Context in Bornholm, Denmark. She received an Honorable Mention at the International Ceramic Biennial of Manises in Spain.

Anca is part of the curatorial team at Galateea Contemporary Art in Bucharest, a gallery dedicated to contemporary ceramics run by the Union of Artists. Alongside her studio work, she founded Una ca Luna, a small design brand focused on porcelain objects. These pieces are functional yet playful, bringing her interest in material and form into everyday use. The brand has been shown at various design events in Romania.

Visit **Anca Vintilă Dragu's** website and Instagram page.

<https://www.ancavintiladragu.com/>
@ancavintiladragu





The Wave, 2024







Johannes Nagel: Silhouette Extended at Taste Contemporary, Geneva

By Wolfgang Lösche

From September 17 to November 1, 2025, Monique Deul presents a total of 17 ceramic works by the German artist Johannes Nagel in the new premises of her gallery, Taste Contemporary, in Geneva. With this exhibition, she once again foregrounds contemporary ceramics, which play a central role in the gallery's programme.

I came to know Johannes Nagel through my work as director of Galerie Handwerk in Munich (2003–2023). His ceramics were shown in several exhibitions at the venue from 2012 onward, and his works have been regularly featured for years at the Internationale Handwerksmesse (International Crafts Fair) in Munich, culminating in his receiving the Bavarian State Prize for Design in 2023. In May 2025, he was featured in “Spotlights of German Ceramics,” an exhibition I co-curated at Ceramic Art Andenne in Belgium. I write this text informed by those personal impressions and conversations with him.

Born in Jena in 1979, Johannes Nagel now lives and works in Halle (Saale). He received his initial training in Quebec, Canada, with the Japanese potter Kinya Ishikawa. Back in Germany, he both studied and taught Fine Art/Ceramics at Burg Giebichenstein University of Art and Design Halle, a renowned institution for its long-standing ceramic tradition. For a time he was assistant to Prof. Martin Neubert, who also exhibited at Taste Contemporary this year. Since 2008, Nagel has worked as an independent ceramic artist, exhibiting regularly in international solo and group shows. His works are represented in public collections including the Victoria and Albert Museum (V&A), London; Keramikmuseum Westerwald, Höhr-Grenzhausen; the GRASSI Museum, Leipzig; and Die Neue Sammlung – The Design Museum, Munich.

Glenn Adamson has observed that Nagel's ceramics embody a “sacrosanct trinity”: the non-perfection of ceramics associated with the traditional Japanese tea ceremony, the clarity and geometry of Bauhaus rationalism, and the individualism of Abstract Expressionism. Nagel does not strive to create static, flawless objects. Instead, he maintains a continual dialogue with material and process—one that keeps evolving and often surprises. In this sense, his ceramics from the years after roughly 2010 brought forth something entirely new and have achieved international renown. His formal language is unmistakable; painting and colour play a major role. His ceramics bear distinctive, instantly recognisable traits: they can be angular and sharp-edged, softly flowing, lively, expansive; bulbous with large funnel necks; assembled into still lifes; and sometimes mounted on lead plinths.

The Geneva exhibition presents four main bodies of work:

- Cuts
- Movements
- Silhouette
- Silhouette Extended (which lends the exhibition its title)





Collectors and Collection, Ceramics Return to the Vancouver Art Gallery

By Debra Sloan

Essay on Written in Clay. Ceramics from the John David Lawrence Collection, at the Vancouver Art Gallery. On the Traditional Coast Salish Lands including the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səliłwətaʔ (Tsleil-Waututh) Nations.

The exhibition, *Written in Clay*, Ceramics from the Collection of John David Lawrence¹, being held at the Vancouver Art Gallery (VAG), in Vancouver, British Columbia (BC), is devoted entirely to the studio ceramics of this region. The collector, John David Lawrence was drawn into the world of ceramics over twenty-five years ago while managing his glittering warren of goods and goodies in his store, DODA ANTIQUES, in the downtown core of Vancouver. As BC ceramics started to accumulate in his shop, refugees from craft fairs and estates, Lawrence began to succumb to their allure. He became hooked

on identifying the makers, as any good collector would, and familiarized himself with artists' choices of clay, glaze and form, and, importantly, he always collected any associated stories. Inevitably Lawrence began to amass his own private collection, which gradually migrated from shop to home, and over time he has happily conceded much of his living space to gleaming ranks, rows, and towers of pottery. He is adamant that all works remain on display.

Collectors are the stewards of object -provenance, they metamorphose into creatures of object-love, and become entangled with object-stories. They safeguard those things, which by virtue of being collected, have become aesthetic purveyors of the time and place of their origins. Ultimately, what determines the validity of any collection is the collector's ability to sense and recognize the merit of what is within their reach. In the John David Lawrence Collection, of several thousand ceramic works, every piece has its own place, and every piece has its own story, and the stories matter. In British Columbia, studio ceramics did not organically evolve from existing traditions, but rather, from the 1920s were rapidly introduced through the agencies of both immigration and imported knowledge. The repercussion of the ceramic practice not being rooted in this place is that our cultural institutions have been slow to become engaged and informed, and with few significant regional ceramics held in public institutions, works are still being preserved in private collections, and the anecdotal knowledge is being stashed in personal recollections. To paraphrase Lawrence in his conversation with Michael Prokopow, in the publication, *The Place of Objects...*² He said that the legacy of his collection includes himself, meaning his memory.

Sometimes Lawrence is in contact with the makers, at other times he is chasing BC legends, like Ebring, Kakinuma, Davis, Ross, Hughye, Ngan, or Reeve. The act of collection has turned Lawrence into a recognized BC ceramic expert, and he frequently loans ceramics to public galleries across Canada. One such exhibition was for the VAG's 2020 Modern in the Making, Post-War Craft and Design of British Columbia³, for which he loaned 40 works. During the selections the VAG gallerists became familiar with his collection, and this led to *Written in Clay*. For the purposes of this exhibition Lawrence, and curator, Diana Freundi chose 186 works, made by forty different BC artists. His vast collection is tipped heavily to the 20th Century, however, the works displayed do range from 1924 – 2014. Lawrence has a great respect for functional pottery and is very sensitive to reduction-fired glaze. To reflect his preferences of pot and glaze, the bulk of the exhibition is made up of gas or wood fired functional ware, with only a small percentage of figural or purely expressive works.



Installation view



Installation view



Silent Earth: An interview with contemporary ceramic artist Kato Mami

By Mami Kato, Kristie Lui,
Naomi Saito, and Haruka
Miyazaki

To consider the ceramic vessel is to contemplate its spatial interior. For Tokoname-based ceramic artist Kato Mami 加藤 真美 (b. 1963), the interior of a vessel, far from being an empty void, embodies its essential nature. Interior and exterior coexist, forming a site that mediates the relationship between human and object (vessel). This is a function Kato regards as a fundamental theme in all vessels: “I was captivated by the inside of everyday vessels: how they receive, wrap, and hold,” Kato reflects, “Rather than emptiness, the space holds a certain presence, a trace of a soul.”

For Kato, this philosophy of interior presence also extends outward into form: the vessel’s “soul” finds further expression in textures and surfaces that invoke potent themes from the natural world. Working primarily with sheets of porcelain clay, Kato constructs sculptural forms that echo glacial terrains, quarried mountains, or oceanic tides. Her process is defined by formal tensions between sharpness and

softness. Delicate slabs and ribbons of porcelain clay are layered, folded, and draped to achieve structure while still retaining organic fluidity. Under shifting light, the surfaces of her works comprise crystalline tones and dramatic, angular shadows that impart an ethereal impression on the viewer. Subtly iridescent glazes, in pale greens and blues, emerge through the matrix like glacial melt over porcelain, recalling distant and celestial terrains. The making is meticulous: hand-building, painting, glazing, drying, before finally firing in a gas kiln.

The thematic sensitivity to form and containment in vessels finds one of its most poignant expressions in Kato's celebrated chawan (tea bowls), among the most beloved vessel forms in Japanese ceramics. In her chawan, she compresses vast imagined landscapes into the intimate scale of human hands. Each bowl is formed by draping a slab of clay over a mold, resulting in asymmetrical seams and distortions that accentuate its interior form. Kato invites the beholder to contemplate its mikomi (見込み; a term that refers to the interior space of a tea bowl among its other meanings) into more than just a container for tea. Interior space becomes a site of convergence where, in the hands of the beholder, projected imagination completes the vessel itself. It is here that the question returns with new force: what constitutes a vessel?



Kato Mami at Tao Xichuan Art Center, Jingdezhen, during her residency program in May 2025. Image credit: Taoyixuan Art Center International Studio, Jingdezhen



Clay as Care at The Clay Studio, Philadelphia

By Jennifer Zwilling & Josie Bockelman

At The Clay Studio, care is at the core of working in clay and building community. When we began preparing for our move to our new building in the South Kensington neighborhood of Philadelphia in 2018, we invited forty neighbors to join us for Clay & Conversations, funded by a Discovery Grant from the Pew Center for Arts & Heritage. We met four times, each time creating a project in clay while discussing what each person loved about their neighborhood, their hopes and fears for its future, and how The Clay Studio could help. Our hunch was that working in clay during these deep conversations would create a greater sense of ease and allow for better connection and understanding. Our intuition was proven correct; we heard thoughtful suggestions and formed deep

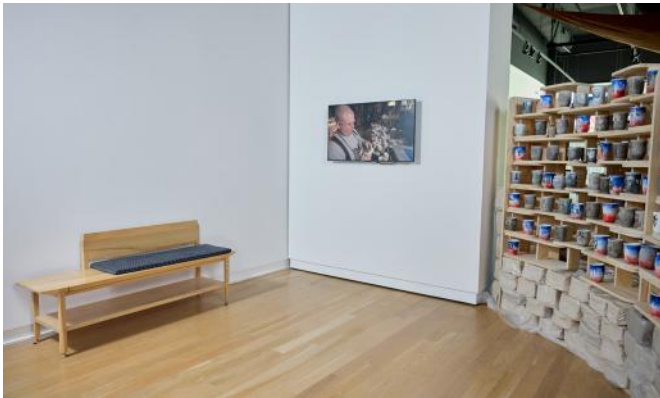
relationships that still exist today. The seed for this exhibition was planted. We conceptualized Clay as Care as a way to explore how ceramic artists use the material to express deep feelings of care and healing, and how those concepts are communicated to the viewer.

The exhibition Clay as Care is predicated on our intuitive sense that concepts of care are inherent in the process of making ceramics. Transforming this earth material into a finished ceramic art object is not easy. It requires many steps, hard physical labor, skill acquired over years, a light touch, a sense of agency, and an understanding of nuance. Is this not congruent with how we care for others, with the work we do as parents, as teachers, as mentors, as friends, as citizens of the world?

Our understanding that working with clay is a care modality is built from our collective experience and that of the thousands of people who have worked at The Clay Studio over the years, together with the artwork and writings of artists like MC Richards, Paulus Behrenson, Adelaide Alsop Robineau, and William Morris (just to name a few). We also recognize that clay has served humanity as a care modality long before our modern times. Since humans discovered from their own ingenuity and imagination how to shape clay into forms, the finished products have served as tools to care for others. Ceramic vessels allowed water and food to be offered to others in the community and enabled food and drink to be stored and preserved over an extended period of time. This provided the possibility for larger groups of humans to stay together and build mutually beneficial relationships, to care for each other, and to allow culture to grow and flourish.



Maia Chao

*Ehren Tool**Jennifer Ling Datchuk*

The Clay Studio Exhibition Council is composed of neighbors with whom we have worked and built trust since 2018. They act as ambassadors in their networks to help us form strong relationships in our hyperlocal community. Additional members are curatorial peers, and artists. Together, they give feedback and input on all exhibitions, with more active participation in planning major shows like Clay as Care. The Council represents a variety of cultural backgrounds that reflects Philadelphia's demographics. They are compensated for their time, and are an important part of The Clay Studio community.

Our continually evolving understanding of how best to serve our audience drives the concept of Clay as Care. Audiences deserve to be centered in exhibition design, a concept that is often not honored in mainstream museum exhibitions. With our Council during the planning phase, Clay as Care has made the care and comfort of the visitor central to how the exhibition is shaped and how the gallery space is designed by including a space to physically rest that is comfortable for people of different abilities, as well as a place to experience the benefits of working with clay. Surveying the visitors throughout the exhibition period, we will examine the essential quality of care that can be accessed when making, viewing, and experiencing ceramic art in a gallery setting.

Clay as Care extends our mission to support artists and community by unifying our exhibition and studio programming to celebrate care as an important shared outcome. It has enabled new partnerships with collaborators from the care movement and health research sectors. These include Tricia Hersey, author of *Rest Is Resistance*; Anjan Chatterjee, Director of the Penn Center for Neuroaesthetics; Rachel Brandoff, former Art Therapy Program Coordinator for the master's program in art therapy and counseling at Jefferson University and Girija Kaimal, Chair of the Drexel Creative Arts Therapies department. The gallery space includes elements we have never before used, including a space for working with clay inside the gallery, and an area where visitors can experience physical rest during their art-viewing gallery time.

By expanding our normal spheres of exhibition collaborators to include health researchers, we increased our capacity to develop new standards for visitor experience. Together with our scientific partners we formulated a visitor survey to determine which gallery elements are most beneficial. Clay as Care will manifest a new nexus of inquiry, a space for gathering people who can help us make a meaningful contribution to this essential contemporary conversation about the role of art and care in personal and collective healing, in order to build a better future through a focus on art and what unites us as humans.

Jennifer Zwilling is The Clay Studio's Curator and Director of Artistic Programs. She earned her BA in History from Ursinus College and MA in Art History from Temple University, Tyler School of Art. Previously, she was Assistant Curator of American Decorative Arts and Contemporary Craft at the Philadelphia Museum of Art. Jennifer developed and taught History of Modern Craft at Tyler School of Art for ten years and has taught and lectured around the world.

Josie Bockelman is The Clay Studio's Deputy Director, leading daily operations and championing the high-quality programming and staff support that draws artists, students, and collectors to The Clay Studio. Since earning her Bachelor of Arts in ceramics from Whitman College in 1999, Bockelman has been dedicated to non-profit community art education both as a teaching artist and program administrator. She believes strongly in fostering an educational community that is vibrant, inclusive and supportive.

Clay as Care is on view at The Clay Studio, Philadelphia, between October 9 and December 31, 2025.



The Magic of Archie Bray

By Susannah Israel

There are journeys that run like rivers, looping back, carving new paths, and gathering stories along the way. For Susannah Israel, Archie Bray has been that river. Each time she returned, the current was different: once as a young resident chasing possibility, again as a writer drawn into the narratives of others, and finally as an artist whose years in clay fill the work with depth, gratitude, and resolve. This three-part reflection traces how a single place can transform us again and again, and why the Bray remains a wellspring of creative magic.

Part I. Visiting Artist, 2024

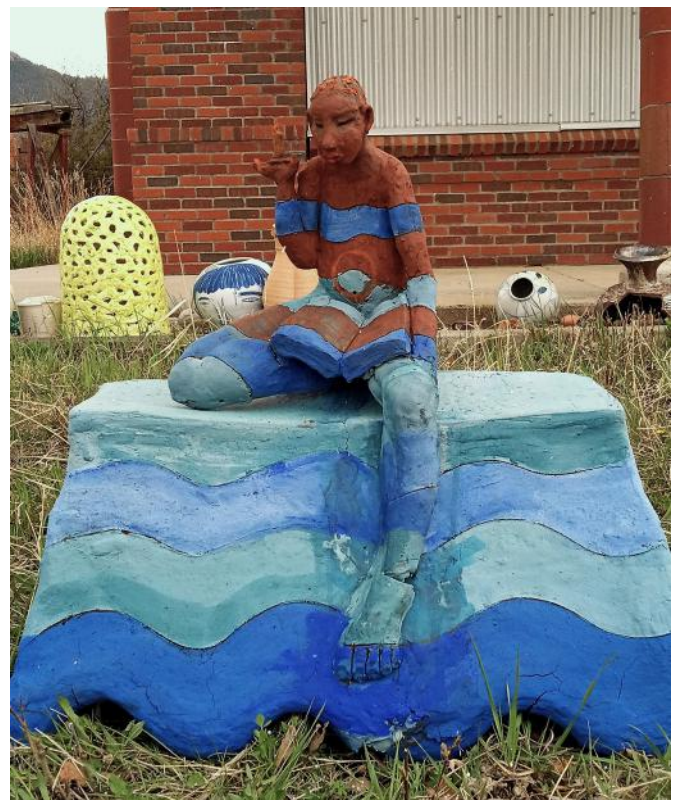
Over time my practice has moved in the direction of site-specific work, and my concept for the Visiting Artist residency was to reflect on the lasting influence of Archie Bray. The three sections of “We are the body, the boat, and the water” represent my three residency periods at the Bray. I made notes and drawings for several months before the residency, which is how I begin making work. I have learned to keep the process open, allowing for discovery, inspiration and the unexpected. I knew I would find all these and more, returning to the Bray for the third time in three decades, in three different capacities.

I brought different experiences and expectations to each residency, and acceptance was central to the third. After a long life in clay, I have physical limitations that preclude driving, and require wheelchair assistance in the airports. At the Bray, I needed help lifting and kiln-loading; rather than making me feel unable, this gave me wings to carry out an admittedly ambitious project. The encouragement and shared excitement about the developing piece was a substantial part of my experience. Getting to make a second sited sculpture for the Bray sculpture grounds is a wonderful honor, and without the support of a great many people, it would not have happened. That is the magic of Archie Bray.

The title “We are the body, the boat and the water” refers to the human journey, how we become who/what we have lived. The sculpture is made in three sections, each one representing a different residency period at the Bray. The work tells my story in the form of a river that is also the boat that carries and permeates the figures riding it. In the end, it is all one journey. That first residency at the Bray established my love of terracotta, and my palette of primary colors, green, black and white. Water is a consistent metaphor I use to signify change, movement, and the passing of time; the serpentine line is my method of representing water with clay. Using my whole arm to make repeating curves is both a visual and physical process, creating balance and rhythm. These serpentine lines connect the three sections into one sculpture. I built the bases and the figures at the same time, using large coils. To define and emphasize the curving lines of water, I challenged myself by curving the bottom of the bases. I applied color to the leatherhard forms, so both curve and color move up the figures without a visual break. Despite the intensive work schedule, I found time for sharing stories and looking at amazing work by the residents and staff.



Section 1

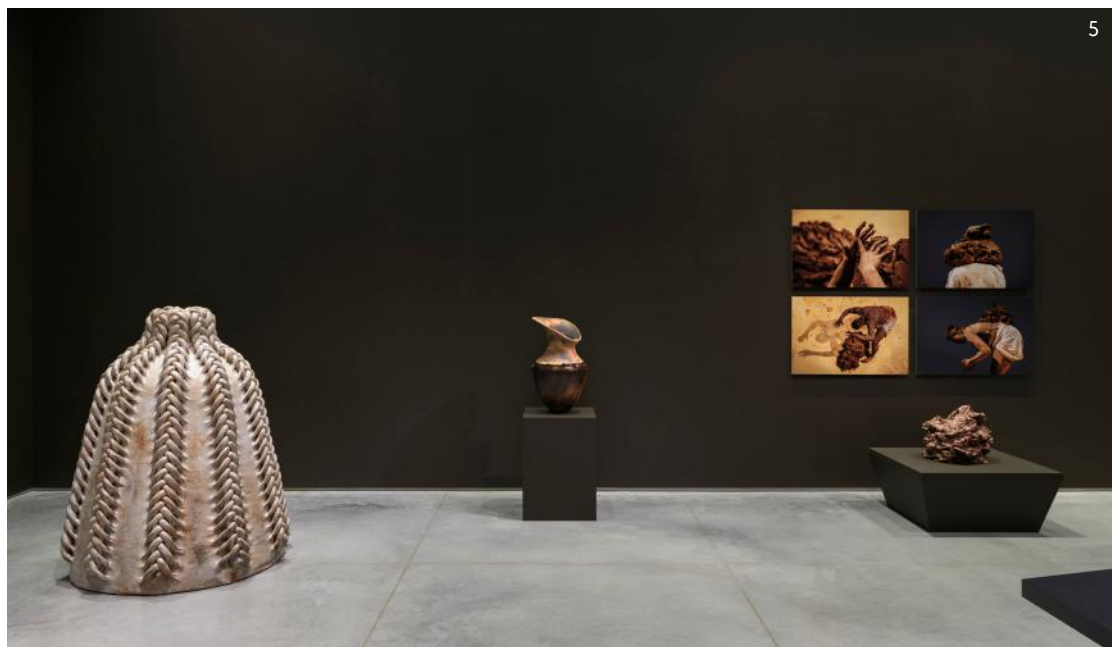


Section 2

Body Vessel Clay: Black Women, Ceramics & Contemporary Art at Ford Foundation Gallery, New York

September 10 – December 6, 2025





The Month's News In The Ceramic Art World

01

We're excited to announce a new call for papers for publication in *Ceramics Now Magazine* in 2026. *Ceramics Now* invites submissions of critical essays, exhibition reviews, and research-based articles for upcoming issues of the magazine. In honoring our commitment to showing the evolving trends and concepts that shape contemporary ceramics, we welcome writing that deepens the understanding of clay as a material of artistic, social, and ecological inquiry. We seek contributions that approach ceramics through diverse perspectives — artistic, curatorial, historical, philosophical, political, or environmental. Read more on ceramicsnow.org/news

03

The Archie Bray Foundation (Helena, Montana) invites applications for its 2026 artist residencies. Up to seven long-term residencies (each with a \$7,500 fellowship) and nine summer residencies (\$1,500 scholarships) will be awarded to ceramic artists working across functional, sculptural, and conceptual forms. 2026 marks The Bray's 75th anniversary, promising an especially dynamic and busy year of creative exchanges. In addition, one international long-term residency will be offered for 2027, also supported by a \$7,500 fellowship. Applications close December 17, 2025.

05

The European Ceramic Festival Terralha (Saint-Quentin-la-Poterie, France) invites ceramic artists across Europe to apply for its 2026 edition, taking place July 12–14, 2026. Twenty artists will be selected to present site-specific installations in unique indoor and outdoor venues throughout the historic village. Terralha offers an immersive encounter with contemporary ceramics through exhibitions, performances, and workshops. Participation fee: €180. Applications are open until January 15, 2026.

02

For the first time, the Fondation d'entreprise Bernardaud (France) is launching an international open call to spotlight emerging ceramic voices. Artists aged 18-40 are invited to submit works for a major exhibition held at the historic Bernardaud porcelain manufactory from mid-June 2026 to late March 2027. Participation is free, and selected artists will receive curatorial support, transport, and insurance for their work. Applications close November 30, 2025.

04

CRAFT – Center for Research on Fire and Earth Arts (Limoges, France) invites applications for its 2026 international residency. Open to artists, designers, architects, and collectives, the 12-week program supports visionary projects that merge innovation with traditional ceramic expertise. The residency includes a €6,000 grant, up to €3,000 for production costs, accommodation, travel, and technical support. The project will culminate in an exhibition, publication, and international visibility. Applications are due December 31, 2025.

06

The Clay Studio (Philadelphia) is hosting three upcoming online talks as part of its *Clay & Conversations* series. Hear from artists Jennifer Ling Datchuk on November 20, Adebunmi Gbadebo on December 4, and Maia Chao on December 18, each from 1–2 pm EST. The conversations will explore their artistic practices and contributions to the *Clay as Care* exhibition. Free to attend via Zoom with registration.

07

The 17th Aveiro International Biennial of Artistic Ceramics (Portugal) recently opened in Aveiro, transforming the city into a major stage for contemporary ceramic art. Running from October 18, 2025, to January 18, 2026, the Biennale features performances, talks, and no fewer than twelve exhibitions across museums, galleries, and public spaces, including the main competition with 96 artists from 36 countries. Congratulations to the winners: Hanna Miadzvedzeva (1st Prize), Fernando Garcés (2nd Prize), and Shiyuan Xu (3rd Prize).

09

The Rothko Museum and the Latvian Centre for Contemporary Ceramics are inviting applications for the 14th International Ceramic Laboratory Symposium, taking place April 26 - May 16, 2026, in Daugavpils, Latvia. Ten selected professional artists will participate in a three-week residency at the historic Daugavpils Fortress, exploring experimental firing techniques and working in a shared studio environment. Accommodation, catering, basic materials, and two exhibition opportunities are provided. Applications are due January 31, 2026.

11

Artists based in the European Union are invited to apply for the Transatlantic Rising Stars Project (TRSP), a new EU-funded residency initiative fostering collaboration between European and U.S. artists. Selected participants will spend eight weeks (April–June 2026) working alongside American peers in one of five U.S. residency sites — from Alaska to the American West — culminating in a public summit and exhibition in Washington, D.C. The program covers travel, accommodation, stipends, and materials. Applications close November 30, 2025.

08

Early registration for the 2026 IAC Congress is now open. The 52nd Congress and General Assembly of the International Academy of Ceramics (IAC) will take place from June 27 to July 2, 2026, in Jingdezhen, China, the historic world capital of porcelain. Under the theme "Inheritance and Innovation", the Congress will highlight Jingdezhen's ceramic heritage and its role in shaping contemporary practice, education, and digital innovation. Hosted by Jingdezhen Ceramic University and the Municipal Government, the program will feature conferences, exhibitions, cultural circuits, and international exchanges, offering an unparalleled opportunity to experience this living centre of ceramic excellence.

10

A quick reminder: several important ceramic competitions are closing soon. The XVII International Ceramic Biennial of Manises (Spain) has a submission deadline of November 20, 2025. The 43rd Concours International de Céramica de l'Alcora (Spain) follows on November 30, 2025. And applications for the 6th International Ceramics Triennial UNICUM (Slovenia) are due December 1, 2025. If you're planning to apply, now is the time to prepare your materials.

12

Book recommendation: Linda Lighton: *Love and War — A Fifty Year Survey, 1975–2025* (Radius Books, 2025) celebrates five decades of bold and subversive ceramic sculpture by American artist Linda Lighton. Through works that intertwine wit, sensuality, and activism, Lighton explores the charged intersections of sex, power, and politics. This richly illustrated monograph features new scholarship situating her feminist, politically engaged practice within the broader evolution of contemporary ceramic art.

What's on View



Clémence van Lunen: Une joyeuse intranquillité at Keramis, La Louvière
October 10, 2025 – March 1, 2026



Takuro Kuwata: Tea Bowl Punk at Mead Gallery, Warwick Arts Centre, Coventry
October 31, 2025 – March 15, 2026



Kimberly Chapman: Eighty-Six Reasons for Asylum Admission at UB Anderson Gallery, Buffalo, NY
September 12, 2025 – February 28, 2026



Alice Gavalet: Pattern Play at Twenty First Gallery, New York
October 30, 2025 – January 30, 2026



Daisuke Iguchi: Time and Three Cornered World at Sokyo Gallery, Kyoto
October 30 – December 11, 2025



Donté Hayes: Beyond Artifacts at Mindy Solomon Gallery, Miami
October 25 – November 22, 2025



Georges Mathieu Yassef: Idoles at Galerie Lefebvre & Fils, Paris
October 20 – November 20, 2025



Irene Nordli: Both Sides Now at HB381 Gallery, New York
November 7 – December 20, 2025



Lise Seier Petersen: Melting-pieces at Peach Corner Gallery, Copenhagen
November 6 – December 13, 2025



Karim Boumjimar: Mouths, Vessels, Portals at Alice Folker Gallery, Copenhagen
October 9 – November 28, 2025



Penumbra, curated by 24/7, at Hypha Gallery Marble Arch, London
October 17 – November 23, 2025



Sarah Allwine: Something for the Familiar at David B. Smith Gallery, Denver
October 25 – November 22, 2025

