

# CERAMICS NOW

**Dear council members of the International Academy of Ceramics,**

With great honor, I present Ceramics Now's application to become an Affiliate Member (publication) of the International Academy of Ceramics (AIC-IAC).

Ceramics Now, founded by myself in 2010, has emerged as a popular publication committed to showcasing the vibrancy and diversity of contemporary ceramic art. From the start, our goal has been to build a platform that highlights the innovative nature of ceramics, promoting contemporary ceramic art and empowering artists who work with ceramics.

Our digital publication, [www.ceramicsnow.org](http://www.ceramicsnow.org), provides artist profiles, articles, interviews, exhibition announcements, and other resources for artists, educators, and enthusiasts. By encouraging connections and dialogue within the ceramics community, we strive to facilitate a deeper understanding and appreciation for ceramic art. In the past, we published over 3000 copies of Ceramics Now Magazine, a journal that invited us to think about the various facets of contemporary ceramics and its creators. Now, we are proud to publish Ceramics Now Weekly, a leading newsletter that delivers engaging content, artist features, and the latest developments in the world of ceramics.

We are currently working on a book project featuring artists at the forefront of ceramics today. This book will serve as a curated compilation of exceptional artworks, highlighting the innovation and artistic vision that define contemporary ceramics.

By joining the International Academy of Ceramics as an Affiliate Member, we aspire to further contribute to the ceramic arts community. We are eager to collaborate, share insights, and contribute to the Academy's mission of promoting creative excellence and cultural diversity in ceramics.

Thank you for considering our application. We look forward to collaborating and upholding the values and objectives of the International Academy of Ceramics (AIC-IAC).

Sincerely,  
Vasi Hirdo

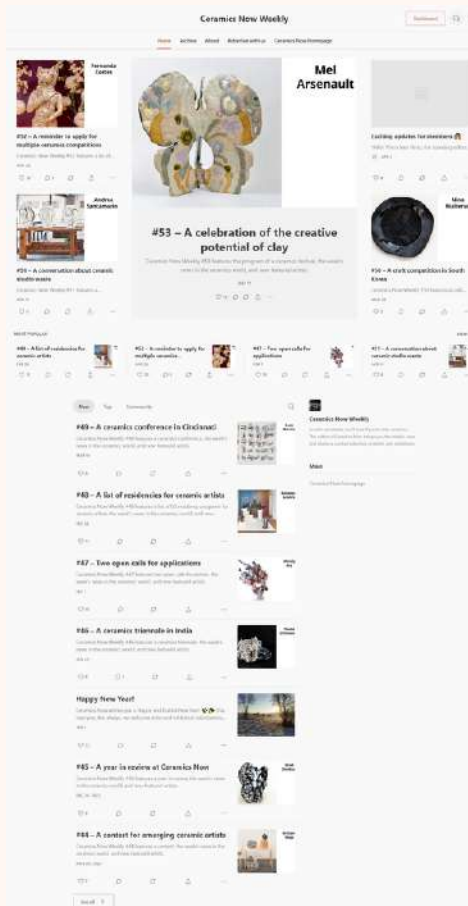
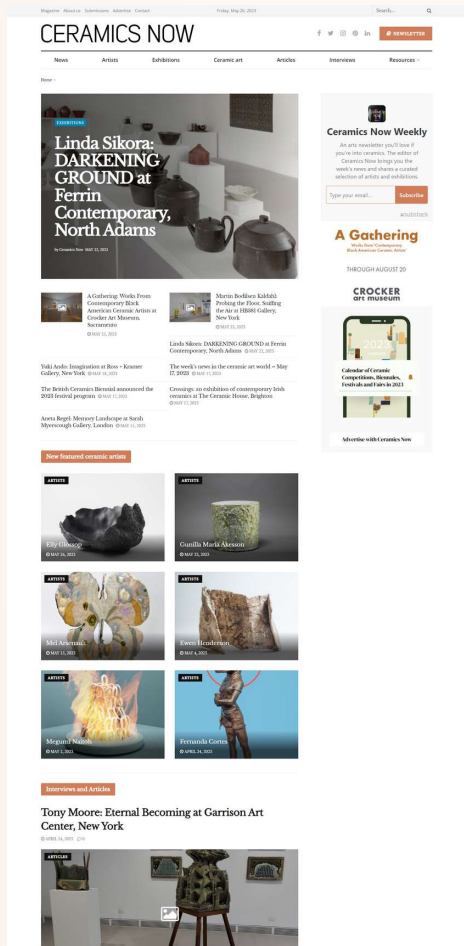
May 2023

Founding Editor at Ceramics Now

# CERAMICS NOW

## The main components of Ceramics Now are:

1. The digital publication: [www.ceramicsnow.org](http://www.ceramicsnow.org) - A comprehensive online publication that serves as a platform for contemporary ceramics. It features artist profiles, ceramic art projects, articles, interviews, and other resources. With over 400,000 visitors each year, it has become a go-to resource for the ceramics community.
2. Ceramics Now Weekly - A leading newsletter dedicated to ceramics. With a subscriber base of over 13,000, CN Weekly is a highly anticipated biweekly publication. It provides subscribers with the latest news, updates on featured artists, details about exhibitions, and other ceramics-related recommendations, all for free (membership is voluntary).
3. Publishing and event planning - Ceramics Now is involved in publishing and exhibition projects, including the past publication of Ceramics Now Magazine. We are currently working on a new book project, and we regularly consult with galleries, museums, and other institutions regarding their events, offering our expertise.



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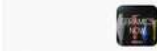
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EXHIBITIONS

### Linda Sikora: DARKENING GROUND at Ferrin Contemporary, North Adams

by Ceramics Now MAY 22, 2023



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Works from 'Contemporary Black American Ceramic Artists'

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A Gathering: Works From Contemporary Black American Ceramic Artists at Crocker Art Museum, Sacramento

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Martin Bodilsen Kaldahl: Probing the Floor, Sniffing the Air at HB381 Gallery, New York

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Linda Sikora: DARKENING GROUND at Ferrin Contemporary, North Adams

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Yuki Ando: Imagination at Ross + Kramer Gallery, New York

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The British Ceramics Biennial announced the 2023 festival program

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Crossings: an exhibition of contemporary Irish ceramics at The Ceramic House, Brighton

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### New featured ceramic artists

ARTISTS



Elly Glossop

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ARTISTS



Gunilla Maria Åkesson

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ARTISTS



Mel Arsenaull

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Ewen Henderson

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ARTISTS



Megumi Naitoh

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ARTISTS



Fernanda Cortes

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### Interviews and Articles

Tony Moore: Eternal Becoming at Garrison Art Center. New York



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ARTISTS  
**Elly Glossop**




ARTISTS  
**Gunilla Maria Åkesson**



ARTISTS  
**Ewen Henderson**  
MAY 4, 2023



ARTISTS  
**Mel Arsenaault**




ARTISTS  
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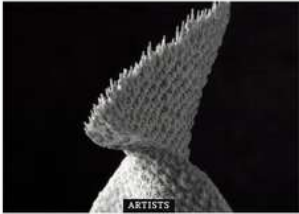
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## Artists


List of contemporary ceramic artists featured on Ceramics Now. Read about the world's top ceramic artists and discover their work.




ARTISTS  
**Fernanda Cortes**  
APRIL 24, 2023




ARTISTS  
**Yasutaka Baba**  
APRIL 20, 2023




ARTISTS  
**Chris Miller**  
APRIL 19, 2023




ARTISTS  
**Beatrice Galletley**  
APRIL 10, 2023




ARTISTS  
**Elizabeth Dychter**  
APRIL 6, 2023




ARTISTS  
**Andrea Santamarina**  
APRIL 5, 2023



ARTISTS  
**Nina Malterud**



ARTISTS  
**Claire Mayet**



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# Ceramics Now – Ceramic art projects' section



## Mel Arsenault: Shifting Histories AKA Curatorial Starter Kit, 2017-2019

🕒 MAY 15, 2023 🗨️ 0

Mel Arsenault: Shifting Histories AKA Curatorial Starter Kit, 2017-2019 By animating miniature installations of objects representing different cultural spheres and...

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## Ewen Henderson: Late Abstractions, 1998-1999

🕒 MAY 4, 2023 🗨️ 0

Crumpled Zig Zag Abstraction II Arrow of Desire Zig Zag Zig Zag Abstraction I Slab Series Abstraction II Bony Abstraction...

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## Megumi Naitoh: Ceramation, 2022-2023

🕒 MAY 2, 2023 🗨️ 0

Megumi Naitoh: Ceramation, 2022-2023 I am the artist behind the "Yellow Clay" production. Yellow Clay produces "ceramation" which is a...

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## Megumi Naitoh: Electronic Dust, 2018-2019

🕒 MAY 2, 2023 🗨️ 0

Megumi Naitoh: Electronic Dust, 2018-2019 An enormous amount of open-source objects is created, shared, modified, remixed, stored, and lost online...

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## Fernanda Cortes: Selected works, 2016-2022

🕒 APRIL 24, 2023 🗨️ 0

Fernanda Cortes: Selected works, 2016-2022 Experience draws many lines into the fabric of our being, and the passing of time...

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## Yasutaka Baba: Selected works, 2018-2023

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Soaring form Soaring form Soaring form Elemental forms IX Elemental forms X Elemental form XI Elemental form VIII Elemental form...

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## Chris Miller: Selected works, 2022-2023

🕒 APRIL 19, 2023 🗨️ 0

Chris Miller: Selected works, 2022-2023 In his current body of work, Chris Miller takes formal cues from organic, geologic, and...

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## Beatrice Galletley: Selected works, 2020-2023

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Femme Fatal Who am I? Mischevious Devils Advocate Cosmos Too Hot To Handle Red Hot Shift Me Edge Order and...

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## Nina Malterud: Material Statements, 2022

🕒 MARCH 27, 2023 🗨️ 0

Material Statements Whiteout, 2021 Victoria, 2021 Material Statements Oval Dish, 2021 Oval, 2013 Tablets, 2018 Blue Moon, 2021 Solar Plexus...

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## Nina Malterud: Out There & Stripes, 2018-2022

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Nina Malterud: Out There & Stripes, 2018-2022 I have been exploring stripes on tiles and dishes for years, going in...

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## Nina Malterud: Weather Maps, 2018-2022

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OLYMPUS DIGITAL CAMERA Nina Malterud: Weather Maps, 2018-2022 The Weather Maps can be read as images from outer space, globes...

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## Nina Malterud: Tablets, 2017-2022

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Nina Malterud: Tablets, 2017-2022 This format is inspired by a small flat porcelain tablet and has been used to explore...

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## Claire Mayet: Selected works, 2015-2021

🕒 MARCH 25, 2023 🗨️ 0

Claire Mayet: Selected works, 2015-2021 Engaged in studio practice, Claire Mayet approaches the subversion of objects and situations in order...

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## Katrina Schneider: in(-)ter(-ra)human liquid, 2022

🕒 MARCH 20, 2023 🗨️ 0

alphatoxin m-o\_e-narch alphatoxin m-o\_e-narch alphatoxin m-o\_e-narch chronic subdu(r)al hematoma chronic subdu(r)al hematoma karyogamy A\_Q karyogamy A\_Q subcutan sugillation subcutan sugillation...

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## Katrina Schneider: detonation, 2021

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# Katrina Schneider: detonation, 2021 This work consists of 10 pieces. The ten objects form a system of several past...

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## Pascale Klingelschmitt: Selected works, 2017-2022

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Pascale Klingelschmitt: Selected works, 2017-2022 Les échappées, 2020-2022 Inspired by science, the ceramic pieces unfold in glass jars that refer...

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**The week's news in the ceramic art world – April 26, 2023**

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**The 2023 Cheongju International Craft Competition outline has been announced**

Hojung Kim Mingshu Li Burkhard Leandre Jayoung Kim Dowon Kim Sukanjana Kanjanabat The 2023 Cheongju International Craft Competition outline has...

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**NCECA 2023 – Current, starts today in Cincinnati, Ohio**

NCECA 2023 – Current, the 57th Conference of the National Council on Education for the Ceramic Arts starts today Download...

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**The week's news in the ceramic art world – March 14, 2023**

The week's news in the ceramic art world – March 14, 2023 • Applications are open for CERCO 2023, the 18th...

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**The week's news in the ceramic art world – February 28, 2023**

The week's news in the ceramic art world – February 28, 2023 ? Applications for Artist in Residence programs are...

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Martin Bodilsen

Linda Sikora: DARKENING GROUND is on view at Ferrin Contemporary.

Yuki Ando: Probing the Floor, Sniffing the Air is

Mel Arzenault

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## Exhibitions


A curated selection of contemporary ceramic art exhibitions around the world.

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**Yuki Ando: Imagination at Ross + Kramer Gallery, New York**  
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**Yage Wang: Picasso, Hockney, Matisse, Manet, Lichtenstein, Mantegna, Sargent, Bosschaert, Marchal, Brown, Kennington and I at Sculpture Space NYC, New York**  
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**Ioan Iosif: Ceramic Objects at Kunstverein Greven, Greven**  
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**Return to Ceramics at MOCaK Museum of Contemporary Art in Krakow**  
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# Ceramics Now – Articles section

## From the Flip-Side of the Coin. A review of Masaomi Yasunaga's exhibition at Lisson Gallery

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From the Flip-Side of the Coin. A review of Masaomi Yasunaga's exhibition at Lisson Gallery by Doug Norcross "Unique" is the term that comes to mind when looking at the work of 36-year-old Yasunaga Yasunaga. Unique because nothing in the ceramic world resembles this kind of hybrid, experimental form and approach. In fact, we are told at the outset that...

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## Creating New Life: Recycle. Upcycle. Repurpose. An interview with Irit Rosenberg

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By Lilianne Milgrom Irit Ovedia Rosenberg would be the first to tell you that she never imagined establishing a ceramic practice amongst the towering pines of New York State's Catskill mountains, far from the bustling crowd of her native New York City. Nestled between the smoldering and surrounded by wild fires, her studio barn and cottage gallery provide a serene...

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## 3D Printing Backwards – Enabling the digital to be touched

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By Theo Harper Abstract By holding on to the idea of 'organic', understood in my research as hand-printing clay, I aim to rethink our interactions with technology and automated making. During the past three years, I have been exploring the relationship between hand-coiling clay and 3D printing clay. Hand-printing clay has always been at the origin of my work. It...

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## Classical Columns, Stacks, and Piles

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By Odette Lopez Contemporary art is a product of art history, a transformation and utilization of the vast repository of images and ideas that came before it. It is a myth that the ancient world and contemporary art have relatively nothing to do with each other. On the contrary, ancient artworks are the foundation of our modern visual and cultural...

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## Caesura: Fawn Krieger in Rebus Principle and Mouth of the Cave

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Fawn Krieger's recent series of sculptural works are inherently modular; their bounds are only limited by the decision to pause and ultimately stop. The nebulous structures seem to expand endlessly in multiple directions. Despite this organic fluidity and perceived cohesion, these sculptures are equivoal and narrative in Rebus Principle and Mouth of the Cave in Portland, Oregon, and Mouth of the...

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## Ceramics takes center stage at Collect 2022

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## Decolonizing the Discipline from Expanded Ceramics. Questions for an Emancipating Pedagogical Practice

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By Graciela Olin, Anabel González Alonso, and Claudia Tena. We consider contemporary ceramics to be part of the concept of expanded ceramics, which is a concept that amplifies and expands its subject area and thus decolonizes itself from the historical tradition that implies the training from and within the ceramic trade as the ceramicist's sole track. This activity also refers...

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## Signs of the living, unpaired whispers

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An article about Christa Zentgraf's exhibition "On the vulnerability of the surface", Galerie Gallery, Bucharest, September 1-30, 2021 Curator: Cristina Popescu Buzas. Expert reviewer: Monica Păcurar/Translation: Florica Iuliana Bosma/Article by Comments Hostine. It may seem a truism to conceive or think of works of art as "singular objects". For, not only by definition but also de facto, the author artist cannot create...

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## New Ownership: The first NFT backed ceramics exhibition in Portland, Oregon

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Are Non-Fungible Tokens (NFTs) the newest collectible? Yes, no, maybe? Depending on who you ask, you will get a different answer. One exhibition, New Ownership at Eucletic Gallery, a contemporary ceramics gallery and studio in Portland, Oregon, challenges the concept of how we can collect ceramics, with NFTs taking center stage. How would this recently-developed blockchain financial technology be incorporated alongside physical...

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## The 2021 Ceramics & Glass class at Konstfack, Stockholm

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A presentation about the 2021 Ceramics & Glass teacher's class at Konstfack, Stockholm Artists: Hanna Hjalmarsson, Christian Håkansson, Carinella Dahlén, Emma Nyqvist-Sjå, Jakob Tegenfält, Johanna Rydén, Mia Elias Halvarsson, Tilde Hansen, Ole Wærne, Malin Pierre Konradsson University of Arts, Crafts and Design is a university college for higher education in the area of art, craft and design in...

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## Ceramic art at Liste Art Fair, 2021

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Ceramic art at Liste Art Fair, 2021 Ceramic art is more and more present at contemporary art fairs around the world. One example is Liste Art Fair, taking place between September 20-10, 2021, in Basel, Switzerland. Under the premise of promoting young international art, the Liste Committee selected 81 galleries from 33 countries to participate at the fair. Their artists...

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## Sculptural Values in Clay: Thoughts on Criminal Craft Community

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## Nina Malterud

Nina Malterud (born in Oslo 1951) is educated at the National College of Art and Design in Oslo 1971-74 and has been working with ceramics since 1975, in Oslo and later in Bergen. She played a role in the activist campaign Kunstneraksjon-74 (Artists' Action-74). What was negotiated and achieved by the artists during these years of activity generated in the 1970s is still the financial basis for most contemporary art production in Norway today. Furthermore, she had a central role in establishing the Norwegian Association for Arts and Crafts in 1975 and in the launch of the crafts magazine Kunsthandverk in 1980.


Malterud was a professor of ceramics at the Bergen National Academy of the Arts (KHiB) from 1994 to 2002, before serving as a rector at the same institution from 2002 to 2010. In collaboration with other national arts education institutions, she was deeply involved in establishing the Norwegian Artistic Research Programme in 2003. She has later been a part-time senior adviser mainly on artistic research and artistic Ph.D. at the academies of the arts in Oslo and Bergen and the Faculty of Art, Music and Design at the University of Bergen.

She has had a number of solo exhibitions and participated in group exhibitions since 1976, she has done public commissions with large pots and tiles and she is represented in all the relevant public collections in Norway. She presented a comprehensive retrospective solo exhibition at Kode Art Museum in Bergen, Norway, in 2022. Malterud has received several awards for her work in arts education and crafts, including the Honorary Award of the Norwegian Association for Arts and Crafts in 2005 and the Ulrik Hendriksen's Honorary Award in 2022. In 2022 she was also appointed Knight of the Royal Order of St Olav for her contributions to art education and the arts.


Visit [Nina Malterud's website](#) and [Instagram page](#).

### Featured work


#### Material Statements, 2022




#### Out There & Stripes, 2018-2022



#### Weather Maps, 2018-2022





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# Ceramics Now - Article example - part 1



## Sundaymorning@ekwc, an international center of excellence for ceramics. Interview with Ranti Tjan

October 28, 2020 in Interviews

**Sundaymorning@ekwc** is an international artist-in-residence and center-of-excellence for ceramics based in an old factory in Oisterwijk, The Netherlands. For over 50 years, artists, designers, and architects from all over the world have worked here to experiment with clay. Their mission is to further develop the ceramic material and to promote its application in art, design, and architecture.

A couple of months ago we interviewed Ranti Tjan, the director of the European Ceramic Workcentre since 2010, and asked him to present our readers with the center's activities and plans. So, here's the interview. Enjoy reading!

**Hi Ranti! Could you tell us more about Sundaymorning@ekwc? What are your main activities?**

Sundaymorning@ekwc is a residency where artists gather to advance themselves. They can be sculptors, painters, composers, writers, video-artists, or whatever, but they must be professional and open to play, experiment, and change. Our residents come from all over the world, Asia, America's, Australia, Africa, Europe. It's a mixture of different worlds. Residents stay for twelve weeks in the house; every Wednesday one resident leaves, every Thursday one resident arrives. At any moment we have between 12 and 14 residents in the house. The average age of our residents is 43, so we have many professors in the house doing a residency, sometimes during their sabbatical.





# Ceramics Now – Article example – part 2

We are based in Oisterwijk, in the south of the Netherlands, a little country in Europe. The center is not easy to grasp, we are 12 staff members (most of them part-time) and we try to service almost the same number of residents. Our goal is to develop ceramics in the artistic world, in visual arts, design, and architecture. Some of our residents have never worked with ceramics before, so with our skilled staff (7 experts), we introduce our residents to the ceramic learning process. Readers of Ceramics Now know this is a tough process, the residents need many hours to get the best out of it. Our center is open 24 hours a day, so in the middle of the night or early dawn, there are always people working. The center has many objectives, like acting as a facilitator, advisor, coach, mentor, trainer. We love seeing residents become friends or expanding their network with each other's contacts. And it's great to see the artistic results of the residents pop up everywhere in the world. We started in 1969 and we're still on the map.

**In 2015 you moved to a larger facility and went through some changes. Did you also change your focus on education?**

Yes, we did. The move to Oisterwijk in 2015 was our second move and with each move, we became twice as large. Now we're based in an old factory, 5.000 m<sup>2</sup> (53820 sq ft), with space to accommodate the public and do educational activities. One of the new things we introduced in the center is to have strong relationships with higher education institutions. For example, we asked students who study chemistry to prepare tours for the public. These students focus on the material and what happens with it during the ceramic process, and they have no idea about artistic quality. That is quite refreshing because artistic quality has a fluid meaning in the diverse and international community we have at Sundaymorning@ekwc.

Another program we set up is having interns who study physics. They come every week and the residents can ask them about the way sound works, or how strong clay is, or at what moment porcelain breaks. We're also involved in international cooperations, like the ECART project with the French-speaking art universities in Europe, and GEM, a project focused on coaching in higher education.

We also just met a brilliant young student who changed her career as an architect in the ambition to become a teacher. She is making a new course for us: to work on the awareness of ceramics. We also endorse international exchanges for staff members. For instance, we have a staff exchange with The Shigaraki Ceramic Culture Park and Hochschule Koblenz.



**You offer artists a fully equipped center where they can focus on creating exceptional artworks. When did you start organizing residencies for artists and what do you offer?**

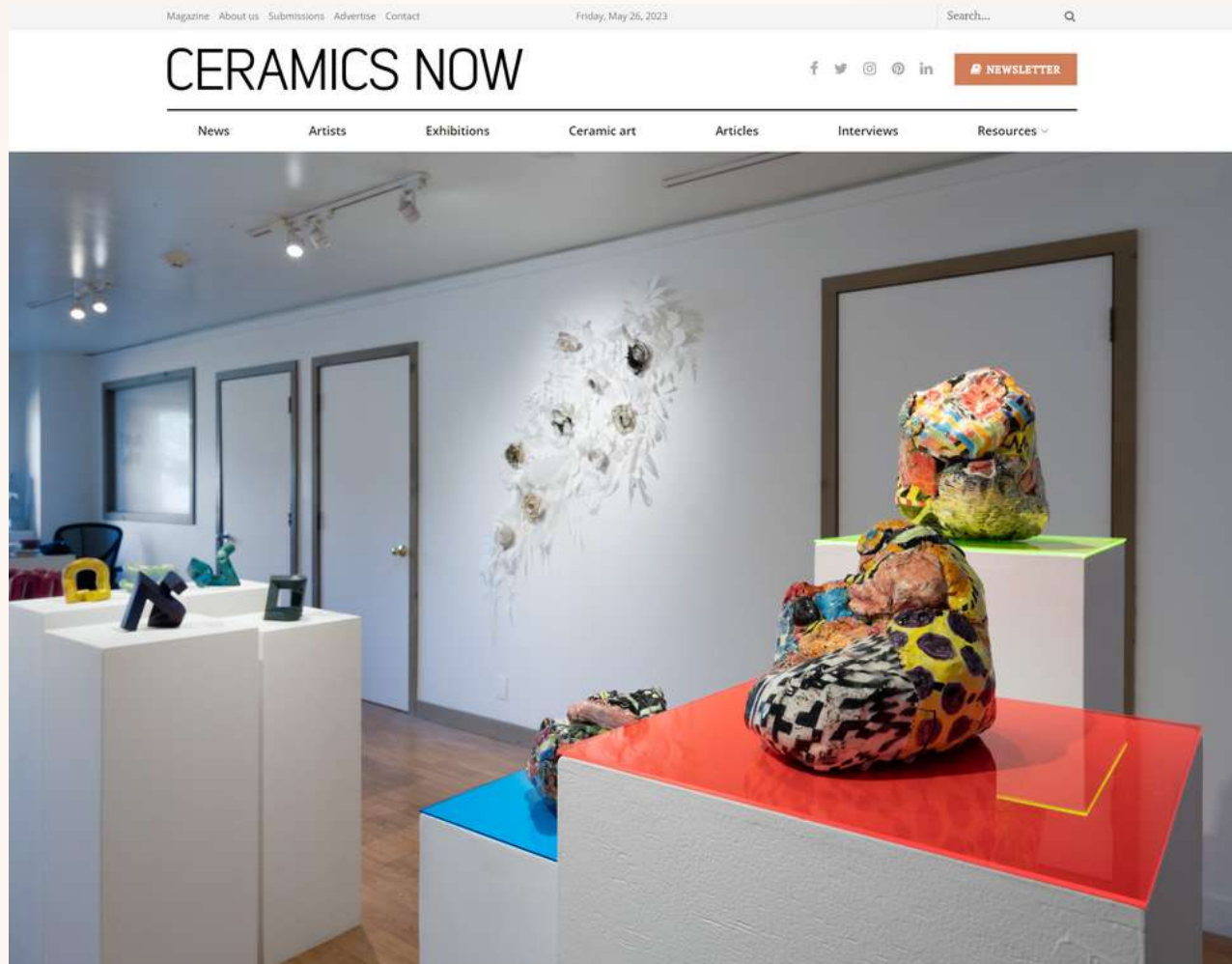
The Ceramic Workcenter, as it was originally called, started in 1969. In 1991 it was renamed the European Ceramic Workcentre, which is still our official name. We use the Sundaymorning@ekwc name as a reference to this great song, Sundaymorning by the Velvet Underground. One of the former staff members came up with this, and I love to support staff and residents in realizing their ideas, dreams, and objectives. The moment you read this we have Pierluigi Pompei, Froukje van Baren, Sander Alblas, Tjalling Mulder, Katrin König, Mieke Montagne, and Michal Puszczynski as staff members with ceramic expertise in the house.

Yes, we do have great facilities, but these are only useful if you know how to use them. I think we have ten kilns or more, in several sizes, gas ones as well as electric ones. Our digital lab is also worth to mention, if residents know the program Rhino, they can also play with our digital facilities like the foam cutter, the milling machine, the 3d clay or porcelain printers, etcetera.

Anyone with a good plan can apply. Usually, we have an application deadline in May. Right now, 2020 and 2021 are a bit tricky. We want to do a selection round, then we can't do it because of the



# Ceramics Now – Article example – part 3



## New Ownership: The first NFT backed ceramics exhibition in Portland, Oregon

by Ashley Gifford — September 29, 2021 in Articles

Are Non-Fungible-Tokens (NFTs) the newest collectible? Yes, no, maybe? Depending on who you ask, you will get a different answer. One exhibition, *New Ownership* at Eutectic Gallery, a contemporary ceramics gallery and studio in Portland, Oregon, challenges the concept of how we can collect ceramics, with NFTs taking center stage. How would this recently-developed blockchain/financial technology be incorporated alongside physical artworks in a gallery space?

I learned a little more about NFTs when I listened to an episode of The New York Times's *The Daily* back in April 2021. It helped me understand the intricacies of NFTs and consider the why, what, and how. NFT's are digital tokens for physical and virtual objects. These tokens are non-fungible, meaning that each token is unique and cannot be interchangeably traded. Collectors own the certificate of authenticity that is attached to that object during a 'minting process.' Once minted, a token's digital signature is stored on the Ethereum blockchain, which provides a way to keep track of ownership should it be resold or collected again in the future.

I've been particularly interested in observing how NFTs intersect with and evolve within the art world. Concerning *New Ownership*, I was interested in the juxtaposition of ceramic and sculpture, mediums so rooted in tactility, with the virtual crypto-block chain world that NFTs exist within. Eutectic Gallery owner Brett Binford shared with me that one of his goals is to "get clay where it hasn't been before." Binford is successful, alongside curatorial efforts by Hannah Bakken, of taking clay where it hasn't been before in *New Ownership*. Bakken also credits the show's impetus to collaborative conversations with Shawna Lipton and Josh Hughes, artists featured in the exhibition. The other artists featured in the exhibition are: Shelby Baldrige, Sage Cortez, Emily Ginsburg, Robert Maciel, Troy Matthews, Rachel Milstein, and Diego Morales-Portillo, most of them work with ceramics.



# Ceramics Now – Article example – part 4

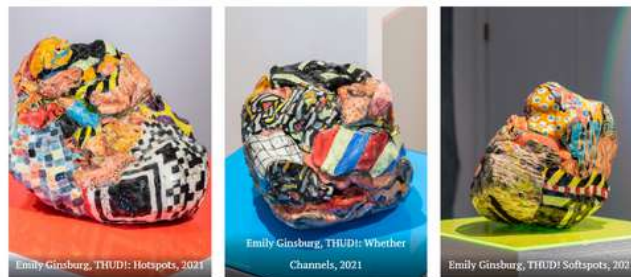
The work for sale in New Ownership is “NFT backed,” meaning that when you buy the physical piece of work via [Open Sea](#), currently the world’s largest NFT marketplace, you also get the token of authenticity and accompanying virtual assets associated with the work and exhibition. For instance, Sage Cortez’s work is earthen clay mugs hung from a mug rack. On the wall next to Cortez’s physical pieces is a video of Cortez making and refining the physical cups. Bakken describes that the video features the “often unglamorous studio actions depicting an artist’s labor.” If a collector purchases Cortez’s work in this exhibition, they get not only the physical set of her rustic style mugs but also the video of her working in her studio. The NFT functions as a way for Cortez, and perhaps other craftspeople and makers, to monetize their labor, in addition to their final product.

The exhibition statement says the work in the show “plays with ideas of the natural and artificial, the handmade and mass-produced, and the blending of organic forms with digital aesthetics.”

I find that the majority of the work featured in the exhibition is successful in illustrating this concept. Robert Maciel’s colorful geometric sculptures are made of PLA, wood filler, resin, and acrylic. Maciel’s work seems to fit the most neatly alongside the digital space. The embellishment and forms feel intentional and possibly computer-generated. As Bakken thoughtfully describes in our correspondence, “they are meant to be played with, reoriented and interpreted as shifting glyphs or symbols.” Maciel’s process of reworking a digitally-printed object by hand is a perfect match for this show, which echoes the exhibition’s focus of tangible over immaterial.



Emily Ginsburg’s THUD!: Hotspots, THUD!: Whether Channels and THUD! Softspots, all made in 2021, are bulbous ceramics made from reclaimed clay. They’re decorated with patterns reminiscent of altered layers in Photoshop, QR codes, and pixelated objects. Ginsburg notes that these pieces are “meant to be both playful and melodramatic. They call up embodied meteorites formed when labor, debris, time, flesh, pixel, and circumstance collide.” To Bakken, “they sit as heavy objects, their weight a representation of the burden of being a human trying to hold everything in this world.”



Additionally, the “False Memory Syndrome” series by Diego Morales-Portillo features eight carbon black glazed lidded vessels. The vessels appear to have undergone manipulation, starting initially as indents and markings, as seen in *PBSuccess* (2018). Later, more severe modifications like cracks, tears, and gashes augment the vessels, which disrupt the functionality of the jar such as *Condor* (2018). It speaks to ongoing cultural trauma, a critique of institutional powers and structures, which is as relevant presently as it was three years ago. Bakken also points out the importance of including voices like Morales-Portillo in the digital technology world, typically dominated by white, male voices.





# Ceramics Now - Article example - part 5

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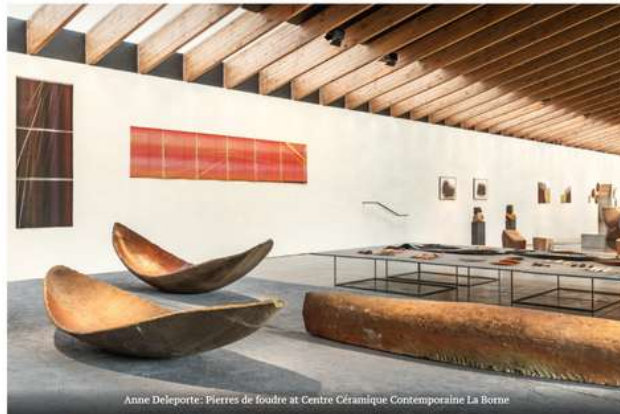
### Centre Céramique Contemporaine La Borne presents three new exhibitions

February 17, 2023 in Exhibitions

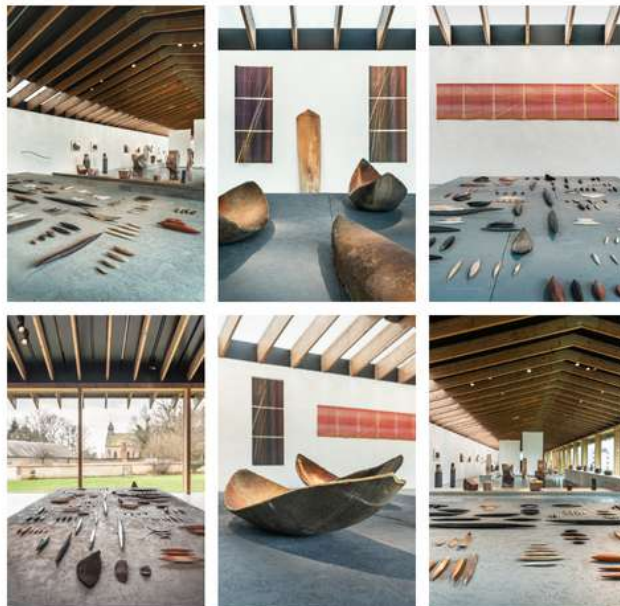
**Centre Céramique Contemporaine La Borne presents three new exhibitions: Anne Deleporte: Pierres de foudre / Bernard Thimonnier: De grès à grès / Ceramics Association of La Borne: Permanent Artists**

February 4 – March 31, 2023

**Anne Deleporte: Pierres de foudre**



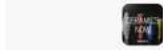
Anne Deleporte: Pierres de foudre at Centre Céramique Contemporaine La Borne



Anne Deleporte graduated from the Bourges School of Fine Arts. While working in a studio in Neuville-Deux-Clochers, she was struck by lightning. She is fascinated by the phenomena of disappearance and creates unique installations, working with ceramics, drawing and frescoes in order to push back the limits of presence. Her work consists of covering in order to reveal, distracting in order to concentrate on the strange manifestations of energy.

Alongside her painting practice, she also makes clay spindles. With their familiar shapes, her sculptures look like they have been gathered from the ground like "lightning stones" which, as legend has it, fall from the sky wherever thunder strikes. This collection of objects built up over time also calls to mind «manuports», Paleolithic objects carried around by human hands with no modification, just chosen and placed elsewhere. She recreates these dynamics here by presenting a hundred or so sculptures. Her work can be found in public collections in places like the Musée de la Chasse, the MEP, the Centre Pompidou, the Musée de l'Élysée, the Rubin Foundation in New York, the Paço Imperial in Rio de Janeiro and the Etruscan Museum of Cortona.

**Bernard Thimonnier: De grès à grès**



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## Centre Céramique Contemporaine La Borne presents three new exhibitions

February 17, 2023 in Exhibitions







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Anne Deleporte: Pierres de foudre at Centre Céramique Contemporaine La Borne




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**Bernard Thimonnier: De grès à grès**





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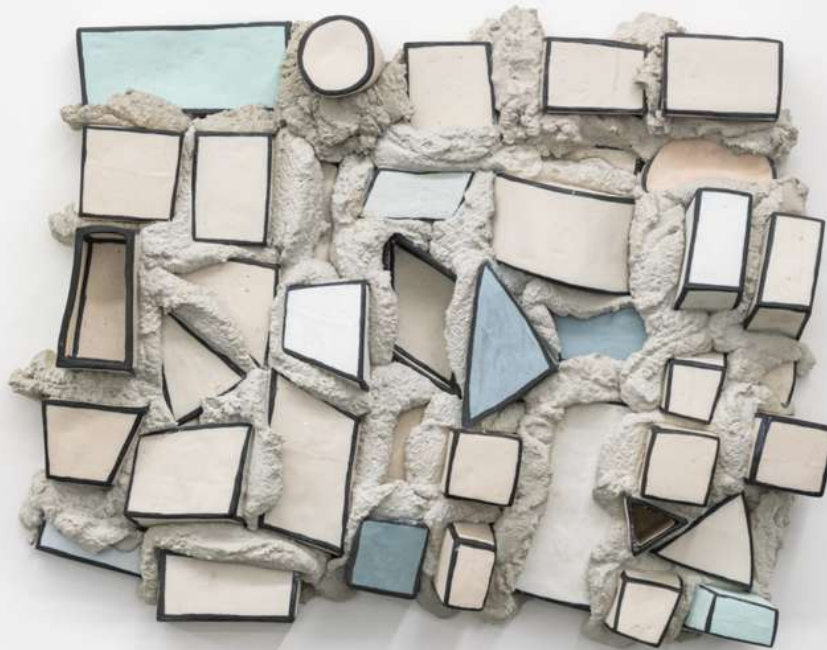
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### Caesura: Fawn Krieger in Rebus Principle and Mouth of the Cave

by Ashley Gifford — March 16, 2022 in Articles

Fawn Krieger's recent series of sculptural works are inherently modular; their bounds are only limited by the decision to pause and ultimately stop. The nebulous structures seem to expand endlessly in multiple directions. Despite this organic fluidity and perceived extension, these sculptures are equivocal and ruminative in *Rebus Principle* at SE Cooper Contemporary in Portland, Oregon, and *Mouth of the Cave* at HESSE FLATOW in New York City. Recent ceramic and concrete wall sculptures propose deeper consideration of one of civilization's defining factors: written language.

Although creating abstract references to language, Krieger returns to the basics in image, pattern, and form. This series of sculptures is titled with a caesura: double oblique lines that are both a visual symbol and a word, denoting a pause in language or a break in spoken verse. A number then indicates the creation sequence, reminiscent of reading music, with percussive stops and melodic interludes. Krieger finds significance in the duality within caesurae, providing space in function and form while also a bridge, linking and delineating the singular and the collective.

In *Caesura*, Krieger builds on her history of creating works that "examine themes of touch, agency, and transmission," concepts explored in *Rebus Principle* and *Mouth of the Cave*. Despite being similarly made with slip-cast geometric clay shapes and pigmented concrete, the new work shifts to themes of fusion, convergence, and entanglement in contrast to concerns highlighted in her previous work, notably *Experiments in Resistance*, a series she made during the Trump years. These themes are apparent in all sculptures but #16, #31, and #2 and are prime examples of this new exploration, focused on merging and intersection instead of dislocation and disbandment. This body of new work continues to make observations about language, civilization, and histories, both personal and universal.



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# Ceramics Now – Article example – part 8



//18, 2021. Shown in *Rebus Principle*

**K**rieger's patterning, detail, and color choices inform how the viewer translates these works. Are the sculptures similar to a key, code, or legend to another language? The structure feels vaguely connected to crossword puzzles that encourage multiple approaches and considerations as to what words could fill and intersect with each other. Regardless of the decipherability of the visual language Krieger creates, we follow along, offering our interpretations based on visual clues like hue and structure. Not all of Krieger's underglaze treatments reference archaeological field tools. She negotiates meaning through pressure, form, and surface. Her polka-dotted, gridded, checkered, and brushy patterns create unique visual lexicons that form unexpected gatherings or families of like-minded vessels, camouflaging themselves into small continents that we call her sculptures.

The concept of caesurae seems relevant to the cadence of recent social-political and global events, particularly post-Trump, and the election of Biden amid a worldwide pandemic. There have been many pauses, despite the twenty-four-seven news cycle. These breaks inspire hope in that they allow processing in the particular epoch, one laden with digital distractions and the constant of connectivity. The pulse of information can be irreverent; lulls in this constant inundation encourage contemplation. The *Rebus Principle* (the title of Krieger's exhibition at SE Cooper Contemporary) is built on the phenomenon that a grouping of pictures and sounds converge to form a word or sentence. Krieger's three-dimensional forms act as the rebus, peeling down the basics of how language was initially created from images. Why not a collection of objects over images? What can Krieger's work tell us that exists beyond words?

*Rebus Principle* was on view at *SE Cooper Contemporary* in Portland, Oregon, from October 30 to December 5, 2021.

*Mouth of the Cave* at *HESSE FLATOW* is on view in New York City, New York, from February 18 to March 19, 2022.



Fawn Krieger: *Mouth of the Cave* (18 Feb – 19 Mar 2022), Courtesy of the artist and HESSE FLATOW. Photos by Jenny Gorman.



Fawn Krieger: *Rebus Principle* (30 Oct – 5 Dec 2021), courtesy of the artist and SE Cooper Contemporary. Photos by Mario Gallucci.

## Photo captions

- //16, 2021, fired clay, underglaze, concrete, vermiculite, 19.25 x 14.75 x 3 in. Shown in *Rebus Principle* (30 Oct – 5 Dec 2021), courtesy of the artist and SE Cooper Contemporary. Photo by Mario Gallucci.
- //31, 2022, fired clay, underglaze, concrete, vermiculite, pigment, 18 x 9 1/2 x 6 1/2 in, 45.7 x 24.1 x 16.5 cm. Shown in *Mouth of the Cave* (18 Feb – 19 Mar 2022), Courtesy of the artist and HESSE FLATOW. Photo by Jenny Gorman.
- //2, 2021, fired clay, underglaze, concrete, vermiculite, pigment, 15 3/4 x 10 x 5 3/4 in, 40 x 25.4 x 9.5 cm. Shown in *Mouth of the Cave* (18 Feb – 19 Mar 2022), Courtesy of the artist and HESSE FLATOW. Photo by Jenny Gorman.
- //9, 2021, fired clay, underglaze, concrete, vermiculite, pigment, 9.75 x 11.5 x 2.75 in. Shown in *Rebus Principle* (30 Oct – 5 Dec 2021).



# Ceramics Now - Article example - part 9

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NEWSLETTER

## (Al)chemists of time or a monumental word. The 7th Vilnius Biennial of Ceramic Art

December 21, 2022 in Articles

By Kamilė Pirštelytė

No matter what you read and where you travel, what cultures, arts and mythologies you are interested in, stone and ceramics are at the source of all rivers. Like stone but easier to shape, ceramics are created from earth, water, air, and fire, yet none of these elements can completely destroy it. It has been hidden under deep cultural layers for millennia, and when discovered by new generations, it can illustrate to us the history of civilization's beginning and development.

Ceramics is liberal and cosmopolitan. Its materiality and applicability are similar in all continents of the world, in the household and rituals of early civilizations. But the origins of ceramics – just like an early script – that lie in the allegorical language of form and function remain. Where the visual language of humans cannot be used, their inner or spiritual world is conveyed through figures of nature's creation, ornaments, precious metals and stones.

Inseparable from the knowledge of chemistry, materials, glazes, and air and fire reactions, ceramists are increasingly compared with alchemists in art discourse. Both are fighting against the limitations of beauty, thought and time, trying to transcend the immovable formulas defined by the Earth of the Creator.

This year, the 7th Vilnius Biennial of Ceramic Art (Al)chemy focused on this field's physical, chemical and metaphysical side. It seems that this topic should bore the ceramists, but just like love or hate, life and death, it is universal and complex, and due to its mysteriousness, never fully understood.



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# Ceramics Now – Article example – part 10



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Alchemy, scientia immutabilis, a branch of chemical research, is aimed at turning base metals into precious ones. Alchemy is surrounded by a veil of impossibility, behind which a battle with death occurs. Trying to overcome it, alchemists looked for ways to create long-lasting gold and substances that would help cure all diseases and stop human aging processes. Although they failed to achieve all these metaphysical goals, certain discoveries contributed to the science of chemistry.

In today's world, art is becoming homogenous, looking for ways to describe best what is so difficult to express verbally. Being inherently interdisciplinary, ceramics is increasingly being used by artists from other fields: painters, sculptors, photographers, multidisciplinary artists, and even musicians or film directors. However, to embody your thought or a feeling that is difficult to describe in words, to create not only repetition but also something new, you must first have an excellent knowledge of the processes of ceramics as a chemical field of art—the interaction of materials and combustion, a variety of nuances.

The 7th Vilnius Biennial of Ceramic Art features 45 ceramists. They are well-known Lithuanian and foreign artists, revealing how different generations and environments can not only distance themselves from each other but also synergize. Guided by this year's alchemy theme, the biennial artists interpreted it widely. Some emphasize scientific, technological, and stylistic experiments, the complexity and materiality of the nature of ceramics, and its interdisciplinarity. Others focus on chemical and alchemical transformations, the metaphor of transformation, change, and fluidity, trying to control not only clay, porcelain, stone mass or fireclay but also to give shape to time. They focus on life that feeds on rain, water, or blood and exists because of them.

Fusion, change, and transformation are characteristic not only of the ceramics field but also of the environment in which we live. The last exhibition of the biennial, which took place in the first year of the pandemic, now takes place in a time of war, humanitarian and economic crisis. Environmentally sensitive and observant artists also turn to (AT), i.e., alternative time that temporarily but crushingly destroys the illusion of peace and inviolability, forcing you to rethink your values, limitations, and fragility in the context of personal and global environment.

Time is fragile; maybe that's why we try so hard to capture its every moment. From Marija Gimbutienė's sculptures of Old Europe, Kazakh petroglyphs and Egyptian hieroglyphs, ancient Greek, Sumerian, Nazca, Navajo, Siberian, or other peoples' jewelry... in the folds of our Earth, time is measured by stones and rocks. Human history – shaped on or from the earth – is carved with emotion and thought. The monumental symbol remains when everything else that is human crumbles.

The Vilnius Biennial of Ceramic Art, an important tradition, brought Lithuanian ceramics professionals and viewers to rethink the concept of time for the 7th time. A feeling hidden for a long time turns into a thought. A thought comes to a person's mind. The mind and hands once again fight with the earth, water, air, and fire. The form of ceramics, the carving, again and again, becomes a witness – a monument to nature, human and history's change.

Article by art critic Kamilė Pirstelytė.

Photos by Vetre Antanavičiute.

The biennale exhibition took place at [Galerija Arka](#) in Vilnius between November 11 – December 10, 2022.

Participating artists: Mingailė Mikelenaitė, Giedrius Mazūras, Daina Vanagaitė Belžakienė, Stefanija Paukštytė, Gvidas Raudonius, Milena Pirstelienė, Algimantas Patamasis, Eglė Einikytė-Narkevičienė, Dalia Laučkaitė-Jukimavičienė, Rima Lejpuviienė, Jovita Lauruškaitė, Ona Rūta Tamulitienė, Virginija Juršienė, Valdas Kurklėtis, Dalia Gineitė, Agnė Kondratilė, Danutė Garlaivičienė, Lida Kuznienė, Rasa Justaitė – Geecevičienė, Laima Bazienė, Giedrė Baltakytė, Arvydas Poška, Vida Juškaitė, Marta Žuravskaja, Jurgita Jasinskaitė, Viktorija Bitinaitė – Stankevičienė, Eglė Muskalitaitė – Butkuvienė, Valdas Pukevičius, Irena Junevičienė, Virginija Armonavičiūtė, Audrius Janušonis, Saulius Jankauskas, Aldona Jonuškaitė – Saltenienė, Jolanta Krasūtė, Indrė Dikavičiūtė, Kristina Ancutaitė, Agnė Semberaitė, Laimutė Matijokaitė – Martinkienė, Rūta Indriūnaitė, Beatrice Kelerienė, Egidijus Radvenskasis, Danutė Jazgevičiūtė, Remigijus Sederevičius, Monika Patuszynska

Artistic director: Agnė Semberaitė



APR 26



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MAY 17

APR 6



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APR 20



FIGURE 2



APR 11



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FEB 28

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Mendy  
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Nuala O'Donnell

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# Ceramics Now Weekly - Examples - Part 1

Ceramics Now Weekly

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## #48 – A list of residencies for ceramic artists

Ceramics Now Weekly #48 features a list of US residency programs for ceramic artists, the week's news in the ceramics world, and new featured artists.

100 24/2021

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Hello! Welcome to the 48th edition of Ceramics Now Weekly. This is Yash Hirata, the founding editor of Ceramics Now.

I hope you are doing well today 🍀

*Before we begin, I have an update: we passed our goal! So far, 61 subscribers have chosen to become paid members of Ceramics Now Weekly this month. I want to give the biggest thank you to all those who subscribed!*

Let's see what's new.

### A list of Artist Residencies for ceramic artists


Applications for Artist in Residence programs are typically accepted around February and March. Below is a compilation of programs in the United States.

- ♦ The Northern Clay Center (Minneapolis, MN) is currently accepting applications for their Early Career Artist Residency and the Warren MacKenzie Advancement Award. Applications are due March 31, 2023.
- The Early Career Artist Residency (ECAR) program is designed to provide up to four ceramic artists with the opportunity to be in residence at Northern Clay Center for one year, where they can develop their work and exchange ideas and knowledge with other ceramic artists.
- The Warren MacKenzie Advancement Award provides an opportunity for students and emerging artists to continue their ceramic research and education for up to twelve consecutive months within the grant year, further expanding their professional development. Open only to US-based artists.
- ♦ Red Lodge Clay Center (Red Lodge, MT) invites applications for their Long-Term Artist in Residence. This Residency is ideal for committed individuals interested in developing their professional artistic careers through an immersive experience as part of the Clay Center community. Applications are due April 1, 2023.
- ♦ Wesleyan Potters (Middletown, CT) accept applications for a six-month artist-in-residence program beginning May/June 2023. This residency is designed to give artists dedicated time to develop a body of work in exchange for working with their studio manager, maintaining the studio and kilns. Applications are due March 28, 2023.


Other Artist in Residence programs (applications are due at the beginning of April)

- Artist in Residence at the Office for the Arts at Harvard, Boston, MA
- Artist Residency Program at Carbondale Clay Center, Carbondale, CO
- Artist in Residence program at Sonoma Clay Arts Center, (Schubertville, NY)
- Artist Residency Program at The Clay Studio of Missoula, Missoula, MT
- Artist-in-Residence program at Artcore Art Center (West Palm Beach, FL)
- Ceramics Residency at Sonoma Community Center (Sonoma, CA)
- Artist Residencies at Baltimore Clayworks (Baltimore, MD)
- Artist Residency Program at Wellsville Creative Arts Center, Wellsville, NY
- Artist in Residence program at Norton Center for Clay, St. Petersburg, FL
- Artist in Residence program at KC Clay Guild (Kansas City, MO)
- Resident Artist Program at Clay Arts Vegas (Las Vegas, NV)


### New featured artists in Ceramics Now




**Salvatore Arancio**



**Marie-Pierre Biau**




**Jing Huang**



**Paul March**

Sponsored by La Meridiana International School of Ceramics



### La Meridiana: Ceramic Workshop Programme in Tuscany

Since 1981 La Meridiana has offered Ceramic Courses and Pottery Workshops in Tuscany. Courses of one or two weeks for all levels and about all ceramic topics year-round. Learn alongside an international audience of like-minded makers guided by renowned ceramic artists. Longer intensive courses for pottery, Italian culture, food & wine, good company.

### The week's news in the ceramic world

📌 Applications for the 2021 Taiwan Ceramics Biennale will open tomorrow, March 1. This is one of the most important ceramic competitions, attracting artists, collectors, and enthusiasts worldwide. Make sure to read the guidelines and prepare your application. The winner will receive a \$32,500 prize and funding for a solo exhibition production with the Yingge Ceramics Museum.

📌 Applications are open for Arellano Argentina 2023, an international ceramics fair that will take place in the town of Argentina, near Barcelona, between July 7-9, 2023. Over 30,000 people visited last year's event, which included exhibitions, workshops, raku firing, pottery demonstrations, and more. Participation fee: between €120-240.

📌 Congratulations to the ten artists selected to create new work for British Ceramics Biennial's headline exhibition AWARE, the leading platform for contemporary ceramic art practice in the UK. Their works will form the focal point of the BCBB Festival in Stoke-on-Trent in September when one will be awarded £10,000 for excellence, innovation, and creative ambition.

📌 Our congratulations also go out to Amy Dural, awarded the 2023 Pininfarina Shantzi Award for Ceramics. The only national award for emerging ceramic artists in Canada, the Winifred Shantzi Award is a prestigious honor; winners and finalists of this award are recognized as the best and brightest of the future of Canadian ceramics.

📌 "The sound of clods and tapping waves on the shore, a blue sky, early air, carefreeness, the sliding of clay between your fingers on the potter's wheel – an active holiday or a new kind of yoga, fit for the 21st century." Read more about the pottery holidays organized by László Potters Studio on the Croatian island of Vis.

📌 Later this week, York Ceramics Fair returns in a new and bigger space at the York Racecourse. The event will showcase the work of 61 leading UK ceramic artists.

📌 Collect 2023, the leading international fair for contemporary craft and design will also take place this weekend at the Somerset House, London. Collect is a unique opportunity for collectors and craft enthusiasts to discover outstanding work from international artists. Ceramics will be the most well-represented field, with 27 galleries out of 39 exhibiting ceramic works.


📌 What's On View: Zina Beimer: If It Holds Its Green is on view at Hovler Burrows, Los Angeles / Jack Daherty: Vocation is on view at Maud & Nobel, London / Floating Space is on view at The Clay Studio, Philadelphia / Creating Freedom: The Life and Legacy of Free Black Potter Thomas W. Conway is on view at New York Historical Society Museum, New York / Daniel Thiery: Plus de 45 Ans, Tiers and Guerrier Marie Laure, Via Pea de Siderogaux on view at Centre Ceramique Contemporaine de Gironssens, Gironssens / Jacek Peter: Heart-Speak - Dichotomie Mi Padig is on view at The Mission Cultural Center, San Francisco / Peter Biddulph: Fluid is on view at Brisbane Institute of Art, Windsor / Gabriela Valenzuela: Epic, Heretic, Ordinary opens this week at Asya Gelisberg Gallery, New York

Do you have news that you'd like to share with the world? Let us know—reply to this email.


### Exhibitions

Discover these ceramic exhibitions that were recently featured in Ceramics Now.


Centre Céramique Contemporaine La Borne presents three new exhibitions




Pollen on a West Wind at Jason Jacques Gallery, New York




Jeffrey Loura: Aggregates at Culture Object, New York




Connected Spaces: Cheryl Ann Thomas and Michael F. Rohde at Gallery NAGA, Boston



### Instagram inspiration





# Ceramics Now Weekly - Examples - Part 2

Ceramics Now Weekly

## #43 – A series of free workshops for artists

Ceramics Now Weekly #43 features a series of workshops, the week's news in the ceramics world, and new featured artists.

NOV 16, 2022

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Share

Hello! Welcome to the 43rd edition of Ceramics Now Weekly. This is Vasi Hirdo, the founding editor of Ceramics Now.

I hope you are doing well today! 🍷 Let's see what's new.

### A series of free workshops for artists

The British Ceramics Biennial will host a series of free seminars designed to support artists, designers and other creatives to develop their practice and business. Sessions are delivered online and in person by practicing artists, photographers and makers, as well as experts in funding, marketing and business planning. [Read more and book a slot](#) (limited places available). Upcoming topics:

- Knowing your worth: Pricing your work and time (online)
- Streamline Your Client Management (online)
- Making a living: Using what you have in different ways (in person)
- A guide to knowing your audience (online)

### New featured artists in Ceramics Now



**Nadine Schelbert**



**Eusebio Sanchez**



**Donté K. Hayes**



**Angelica Tulimiero**

Sponsored by the International Artistic Ceramics Biennial of Aveiro



### Open Call for the 16th International Artistic Ceramics Biennial of Aveiro

Register between January 2nd and February 10th, 2023. For more information and the registration form, visit the website. National and international artists (individual or collective) are welcome to apply with a maximum of two works made in the last three years. The Biennial will award three prizes: 13,000 euros for the first prize, 8,000 euros for the second, and 4,000 euros for the third prize.

## The week's news in the ceramic world

👉 Applications are open for [The Clay Studio's Small Forms 2023 exhibition](#), which engages artists' creativity in new and exciting ways with the challenge of making pieces on a very small scale. International artists are welcome to apply. Deadline: January 16, 2023.

👉 Contemporary Craft announced its open call for the [2023 LEAP - Lodon Emerging Artist Program Award](#). The program recognizes exceptional emerging talent and provides opportunities for these early-career artists to bring their artwork to the consumer market. LEAP is open to graduate students and/or emerging artists who are beginning to receive recognition for their work but have yet to be represented by well-established galleries. Applications are due December 15, 2022. Open only to artists based in the US and Canada. Entry fee: \$15.

👉 The Color Network recently announced the availability of [two grants at \\$2500 for artists of color working in ceramics](#). TCN requests grant proposals for projects including, but not limited to: material/equipment purchases, shipping costs, travel for ceramic-engaged events, or expenses for curatorial initiatives. Applications are due December 10, 2022.

👉 There are two weeks left to apply to the International Ceramics Triennial UNICUM 2023 (Ljubljana, Slovenia) and the Ceramic Market Andenne 2023 (Andenne, Belgium). Check out the [2023 calendar of ceramic competitions](#).

👉 This Friday, Freeman's will host [Modern and Contemporary Craft: Selections from the Robert L. Flannebecker Collection](#) — one of the most reputable and prominent collections of modern and contemporary craft in the United States. Spanning decades and media, the [single-owner sale](#) comprises studio ceramics, fiber and textile arts, glass sculptures, jewelry, and furniture by seminal artists, makers, and designers who Flannebecker supported and befriended.

👉 We just published [Naaike Baerelman le Gros'](#) article about Christine Brown's work. Brown's ceramic figures awaken a primal notion in the viewer, conjuring empathy, curiosity, and perhaps anxiety or fear. These figures have a life of their own. [...] Perhaps, when your back is turned, these figures might move, whisper to each other, and play games when the lights are out. Brown insists they are well-behaved but even finds herself chasing them as she leaves her studio each night. [Read the full article in Ceramics Now](#).

👉 Penn State University is hiring an [Assistant Professor of Art - Ceramics](#) / Eastern Michigan University is hiring an [Assistant Professor of Ceramics](#) / The Australian Ceramics Association is hiring a [Chief Executive Officer](#).

👉 Our friends at Artixis just launched [their annual fundraising sale](#). Over 75 members donated 100+ pieces to raise funds and help Artixis in its mission to promote and support nearly 1000 artists worldwide.


👉 Registrations for the [Spring 2023 courses at the Harvard Ceramics Program](#) will open in the next few days. From wheel throwing to hand building, figurative and abstract sculpture to experimental photography on clay, they have courses to suit adults of all levels.

👉 [What's On View: Richard Hebe & Marilou Lemmens: Alternative Faces of the 21st Century](#) is on view at June Lombard Gallery, New York / [Aunette van Cate: Wildly Sensitive](#) is on view at Alberta Craft Discovery Gallery, Edmonton / [Karen Bernick: Special Collage](#) is on view at Modern Shapes Gallery, Anwerp / [Jin Fui Kam: Reality and Illusion](#) is on view at Galerie de l'Ancienne Poste, Toury / [A Chair Itself](#) is on view at JEFF MARKA, Marfa, TX / [The Makings of Carbondale Clay Center: A Visual History](#) is on view at Carbondale Clay Center / [Lisa Hammond: Inner Fire](#) is on view at Goldenmark, Uppingham / [Lucie Rie: The Advancing of Pottery](#) is on view at MIMA - Middlesbrough Institute of Modern Art, Middlesbrough


Do you have news that you'd like to share with the world? Let us know—reply to this email.

## Exhibitions


Explore these ceramic exhibitions that were recently featured in Ceramics Now.




EX-tend EX-cess:  
Metamorphosis in Clay at  
Towson University Center  
For The Arts, Towson



Turi Heibselberg  
Pedersen: Fragments  
from a garden at Officine  
Safa, Milan



Rena Panangka Ruburtja:  
Down the Road from  
Nteria at Sabbia Gallery,  
Sydney



Graham Marks: It Can Be  
What It Becomes at  
Sculpture Space NYC -  
Center for Ceramic Arts,  
New York



# Ceramics Now Weekly - Examples - Part 2

## Ceramics Now Weekly

### #46 - A ceramics triennale in India

Ceramics Now Weekly #46 features a ceramics triennale, the week's news in the ceramics world, and new featured artists.

JAN 25, 2023



Hello! Welcome to the 46th edition of Ceramics Now Weekly. This is Vasi Hirdo, the founding editor of Ceramics Now.

I hope you are doing well today! Let's see what's new.

#### A ceramics triennale in India

Applications are open for [Common Ground, the second edition of the Indian Ceramics Triennale](#). Common Ground proposes to explore the ground - metaphorically and literally, on which we meet. "The ground we walk on is uneven. We are separated by privilege, politics, motivation, experience, and access to knowledge, yet we remain bound by a common humanity, a common heritage, and a co-dependent future. We are all - every one of us, keepers of this earth."

The Triennale invites individual or collaborative proposals that push the boundaries of clay practices while exploring commonality, diversity, and engagement. As Common Ground will be firmly located within the complex urban fabric, artists are encouraged to engage with dualities of degeneration/regeneration, exclusion/inclusion, and lost and found histories, building bridges between the myriad anomalies. Applications are due February 10, 2023.

#### New featured artists in Ceramics Now



Nuala  
O'Donovan



Jim  
Melchert



Dominique  
Stutz



Iosifina  
Kosma

## The week's news in the ceramic world

✓ The American Museum of Ceramic Art (AMOCA) [welcomes applications for the next round of artists-in-residence](#). The program provides self-directed artists time, space, and support to experiment and develop a new body of work in a creative and supportive environment. Residencies last 9-12 months. Open to US citizens only. Applications are due January 31, 2023.

📍 There are about two weeks left to apply for the [International Biennial of Artistic Ceramics of Aveiro](#), which will open in October this year. The biennale is not just an exhibition and catalog; it includes a program with seminars and conferences, activities for children and families, workshops for artists, an artistic residency, and individual exhibitions.

🏠 [Applications for Archie Bray Foundation's Artist Residencies](#) will close on February 15, 2023. For 2023, ten 1-year fellowships of \$7,500 each are available to support long-term resident artists, and ten summer scholarships of \$1,500 each are available to support summer resident artists. Read more about these residencies, which are open to all.

🏠 The Kunststichting Perspektief vzw (Art Foundation) invites artists to apply to the [International Glass and Ceramic Art Biennale 2023](#), which will take place October 21-28 in Haacht, Belgium. Applications are due March 15, 2023. There is no registration fee.

📖 Claire Ireland recently published [Surface Decoration for Ceramics](#) (The Crowood Press), Jo Davies recently published [Electric Kilns for Ceramics](#) (The Crowood Press), and Sue Pryke & Linda Bloomfield will soon release [Design and Create Contemporary Tableware: Making Pottery You Can Use](#) (Herbert Press)

🎓 The Department of Sculptural Conceptions / Ceramics at the University of Art and Design Linz (Austria) [invites applicants to their Master's program](#). Open to all media and materials, the English-language program allows you to explore ceramic materials within existing artistic work. Tuition fees for non-EU citizens are around \$800.

🏠 Cambridge University and Teesside University worked together on a major Lucie Rie retrospective. [Lucie Rie: The Adventure of Pottery](#) spans six decades of Rie's ceramic work, featuring a selection of iconic tableware, vases and tea sets finished in volcanic and metallic glazes. The show includes more than 100 objects, celebrating the singular nature of Rie's achievement and foregrounding her as an artist who forged her own path, often at odds with dominant trends in British studio pottery. The exhibition is currently on display at MIMA, Middlesbrough, and will travel to Kettle's Yard, Cambridge, and the Holburne Museum, Bath.

🔍 What's On View: [In Search of the Perfect: Vessels by Inek Kotan](#) is on view at Pucker Gallery, Boston / [Carmen D'Apollonio: I'm Not a Shrimp](#) is on view at Friedman Benda, Los Angeles / [2022 Retrospective Exhibition](#) is on view at Galerie de l'Antienne Poste, Toucy / [Essence](#) is on view at The Canadian Clay & Glass Gallery, Ontario / [Masami Yasunaga: In Holding Close](#) is on view at Jule Collins Smith Museum of Fine Art, Auburn / [Elena Gileva: Enso \(円相\) - Coming in Full Circle](#) is on view at White Conduit Projects, London / [The Winter Show 2023](#) is on view at Joan B Mirviss LTD, New York / [The 78th Scripps College Ceramic Annual](#) is on view at The Ruth Chandler Williamson Gallery, Claremont

Do you have news that you'd like to share with the world? Let us know—reply to this email.

## Exhibitions

Explore these ceramic exhibitions that were recently featured in Ceramics Now.



Zizipho Poswa: uBuhle boKhokho (Beauty of Our Ancestors) at Southern Guild, Cape Town



Brittany Mojo: The Swell (nowness, again) at Mindy Solomon Gallery, Miami



Amy Lemaire & Nicolas Tournon: Second Nature at SARAH CROWN, New York



# Ceramics Now Weekly - Examples - Part 3

## Ceramics Now Weekly

### #51 – A conversation about ceramic studio waste

Ceramics Now Weekly #51 features a conversation about ceramic studio waste, the week's news in the ceramics world, and new featured artists.

APRIL 11, 2023



Hello! Welcome to the 51st edition of Ceramics Now Weekly. This is Vasi Hirdo, the founding editor of Ceramics Now.

I hope you are doing well today 🌞 Let's see what's new.

#### A conversation about ceramic studio waste

Yuliya Makliuk invites you to *Zero Waste Pottery: Artists Who Throw, But Don't Throw Away*, a free webinar on ceramic studio waste. If you care about sustainability and want to learn how to minimize waste in your ceramic practice, [join the discussion with Yuliya Makliuk, Shashank Nimkar, and Lote Douwes](#). Key topics:

1. Types of waste generated in a ceramic studio and implementing the 5R principle (Refuse, Reduce, Reuse, Repurpose, Recycle) to tackle them;
2. Effective techniques for reclaiming clay and glaze scraps, minimizing waste, and saving money;
3. The theory and practice behind circular ceramic enterprises, transforming ceramic shards into new ceramic bodies.

The webinar will be held online on April 14 at 8:30 am GMT, and [registration is completely free](#).

#### New featured artists in Ceramics Now



**Andrea  
Santamarina**



**Elizabeth  
Dychter**



**Beatrice  
Galletley**

#### The week's news in the ceramic world

🌟 The 21st *International Ceramics Biennial of Esplugues* [Angelina Alós](#) is now accepting applications for its upcoming competition, which is set to take place in Esplugues de Llobregat, near Barcelona, from July 21, 2023 - January 24, 2024. The competition offers three prizes, with a total value of €9000. If you're interested in participating, submit your application by May 7, 2023.

🌟 NCECA invites artists and educators to [submit presentation proposals for Coallescence](#), NCECA's 2024 conference in Richmond, VA. They welcome submissions from those involved in all realms of ceramic art and education. The deadline is May 3, 2023, and there will not be any additional calls in the Fall.

#### The week's news in the ceramic world

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📅 Join artists Karen Densham and Sandra Lane, with Tessa Peters acting as chair for [Clay in Conversation 3: Form](#), the third in a series of conversations curated by artist Julia Ellen Lancaster, presenting artists working with clay and ceramics. Each conversation centers on a specific theme - acting as a lens through which the artists will present a single piece of work or project. The conversations offer the opportunity to dig deeper into a single work, exploring it formally, materially and conceptually from the artists' perspective. A Q&A session with the audience follows the presentations. The event will be held at the University of Westminster, London, on April 14th.

🌟 There are only a few days left to [apply to The Hepworth Wakefield Ceramics Fair](#) (open to UK-based artists). The fair brings together work by ceramic artists and potters working across the UK and provides an opportunity for you to have your work exhibited for sale in front of 4000 visitors over the June 24-25 weekend. Participation fee: £150. Applications are due April 16.

👉 The Archie Bray Foundation for the Ceramic Arts (Helena, MT) [seeks a full-time Development Director](#) to head ongoing fundraising and donor development needs. Applications will be reviewed beginning April 14, 2023. This position will remain open until filled.

🌟 Join Alia Dahl in conversation with Heidi Lau, Stephanie H. Shih, and Jessica Stoller to celebrate the publication of *Clay Pop*. This book documents the reinvention of ceramic sculpture by a new generation of artists. [The event will take place on April 14 at the Rizzoli Bookstore](#) in New York. *Clay Pop* features artists first presented at the Jeffrey Deitch gallery exhibition of the same name in 2021. Many of the thirty-eight artists featured in *Clay Pop* are exploring issues of gender, race, and identity, using clay in novel ways to engage with social issues. Buy the book on [Bookshop.org](#) (US) or [Amazon](#) (world).

🔍 **What's On View:** *Innovation and Passion* by Kirk Mangus and Eva Kwong is on view at Carl Solway Gallery, Cincinnati / *Svidnie and Haylie Jimenez: Love You To Death* is on view at Lucy Lacoste Gallery, Concord / *Johannes Nagel: No Beginning, No End* is on view at Brutto Gusto, Berlin / *Nick Weddell: To Walk Through a Field of Flowers* is on view at Galerie Lefebvre & Fils, Paris / *Pol Polloniatto: #pienlarendere* is on view at Galleria Antonella Villanova, Florence / *Kurokawa Toru: Rhythm* is on view at Touch Ceramics Gallery, Hong Kong / *Tony Monroe: Eternal Becoming* is on view at Garrison Art Center, New York / *Sтивен Young Lee* is on view at Duane Reed Gallery, St. Louis / *Small Works, Great Artists* is on view at Erskine, Hall & Coe, London / *Viktória Mardai: Modern Arachne* is on view at Galerie de l'Ancienne Poste, Toucy / *Julia Ellen Lancaster: Rooted* is on view at Poplar Union, London / *Hector Mavridis: Bits and Pieces Between Two Songs* is on view at Lola Nikolou Art Gallery, Thessaloniki / *Vessels (during Melbourne Now)* is on view at The Ian Potter Centre: NGV Australia, Melbourne / *Keramik* is on view at Buchmann Galerie, Berlin

*Do you have news that you'd like to share with the world?*

*We are always looking for new artists, exhibitions, and other events to feature in Ceramics Now. If you have any projects you'd like to share with us, just reply to this email. I am always open to new ideas and love hearing from you.*

*If you're interested in advertising with us, you can [read more about advertising opportunities here](#).*

#### Exhibitions

Discover these ceramic exhibitions that were recently featured in Ceramics Now.

**Funk You Too! Humor and Irreverence in Ceramic Sculpture at the Museum of Arts and Design (MAD), New York**



**Christabel MacGreevy and Rafaela de Ascanio: Sexing the Cherry at Tristan Hoare, London**





# CERAMICS NOW

Thank you for taking your time  
to read our presentation.