

## The ongoing project : The Lifetime



A colossal egg sculpture portrayed a size of 2,000 thrown-away shells that occur just in one day from only one food stall in Borough Market, London. The Lifetime collection looks at ways to spark the conversation, create, and sustain more durable functional wares from discarded food waste that can be revival to a new life on the table again. The egg was not only created for making the statement about climate politics addressing environmental challenges in London but in the world. The unknown territories have reached me to achieve in expanding my ceramic practices from tableware mastery to become a potter who make a statement through sculptural vessels as well.

Lastly, I want to show the possibilities of to what extent can we move forward beyond my statement objects. The future of materials that I discovered can make the positive impact for sustainable environment in long-lasting terms. This could be a starting point from the everyday functional ware enlarging to the contemporary ceramic artpieces.



Lifetime the series no. 001

Hand-thrown and Hand-built, Stoneware with seashells, colored glaze with eggshells, 1250c



Seasoning the series

Hand-thrown, Porcelain with seashells, colored glaze with eggshells, 1250c



MA Designer Maker  
Arts, London by Nol

Thesis Project at University of the  
Netprom

**The previous work : *Circular ceramics made from food waste collected from restaurant partners at Borough Market***



*Lamunlamai (2023), Various sizes, hand thrown and slab building on porcelain and eggshell, 1260 °C  
Photo by Chanin Polpanumas*

## The Demeter Archive

**A feast for Mother Nature set out on a table.**

***"A collection of sustainable ceramics designed in a circular economy portraying a series of still-life sculptural vessels for everyday life."***

The Demeter Archive is a set of sculptural vessels that convey its own identity with individual features and gestures. The series highlights how the quality of a symbiotic ecosystem that reflects the ideal fruitfulness of the circular economy.

Each shape and form offer an essence of living things or that of Mother Nature. The surface and clay bodies of each piece contain different sources of food waste such as eggshell and seashell, this result in an uniquely perfect touch to the vessel. The collection causes its audiences to ask questions about their function and allows users to discover and explore their own needs.



*The Demeter Archive #4-7 (2023),  
from back to front-  
17 x 9 cm / 2.5 x 14 cm /  
9 x 8 cm / 11 x 9 cm  
Hand thrown stoneware and eggshell, 1260 °c  
Photo by Chanin Polpanumas*



*The Demeter Archive #1-3 (2023),  
from left to right-  
25 x 20 cm / 8 x 14 cm / 20 x 8 cm  
Hand thrown porcelain and eggshell, 1260 °c  
Photo by artist*



*The Demeter Archive #The twin egg cups, #4-5, cup, earth pillow (2023),  
from left to right- 10 x 10 cm/ 6 x 10 cm/ 17 x 9 cm/ 2.5 x 14 cm/ 8 x 8 cm/ 6 x 13 cm  
Hand thrown porcelain, stoneware and eggshell, 1260 °c  
Photo by Chanin Polpanumas*



*The Demeter Archive  
#Moon Jar, #The tower, and #11 (2023),  
from left to right- H 25 cm W 20 cm/ H 20 cm W 12 cm/  
H 17 cm W 9 cm/ H 25 cm W 15 cm  
Hand thrown porcelain, stoneware and eggshell, 1260 °c  
Photo by Chanin Polpanumas*



*Sustainable, socially-responsible design & purpose*





*Clay bodies and glaze mixed with eggshells, seashells, and oyster shells.  
Sourced from Mother Nature, collected with discard food waste, and regenerate by the elements of earth.*

## The previous solo exhibitions

'Pots of Purpose - A 10-year journey into purposeful design and sustainable craftsmanship'  
(2024)





**“A successful series by Lamunlamai, a perfect cup that comes in an imperfect shape.”**

The 10th Anniversary campaign of LMLM

300 Cups of Success in Unique Forms

Representing 300 versions of success that may defy societal norms.

In an era where success is upheld as a core value, social media thrives on showcasing and comparison, driven by standards no one can trace. The concept of "never enough" is constant, like a cup of success no matter how much we try to fill it, never seems to be full.

For the past 10 years, LAMUNLAMAI has faced fear of starting point, endured countless failures, and continued to persist, again and again.

Today, we invite you to reflect on success in a different way. Not as a perfect, conventional ideal, but as 300 cups that stand for over 300 mistakes, lessons, and triumphs. Each cup can be yours—a reminder that success is personally unique, and that you can be proud of your own journey.

These 300 ceramic pieces are handmade with purpose. Each cup's shape, handle, and rim may differ, perhaps even appear flawed, but that only emphasizes the essence of being the “Pots of Purpose.” Every piece is meticulously hand-crafted, each telling its own story.

*300 moments*

*300 failures*

*300 lessons*

*300 times wanting to give up*

*and 300 times of victories in not giving up.*

*\*Based on a true story\**



## The previous solo exhibitions

### ‘Keep In Touch : On celebrating human touch, a solo exhibition by Lamunlamai’ (2020)

A journal exhibition between us, Nol and Nopkamon, recording an intention and working process along the passionate journey to explore the new possibilities in their own path as ceramic designers / potters and artists. In 2019, we decided to experience the new chapter of their lives by joining an artist residency program and summer workshop at Haystack Mountain School of Crafts, Maine, USA. During that time we encountered various experiences, learned and carried on focusing more deeply on Pinching technique which is one of the most basic method just merely bare hands used in creating pots.

Surrounded by new environments, materials and people, we had a new aspect in communicating with ‘Clay’ in front of us, which eventually led us to a new creation out of this discovered process. Traditional method of pinching can be the springboard to develop our own unique mark making and to look at pots in a new way. It seemed as if we reconnected and fell in love with ‘Clay’ even more deeply.

‘Keep In Touch’ is a record of our travel, learning and how we developed our works. We want to express our story through the relationship between us and ‘clay’, simplistic matter that holds on the traces of touch and creates never-ending stories of itself on each piece. This is a story of our journey last year from being artists in residence in the USA, to developing and exhibiting our works in Maison & Objets Paris, France. As ‘clay’ has a special characteristic in collecting the traces of touch; and as ‘hand’ is a simply facile yet powerful tool to imprint those fascinating traces on it.

We thus created the hashtag #CelebratingHumanTouch to invite everyone to share the valuable beauty of working with ‘clay’ by ‘hand’.

Please keep in touch.

#CelebratingHumanTouch

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## The previous solo exhibitions

### Lamunlamai- Here Comes the Sun (2017)

The first solo exhibition at Cho Why Gallery in Bangkok after joining in the Artist Residency Program at Kouraku Kiln, Arita, Japan. We have

Get to know Lamunlamai in the first step of our journey selected to join the Artist Residency Program at Kouraku Kiln, Arita, Japan for over two months. These valuable experiences brought us to the extended perspectives in our ceramic practices into contemporary art and design with traditional Japan pottery techniques that embrace with our signature style. Combining handcrafted skills in studio scale with Japanese manufacturers' know-how to create a masterpiece of Arita functional wares.

Here Comes The Sun collection is inspired by our journey and experiences we had in Japan, representing sun dawn in the morning, a sign of the new beginning - just like Lamunlamai.





## The previous projects



(2018) HOME (we) MADE - A group Art Exhibition by Lamunlamai and friends at People's Gallery, Bangkok Art and Culture Centre (BACC)



### Our Daily Objects

All forms of each pieces in this collection are inspired by our daily life objects in the studio. From the habit of us, who love to adapted and modified things in our home. We change their context and function bring them to life again with pottery process such as cut, connect and decorate in our own way for a final outcome in new function followed by user needs in their life.

Dimensions variable, porcelain clay, forming and altered, 1250 €



Coffee beans, 2020 (size: 4.50x2m)

Ceramics wall decor plates for Starbucks, Bumrungrad Hospital branch



Southern Serenity: The Kolae Charm, 2023 (size: 1.10x1.10m)

Ceramics mural for Kolae London restaurant

A bespoke panel of handcrafted ceramic tiles in neutral tones with a blue accent crafted to form an irregular patchwork decorate the wall. A collaboration between A-nrd and Thai ceramists Lamunlamai. Craftstudio incorporates sustainability by using clay mixed with food waste from oyster shells collected from Borough Market for creating a new type of circular tile production.