



# HANDS ON EARTH

NEW HAMPSHIRE POTTERS GUILD 2024 BIENNIAL EXHIBITION

*Celebrating  
craftsmanship and  
community!*



Frank McGinn



# ***Hands On Earth***

## **2024 NH Potters' Guild Biennial Show**

*Celebrating Craftsmanship and Community*

"*Hands On Earth*" brings together a diverse group of New England artists, each with their own unique style, technique, and vision, yet all grounded in the shared experience of working with clay. The medium of clay offers endless possibilities for personal expression, and this variety is evident in the distinct forms, textures, and approaches on display. Each piece is a reflection of the artist's intimate engagement with the material, where hands shape and mold the earth into something uniquely their own. Through this diversity, the collection showcases the many ways artists can communicate through clay, emphasizing the individuality of each creator.

As ceramic artists in New Hampshire, collaboration is woven into our craft, whether it's through shared firings or collective studio efforts. This exhibition is a testament to the strength that emerges when we come together. While each artist's voice stands on its own, there is a powerful synergy in our collaboration, making us stronger as a community than we are as individuals. The tactile bond between artist and clay is echoed in the way we support and elevate each other's work, showing that when we come together, our collective energy and creativity are far greater than the sum of their parts.

This booklet features the voices and stories behind the work of the talented artists in our 2024 Biennial Show. From the unique techniques to the inspirations drawn from nature, culture, and the ceramic tradition, each artist brings their own vision and passion to the craft.

Presented by the New Hampshire Potters Guild

Curator: Wren Morrocco

Opening Night: September 27th, 2024

Kimball Jenkins Art and Community Center

[www.nhpottersguild.org](http://www.nhpottersguild.org)



# Al Jaeger

Deerfield, New Hampshire

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## Artist Biography

Al Jaeger's signature technique is to create pottery and ceramic works that are comprised of primordial elements of the earth itself — the rocks and gravel and sand and dirt of the Granite State's landscape is swept up in a powerful alchemy. There is a rough-hewn elegance to his pieces, some of which present almost like cross-sections of the ground you might see in an archeological dig. He embraces the cracks, and pocks, and imperfections into compelling works that are made of materials which both predate — and will outlast — us all. Al Jaeger has mentored and taught generations of ceramic artists. His studio and the New Hampshire Potters Community Kiln on his land are the epicenter of a de facto artist's colony where multiple artists live and make ceramic and pottery work. This synergy between artists, whether through communal firing days, informal workshops, and annual open studio tour days, has allowed for a pottery renaissance in this small town. This informal and thriving community is one of Mr. Jaeger's greatest living legacies.





# Ali Derderian

Methuen, Massachusetts

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## Artist Biography

Ali loves to create art in nature. Temporary art made of nature for nature herself. She is awestruck by the pure beauty of even the tiniest leaf or stone. The simple form of the bird is appealing to the eye and evokes joy & happiness. In many cultures, birds represent the human soul & eternal life. As a nurse, Ali creates clay birds with her patients as a form of art healing. The joy of watching a person, despite illness, proudly discover an artist within is the most beautiful thing to witness. Ali is always making birds. They seem to create themselves at times. Small clay birds can be held in the palm as a tangible source of comfort. She names them all before sending them out into the world. Sometimes they end up back in nature, to be found by a human walking by, or perhaps to remain there as a part of nature for 100 years.

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## Artist Statement

Art is Love. Love is Art.



# Andy Hampton

Chichester, New Hampshire

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## Artist Biography

Andy is master craftsman dedicated to creating beautiful pottery for people to use and enjoy. He studied his craft as an apprentice of master potter Richard Bennett of the Great Barrington Pottery in Housatonic, Mass. During his apprenticeship, he learned about Japanese esthetics, production, and firing techniques. Since that time, Andy has continued to refine and evolve this classic tradition of shape and simplicity in his work. Andy was juried into the League of NH Craftsmen in 1998, having met the League's rigorous standards for self-expression, vision, and quality craftsmanship.

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## Artist Statement

I am very interested in functional ceramics for every day use where the user is intimately enjoying the work.



# Barbara Sorce

*Merrimack, New Hampshire*

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## Artist Biography

Barbara Sorce is currently studying and working at Phoebe's Barn, Mont Vernon, NH. She is a self taught potter who eventually took classes at The Art Institute of Chicago and after a hiatus of many years resumed her studies at NHIA/NEC where she was mentored by amazing teachers in the field of ceramics. Barbara is also the "Clerk Of The Works" for the building of the Anagama community kiln in Deerfield, NH.

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## Artist Statement

My work reflects the cyclical nature in a world that is forever changing. The journey of form and shape captures elemental vignettes from the past, present, or the future. The eye traces along the curve over which energy flows. It creates a feeling, recalls a memory, or evokes a possibility.





# Belinda Bodnar

*Nashua, New Hampshire*

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## Artist Statement

I am an artist and an educator, and I was born and raised in Franconia, New Hampshire. I was really lucky that my parents taught me a lot about gardening and being connected to the Earth. I used to love playing down in the clay banks, and that was my first real connection with clay. I knew that I loved like sculpting it in my hands and lathering it on my skin and I think that initial experience with clay has really translated through my work. I start out with an idea but then as I'm working, I'm listening to the clay, what it's telling me, and I feel like it's a real spiritual kind of interaction when I'm working in the studio thinking about just humanity as a whole, and how Ceramics has been a part of our survival and our connection to the Earth. It has provided vessels to hold food, but also spiritually how it's been a part of funeral monuments. A lot of my pieces are landscapes or organic pods. I also incorporate animals and human figures and I feel like for me that's really reflecting on my interactions with other people and my interactions with with the Earth and that vulnerability of humanity and how we connect to the Earth. I feel like there's a real spiritual aspect to my work.





# Carol Spindel

*Hampton, New Hampshire*

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## Artist Biography

After retiring from teaching creative nonfiction writing, Carol Spindel has returned to an early love - working with clay. She has a BFA in ceramics and drawing from the University of Iowa and an MA in Art History, focusing on African art, from the University of Illinois at Urbana-Champaign. She is the author of three books as well as articles and essays about a variety of subjects, including the Senufo women potters of northern Ivory Coast, West Africa, with whom she has been fortunate to live and work. A southerner, grandmother, and ACLU activist, she spends her winters in midwestern Urbana, Illinois, and her summers in coastal New Hampshire.

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## Artist Statement

I come from a line of women who grow flowers so I am drawn to making vases and I feel that the inclusion of flowers or branches completes their forms. Vases have a dual quality I value -- they include sculptural references in a functional form. My work is influenced by African art, the European cubism that descended from it, and nineteenth century glass poison bottles. Most of my work is handbuilt, incorporating slabs, coiling, paddling, and any other method I can come up with in an ongoing attempt to make the forms I envision and sketch.



# Chris Archer

*Goffstown, New Hampshire*

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## Artist Biography

Chris Archer is an award-winning New Hampshire artist, art educator, and art advocate. His studio practice traverses functional pottery, sculptural forms, arrangements, site-specific installations and events. Through his diverse range of delivery systems, Chris' practice investigates the significance of material engagement as a means of critical thinking. Chris' work has been exhibited nationally and internationally; earning multiple awards and is part of private and public collections including the San Angelo Museum of Art (San Angelo, Texas). His work and writing has been published in Lark Books, Studio Potter Magazine and Ceramics Monthly. In addition to serving as an Assistant Professor at New England College, Chris continues to teach as a workshop presenter and visiting artist in a myriad of venues around the country. Chris earned his Bachelor of Fine Arts from Alfred University in 1992 and his Master of Fine Arts from Maine College of Art in 2008.

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## Artist Statement

Improvisation, Risk, Collaboration... Is a kiln simply a tool for the artist to employ or is it a collaborator? In my practice, I cultivate deep relationships with specific kilns, informing the chemistry and anatomy of the ceramic forms, the facilitation of the ash that flows through the stack, and a robust, balanced fiery atmosphere. I seek an authentic improvisational dialogue with the materials, tools, firing partners and studio spaces, so that my work dances between intention and the unexpected. This serves as a catalyst for a non-linear way of working in my studio and both informs an array of approaches to working with clay, glaze, kilns, and firing; and offering the potential of many more yet to be explored.



# Christina Bellinger

*Newburyport, Massachusetts*

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## Artist Biography

I have been working with clay at Purple Sage Pottery for over two decades. My earlier experiences include the Cornish College of art, where I learned on a kick wheel, and the Ocmulgee Clay Studio in Ipswich, MA, I took my first pottery class at the Cornish College of Art over 40 years ago. I did not pursue pottery until 1997, when I was given a class at Ocmulgee Pottery Studio as a gift. When I moved on to Purple Sage Pottery, where I have remained for over 20 years, I really fell in love with clay. Purple Sage offered the opportunity to rent space, which meant I could work whenever it suited me, and also provided a community of dedicated potters who have taught me so much.

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## Artist Statement

I love making functional pottery that incorporates scenes from the natural world. Trees, animals, and water are among my favorite subjects. I have recently been studying drawing and sketching to expand my abilities. Most of my work is wheel thrown, though I venture into hand building from time to time. I tend to make functional pieces, because my own home is small and has little space for non-functional work, even though I appreciate it. I love to carve clay surfaces and to alter thrown pieces, thanks to people like Karen Orsillo and Bonnie Jean Malcolm who opened those doors for me. I have done some wood firing and love the effects.





# Daphne Allanore

*Brentwood, New Hampshire*

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## Artist Biography

Born in France in 1981, I have lived in the United States for the past 15 years, now calling Brentwood, NH, my home. My creative journey began in my twenties as a dancer and choreographer, where I explored the dynamic relationship between movement and emotion. After transitioning from the world of dance, I ventured into the innovative technology sector, working in marketing, and eventually with the Massachusetts Institute of Technology, managing international industrial relations until 2021. Today, I dedicate myself to my family, writing, and teaching yoga and meditation. These diverse experiences, along with my continued self-study as a self-taught ceramic artist, have enriched the way I approach both my art and my life.

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## Artist Statement

My work as a ceramist is deeply influenced by my early exploration of movement in dance. I strive to capture the fluidity of life and translate it into the stillness of my ceramics. Drawing inspiration from the natural beauty of New Hampshire and the places I travel, I work to engage the senses and ignite the imagination through my handmade pieces. Each work is a reflection of my ongoing journey to achieve a moving stillness, where the energy of life is preserved in the art of the moment. In my home studio, I continue to experiment with glazes and learn from the work of other artists, always seeking new ways to express the subtle movements of life through the quiet elegance of my ceramics.





# David Orser

*Parsonsfield, Maine*

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## Artist Biography

David holds an MFA from Cranbrook Academy of Art. He began working in clay in 1977, when he attended The Museum of Fine Arts school in Boston, MA. In 1999, with Laurel MacDuffie, he established Cedar Mountain Potters, their home studio. Working in stoneware and porcelain and using, gas, salt and wood kilns, he has multiple pottery and sculptural bodies of work that have been evolving for decades.

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## Artist Statement

David's work is in several camps. On the one hand, he makes pottery forms that have their roots in the so-called Mingei tradition of Korean and Japanese folk pottery. Other pots look to many other countries for their inspiration. All nationalities aside, nature is one of the predominant driving forces behind all his work. His sculpture comes from crystalline formations, shells, and other animal architecture all inform the language of his pieces.



# Don Williams

*Deerfield, New Hampshire*

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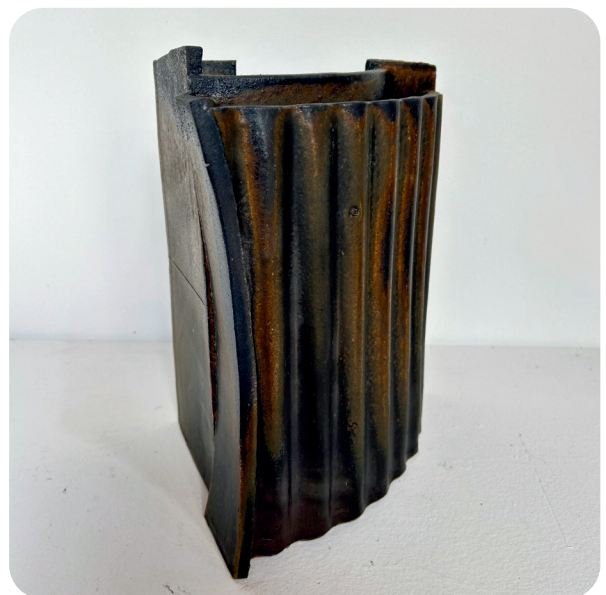
## Artist Biography

I am both a potter and sculptor. My studio time is divided between making functional slab-built ceramics and creating clay and mixed media sculpture. Making utilitarian objects is grounding. It connects me to the earth with materials and process, and to the people who use my vessels. The need to express ideas and push beyond parameters of function compel me to make sculpture. During the past forty seven years I have exhibited in galleries across the country and been featured in publications including the Boston Globe, Yankee magazine, and New Hampshire Home Magazine. In addition to making art my career has also included teaching, most recently at the University of New Hampshire. As a Senior Lecturer in the Department of Art and Art History I headed the Ceramics program for ten years. Since retiring in 2020 my focus has shifted home to Deerfield, NH where my wife, Janice, and I raised our family and have lived for 32 years. My studio sits next to a small stream, surrounded by woods and fields. The setting is both meditative and stimulating, it fuels my creativity.

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## Artist Statement

Architecture has been an important reference in my work for a long time. From Anasazi cliff dwellings to oil refineries, I am fascinated by the structures we build and the stories they hold. These pieces are rooted in the tradition of vessel making and imagined through an architectural lens where intersecting lines and planes bend and intersect to define form and space. I am interested in bringing the viewer inside the vessels as I explore the tension between interior and exterior space, construction and deconstruction.



# Ellen Dokton

*Weare, New Hampshire*

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## Artist Biography

I am 75 years old and am beginning to learn about clay and the art of ceramics. I am taking classes and feel very appreciative for the support and encouragement I have received from family and teachers.

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## Artist Statement

I like to see people smile and laugh when they look at my work.



# Emily Smith

*Plainfield, New Hampshire*

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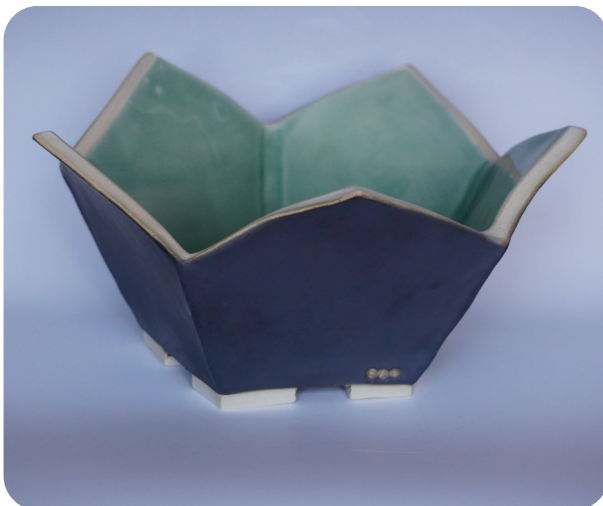
## Artist Biography

Emily has been working with ceramics as a creative medium and an engineering material for over 25 years. Her childhood fascination with clay and glaze chemistry drove her to pursue higher education in science and engineering. In addition to a BS in chemistry and a PhD in materials science and engineering, Emily received an MS in ceramic engineering from the New York State College of Ceramics at Alfred University. Emily is both a researcher and a potter makes pots in her studio in Plainfield, NH and. As a researcher, she leads a research group focused on ice material science. As a potter, she makes pots in her studio in Plainfield, NH and is focused on connecting art to science; craft to engineering. She makes wheel-thrown forms with shapes and surface designs based on the geometric motifs present in the constituent clay and glaze materials at the micro, nano, and atomic scales.

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## Artist Statement

I am an artist; scientist; craftsperson; engineer. Science and engineering define the fundamental origins of what has kept me connected to pottery since I was a young child. Not only did I love throwing pots and working with clay in my youth, I was fascinated by glaze chemistry and the reactions that produced the color palette of glazes during firing. Decades later, I have found myself with two complimentary identities –potter and researcher. As a potter, I am both an artist and a craftsperson. As a researcher, I am both a scientist and an engineer. My passion is making wheel thrown pottery, focusing on the contrast between the organic shapes of wheel-thrown forms and the geometric motifs present in the constituent minerals at the micro, nano, and atomic scales. Overall, in my work as a potter I strive to create pots and foster interactions that express the science and engineering of artistic creations.





# Eric Maglio

*Nashua, New Hampshire*

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## Artist Biography

My work is an investigation of form, earthen materials, and their interactions with intense prolonged exposure to a river of fire. Creating a successful finished piece is certainly a motivating factor, but the desire to make forms that push, pull, squeeze, soften, and tease the flame as it progresses through the kiln is my ultimate motivation. The hope is to arrive at an artifact that contains a confluence of human interaction with the natural world, with a sensitivity to the countless cultural interactions of the past.



# Frank McGinn

*Shutesbury, Massachusetts*

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## Artist Biography

While in high school ceramics in Rhode Island, I found myself fascinated with clay. I was fortunate to have a great teacher (Judy Speyer). Judy encouraged me to pursue clay in college. While at Skidmore College (1979-83), I was a Fine Arts major with a concentration in Ceramics. This brought me to a Masters program at Boston University's Program in Artisanry. After a successful thesis graduate show (1986), my direction changed, and I went to work in my family's building-supply business. Fast forward to 2014, after a 28-year absence from working in clay, then reconnected to it at a small studio called Joy Pottery in Bryan, Texas. Ever since then, bringing back my past to the present has been a wonderful experiment. While at Joy Pottery, I honed my production pottery skills, and soon found myself making water-sealed fermentation crocks. These crocks are used to make fermented food at home, such as sauerkraut and pickles. I still make these today. I relocated back to the Northeast in 2018. This was the year I was awarded a Fellowship at Salem Art Works in Salem, New York. While there, I was introduced to wood-fired ceramics. I find the process of wood firing quite exhilarating. There are many days of constant stoking (feeding wood) to the firebox done in shifts. The flame and ash from the wood hug the clay works as they travel through the kiln. Then they exit through the chimney, making it breathe like a mythical dragon. The effects of this flow can be seen on the ceramic work as wonderful patterns. I am currently working at Launch Space in Orange, Massachusetts. I do all my production there, as well as teach. I fire my work at various wood-fired kilns in upstate New York, New Hampshire, and Connecticut.

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# Gloria Steiger

*Buxton, Maine*

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## Artist Biography

Raised in Maine, Gloria Steiger lives on a small sheep farm in southern Maine. Steiger has been a painter for decades, but recently decided to go back to school and finish a BFA at University of Southern Maine. There, Steiger took some classes in ceramics, and of course, has not emerged from the clay since.

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## Artist Statement

I spend a lot of time outdoors, watching the seasons, seeing new life and death, watching the sky, getting extremely dirty. This has always entered into my work, and my recent work has been about loss and change and about how we all experience this. Clay-- the earth, is the right medium for this and I have been making large scale pieces showing my small herd of horses experiencing the loss of a friend. I am focused on their individual and specific expressions -- the eyes, the distressed wrinkle of a muzzle screaming for her friend or a neck draped to the ground, silent -- all of those small pieces of THEM, their bodies and faces and postures. What is the shape of grief?



# Hannah Bunnell

*Boscawen, New Hampshire*

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## Artist Biography

Hannah Bunnell, a dedicated ceramicist and pottery teacher at Kimball Jenkins, embodies a passion for both creating and educating within the realm of pottery. Her artistic journey is a testament to her versatile approach, where she explores a myriad of techniques with equal enthusiasm. Whether hand-building intricate forms or throwing on the wheel with finesse, Hannah finds joy in the process of discovery and continuous learning. Beyond her studio practice, Hannah thrives on community engagement, fostering creativity and skill-sharing among her students and fellow artists. Her commitment to the craft extends beyond her own creations, as she eagerly imparts her knowledge and encourages others to explore the limitless possibilities of clay. Through her work, Hannah Bunnell invites viewers to witness the beauty of craftsmanship and the transformative power of pottery, inviting all to join her in celebrating the artistry and community spirit that defines her practice.

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## Artist Statement

My journey with pottery began in 2019. It quickly became my creative sanctuary until COVID hit, prompting a brief hiatus until 2022. Since then, I've immersed myself fully in the world of ceramics at Kimball Jenkins, starting as an independent artist and gradually evolving into an instructor role. I'm particularly drawn to wheel throwing—it's both meditative and exhilarating to shape clay into functional and artistic pieces. Beyond throwing, I adore carving intricate designs and experimenting with various glaze techniques, especially underglaze and sgraffito, which add depth and character to my work. For me, pottery is not just about creating beautiful objects; it's a way to connect deeply with the material and express myself creatively. I find immense joy in sharing this passion with others, whether through teaching or collaborating with fellow ceramicists. Join me on this clay-filled journey as I continue to explore new techniques, refine my craft, and embrace the endless possibilities of pottery.





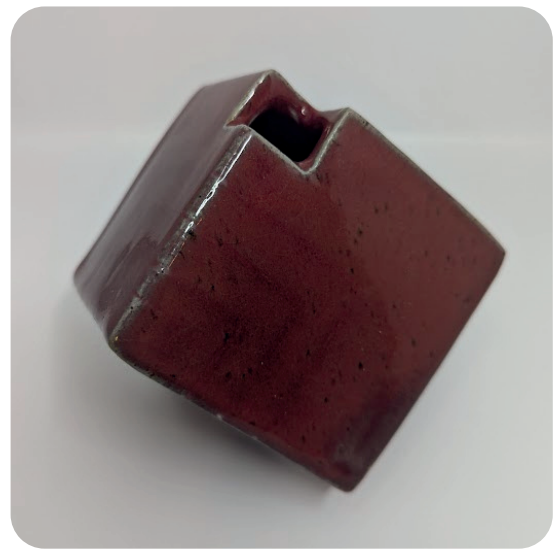
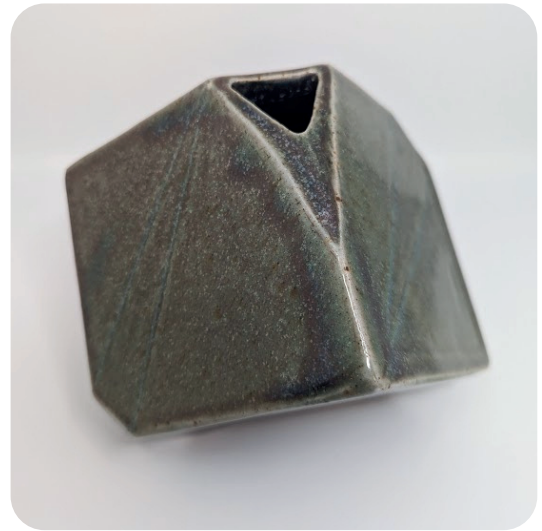
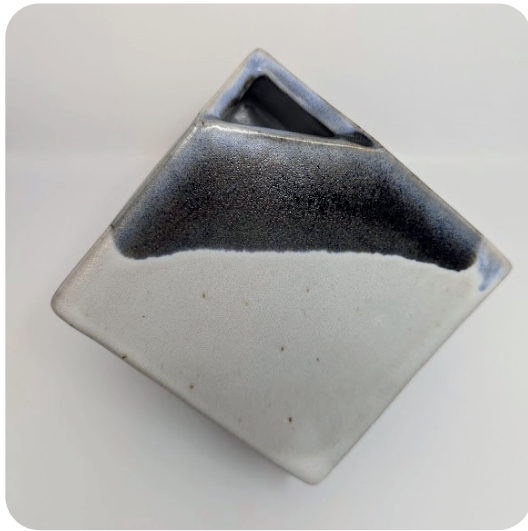
# Hiromi Satoh

*Byfield, Massachusetts*

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## Artist Statement

Clay is like a human being. It can be strong, rebellious, delicate, and naive. Clay can also be a mirror, taking the shape of my own emotion. I use the clay to make objects that are integrated into people's daily lives -- objects that they can use and that add beauty to their every day life.



# Karen Sobin-Jonash

*Meredith, New Hampshire*

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## Artist Biography

Karen is a Ceramic Artist and Educator living in Meredith, New Hampshire. She has been practicing and teaching ceramics for many years at both public and private schools in New England. Her work has gone through many phases, using different clay bodies, materials, exploring how form, surface texture and patterns can be incorporated on wheel thrown altered thrown shapes to create a visual vocabulary. Curious about patterns in nature she recently started using hand building techniques incorporating them into her pieces using multiples. She has a studio in her home in Meredith and has exhibited her work locally as well as in Boston and in Chicago. She is now an active member of New Hampshire Potters Guild, WCA, Lakes Center for the Arts and a docent for the Meredith Sculpture Walk.

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## Artist Statement

Making things with my hands and working with clay for me is a path to health and peace. From the beginning, I have seen clay as a very engaging, responsive and demanding medium and it continues to provide me with new pathways to connect with something deeper, while also nourishing my creative longing of making. Currently I am curious about forms, patterns and surfaces from the natural world i.e., symmetry, branching, spirals, cracks, spots, stripes, chaos, flows, meanders, waves, dunes, bubbles, foam, arrays, and crystals. At the same time I enjoy playfully exploring the power of multiples and the strength of numbers and connections in nature, the voices of nature, through growth and decay, evoking associations and perhaps a narrative for the viewer.



# Kate Crocker

*Claremont, New Hampshire*

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## Artist Biography

Kate started making pottery in 2015 in southern California. When she moved to New Hampshire in 2020, she joined the clay community in the Upper Valley, where she was a clay studio monitor and artist member at AVA Gallery in Lebanon, NH. In recent months, she has supported hand building classes with Craft Studies, in White River Junction, VT. Find her on Instagram @pastime\_potter and visit her studio #231 in the Tip Top building in White River Junction, VT.

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## Artist Statement

Focused on making soft geometric wares with detailed surfaces; built by hand from slab. Inspired by fabric works, geometric shape, printmaking, collage, and creative applications supported by technology.





# Kathy Kriegel

*Byfield, Massachusetts*

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## Artist Statement

Twenty-five years ago, I turned an obsession with collecting vessels of all kinds into one of making them: functional pieces like mugs, bowls and plates, vases, platters and teapots. Building with slabs and coils, as well as making wheel-thrown pieces, I still find the process rewarding and the outcome often surprising. "It's all an experiment," as my mentor and role model used to say. Adding texture and image with plants, brushes, tools and common materials, I strive to make strong, unique organic forms with practical beauty, featuring wat, earthy colors, and pleasing tactile surfaces. My work is fired in a large gas-fired kiln at the cooperative studio where i work or in the unpredictable atmosphere of the wood-fired kiln of the New Hampshire Potters Guild, where ash and flame create one-of-a-kind surfaces.

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# Laurel MacDuffie

*Parsonsfield, Maine*

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## Artist Biography

I've been focused on art my whole life. Made a few confused side trips: child care, MA in Art Therapy, and housecleaning. Student and studio tech for 2 years at Mudflat Studios in Somerville, MA. Taught and managed studio for 13 years at The Danforth Museum of Art community school in Framingham, MA. Full time clay since 2001. Member of the Maine Crafts Association Guild, League of New Hampshire Craftsmen.

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## Artist Statement

Clay speaks of body. It reminds us of our own. Body, where our hearts reside. Not the endless rattling of our minds, so busy planning pathways to safety and happiness, settling for opinion and distraction. Body, a deeper place of quiet, of simple being. Heart, a place of compassion. "What would you use this for?" is a question of the mind. "How does this feel?" is a question of the body. Can we feel our way to peace? I ask the clay to show me.



# Lil Bailey

*Concord, New Hampshire*

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## Artist Biography

From a young age I have been passionate about the creative process! I'm drawn to using a variety of materials - clay, paper, fabric, thread, wax, metal, glass, stones, dried botanicals, water colors and ink. Clay is my favorite! I received a BA in Ceramics in 1988. A career as a potter was thwarted by a hand and arm injury which eventually recovered. In that hiatus my interests and direction shifted to the healing arts - Chinese medicine, Shiatsu, Reiki, Chi Gong and Yoga, Integrative Nutrition studies and Nursing. My love of clay called me back and was made more exciting when I joined the NH Potter's Guild and experienced the supportive camaraderie of other potters and the magic of the wood firing process. Currently I work in a seasonal studio making mostly wheel thrown functional use pottery. For me this is a grounding, centering, sacred space and an escape from the hectic pace of my work schedule. For as long as I am able I will continue to experiment and create with clay, read about clay, talk about clay and share the enriching experience of clay!

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## Artist Statement

The pieces I created for this 2024 Biennial Show were inspired by a primitive kiln firing method I experimented with in my undergraduate days at UNH. A temporary brick kiln fueled by smoldering dry sawdust creates various surface effects on the unglazed burnished and textured pots. Although this low temperature process does not produce functional utilitarian ware I like to create pieces that attract the human touch. I am currently exploring Labyrinth grids for meditative experiences and pieces that express subtle earth energies.



# Linda Fletcher

*Manchester, New Hampshire*

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## Artist Biography

I have been an artist for over 40 years, my first medium was crayons. I have been using clay as my primary medium for 40 years. I have been a high school art teacher for 30 years. I earned a BFA from the NH Institute of Art and continue to learn from other artists at every opportunity because there are so many ways of making art still to explore!

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## Artist Statement

The theme of this show, "Hands On Earth" reminded me of the call, "All hands on deck!" when there is a storm or emergency on board a ship. Thus, my response was to make work that addressed the environmental emergency (pray that it's not too late) that faces our Mother, Earth.





# Lori Rollason

*Hillsborough, New Hampshire*

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## Artist Biography

I learned to throw pots at Wesleyan Potters in Middletown, CT when I was a teenager. I continued my interest in art earning a BFA from the Atlanta College of Art, and a MAAE with a studio concentration in ceramics from the New Hampshire Institute of Art. I have taught wheel throwing to middle school aged students at the Currier Museum Art Center in Manchester, NH and have taught two levels of Ceramics at NHTI in Concord, NH. I am a juried member of the League of NH Craftsmen. I maintain my creative practice in my Hillsborough NH home studio.

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## Artist Statement

I'm a potter. The magic of creating a volume, defining boundaries using a lump of clay and a potter's wheel, never gets old for me. I use clay as my opportunity to capture a moment in my life that will endure into the future. My work is inspired by pottery forms made throughout history coupled with imagery drawn from textiles and the flora present in my environment. I enjoy the slow process of making my work. I work in series, throwing 6 to 12 similar forms and then use several surface decorating techniques to complete each piece. My goal is to create useful, beautiful, enduring objects.



# Lydia Grey

*Orange, Massachusetts*

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## Artist Statement

I kept leaving and returning to clay through college, many jobs and motherhood. I stayed when I realized I could tell stories with it. Stories reflecting my life experiences and deep connection to nature emerged. Most recently, I have been concentrating on wood-firing, seduced by the river of fire that runs through the kiln around the pots in the firing chamber and up the chimney, melting ash on the nearly white hot clay. I work with a team of potters, stoking the flames for 40 hours, often at the NH Potters Guild Community Kiln in Deerfield, NH. A new direction involves using industrial artifacts to create abstract shapes and functional pieces.

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# Marcia O'Brien

*Concord, New Hampshire*

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## Artist Statement

My pottery is based on utilitarian forms that often detour from the usual. Teaching has played a major role in producing constant change in my work. My students' eager exploration and experimentation can lead to unusual outcomes, inspiring me to pursue the endless possibilities available with clay.

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# Meghan Samson

*Barrington, New Hampshire*

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## Artist Biography

Meghan grew up in Seacoast New Hampshire. Most of her early childhood she lived on a farm where her parents grew vegetables, raised chickens, and tapped their maple trees. Meghan loved playing with her brother and sister in the fields and woods pretending to be animals both real and imagined, or characters from their wild imaginations. This upbringing played a crucial role in her interests in imaginative play, handmade, nature, domesticity and family dynamics. Meghan received her BFA in clay and sculpture from the University of New Hampshire in and received her MFA from Boston University. She has been awarded many academic scholarships including the Boston University Women's Council Graduate Scholarship and the Constantin Alajalov Scholarship. Meghan worked as a clay studio assistant at Odyssey Clayworks in Asheville North Carolina, and has attended many residency and workshop programs including Watershed Center for Ceramic Arts, College of the Atlantic, and the Anderson Ranch Arts Center. Meghan was the 2024 semifinalist for the Piscataqua Artist Advancement Grant. She has been an adjunct professor of ceramics at the University of New Hampshire, and Boston University. And currently teaches and works out of her studio MudCity Clay in Rochester New Hampshire.

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## Artist Statement

I make self-portraits out of clay. Through investigating my past and present, I explore ideas about family, motherhood, love, and attachment. Strong narrative informs my imaginative and playful forms. The inherent expressive qualities of clay and glaze create a visual map of fingerprints and drips on the surface of my sculptures, echoing the desire to make physical the process of experiencing. Through this process I reveal the many unique and sometimes difficult parts that make up my ever-evolving sense of self.



# Monicca Levesque

*Derry, New Hampshire*

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## Artist Biography

I began to love pottery in high-school, and went on to work at the pottery studio at Franklin Pierce College. There I studied under David McCalister and Susan Silverman and received a minor in Fine Arts, with a concentration in ceramics. After several moves around the country, gaining a MA in Marriage and Family Therapy and building a family I began to integrate pottery back into my life. I currently sell my work at local markets and am focusing on finding my artistic voice.

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## Artist Statement

I find there are parallels between my development as a human and the process that occurs to man made objects over time. The archeology of the spirit is the the exploration in my art. What feelings are evoked when discovering something you didn't know existed? What beauty lies in the dichotomy between areas of resilience and areas where destruction has invited new growth or attachment? The viewer must decide for themselves where they see triumph and where they see tragedy - or maybe both.



# Neil Fallon

*Windham, New Hampshire*

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## Artist Biography

Introduced to the potter's wheel in high school, for the most part I am self-taught I have been most influenced by the teachings of Bauhaus-trained Marguerite Wildenhain. To that end, I concentrated on achieving the exacting requirements typical of the Bauhaus movement. I took to heart the goal of a perfect, well-designed form. I also imposed upon myself the rigid standards of an apprenticeship. Until I felt that I had mastered all aspects of the clay medium I didn't exhibit my work.

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## Artist Statement

Over the years I have allowed my forms to exhibit more fluid characteristics. Less concerned with perfection, I still adhere to the goal of a well-proportioned rim, body and foot. I stumbled accidentally upon Shino glazes. Energized by this glaze, I purchased a gas kiln and began to experiment with Shino glazes and reduction firing. I concentrate on forms from the Eastern tea traditions, historical European traditions, and the American Ceramic Studio movement associated with the last half of the 20th century.





# Rebecca Hillman

*Scarborough, Maine*

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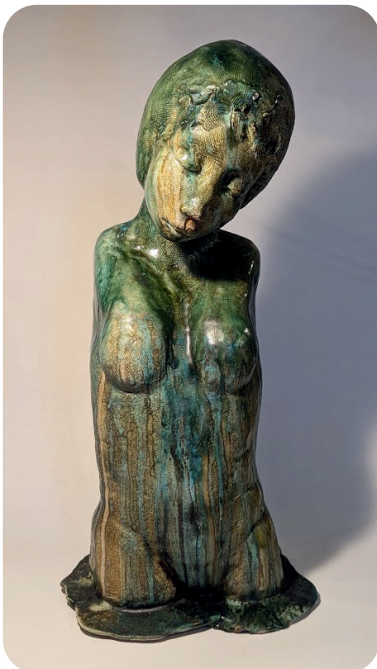
## Artist Biography

I used to live in the art department in middle and high school. In college I pivoted to a career in the culinary arts, twenty-five years in I bumped into Kit Cornell selling her pots at a farmers market and my reaction seeing her vessels in the sun literally brought me what I thought was a heart attack, but I realized it was pure joy! I'm almost 62 now so I've embraced ceramics in my life on and off through a divorce and a new marriage plus a move to Maine and 10 years ago a retirement from my culinary journey. Clay has become my passion for over 20 years now.

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## Artist Statement

Primarily figurative but some times functional, and influenced by nature and a love of gardening and at times current events. I feel that I'm still cooking - only all my recipes have clay in them!



# Sam Deering

*Washington, New Hampshire*

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## Artist Biography

Sam Deering began his ceramics journey in 2014, a year after leaving the Navy. Using his GI Bill, he enrolled at Piedmont Virginia Community College in Charlottesville, VA, where he took a ceramics class to fulfill an art requirement. Encouraged by his advisor, who suggested it would be a great creative outlet, Sam gave it a try. Under the mentorship of Professor Tom Clarkson, what started as a casual class quickly became a deep passion for pottery.

In 2016, Sam was introduced to wood firing at Tye River Pottery, where he met studio potter Kevin Crowe. The experience of seeing a 32-foot anagama kiln in full operation was life-changing, and soon after, Sam began assisting with the firings. By 2017, he started a four-year apprenticeship with Crowe, where he honed the skills required to become a successful studio potter.

After completing his apprenticeship, Sam moved to a small town in New Hampshire. Due to an old back injury, he now works with gas kilns, allowing him to explore reduction firing and surface effects while adapting to his physical limitations. Alongside his pottery practice, Sam has embraced teaching—something that runs in his family. He enjoys passing down his knowledge, believing that teaching honors the guidance of his own mentors and fosters continual growth in both himself and his students.

Looking ahead, Sam is excited to continue evolving, experimenting, and exploring the boundless possibilities within ceramics, always guided by a passion for both tradition and innovation.

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# Sara Anderson

*Dunbarton, New Hampshire*

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## Artist Biography

I have loved ceramics since high school, and am excited that I have reached a time in my life that lets me pursue my dream of working with clay. I find clay to be the perfect slate upon which I can express my creative self. I like to incorporate parts of 'me' into my pieces, whether it's the hair from the tail of a favorite horse or lace that was created by my great grandmother. In recent years I have worked in stoneware with horsehair firing and pit firing, Raku firing, and photo images transferred onto the clay. I combine my personal history with the natural beauty of the clay to create objects imbued with a story.

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## Artist Statement

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# Sarah Burns

*New Durham, New Hampshire*

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## Artist Biography

Sarah has lived and worked in the Lakes Region of New Hampshire for the last 20 years. She was first introduced to clay in college and then went on to work in several clay studios. Sarah began teaching and sharing her love of clay in several community based schools, institutions and her own studio. She became a juried member of the League of NH Craftsmen in 2003 where she has exhibited, showed at the League of NH Craftsmen's Fair, and collaborated with other artists. She has exhibited locally and nationally throughout her career.

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## Artist Statement

I am a clay artist. I work primarily with stoneware. My forms starts on the potter's wheel and are then softly altered into familiar geometric forms. I love to make a series of components and then spontaneously build with them to create spaces and shapes I find interesting. I use a wood fired kiln to fire my work. The combination of the warm earth tones of the clay, the subtle effects of the wood ash, makes each piece unique and one of a kind. I have always been a maker. I find it important to live with and use handmade objects in daily life. It is a grounding effect on the spirit of our home and myself.



# Theresa Taylor

*Barnstead, New Hampshire*

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## Artist Biography

Nature influences the forms and surfaces of my work. Clay is a material that encourages me to create sculptural and functional pieces. As a studio potter, I attempt to create beautiful, functional pottery for everyday use. I hope to maintain an energetic human spirit within my handmade pottery, along with providing pleasure, while using these objects during daily rituals. When I work sculpturally, my work is inspired by botanical forms, sea life, and microscopic organisms. Clay permits me to respond to the world around me, while stretching, texturing, rolling, throwing and altering the material to record my impressions.

I have been a studio potter at Salty Dog Pottery in Barnstead, New Hampshire since 1973. I am a member of the League of New Hampshire Craftsmen, the Potter's Guild and a participating Artist-In-Education through the New Hampshire State Council on the Arts. I also served as President for the North Country Studio Workshops. My work has exhibited in galleries and shows throughout New Hampshire and the Northeast.



# Wren Morrocco

*Andover, New Hampshire*

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## Artist Biography

I earned my BFA at Colby-Sawyer College in New London New Hampshire, and studied under David Ernster and Jon Keenan, both master potters of New England. During that time, I also collaborated with the New Hampshire Institute of Art and the Sharon Art Center through community firings, pottery sales, and events. After graduation in 2017, I spent six years teaching in various public school settings as an art teacher. I worked with students of all ages and backgrounds. Teaching is an important part of my artistic practice. I use that time to inform my personal work but more importantly, developing relationships with others through art creates lasting connections and spreads compassion. I have dedicated the last four years to developing a thriving ceramics program at Kimball Jenkins School of Art and Community Center. Most recently, I have taken over as Chair of the New Hampshire Potters Guild. Within this role, I aim to build community through ceramics and offer educational experiences to those excited to learn more about the pottery scene in New Hampshire.

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## Artist Statement

I find inspiration in the texture, color, and organic shape of the natural landscape of New England. The elements—earth, air, fire, and water—are my companions in the creative process, guiding me as I shape clay into works of art. Each piece I make invokes a feeling of transformation. Our planet transforms in both immensely obvious and tiny microscopic ways, and ceramics is a transformative process. Whether it's a simple mug or an intricate sculpture, my pottery reflects my deep respect for the materials and techniques I use. Through my work, I hope to bring a little piece of nature's wonder into people's lives, encouraging them to slow down and appreciate their own transformations.





