



JUNE 11 — AUGUST 15, 2026



RESIDENT ARTISTS EXHIBITION

The Resident Artists Exhibition showcases a wide range of ceramic abilities within The Bray's residency program. Our 10 long-term and 10 summer resident artists display a wide range of pottery, sculpture, and installation work at The Bray's Warehouse Gallery.

Photos by Perry Burlingame
Exhibitions Manager



For sales inquiries, please contact
(406) 443-3502 ext. 118
gallery@archiebray.org

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NATHAN ANTHONY



Untitled (1), 2026
paper clay, mason stain, basalt,
granite, flint, brick, tile, grog,
Bray epoxy
\$2,000
20" x 14" x 0.125"

Goodyear, 2026
paper clay, mason stain, basalt,
granite, flint, brick, tile, grog,
jb weld
\$2,000
20" x 14" x 0.125"



NATHAN ANTHONY

2026 Etchart-Satre Fellow
London, UK

Nathan Anthony uses the inherently haptic nature of making sculptures to explore the relationship between handmade and mechanised production. He leverages this relationship to imagine the studio as a scaled-down model of a factory where he creatively misuses resources for sculptural ends. He sees the artworks that come out of this as aberrations or factory errors.

Nathan Anthony is an artist from the UK currently living in Austin, Texas. He completed a joint MA (Hons) in Fine Art & Art History at Edinburgh University in 2014 and an MFA in Studio Art at The University of Texas at Austin in 2025. He was included in the 2016 - 2017 Jerwood Drawing Prize, and had a solo exhibition at Generator Projects, Dundee in 2017. He was Artist-in-Residence at Christ's Hospital School, West Sussex from 2017 - 2019, and Artist-in-Residence at Eltham College in London from 2019 - 2022, where he made an exhibition of artwork called 'Muscl'd Memory' at the Gerald Moore Gallery in 2021. In 2023 he received a Gilbert Bayes Award for early career sculptors from the Royal Society of Sculptors. He is currently an Artist-in-Residence at the Dougherty Arts Centre in Austin, Texas.



Untitled (2), 2026
paper clay, mason stain,
basalt, granite, flint,
brick, tile, grog
\$2,000
20" x 14" x 0.125"

YEROHAM ASHAGRE

2026 Simone Leigh Fellow
Addis Ababa, Ethiopia

Yeroham Ashagre is an Ethiopian visual artist, currently working in the US. He got his BFA in Fine Arts from Addis Ababa University in 2022. In 2023, he moved to East Lansing, Michigan, to pursue his MFA from Michigan State University in Studio Art and is graduating in 2026. He is a figurative artist whose practice spans the mediums of drawing, sculpture, and ceramics, exploring themes such as religion, myths, sexuality, and violence.

Yeroham has participated in solo and group shows in Ethiopia and the US. He is a recipient of numerous grants and awards including: MSU AAHD Professional Development Fund 2023, MSU Summer Fellowship 2024, AAHD Professional Development Fund 2024, MSU Summer Fellowship 2025, Dissertation Completion Fund 2025, MSU AAHD Professional Development Fund 2025, Juror's award at Mud Michigan 2025 Student Exhibition, Michigan Fine Arts Competition 2025, and an honorable mention in International Sculpture Competition 2025. He was also awarded the Juror's prize at the 2026 annual MFA show at Eli and Edythe Broad Art Museum, awarded by Donna Honarparisheh (PhD), associate curator at ICA Miami.



Untitled Torso, 2024
stoneware
\$700
28" x 9" x 7"

Seated Figure, 2025
terracotta
\$900
24" x 5" x 7"

Untitled Head, 2025
terracotta
\$400
8" x 11" x 6"



JAKE BRODSKY

2026 Earl R. Krueger Fellow
Helena, Montana

Jake Brodsky is a potter living in the mountains outside of Helena, Montana with his family. He was born and raised in Helena, and much of the ideas behind his work are influenced by the landscapes of Montana and from growing up in a community that has long supported artist-potters. After pursuing opportunities around the country for the last decade, he moved back to Helena in 2023 to settle down and build a sustainable studio practice.

Jake Brodsky's formative education in ceramics came through working at craft schools, community studios, and for other artists. He received his MFA in Ceramic Art from the New York State College of Ceramics at Alfred University. He has completed artist residencies at Red Lodge Clay Center, Pottery Northwest, and Studio 740, and currently is in his second year as a long-term resident at the Archie Bray Foundation.

Yellow Flower Jar, 2026
stoneware, glaze
\$150
8" x 8" x 8"

Blue Flower Jar, 2026
stoneware, glaze
\$150
9.5" x 7.5" x 7.5"

Red Flower Jar, 2026
stoneware, glaze
\$150
7" x 8" x 8"

Melting Daffodil Bowl, 2026
stoneware, glaze
\$175
3.5" x 14.5" x 14.5"



JAKE BRODSKY



Jake Brodsky
The Tea Set
2015
Ceramics, glass
\$250



Serving Bowl and Stand, 2026

stoneware, glaze

\$175

5.5" x 10" x 10"

Party of Six, 2026

stoneware, glaze

\$250

5.5" x 12" x 8"

Where Have All the Flowers

Gone?, 2026

stoneware, glaze

\$150 ea.

varying heights; 8-11" x 5" x 5"

Tea for Two, 2026

stoneware, glaze

\$250

teapot: 7.5" x 9" x 6"

mugs: 3.5" x 5" x 3.5" each

MARIAN DRAPER

2026 Lincoln Fellow
Rome, New York

Marian Draper creates elegantly crafted, utilitarian vessels adorned with lush, floral motifs. Drawing inspiration from rich botanicals and historical textiles and wallpapers, Draper's work merges a deep admiration for craft and form with a passion for colorful, ornate surfaces. Using underglaze, newsprint, and slip, Draper applies these motifs to generous, wheel-thrown forms. Carved linear lines enhance the vessels, complementing the delicate outlines of the floral designs.

Marian Draper is a ceramic artist whose work is deeply inspired by verdant botanicals and historical patterns. Born and raised in Rome, New York, Draper earned her Bachelor's in Studio Arts, with a concentration in ceramics, from Rochester Institute of Technology (RIT) in Rochester, NY, in 2022. During her time at RIT, she focused primarily on creating large-scale vessels, with an emphasis on form and process. After graduation, Draper relocated to Asheville, NC, to complete a long term residency at Odyssey ClayWorks. Draper is a recipient of the 2024 Ceramics Monthly Emerging Artist Award. Her work reflects her passion for both form and process, infused with a love for rich flora and vibrant surfaces.



Trailing Vines Statement Jar,
2026
stoneware, porcelain, slip,
underglaze
\$1,000
15.5" x 8.5" x 8.5"

Marian Draper
Trailing Vines Statement Jar
2026
Stoneware, porcelain, slip, underglaze
\$1,000

Montana Meadows Footed Vase 1,
2026
stoneware, porcelain, slip,
underglaze
\$125
4" x 3.5" x 5.5"

Montana Meadows Footed Vase 2,
2026
stoneware, porcelain, slip,
underglaze
\$125
4" x 3.5" x 5.5"

Montana Meadows Pedestal
Mug 1, 2026
stoneware, porcelain, slip,
underglaze
\$115
5.5" x 4.5" x 3.5"

Montana Meadows Pedestal
Mug 2, 2026
stoneware, porcelain, slip,
underglaze
\$115
5.5" x 4.5" x 3.5"

Montana Meadows Pedestal
Mug 3, 2026
stoneware, porcelain, slip,
underglaze
\$115
5" x 4.5" x 3.5"



Large Montana Meadows Basket,
2026
stoneware, porcelain, slip,
underglaze
\$1,000
17" x 11" x 4"



Montana Meadows Vase, 2026
stoneware, porcelain, slip,
underglaze
\$1,500
14" x 13" x 13"



SUNYOUNG PARK

2026 Quigley-Hiltner Fellow
Masan, South Korea / Kansas City, Missouri

SunYoung Park's work explores how lived experience and cultural displacement shape perception. She creates hybrid ceramic forms that blur the boundaries between body, nature, and object. By combining materials such as clay, fabric, and found elements, she investigates tensions between softness and hardness, control and spontaneity. Her surfaces function as both image and structure, suggesting shifting and unstable forms.

SunYoung Park is an interdisciplinary artist whose work explores hybridity, memory, and cultural identity through ceramics and mixed media. Combining clay with fabric, wood, and botanical elements, she creates sculptures that evoke hybrid bodies and environments, blurring boundaries between the organic and the constructed, the personal and the cultural. Park was selected as a 2026 NCECA Emerging Artist, and she received the 2026 Studio MASS MoCA Fellowship and the 2023 Wassai Project Fellowship. She has held residencies at the Interdisciplinary Ceramic Research Center, Charlotte Street Foundation, and Clayarch Gimhae Museum. Her work has been exhibited internationally, including in Belgium, China, and Korea.



SUNYOUNG PARK

*Study for The Illusion After
Flesh, 2025*
ceramic
\$2,200
25" x 11" x 12"



*Study for The Illusion After
Seashell and Gestures, 2025*
ceramic
\$2,700
20" x 18" x 18"



Flowing, 2023
cold finished ceramic, glass
\$7,900
78" x 13" x 13"

JAMI PORTER LARA

2026 Boeck Art Foundation Fellow
Albuquerque, New Mexico

Jami Porter Lara is a New Mexico-based conceptual artist. Working across media such as ceramics, drawing, signage, textiles, and lithography, she tries to unbend normal, unsettle natural, and unwind beauty from its logic of power. She uses frictions between objects and ideas to stage moments of contradiction and instability, pursuing spaces where art makes more possible than language can hold.

Recent exhibitions include the National Museum of Women in the Arts in Washington, DC; the Smithsonian Cooper Hewitt in New York City; the Center for Contemporary Craft in Pittsburgh; the New Mexico Museum of Art; and Craft Contemporary in Los Angeles, CA. Reviews of Lara's work have appeared in Hyperallergic, Art21 Magazine, American Craft, American Art Collector, and Ceramics Monthly. Her work is held in the public collections of the Smithsonian Cooper Hewitt; the National Museum of Women in the Arts; the U.S. Department of State; the Albuquerque Museum; and the New Mexico Museum of Art, among others. Residencies include MacDowell, Yaddo, SFAI, Arquetopia, and the Tamarind Institute.

Terms and Conditions, 2023
white neon, transformer, flasher
\$5,000
24" x 24" x 2"



LDS-MHB-2LBR-0917CE-KS,
2022
pit-fired foraged clay, gold leaf
\$4,000
22" x 6.5" x 6.5"

Go On Now (1), 2022
pit-fired foraged clay
\$475
7" x 4.5" x 4.5"

Go On Now (2), 2022
pit-fired foraged clay
\$475
7" x 4.5" x 4.5"

CAROLINE ROBERTS



CAROLINE ROBERTS
Bowl
Ceramic
2010

CAROLINE ROBERTS

2026 Taunt Fellow
St. Michael, Minnesota

Caroline Roberts' studio practice has long circled the aesthetics of everyone's least-favored pots from the wood kiln—the underfired pots, often stubbornly and not without great effort, from the far reaches of a kiln. These are the pots that might otherwise be unceremoniously tossed to the shard pile: surfaces marked by muted flame, a light non-stick dusting of ash, and the quiet presence of bare clay. She is drawn to their subtlety—to pots that resist immediate resolution and insist on unfolding slowly over time.

Caroline Roberts is an artist potter, born in Wisconsin and raised across the upper Midwest. She completed her B.S. in Fine Art at the University of Wisconsin-Madison in 2020 and is currently an MFA candidate at Utah State University. Roberts has completed residencies at Cub Creek Foundation in Virginia and at Pleasant Hill Pottery in Oregon. She has taught atmospheric firing workshops as well as participated in numerous exhibitions nationwide.

Impressed Plates, 2026
stoneware, ash slip
\$90 ea.
2" x 6" x 6"

Cliff Swallow Wall Tiles, 2026
stoneware, ash slip
\$250 ea.
5" x 17.5" x 3"

Rosemal Vase, 2026
stoneware, ash slip
\$350
14" x 11.5" x 10.5"

SAMUEL SARMIENTO

2026 Frazza Fellow
Maracaibo, Venezuela

The ceramic works of Samuel Sarmiento are first of all objects. Depicting myths and literary stories from across the Caribbean and South America, they do so as sculpted surfaces that create their own boundaries. They are self-contained worlds still connected to everything around them. History is palpable, bodies emerge from bodies emerging from bodies – or do they sink back into time, towards an origin we shall never know? There are forests, seas, cities, animals, trees, goddesses and humans and meaningful scenes. Humans tell each other about the universe and how it came to be; they pass on secrets of death and procreation together with truths of conflict and suffering – and a hope of redemption. As Sarmiento's works capture a vibrant oral tradition, they also encapsulate the act of storytelling itself.

Samuel Sarmiento is a self-taught artist. He has participated in various exhibitions, individually and collectively, in Venezuela, Colombia, Aruba, Spain, the Netherlands, Portugal, France, Mexico, Panama, Argentina and China.





On the Origin of the Lines of the Hands, 2026
glaze on stoneware
Price Upon Request
27" x 17" x 7"

The Noise: Welcome to the New Prophet, 2026
glaze on stoneware
Price Upon Request
15" x 19" x 4"

Untitled (On the Mimetic Conflict), 2026
glaze on stoneware
Price Upon Request
17" x 20" x 5"

The Origin of the Colors of the Sky, 2026
glaze on stoneware
Price Upon Request
17" x 26" x 10"

Samuel Corbett
The Origin of the Colors of the Sky
2026
glaze on stoneware
Price Upon Request

KAITLIN SMRCINA

2026 Lilian Fellow
Milwaukee, Wisconsin

Born in Milwaukee, Wisconsin, Kaitlin Smrcina makes ceramic sculptures referencing film, video games, and emerging digital realities, using gardens as a setting for the manicured suburban uncanny.

Smrcina received her BFA in 2015 from the School of the Art Institute of Chicago with focuses in Ceramics and Fiber Arts and Material Studies, and an MA and MFA with honors distinction from The University of Iowa in 2026. Smrcina has been awarded various grants, scholarships, and fellowships during her time at Iowa including the Digital Scholarship and Publishing Summer Fellowship, and is a 2026-2027 Fulbright U.S. Student Program Social Sciences, Arts & Humanities Award Semi-finalist. Since 2012, Smrcina has exhibited across America, in Canada, and with Lefebvre et Fils in Paris, France.

Wall Pansy (1-5),
glaze on stoneware
\$65 ea.
6" x 5" x 2"

Eggplant,
glaze on stoneware
\$600
7" x 9.5" x 5"

*Bamboo with Tulip Bud
Topper,*
glaze on stoneware,
metal rod
\$800
35" x 2" x 5.5"

Fish on Log,
glaze on stoneware,
metal rod
\$600
12" x 4" x 6"

Small Pumpkin,
glaze on stoneware
\$350
6.5" x 7" x 6.5"



ARIANA STEIN

2026 Speyer Fellow
Seagrove, North Carolina

Ari's highly ornamented surfaces utilize Hungarian folk art motifs to create narrative stories on her pots. She uses local clay bodies and wood-firing methods traditional to Southern Appalachia. Ariana's style blends heritage and craft legacy to emphasize the importance of cultural preservation in an increasingly disconnected world.

Ariana Stein is a Hungarian-American ceramic artist formerly based in North Carolina. They apprenticed in Seagrove, NC, and learned traditional methods of woodfiring and vessel-making under Kate Waltman. Ari enjoys the physical challenge of large pots paired with elaborate folkloric decoration. In 2025, Ariana received the First Annual Creative Research Fellowship through NCECA to attend a residency in Hungary. She was most recently a six-month resident at Sonoma Community Center, and completed her first solo exhibition there. Ariana has exhibited and taught workshops across the US and internationally.

Floral Jar, 2026
stoneware, slip, oxide, glaze,
soda fired
\$275
5" x 5" x 6.5"

Mug, 2026
stoneware, slip, oxide, glaze,
soda fired
\$80
4" x 5" x 4"

Small Bottle, 2026
stoneware, slip, oxide, glaze,
soda fired
\$90
3.5" x 2.5" x 6.5"





Rabbit Cup, 2026
stoneware, slip, oxide,
glaze, soda fired
\$75
4.5" x 4.5" x 4"

Rebekah Pitcher, 2026
stoneware, slip, oxide,
glaze, soda fired
\$350
5.5" x 5.5" x 15"

Floral Vase, 2026
stoneware, slip, oxide,
glaze, soda fired
\$385
6.5" x 6.5" x 13"





Beersteins, 2026
stoneware, slip, oxide, glaze,
soda fired
\$100 ea.
4" x 5" x 6"



Mug, 2025
woodfired stoneware
NFS
3.5" x 3.5" x 5"



Basket, 2025
woodfired stoneware
\$160
5" x 9.5" x 9.5"

Alexandra Baran
Basket
Woodfired stoneware
\$160



Firebox Vessel, 2025
woodfired stoneware
\$950
16" x 9" x 9"

Cup, 2025
woodfired stoneware
NFS
3.5" x 3" x 3"

ALEXANDRA BARAO

2026 Senska Summer Fellow
Burnsville, North Carolina

Alexandra Barao makes functional wood fired pottery, often incorporating wild clay and local materials. She is drawn to quiet forms and surfaces that allow space for the flame to leave its mark, highlighting the tones and textures of the material as much as the marks of her own hands. She finds inspiration in historical pots, geological formations, and the landscapes that surround her.

Alexandra Barao is a potter and educator based in Western North Carolina. She was born and raised in Virginia and received her BFA in Sculpture + Extended Media at Virginia Commonwealth University in 2010. She then spent a decade in the San Francisco Bay Area learning, teaching, and building community through clay. Since returning to the Southeast in 2022, she has been exploring new connections to this craft in a region where its history is deep and rich. She has been an artist in residence at Cub Creek Foundation in Virginia and Township 10 in Marshall, North Carolina, and has taught workshops on atmospheric firing at The Oki Doki Studio and the Clay Studio of Missoula.



Alexandra Barao
Ceramic vessel
Wood fired, stoneware
2024

Alexandra Barao
Cup
Wood fired, stoneware
2024

ALMA BERROW

2026 DPI Summer Fellow
London, UK

Alma Berrow is a British ceramic artist creating intricate trompe l'oeil sculptures that reimagine the still life through a contemporary lens. Her work playfully occupies the space between adult and child, humour and unease, often depicting food, tablescapes and domestic scenes that feel both familiar and subtly disquieting.

Berrow began working with ceramics during the first COVID-19 lockdown in Dorset, developing a self-taught practice rooted in slow, highly detailed making.

Her work has been presented in a number of solo and group exhibitions, including three solo exhibitions with Lamb Gallery in London, as well as presentations with Sotheby's and Timothy Taylor. She recently presented her first US solo exhibition, *What Slips Beneath the Sugar*, with Megan Mulrooney in Los Angeles, and has undertaken an international residency in Guadalajara with Cerámica Suro.

Her practice is increasingly expanding into larger, installation-based works that explore themes of community, ritual and shared experience.



Yours, 2026
earthenware
\$4,623
5.5" x 5.5" x 1.5"

Call Me, 2026
earthenware
\$1,057
4" x 2" x 0.5"



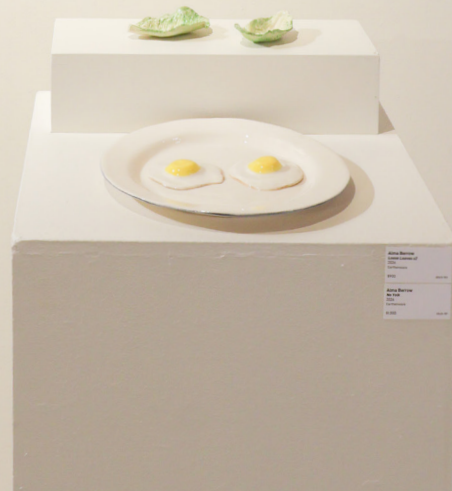
ALMA BERROW



Ensconced, 2026
earthenware
\$5,283
8.5" x 5" x 10"

Loose Leaves x2, 2026
earthenware
\$1,189
4.5" x 3" x 0.5"
4" x 2" x 1"

No Yolk, 2026
earthenware
\$2,377
11" x 11" x 1"



FAYE HADFIELD

2026 AMACO Summer Fellow
Yarm-On-Tees, North Yorkshire, UK

Faye Hadfield is a ceramic artist from the north east of England, whose work explores emotion, while blending Rococo aesthetics with crude handbuilt textures to create material dichotomies between surface and decoration. In Faye's work, memories of the British countryside resurface as motifs through gestures in the foliated decoration, giving homage to the bucolic landscape of England where she grew up.

Faye completed her BFA in Ceramics at Bath Spa University (Bath, UK), and the Kunst University (Linz, Austria), 2018. Faye holds an MFA in ceramics from The University of Iowa (Iowa, USA) 2026. Faye has exhibited her artwork internationally and nationally at: Collect (London), Le Delta (Belgium), Soho Review (London), Ceramic Art Fair (Paris), Culture Object (New York), HAGD Gallery & Galerie Worlfsen (Denmark), Nomad ST Moritz (Switzerland), Side Gallery (Spain), and annually at Paris Art & Design, in Paris and London. Faye has received international and national research grants to expand her research in ceramics and Rococo Ornamentation. She has been awarded residencies at Ceramica Suro (Guadalajara, Mexico), The Clay Shed (Bristol, UK) and CRICA exchange residency (Nebraska Lincoln, USA).





Happy Vase in Peach Bloom, 2025
porcelain, gold luster
\$3,600
16" x 11" x 5"

Scary Vase in Pepper Red, 2025
porcelain, gold luster
\$2,600
12" x 9" x 6"

Scary Vase in Fog Green, 2025
porcelain, gold luster
\$5,500
19" x 13" x 8"

Happy Vase in Rococo, 2025
porcelain, gold luster
\$3,400
12" x 9" x 6"

Faye Hadfield
Scary Vase in Fog Green
2025
porcelain, gold luster
\$5,500

NANXI JIN

Grow, 2024
stoneware
\$580
9" x 1.5" x 11.5"



Where Pressure Breathes, 2024
stoneware
\$950
15" x 4" x 4"



Becoming, 2024
stoneware
\$350
2.5" x 2.5" x 5.5"



Where Water Rises, 2024
stoneware
\$1,650
4" x 4" x 13"



Entangled, 2024
stoneware
\$1,500
3.5" x 3.5" x 8.5"



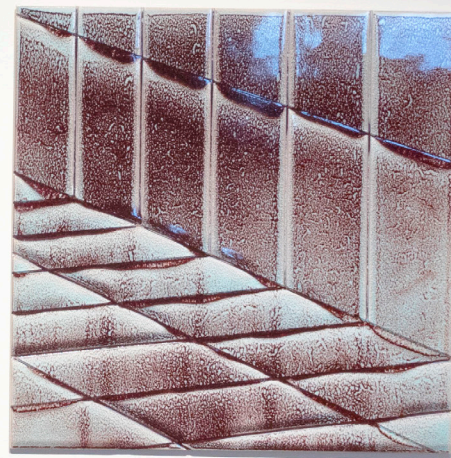
NANXI JIN

2026 Bray Summer Fellow
Jingdezhen, Jiangxi, China

Nanxi Jin is an interdisciplinary artist working with clay as a site of fragmentation and reconstruction. Born in Jingdezhen, China, the historical center of porcelain production, and now based in Chicago. Her practice examines how ceramic materials carry cultural memory across geographies. Her work begins with broken forms: shards, discarded vessels, and glaze residues. Rather than restoring these elements, she reassembles them into structures that hover between function and collapse. Through processes such as slip casting, handbuilding, and modular construction, she destabilizes traditional ceramic hierarchies of refinement and perfection, foregrounding the overlooked waste, excess, and residue.

Nanxi received her BFA from Alfred University and her MFA from the School of the Art Institute of Chicago. Her work has been exhibited internationally, including NYCxDDesign (New York), Woman Made Gallery (Chicago), SOIL (Seattle), Ceramic Art Avenue Gallery (Jingdezhen), and Paris Design Week (Paris). She has been awarded residencies at the Archie Bray Foundation, Ox-Bow School of Art, Vermont Studio Center, and Anderson Ranch. Her work is included in the Guangdong Shiwan Ceramic Museum's collection in China.

CORWYN LUND



Corwyn Lund
Hot Flash / Cold Ash, 2021
cold worked ceramic panels,
mid-fire glaze, aluminum
hardware
\$4,800
23.6" x 23.6" x 0.25"



CORWYN LUND

2026 Bray Summer Fellow
Toronto, Ontario

Corywn Lund's work explores the relationship between ceramics and early photography, by glazing large architectural tiles whose surfaces record the event of their own firing within the sealed kiln. The resulting 'glaze pictures' and installations posit the extreme forces of kiln firing as analogues for climate and nuclear events. This work stems from an existential anxiety about the fate of the Earth and humanity which he has not felt since the 1980's when the threat of nuclear conflict loomed large. Clay and glaze are apt materials to consider both nuclear and environmental forces, given the molecular chemistry and Promethean force of fire integral to the ceramic process.

Corwyn Lund is Toronto-based visual artist. He received his MFA in Ceramic Art from Alfred University in 2022, after studying sculpture at the Rhode Island School of Design (RISD) with the support of a Fulbright Scholarship. Lund has participated in ceramic residencies around the world, including in Germany, the Netherlands, Canada, the United States, and China. Corwyn's ceramic work has been the subject of solo exhibitions at the Alberta University of the Arts in Calgary, Headstone Gallery in New York state, and Zalucky Contemporary in Toronto, and is held in the permanent collections of the Boijmans Museum in Rotterdam, Alfred Ceramic Art Museum, and Canadian Clay and Glass Gallery.

CHELSEA MCMASTER

2026 Farah-Warner Summer Fellow
Reading, Pennsylvania

Chelsea McMaster creates objects coded with parts of us, valuing them as expansive fragments of Black life forged through communal history. Each piece is rooted in cultural archiving spoken through Black hair, present memory, and speculative pasts. Drawing on the legacies of Black diasporic pot-making traditions, she uses materials and processes that communicate place and identity. By combining traditional and contemporary methods, she builds this visual aesthetic in memoriam of traditions kept, forgotten, and passed down.

Chelsea McMaster is a ceramic artist who primarily works with coil-building, sculptural techniques, and traditional finishes. Her work transcribes unwritten and forgotten narratives that bridge history, craft, and storytelling through the ceramic medium. She completed her BA in Art at Millersville University (PA) and a MFA in Ceramics from Alfred University (NY). In 2023, she was awarded the NCECA Graduate Student Fellowship and the American Ceramic Circle Research grant. She is a Fulbright Scholar and a National Geographic Explorer whose focus is on the preservation, education, and expansion of Afro-Caribbean pottery practices. Her research-based practice centers matriarchal craft legacies and preserving oral culture and traditions through object-making.

Mask IV, 2025
clay
\$1,150
18" x 15" x 5"



Mask V, 2025
clay
\$1,200
20" x 22" x 5"



ABBEY PETERS

2026 Bray Summer Fellow
Chicago Suburbs

Abbey Peters builds interactive ceramic forms that hide items commonly used by herself, and people back hundreds of years that may now or one day be illicit: contraceptives, abortifacient herbs, recipes, books, quilts, notes, seeds, etc. Layered floral patterns cover the sculptures, and utilize the usual dismissal of decoration and femininity throughout history to camouflage the contents in plain sight.

Abbey Peters is currently based in Denver, CO and serves as the Phipps Visiting Professor of Ceramics at the University of Denver. She holds an MFA in Ceramics from the University of Iowa and a BFA from the University of Arkansas. Her work has been exhibited in over forty group exhibitions across the US and Canada, in addition to recent solo shows at Berea College, and UIHC Project Art. Peters has received international research grants supporting projects on reproductive care, seed preservation, and beekeeping in London, UK. She has held technician and teaching roles at Anderson Ranch Arts Center (Snowmass Village, CO), Lillstreet Art Center (Chicago, IL) and Grinnell College (Grinnell, IA). Peters has been awarded residencies at laRex l'Atelier (St. Raphael, France), the inaugural CIRCA Exchange (Boulder, CO), Vermont Studio Center (Johnson, VT), and the Archie Bray Foundation (Helena, MT).

Green Apothecary Jar (#1), 2026
stoneware, glaze
\$950
16" x 8.5" x 8"

Green Apothecary Jar (#2), 2026
stoneware, glaze
\$950
16" x 8.5" x 8"

Green Apothecary Jar (#3), 2026
stoneware, glaze
\$950
16" x 8.5" x 8"



AMY SANDERS

2026 Earl R. Krueger Summer Fellow
Allentown, Pennsylvania

Amy Sanders' work challenges the assumptions of the everyday pot. The vessels are not intended to cater to ease and instantaneous gratifications. Rather, their precarity and ambiguity generates an everlasting exploration through utilization and interaction.

Amy Sanders was born in Yueyang, Hunan, China and raised in Allentown, Pennsylvania, USA. She holds a Bachelor's of Fine Arts with a concentration in Ceramics from West Virginia University in Morgantown, WV. In 2022, she completed a year as a post-baccalaureate student at Montana State University in Bozeman, MT. From 2022-2024, she served as a long-term Artist in Residence at the Morean Center for Clay in St. Petersburg, FL. She served as an invited artist at the 2025 winter Pentaculum short term residency at Arrowmont School of Arts and Crafts in Gatlinburg. Recently, she attended a Residency at Shigaraki Ceramic Cultural Park in Shiga, Japan. Sanders has shown in exhibitions nationally and internationally. Her article "Harmonious Pouring Vessels" was included in the September 2025 issue of Ceramics Monthly. Currently, she is attending the University of Nebraska-Lincoln as a Master's of Fine Arts candidate.



Lavender Teapot, 2025
stoneware, glaze
\$280
9" x 4" x 8"



Stouty Teapot, 2026
stoneware, glaze
NFS
7.5" x 5" x 10"



Double Ended Pourers, 2024
stoneware, glaze, underglaze,
terra sigillata
NFS
6" x 3.5" x 10.5"



Ewer, 2024
stoneware, glaze,
underglaze, terra sigillata
NFS
8.5" x 4.5" x 7"

Amy Sanders
Ewer
stoneware glaze, underglaze, terra
sigillata
NFS

Handled Trays, 2026
stoneware, glaze
\$70 ea.
3" x 5.25" x 8"



Amy Sanders
Handled Trays
stoneware, glaze
\$70 ea. 3" x 5.25" x 8"

JOHN SHEA

2026 Bray Summer Fellow
Little Rock, Arkansas

John Shea works with clay to examine the way objects form relationships and exist in the world. Incorporating geometric and organic forms, his work highlights the constructed boundaries between individual objects and the ways we differentiate between objects and ourselves, seeking to reveal the hidden structures of our world.

Shea holds a Master of Fine Arts and a Master of Arts from the University of Wisconsin–Madison and a Bachelor of Fine Arts from Rochester Institute of Technology. His work has been exhibited nationally and internationally through prominent galleries, including HostlerBurrows and HB381 in New York and Los Angeles, Officine Saffi in Milan, and Carwan Gallery in Athens. Additionally his work has been featured in art fairs such as Design Miami, TEFAF, Collect, and Frieze New York. His most recent solo exhibition, full volume, opened in January 2025 at the Walton Art Center in Fayetteville, Arkansas. Shea currently serves as Assistant Professor of Ceramics at the University of Arkansas–Little Rock, where he has taught since 2021.





Scuffed, 2022
painted ceramic
\$7,500
12" x 16" x 13"

Mire, 2025
painted ceramic
\$9,500
19" x 20" x 18"

Mirage, 2026
painted ceramic
\$7,500
15" x 17" x 14"

DAVID VUONG

2026 Hicks Summer Fellow
Providence, Rhode Island

Guided by a sculptural approach, David Vuong employs ceramics for its transformative, tactile qualities, allowing him to abstract our relationship to body and earth. He is fascinated by the term “geological vessel”; he creates forms that reference the human through memory, combining moments of cultural displacement. Forms become a synthesis for the navel constructed within our body and land.

David Vuong is an interdisciplinary artist who creates sculptures incorporating ceramic, glass, wood, and metal. He is fascinated by how memory constructs the human and connects with his experiences of societal displacement. Through an interest in material and form, he explores the language of vessels for the human and how processes of bodily preservation appear in cultural narratives. He graduated from Alfred University with a BFA and completed a post-bacc in ceramics at Temple University. He is a recipient of the 2025 Haystack artist grant initiative and a former resident at Watershed and Wheaton Arts. He is also a multi-recipient artist grant awardee for material and glaze research. David currently resides in Providence, RI, continuing his sculptural practice as a long-term resident at The Steelyard.



Pelvis, 2026
ceramic
NFS
11" x 7.5"



Heart and Ear, 2026
ceramic
\$2,100
6" x 9" x 15"

Cell, 2026
ceramic
\$2,800
19" x 15" x 24"



A residency at The Bray offers time, space, and resources for artists to take creative risks and deepen their practice within a supportive, communal environment. Residents work in state-of-the-art studios alongside peers from across the country and around the world, exchanging ideas, techniques, and experiences that often shape their work for years to come. This spirit of curiosity, generosity, and shared exploration defines The Bray today and has for more than seven decades.

Fellowship awards provide \$7,500 to long-term residents and \$1,500 to summer residents. Additional support from the Windgate Foundation covers The Bray's studio costs for each artist.

Fellowship support is made possible by:

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The Archie Bray Foundation recognizes and honors the Indigenous peoples of this region on whose ancestral lands the Foundation now stands. Indigenous people have inhabited the valley in which Helena is situated for more than 12,000 years; the valley acting as a crossover for Salish, Crow, Bannock, and Blackfeet tribes among others.

We respectfully acknowledge and honor all Indigenous communities whose land we reside on in what is now known as Montana— past, present, future—and are grateful for their ongoing and vibrant presence. We believe that acknowledging and reflecting upon the contemporary lived experience and history of the Indigenous peoples here in Montana and around the world are essential steps toward creating a more equitable world. Learn more through the #HonorNativeLand initiative of the U.S. Department of Arts and Culture, and consider contributing to Indigenous-led organizations doing important work to further the health and wellness, sovereignty and self-determination of the first peoples of this land.



2915 Country Club Avenue
Helena, MT 59602

archiebray.org