



Emergence

2025 Winifred Shantz Award for Ceramics

Winner: **Sami Tsang** Runner-up: **Corwyn Lund**

Finalists: **Etty Anderson, Gayle Uyagaqi Kabloona & Gloria Han**

EMERGENCE 2025

This year, the Winifred Shantz Award for Ceramics celebrates its 25th anniversary, with \$18,000 to be awarded allowing the winner and finalists the opportunity to pursue research facilitating the next level of their careers.

The winner of the 2025 Winifred Shantz Award for Ceramics is Sami Tsang. The prestigious \$10,000 national award will allow Sami to undertake a period of independent research into her family history to develop new large-scale work based on the immigrant experience. The runner-up is Corwyn Lund who will receive \$5,000 and three finalists were also selected – Etty Anderson, Gayle Uyagaqi Kabloona and Gloria Han – each of whom will receive a \$1,000 award. As always, *Emergence* features the artworks of the winner, the runner-up and the finalists.

This year's selection was made by a jury comprised of artists and leaders in the ceramics' community: inaugural winner of the Winifred Shantz Award for Ceramics, artist Susan Collett (Toronto, Ontario), ceramic artist, curator, educator and community builder Carole Epp (Saskatoon, Saskatchewan), and Gardiner Museum Chief Curator and Deputy Director Sequoia Miller (Toronto, Ontario). We thank them for their time and commitment to the jurying process.

The late Winifred Shantz was a driving force for the arts in Waterloo Region for more than 40 years. A successful ceramist, entrepreneur, and visionary philanthropist, she was committed to finding ways to enable artists to reach their full potential. We are grateful that she, along with her husband Keith, established a fund which allows us to present this award annually. The Keith and Winifred Shantz Fund for the Arts is held at Waterloo Region Community Foundation.

A big congratulations to the winner and finalists!

Denis Longchamps, PhD
Executive Director & Chief Curator

Sami Tsang (Toronto, ON)

Grand Prize Winner



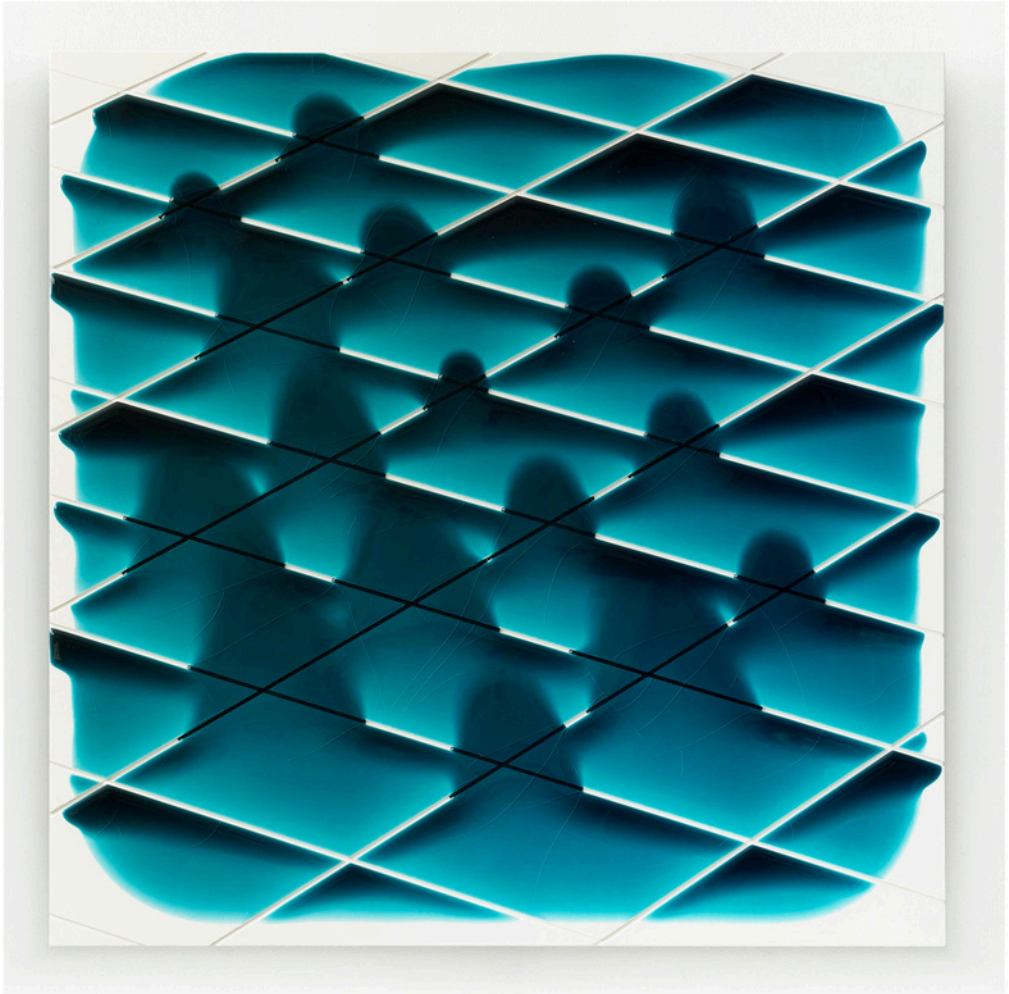
Sami Tsang, *Those Butterflies in My Room*, 2024. Stoneware, slip, glaze, metal rod, poly China silk, chain. 70 x 55 x 18 cm. Courtesy of Cooper Cole Gallery. Photo by Jessann Reece.

Sami Tsang (b. 1997 Windsor, ON, Canada) is a Toronto-based ceramic artist whose work explores domestic encounters and private narratives borne out of the flux amidst two cultures – Chinese and Western. Sami studied traditional Chinese painting for 7 years in Hong Kong, which profoundly affected her pursuit of an art career. Sami earned her BA in Craft & Design from Sheridan College (2019) and her MFA in Ceramics from Alfred University, NY (2021). Sami has presented solo, and group

exhibitions and art fairs in the United States, China, and Canada, including Sculpture Space, NYC, The Power Plant Contemporary Art Gallery, the Gardiner Museum, Cooper Cole Gallery, Toronto, ON, Claire Oliver Gallery in NYC, Toronto Art Fair, NADA Miami, and AYE Gallery in Beijing, China. Tsang's work is included in private collections, Collection Majudia, and Gardiner Museum. Sami is an Artist-in-Residence (Ceramics) at Harbourfront Centre (Toronto, Canada).

Corwyn Lund (Toronto, ON)

Runner Up



Corwyn Lund, *Ghosts in the Machine I*, 2022. Ceramic panels, low-fire glaze. 74.93 x 74.93 x 5 cm (assembled). Collection of the artist. Photo courtesy of the artist.

After developing his interest in sculptural, architectural, and experimental ceramics at residencies in the Netherlands, China, Israel, the United States, Corwyn Lund earned an MFA in Ceramic Art from Alfred University in 2022. Since graduation, he has had solo exhibitions at the Alberta University of the Arts, the Yuill Gallery at Medalta, and the Headstone Gallery in Kingston, NY. Lund's ceramic work is held in the collections of the Alfred Ceramic Art Museum and the Boijmans Museum in Rotterdam. Emerging internationally, in April 2024 his work was

the subject of the cover and feature article of US-based *Ceramics Monthly* magazine.

Etty Anderson (Montréal, QC)

Finalist

Etty Anderson is a multi-disciplinary queer artist whose main focus is ceramic arts. Sitting on the outside of the traditional education framework, Etty's knowledge base stems from their diverse learned skills and experiences. Etty's work employs design-driven wheel throwing, nerikomi and hand building. Etty is currently exploring the use of mimicry and colored porcelain processes to challenge our expectations of common things we use and discard without thinking. Etty has shown works in both North America and Europe, most recently in Paris for the Craft Biennale in 2023. Etty is a non binary trans, white Canadian settler. They live and work in Tiohtià:ke Quebec.

Etty Anderson, *untitled (onion)*, 2025. Porcelain, stains, oxides, salt fired cone 10. 50.8 x 10.2 x 10.2 cm. Collection of the artist.



Gayle Uyagaqi Kabloona (Ottawa, ON)

Finalist

Gayle Uyagaqi Kabloona is a multidisciplinary Inuit artist and writer based in Ottawa, ON, who creates ceramics, prints, graphic art, wall-hangings and more. Kabloona's work often incorporates traditional Inuit stories told through a modern, feminist lens. Gayle enjoys carrying through imagery between mediums, while paying respect to traditional methods and expertise. Her artwork allows an intimate view into contemporary Inuit life.

Gayle Uyagaqi Kabloona, *Ilakka V*, 2024. Clay, glaze. Approx. 20 cm tall. Collection of the artist. Photo courtesy of Feheley Fine Arts.



Gloria Han (Coquitlam, BC)

Finalist

Gloria Jue-Youn Han is a ceramic artist whose art investigates how traditions are preserved and transformed by diasporic peoples. She studies Korean traditional celadon ceramics under Master Clay Jung-Hong Kim and Sylvia Kim. Gloria earned her BFA from Emily Carr University, MFA from the School of the Art Institute of Chicago. In 2024 she was awarded one of the NCECA Emerging Artist Fellowships, and currently teaches in the ceramics department of Langara College and Emily Carr University.

Gloria Han, *Buncheong Reverse Inlay Scrolling Peony Bottle*, 2025. Korean celadon, stoneware. 38.1 x 29 x 29 cm. Collection of the artist. Photo by Faber Mo Neifer



About the Winifred Shantz Award for Ceramics

The Winifred Shantz Award for Ceramics is presented annually by the Canadian Clay & Glass Gallery and is supported by The Keith and Winifred Shantz Fund for the Arts, held at Waterloo Region Community Foundation. This prestigious \$10,000 award allows practising early-career ceramic artists to undertake a period of independent research or other activities that advance their artistic and professional practice. One runner-up will receive a prize of \$5,000. Up to 3 finalists will also be selected who will each receive a prize of \$1,000. Each summer, the winners and finalists of the Winifred Shantz Award for Ceramics will have their work presented in an awards exhibition held at the Gallery.

About Winifred Shantz

The late Winifred Shantz was a driving force for the arts in Waterloo Region for more than 40 years. A successful ceramist, entrepreneur and visionary philanthropist, she was committed to finding ways to enable artists to reach their full potential.

About Waterloo Region Community Foundation:

Waterloo Region Community Foundation (WRCF) collaborates with partners to create sustainable, equitable and thriving communities. We connect regionally and locally, working with three cities and four townships – to include the people and places across our region. Together, we develop forward-thinking innovative solutions and seize opportunities to meet current and future needs of our community. We make philanthropy easy for individuals and companies to support organizations and issues they care about. WRCF is focused on Granting, Impact Investing and Convening to make measurable and sustainable impacts. Gifts are directed to WRCF's endowed funds that drive positive change through grants with the income generated being distributed in partnership with Fundholders to support a wide range of charitable causes within our community. A portion of the endowed funds are also used for impact investments that deliver both financial returns as well as positive social or environmental outcomes. As a leading community-building organization we also work to amplify voices and issues of importance by convening conversations and sharing information, while approaching our work with an equity mindset.

About the Jurors

Susan Collett maintains a full-time studio art practice in downtown Toronto for over 30 years, she holds a BFA from the Cleveland Institute of Art and is an elected member to the International Academy of Ceramics, Geneva and to the Royal Canadian Academy of Arts, Ottawa. The portfolio focus is large-scale sculpture and printmaking. Public and private gallery exhibitions and commissions sustain her full-time practice. Collections include The Montreal Museum of Fine Arts; Canada House, Trafalgar Square, UK; Sevres Museum, Paris; Kasturbhai Lalbhai Museum, India; Arizona State University Museums, USA; The Gardiner Museum; Gyeonggi Museum, Korea; and the Canadian Clay & Glass Gallery.

Carole Epp is a Saskatoon-based artist, curator, educator, writer, podcast host, and community builder whose multifaceted practice pushes the boundaries of traditional ceramics. Her work challenges and subverts the cultural and material histories embedded in ceramic objects, using them as vessels to explore contemporary politics and social commentary. Through a diverse range of creative methodologies and materials, she addresses the deeply personal and collective existential crises of our time. Currently, her research explores the integration of artificial intelligence as a creative tool within the ceramic process. This investigation examines how AI can recontextualize notions of authorship and collaboration in art, questioning where the line between maker and machine blurs. As she navigates these intersections, Epp is also working towards developing ethical frameworks for incorporating this technology, ensuring that its use in creative practice respects both the integrity of the medium and the complexities of human intention.

Sequoia Miller is the Chief Curator and Deputy Director of the Gardiner Museum of Ceramic Art in Toronto. He holds a PhD in the History of Art from Yale University; an MA in Design History from the Bard Graduate Center; and a BA in Cultural Studies from Brandeis University. Recent curatorial projects include Magdalene Odundo: A Dialogue with Objects and Shary Boyle: Outside the Palace of Me. Publications include Magdalene Odundo: A Dialogue with Objects (2024), Ceramic Art (2023); and The Ceramic Presence in Modern Art (2015). Prior to his academic and curatorial work, Sequoia was a full-time ceramist who exhibited and led workshops across the United States. He serves as board or honorary member on many notable not-for-profit organizations. He is President of the Museum of Ceramic Art and is a trustee of the Howard Kottler estate, facilitating the publication of two books about him and several national exhibitions of his work.

Jurors' Statements

The 2025 Winifred Shantz Award for Ceramics was juried by Susan Collett, Carole Epp, and Sequoia Miller. On the jurying process, Susan Collett states: "Having won the first Winifred Shantz prize 25 years ago, I was honoured to be invited onto the jury process. Fascinating to read all the engaging entries. It took me back to that crucial time those years ago when I was seeking support. All our winners hit home with me in their dreams and aspirations...and high caliber portfolios."

Carole Epp shared: "I am forever grateful for the opportunity to jury awards such as this, for these glimpses into the creative work and research of our Canadian emerging artists reinforces my belief in the tremendous talent, diversity of perspectives, and important research being produced in our ceramic community."

On selecting Sami Tsang as the 2025 winner of the Winifred Shantz Award for Ceramics, Sequoia Miller states: "Sami Tsang has been pursuing her artistic vision with guts, determination, and a continued sense of play. This award recognizes her extraordinary growth over the last several years and her role as an inspiration to other artists."

Cover: Sami Tsang, *Pedals of Deceit*, 2024. Stoneware, glaze, slip, chain, glass. 65 x 47 x 26 cm. Courtesy of Cooper Cole Gallery. Photo by Jessann Reece.

Exhibition on View: May 31 to September 14, 2025

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