Utopic Impulses: Contemporary Ceramics Practice brings together ten essays and twenty artist projects to explore ceramics as a socially responsible practice. Framing particular practices as “utopic impulses,” this anthology envisions new and stimulating conceptions of how studio ceramics contribute to the social and political fabric of their time. The essays and artist projects “make a case” for the importance and value of ceramics in the public sphere. While most contributors are Canadian, several are from Australia, Ireland and the UK. Bringing together innovative and forward-thinking examples of theory, history and studio practice, this volume will appeal to students, academics and practitioners of ceramics and craft culture in general.

“Ceramic as a sculptural medium is finally given its respectful and comprehensive due in Utopic Impulses: Contemporary Ceramics Practice. It presents contemporary artists whose work with ceramic has vigour, breadth and scope — providing examples of challenging work that explores such current issues and discourse as social idealism, activism and critical theory. It is a work that has long been waited for; is definitely needed, and which will be much appreciated by a wide-ranging audience. It will challenge and inspire the current and next generation of artists, curators and critics.”

— VIRGINIA EICHHORN, CURATOR, CANADIAN CLAY & GLASS GALLERY

“Utopic Impulses is truly inspiration for ‘learning to inhabit the world in a better way.’ Editors Ruth Chambers, Amy Gogarty and Mireille Perron have drawn together a fascinating, diverse and comprehensive collection of thoughts and practices, which are grounded in contemporary ceramics while soaring upward, towards the most uplifting creative and social possibilities of the human spirit.”

— JOANNE MARION, CURATOR OF ART, ESPLANADE ARTS & HERITAGE CENTRE, MEDICINE HAT, ALBERTA

“This collection of essays and artist projects illuminates ideas about ceramics as a socially responsible art practice. It has been thoughtfully orchestrated by three astute editors. Sources are essentially Canadian; the questions and issues raised are worth pondering by anyone interested in contemporary ceramic art practices.”

— SALLY MICHENER, CERAMIC ARTIST, RETIRED FACULTY AND DEAN, STUDIO DIVISION, EMILY CARR INSTITUTE OF ART + DESIGN

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