

Annette Bellamy, United States // annettebellamy.com

Based in Halibut Cove, Alaska, Annette Bellamy has had success as both a commercial fisher and artist. She works with clay and fish skin to create large-scale sculptural work and smaller ceramic forms. In her estimation, her dual careers are deeply connected: "Life on the water and life making art fuel each other. I value the physicality of both as well as the dependence upon my hands, the importance of timing, the work ethic and tools required, and the reflection afforded."

Along with the inspiration she receives from her surroundings, her expertise and growth as an artist has been influenced and transformed through extensive travel and residencies. Bellamy's work has been exhibited across the country in both group and solo formats, such as the exhibition *Floating* at Fuller Craft Museum in 2014, which was also shown at the Anchorage Museum.

Annete Bellamy's creative collaborators include Lena Amason (Alutiiq), Sonya Kelliher-Combs (Iñupiaq and Athabascan), Rebecca Lyon (Unangan and Athabascan/Dene), Tommy Joseph (Tlingit), Da-Ka- Xeen Mehner (Tlingit), and Heidi Aklaseaq Senungetuk (Iñupiaq).

Sonya Clark, United States // sonyaclark.com

Sonya Clark is deeply engaged in African American history and culture and uses a mix of installation art and textiles to explore issues of race, history, and contemporary culture. She is well known for her Hair Craft project, as well as an ongoing series of engagements with flags in American history. In the work "Unraveling", she invited visitors to join her in unpicking a Confederate flag, thread by thread.

Clark's work has been in over 300 exhibitions and is part of permanent collections both in the United States and abroad. Clark received her BFA from the Art Institute of Chicago, where she studied under Nick Cave, and her MFA from the Cranbrook Academy of Art. She currently serves as Professor of Art at Amherst College, and was previously the Chair of the Craft/Material Studies Department at Virginia Commonwealth University.

Sonya Clark's creative collaborators include Ed Rayher of Swamp Press, Mary Hark of HARK! Handmade Paper, and Bo Peng.

David Clarke, United Kingdom // misterclarke.wordpress.com

The leading conceptual metalsmith in the United Kingdom, David Clarke is particularly known for his postmodern recombination of existing historic objects. These deft re-arrangements often see the objects taking on lifelike, psychological qualities. Clarke primarily works in pewter, a key material for everyday use in the 17th century, and the artist has done a fascinating series of sculptural works in which metal is exposed to salt, sugar, and other substances. These objects are infused with humor and subversion, provoking conversations about both historical traditions and contemporary culture.

A graduate of the Royal College of Art, he has been a lecturer in Europe, Asia, and North America, and was the recipient of the Sotheby's Award in both 2007 and 2010. His work is included in many of the finest public and private collections in the world.

Michelle Erickson, United States // michelleericksonceramics.com

Michelle Erickson is a scholar and celebrated ceramist, whose work involves deep research into historic techniques. This interest was sparked early on by her exposure to Native American, Asian, British, and other European pottery unearthed in the “historic triangle” of Williamsburg, Jamestown, and Yorktown, Virginia.

Through her command of colonial era ceramic methods, Erickson crafts contemporary recreations—sometimes even direct replicas—of 17th and 18th century objects; she also repurposes this vocabulary to illuminate contemporary political, social, and environmental realities. As she states, “I use the depth of history through the art of making to draw parallels through time. . . I make objects of the past from an imagined future in the present.” Erickson has lectured and demonstrated her work at venues in both the United States and abroad and is part of numerous museum collections.

Michelle Erickson’s creative collaborators include Jonathan James-Perry (Aquinnah Wampanoag).

Jeffrey Gibson (Mississippi Choctaw-Cherokee), United States // jeffreygibson.net

Jeffrey Gibson’s rawhide paintings, totemic sculptures, “atmospheric landscapes,” and other works contain allusions to his own indigenous heritage – he is part Choctaw and part Cherokee – as well as to mass consumerism and popular culture. He often combines craft techniques associated with Native Traditions with other materials, such as Everlast punching bags. His multidisciplinary practice is deeply layered, often autobiographical in emphasis, and includes abstract sculpture, video, performance art, painting, printmaking, and beadwork, amongst other media.

Gibson received his BFA from the Art Institute of Chicago and MFA from the Royal College of Art. He recently has been the subject of exhibitions at the Denver Art Museum and Wellin Museum of Art, and was awarded a MacArthur Fellowship.

Jasleen Kaur, United Kingdom // jasleenkaur.co.uk

Jasleen Kaur is a Scottish-Indian artist whose multidisciplinary practice explores the malleability of culture and the layering of social histories within materials, objects, and daily routines. Raised in a Sikh household in Glasgow, Kaur’s experiences in her family hardware store business were an early influence on the way she perceives the value of materials. She continues to explore this theme in her practice today, exploring how making connects to cultural identity and social history.

Kaur was trained in silversmithing, metalwork, and jewelry at the Glasgow School of Art and Royal College of Art. Today, she maintains her studio practice in London while serving as a visiting lecturer at the Royal College of Art. Kaur was part of Jerwood Makers 2015, a biennial competition aimed to promote the significance of making and materiality within the visual arts.

Jasleen Kaur’s creative collaborators include Eleanor Lakelin.

Christien Meindertsma, Netherlands // christienmeindertsma.com

Christien Meindertsma is a high-profile Dutch designer with a particular engagement with issues of sustainability and skills preservation. With a strong emphasis on process, her artistic investigations thoroughly explore the life cycle of products such as textiles, and the implications on raw materials. Meindertsma acts as part artist, part investigator, and part documentarian; her past projects have involved the cataloguing and photography of hundreds—sometimes thousands—of objects in her efforts to illustrate the implications and effects of relationships between sources and consumers. A graduate of the Eindhoven Design Academy, Meindertsma has received wide acclaim for her work, and has exhibited across Europe. In addition, her work can be found in the permanent collections of the Museum of Modern Art (New York), Victoria & Albert Museum (London) and Vitra Design Museum (Germany).

Christien Meindertsma's creative collaborators include Elizabeth James-Perry.

Jonathan James-Perry (Aquinnah Wampanoag), United States // jonathanjamesperry.com

Jonathan James-Perry is an Aquinnah Wampanoag culture bearer, leader, historian, artist and professional speaker. He is grounded in the traditions of his ocean-going ancestors. His material work embodies the refined quality of that of his ancestors, while still drawing upon his experience in a contemporary society. James-Perry's pieces reflect balance within the Natural World, incorporating stories, effigies, and symbology of Wampanoag traditions. He is currently serving his fifth, three-year term as Councilman for the Wampanoag Tribe of Gay Head (Aquinnah).

James-Perry works diligently to enforce and uphold the sovereignty of his tribal nation as well as to maintain cultural continuance among his tribal citizens. He has over fifteen years of experience working within the Tribal Historic Preservation Office, with the responsibility of protecting and preserving cultural sites of significance throughout southern New England. He currently works for the Elders Council at the Mashantucket Pequot Tribal Nation to ensure cultural continuity and preservation within the community. James-Perry has over twenty years of experience in the research and historical interpretation of Eastern Woodlands Native culture and art. He has worked with various non-profit and tribal organizations in exhibit design and cultural consultation based on traditional Wampanoag knowledge, symbolism, and values. James-Perry was most recently awarded the 2017 First People's Fund Jennifer Easton Community Spirit Award for his work in reviving Wampanoag maritime traditions and mishoon building.

Jonathan James-Perry's creative collaborators include Jared James (Aquinnah Wampanoag), Jennifer James, Alana James (Aquinnah Wampanoag), Ava James (Aquinnah Wampanoag), Elizabeth James-Perry (Aquinnah Wampanoag), Patricia James-Perry (Aquinnah Wampanoag), Leah Hopkins (Narragansett), Tristan James-Perry (Aquinnah Wampanoag), Tia James (Aquinnah Wampanoag), Jordan James (Aquinnah Wampanoag), Andrew DeVido (Aquinnah Wampanoag), Wesley James (Aquinnah Wampanoag), and Desmond James (Aquinnah Wampanoag).

Katie Schwab, United Kingdom // katieschwab.com

Katie Schwab is an intuitive sculptor skilled in several disciplines, including ceramics, woodwork, and textiles. She explores personal, social, and craft-based histories, often attending to marginalized and overlooked traditions of making. Schwab's recent work investigates the experience of shared space, as in her 2016 project *Together in a Room*—an installation of furniture, ceramics, textiles, and video that explored the tension between public and private space, through an evocative integration of design, color, and domestic objects.

Schwab received her BA from Goldsmiths College (London) and MFA from the Glasgow School of Art, and her work has been on view in numerous exhibitions in the United Kingdom over the past five years.

Katie Schwab's creative collaborators include Felicity Irons of Rush Matters and Stephen Thompson of Flameworks.

Allison Smith, United States // allisonsmithstudio.com

Allison Smith is a queer artist, time traveler, and practical animist based in Yelamu and Huichin a.k.a. the San Francisco Bay Area, on unceded Ohlone territory. Smith has presented their work at museums such as SFMOMA, The Aldrich Contemporary Art Museum, The Arts Club of Chicago, and S!GNAL Center for Contemporary Art, P.S.1/MoMA, Palais de Tokyo, the Wattis Institute for Contemporary Arts, MASS MoCA, and The Tang Museum. Smith's work is held in the collections of the Whitney Museum of American Art, Los Angeles County Museum of Art, Saatchi Gallery London, Linda Pace Foundation, and many other public and private collections.

Smith was born in Manassas, Virginia in 1972. They received a BA in psychology from The New School for Social Research, a BFA in fine arts from Parsons School of Design, and an MFA in sculpture from the Yale University School of Art. They also participated in the Whitney Museum Independent Study Program. They lived in New York City from 1990 until 2008 when they moved to the San Francisco Bay Area to join the faculty of California College of the Arts, where they currently serve as Dean of Fine Arts. allisonsmithstudio.com

Allison Smith's creative collaborators include Jennifer Hennesy; Elisabeth Matkin Sullins; Russell Baldon; Raymond Crane; Brenen Iverson; Maricela Perea; Bill Kerry; Dave Slowe; Bob Beatson; an Elderberry tree of St. Edburg's Churchyard, Bicester, UK; and a Mayflower (Hawthorn) tree of San Anselmo, CA, USA.