Please introduce yourself! Where are you from? How long have you been working in ceramics and how did you come to working with clay?

My name is Kasia Sosnowski, my pronouns are she/her and I'm from Southern Alberta, Canada. I have been working with clay for just about ten years, but I'm completely self-taught without any formal training! I started using clay when I was working at the Banff Centre in 2015 and I fell in love with it. Since then, I'm been messing around with it and now it's my primary medium.

There is a lot of joy and humour within the work you make. How would you describe your practice? What are the main themes and context that you enjoy working within?

I would describe my work as COMEDY SCULPTURE — and I'm actively trying to make my work more ridiculous and absurd. I think that ceramics and comedy have a lot of similarities and overlap in timing, fragility, tension, play, and risk! It's a tricky balance to try and make something "funny" because there's nothing less-funny than someone trying too hard to make you laugh, but I'm a glutton for punishment. Lately, I have been trying to emulate visual tropes used in slap-stick comedy and Saturday morning cartoons.

How did you hear about the residency? Have you ever done a residency abroad before?

I heard about the residency from a previous artist in residence - Kendra Yee (@kendrayee) who is also from Canada and who I've been a long time admirer of! I saw the work that she made during her time there and it looked like a great experience, so I took a shot and applied for myself!

I've only done one residency out of the country before, it was at Watershed Ceramics in Edgecomb, Maine, USA. It was a two week residency called *Queering Mud* with twenty other queer artists from across Canada and the States. We spent the full two weeks swimming, laughing, sometimes making things in clay, and falling in love with one another. It was probably one the best times I've ever had, but it went by too quickly!

In comparison, the residency at Glasgow Ceramic Studio felt very ABROAD since it was overseas and lasted for three months instead of a just driving across the US/Canada border for two weeks.

What was it about Glasgow (or Scotland) in particular that made you want to come here?

I had been to Glasgow for a couple days in 2013 while working on a photography project. Even though I had only been there for such a short time, I really liked the feel of the city. It was the end of November, so it was cold and wet but I remember spending lots of time exploring downtown and going to art galleries and museums. The city has industrial roots but feels really community oriented. After spending three months in Glasgow it started to feel like a small town, and I began to see familiar faces while exploring the city.

What were you hoping to explore during your time at Glasgow Ceramic Studio? Were the pieces you worked on what you expected or did things take unexpected turns?

I was really excited to have three solid months to make my own work! I had been working as the Residency Coordinator at Medalta - which is Canada's largest international ceramic residency - and I found it difficult to balance work and studio time. So I was itching to get into the studio and have dedicated time to make my own work.

I had a few ideas of things I wanted to make: AWOOGA eyes/glasses, whoopee cushions, cans o' beans, and maybe more more anvils. I tend to do a lot of preliminary drawings before building things in clay, which helps me approach new forms. It makes interpreting the drawing into clay a small challenge. I find myself asking, is it possible to make something like this in clay? But it's fun because the translation adds a surprising aspect. There are some things that clay likes to put up a fuss about, so I'm constantly working and adjusting to nudge it in the directions I want.

Did you learn any new skill that you'll take forward from your time at GCS?

I think that it might not be a new skill, but I can see how much more adept I am at hand-building. I felt like I got much more efficient at building and found translating my drawings and ideas to be a much easier process than before.

What materials did you lean into whilst you were in residence?

When I was accepted for the residency, I knew that I wanted to use a fun clay body that I couldn't find back in Canada. I was a little nervous about integrating glazing, particularly because I felt like it would introduce too many unknown factors and combinations working with a new clay body. So I planned on skipping that part entirely and I selected clays that would have interesting textures and colours without glaze. I ended up using Scarva's Hearthstone Professional PF660 Black Chunky Sculpture Clay, their Earthstone Professional PF695 Textured Red Stoneware Clay, and the Scarva FLAX Paper Clay ES600 Porcelain.

What was your favourite piece that you made during your time here? What was the most challenging piece?

My favourite piece I made is a BEAR TRAP! It's fully disassemble-able with a chain, two big jaws, and a little perch for the trap/treat. It was probably also the most difficult piece I made, just because the pieces had to fit together perfectly in order for it to "function" as a trap. The long rod was also difficult because it was hard to insert and test while it was bone dry.

I'm grateful because my parents visited while I was in Glasgow and my mum brought it back home in her carry on luggage and it survived with only one minor crack that was easily repaired with glue.

What was your Dino's order?

Spicy lentil soup and cheese toastie! I'm so grateful Andri took me to Dino's on the first day, it's the perfect lunch spot right nearby the studio.

Which was your favourite kiln? (If you can't remember, we can work out which one!)

I loved all the kilns! Especially their names, which were all named after beloved pets of studio members. I ended up only putting my work in the big gas one (Bertha?) and it was graciously fired by Ruth and the studio techs Grazyna and Heather. So I'm grateful to them for doing all the hard work!

What is your favourite part of Glasgow as a city? Where did you go during your time here? Is there anything you'd recommend to future residents to do/explore?

I love Glasgow so much. It's honestly the perfect size for a city and it has so much going on in terms of night life, food, and culture. Even though the city is quite industrial, there are so many beautiful green spaces and places to walk. One of my favourite places was the Burrell Museum and Pollock Park. I spent a lot of time exploring the city on foot - or taking the bus (controversially, I loved Glasgow transit!). I also spent a lot of time in the library at the Glasgow Museum of Modern Art, which was a cozy place to read and write in the middle of downtown Glasgow.

Has your practice changed at all during your three months at GCS?

I definitely think that my practice has changed since working at GCS for three months. I feel more confident in what I'm doing - I really earned my stripes in Glasgow and developed my skills working nearly every day in the studio. I'm really proud of what I managed to make while I was there.

At the time of writing this, what are you currently working on in the studio? What are your future plans? Would you like to exhibit your work somewhere? (We can include links to where you've just been on res/galleries etc if you like)

After finishing three months at the Glasgow Ceramic Studio (July - September), I immediately attended another residency in Calgary, Alberta, Canada at Workshop Studios for three months (October - December). While I was at Workshop Studios, I wanted to work on building larger scale pieces, partly because I wouldn't have to find a way to ship them. I have an exhibition installed at Workshop in the *Test Oven Gallery* showcasing the work I made with them over my residency titled, "stump on stump on stump."

What would be your biggest piece of advice to someone going into the Glasgow Ceramics Studio International Artist in Residence program?

My biggest piece of advice is to try and follow the rhythm of working, which means working with clay when it feels good, but also taking time to explore the city and surrounding area. And making sure to make time to connect with the community in Glasgow and at the GCS members

in particular. A residency is so much more than just the opportunity to make work, it's about inspiration and research and connections.