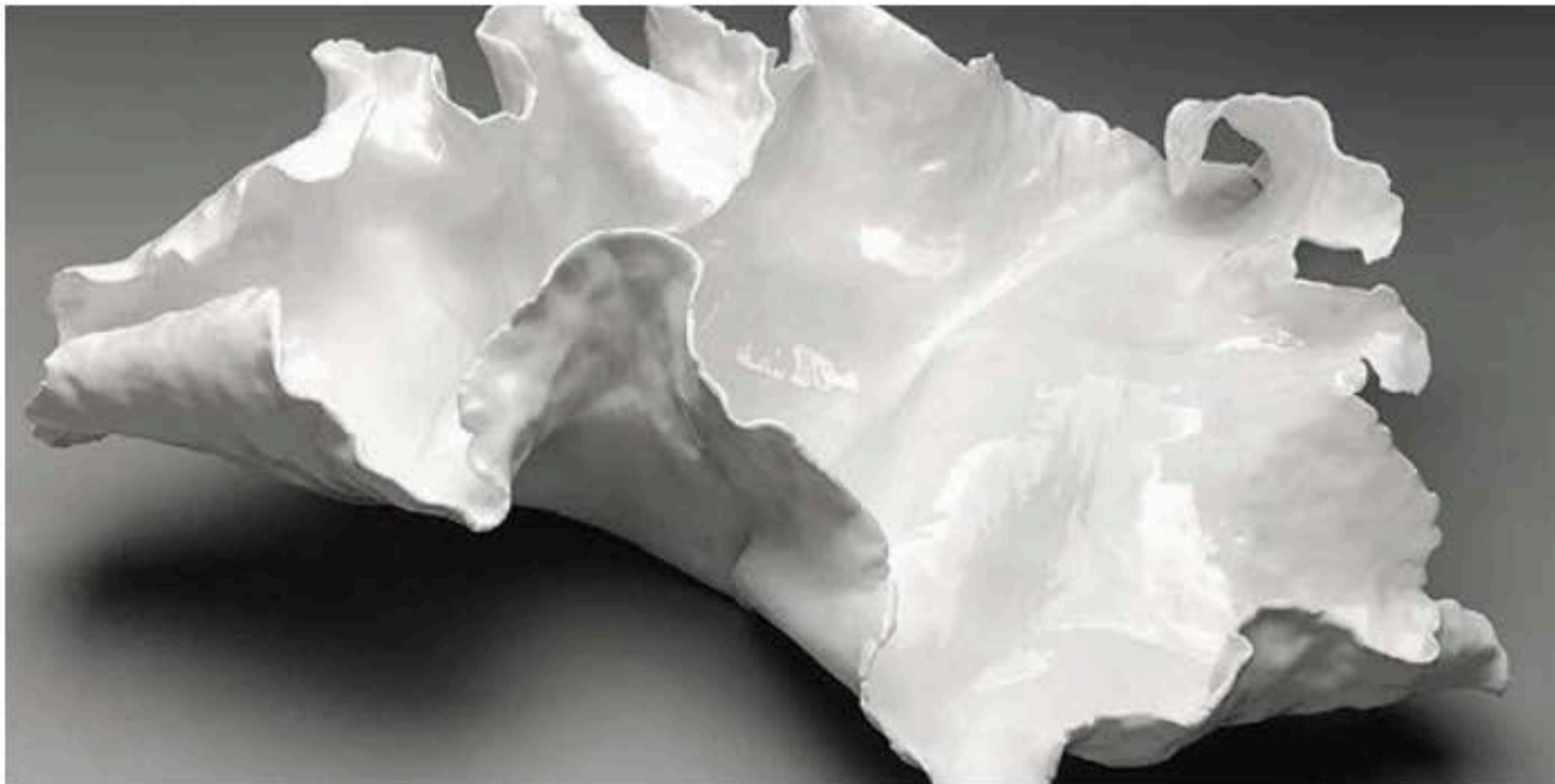


# Anna Kasabian's Porcelain Works Are an Homage to the Natural World

Heirloom roses and ocean waves continue to inspire Kasabian, who is now represented by Holly Hunt

By Madeleine Luckel

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This piece by Kasabian, available at Holly Hunt, was inspired by passing storms seen over the ocean.

Photo: Courtesy of Anna Kasabian

Holly Hunt, the woman behind the namesake showroom and collection, found [Anna Kasabian's](#) curvilinear porcelain work in a place where many people are exposed to design these days—on Instagram. Hunt reached out to [Kasabian](#) and ultimately [decided to carry](#) the majority of her recent tabletop creations. But as momentous of an occasion as this was for the porcelain artist, whose pieces are now part of the distinguished showroom's artisan collection, the story behind Kasabian's recent vessels and wall-mounted objects is even more interesting.

"Porcelain is wonderful because it allows me to work wafer-thin, and to make things that recall the sea," Kasabian tells AD PRO, explaining that "many of my pieces for tabletop and walls recall ocean waves." This choice of



inspiration is a direct reference to her own life. Kasabian lives in a harbor town and takes regular walks along the beach, often naming her oceanic pieces for beaches she knows.

The other inspiration that she often calls upon is flowers, and, lately, roses in particular. ("Sometimes it takes me longer to name a piece than to make it," she adds. "I get wrapped up in the romance of which heirloom rose a piece reminds me of.") Whatever the source of the idea, Kasabian is not trying to create works that literally mimic organic organisms or places, and is instead more interested in the formalist elements at play.



A piece named for the Madame Caroline Testout rose, now available at Holly Hunt.

Photo: Courtesy of Anna Kasabian

Kasabian uses a hand-building technique to create her works. ("I tried the wheel early on; it just didn't fit my personality.") She often begins with a ball of wet porcelain, and begins opening it up with her hands. Sometimes, she uses a rolling pin, but in general she eschews tools. "It's really important for me to touch and feel where the material can go," she explains.

The benefit of not using tools does not end there. Kasabian often finds that breaks are less likely to occur when there is no barrier between herself and the medium. It also goes to the crux of what she is trying to achieve in her practice. She describes her driving force as "a deep desire to create pieces that are as thin as I can possibly make the material. That is what gets me excited as an artist."

When porcelain is at its thinnest, it catches the light better. The color white, which all of Kasabian's creations are, further enhances any sculptural object's glistening quality. And thanks to their neutral color palettes, her works can, in her opinion, work well in any home—regardless of its interior style.

Asked what types of lives she hopes her pieces will have after they leave her studio, [Kasabian](#) says with a knowing laugh, "I think about that all that time." Reflecting further, she adds, "I hope they really allow people to have a visual break in their day."

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