

CERAMICS NOW

M A G A Z I N E



15-Year Anniversary Edition

Ceramics Now

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December 2025

Introduction

This 15-year anniversary edition of Ceramics Now feels a little unreal. When I started Ceramics Now in December 2010, I didn't imagine it would travel this far or introduce me to so many artists, ideas, and ways of seeing, but I was secretly hoping it would. What I did know, even back then, was that ceramics had already become a long-term companion in my life.

The past fifteen years in the ceramics world have been extraordinary. The field has evolved, reinvented itself, bent and broken a few rules, and made entirely new ones. Watching ceramics evolve this way has been one of the great joys of my work. I sometimes feel I grew into adulthood through ceramics, through seeing art that challenged me, humbled me, or simply revealed the complexity and unexpected wonder of the world. Ceramics has broadened my knowledge and taught me to slow down, pay attention, and welcome joy in many forms.

I love ceramics — not in a theoretical way, but in a very real, everyday way. I love the possibilities it holds, the things it teaches us about ourselves and the world, and the hope it offers for the future. Clay is grounded, ancient, stubborn, funny, emotional, unpredictable, and alive — a perfect mirror for being human. Notice the word alive — also the title of a major contemporary ceramics exhibition (Alive & Unfolding) that I curated in Namur, Belgium.

This anniversary issue began with an open call designed to bring artists together, to welcome new voices, spark new connections, and carry forward the community-minded work we've been doing for fifteen years. Choosing only 24 artists from over 950 applications was... let's just say, a test of my emotional stability. I spent more than three weeks reviewing everything, and it was genuinely inspiring to see ceramics as diverse, bold, and imaginative as it has ever been. I discovered artists I had never heard of (wished I could select at least 70), and was reminded again why open calls matter: they make participation accessible, without shipping work across oceans or managing logistics that complicate everything.

As part of preparing this anniversary issue, I asked the selected artists a simple question: Why ceramics?

Some of their replies stayed with me, and I would like to share a few here. Their answers were thoughtful, funny, moving, and sometimes beautifully strange — exactly what you'd hope for. I'll include a few of them here, but every response helped shape this publication.

Ahrong Kim wrote about the physical closeness of the material: "There is a rawness to clay, an honesty in the material itself, that allows me to express fragility and strength simultaneously. Clay holds memory. It remembers every gesture, every pressure point, every moment of hesitation or certainty. That shift from softness to permanence is what keeps me returning to the material."

Amber Rane Sibley described ceramics as something that arrived unexpectedly and changed her life: "Ceramics came into my life the way all good romances do, unexpectedly and while I wasn't looking. Working with clay finally gave me space to reflect... it helped me slow down and relinquish control. The moment my figures cease to be clay and become their own being looking back at me is as baffling to me as the mystery of consciousness and just as magical."

Renqian Yang spoke candidly about learning through failure: "A bit like an arranged marriage, at first clay and I had a toxic relationship. Pieces cracked, collapsed, shattered. I cried. Clay did not. Somewhere in all that, I realized you can't control everything. Clay was basically giving me free life coaching... After years away from it, I understood how much I loved this material."



Heidi Bjørgan emphasized the value of unpredictability: "Clay can never be fully tamed. It follows its own logic. Sometimes it gives exactly what I hope for, other times it refuses. The results can have cracks or glazes that crawl, and it is precisely this unpredictability that makes the work exciting. For me, these marks are not mistakes."

Chiao-Chih Lu discovered clay at a moment of frustration in art school: "Clay behaved differently from every other material I had worked with. It responded. It resisted. It asked me to collaborate with its personality instead of imposing my will. That sense of dialogue captivated me instantly... Clay offered the most unexpected, alive challenge of all."

Linda Nguyen Lopez reflected on the quiet act of preserving what usually disappears: "What I love about clay is taking an ephemeral material and making it permanent through the firing process. You're archiving a moment, a touch, a feeling, an idea... taking the most temporary and dismissed accumulations of daily life and giving them lasting form and presence."

Nick Ervinck wrote about clay as both primal and immediate: "Clay is one of the most primal materials an artist can touch. It responds directly to the hand... it records movement in a way that no digital tool can. Working with clay is a balance between control and letting go. Ceramics embody a paradox: fragile and eternal, soft and then suddenly stone."

These answers are different in experience, but they share something simple: clay is complex. For each of them, it is a place of discovery, difficulty, and connection.

And now, I invite you to discover the 24 artists who make up this issue: Amber Rane Sibley, Renata Cassiano Alvarez, Andile Dyalvane, Linda Nguyen Lopez, Jovan Matić, Erin Berry, Tim Fluck, Céline Arnould, Heidi Bjørgan, Ahrong Kim, Yinchen Li, Toni De Jesus, Chiao-Chih Lu, Mark Goudy, Andréa Keys Connell, Yuka Nishihisamatsu, Théo Ouaki, Nick Ervinck, Tümay Erman, Ariana Heinzman, Barbara Léon Leclercq, Yaerin Pyun, Ana Buitrago, and Renqian Yang.

2

Amber Rane Sibley's ceramic sculptures probe the blurred line between victim and villain in our personal narratives. She creates toddler-sized or animal-sized figures that appear vulnerable and injured, inviting empathy toward the uncomfortable or ugly parts of ourselves. Stripped of clear identifiers, her beings become mirrors for projection, using surface, glaze, and veiling devices like masks and shrouds to reveal how limited our understanding of one another—and ourselves—can be.

8

Renata Cassiano Alvarez works with clay in ways that frame objects as sites of memory, tension, vulnerability, and endurance. Guided by archaeology and a Latin American context, she creates dense, opaque artifacts that resist easy reading, opening ways to engage with questions of time, identity, and transformation rather than fixed meanings. Her material decisions turn glaze into structure and surface into weight, using form as a way to hold both what is fleeting and what persists.

14

Andile Dyalvane's ceramic works are grounded in his Xhosa heritage and a deep spiritual connection to his ancestors and the land. His sculptural vessels and forms function as metaphoric and literal sites for honoring language, ritual, and communal memory, often drawing on patterns related to scarification and grain storage. Across several projects, he uses clay as a vessel for healing, gratitude, and the preservation of cultural knowledge.

20

Linda Nguyen Lopez reimagines overlooked domestic dust and detritus as lively ceramic "dust furries" that sit between the recognizable and the fantastical. Through meticulous handbuilding and dense, textural surfaces, she turns what is usually swept away into objects of attention, care, and curiosity. Her sculptures ask what we choose to notice or ignore in everyday life, suggesting that tenderness, humor, and meaning can be found in the quietest corners of the home.

26

Jovan Matić uses ceramics and sculpture to examine how people are shaped by—and reduced to—roles as consumers and commodities. He slows the pace of digital culture by remaking emojis and interface icons in clay, placing them alongside old technological objects as if building altars to a digital age. Bright, appealing surfaces mask more uneasy questions about value, isolation, and how economic and technological systems script intimacy and desire.

32

Erin Berry combines ceramics, metal, plastics, and digital processes to explore how materials transform across geological, technological, and historical time. Using 3D scans and mesh modeling, she reconfigures forms before translating them into modular sculptures. Her work considers how digital tools extend craft traditions and how layers of data, material, and time compress into physical structures that act as archives, passages, and speculative relics.

38

Tim Fluck combines porcelain with resin, acrylic, and light to create sculptural arrangements that feel both architectural and tactile. His forms draw from Brutalism as well as playful, sensorial shapes, using contrasts (hard and soft, rigid and fluid) to heighten physical and emotional response. By assembling modular elements into precarious configurations, he explores how shape, color, and surface trigger desire, pleasure, and curiosity.

44

Céline Arnould's practice centers on the encounter between porcelain and human hair, a material she felts, arranges, and then burns out in the kiln, leaving ghostly traces and textures. Rather than focusing on fixed forms, she emphasizes process and material behavior, allowing compression, suspension, and minimal shaping to reveal the potential of this unusual combination. Her work engages with the cultural and emotional charge of hair—identity, intimacy, loss—against the "white gold" purity of porcelain.

50

Heidi Bjørgan's ceramic practice revolves around risk, chance, and the value of so-called mistakes. She often mixes incompatible clays and glazes, reuses found objects as molds, and allows pieces to slump, melt, or implode in the kiln, questioning conventional ideas of perfection and skill. Her works and installations navigate the beautiful and the ugly, the constructed and the ruined, encouraging viewers to find meaning in irregularity, excess, and theatrical staging.

56

Ahrong Kim creates ceramic figurative sculptures that act as a diary of her emotional life, translating shifting psychological states into layered forms and vivid surfaces. Reflecting on close observation of internal "voices," she abstracts the figure into colorful, patterned compositions that hold complex feelings at once. For her, clay is a material that carries endurance and transformation, allowing emotion to be fixed in time through the firing process.

62

Yinchen Li works at the intersection of painting and ceramics, translating spontaneous drawings into fragile, semi-translucent clay surfaces. During firing, the original substrate disappears, leaving only what the material can hold: brushstrokes turned into relief, color turned into matter. She embraces cracks, thinning, and material shifts as part of the work's language, allowing instability to shape the final form.

68

Toni De Jesus uses ceramics to navigate questions of identity, belonging, and personal history. His sculptures often balance function and non-function, tradition and innovation, reflecting a sense of cultural and emotional flux formed through migration and lived experience. Some works explore symbolic flowers and personal narratives, while others respond to broader social and political pressures, allowing clay to become a space where instability, vulnerability, and meaning take sculptural form.

74

Chiao-Chih Lu works with black clay and white porcelain to reflect on cycles of destruction and renewal, treating clay as a condensed universe that holds both memory and possibility. Cracks, carbonized surfaces, and luminous porcelain become metaphors for endings that turn into beginnings, and for the resilience that emerges from rupture. She approaches clay as an active companion whose transformations mirror the fragile balance of the world we inhabit.

80

Mark Goudy designs slipcast porcelain forms using algorithmic modeling, creating thin, folded vessels that gently rock or balance on their edges. Influenced by natural geometries and minimalist form, he uses asymmetric curves and translucent porcelain colored with soluble metal salts to make objects that act as containers for light and atmosphere. His work grows from an interest in balance, light, and the geometries of nature, turning subtle structures into quiet, perceptual experiences.

86

Andréa Keys Connell's figurative sculptures center on the emotional landscape of motherhood, holding love, grief, humor, and longing in the same form. Working quickly with a rough, gritty clay body, she builds figures that look both protective and on the verge of collapse, reflecting the complicated labor of caring for others. Her practice treats caregiving as a formative force, asking how the ways we support one another leave marks on our lives.

92

Yuka Nishihisamatsu reinterprets cultural and ritual motifs through forms that combine bold shapes with detailed surface decoration. Shaped by natural cycles, symbolic imagery, and ideas of Umwelt, her sculptures imagine how different beings perceive and inhabit their own worlds. Through a meticulous process of forming, assembling, and repeated firing, she builds layers of material and color that allow meaning to accumulate gradually, turning familiar motifs into quietly resonant objects.

98

Théo Ouaki builds intuitive ceramic sculptures that shift from playful to uncanny, often taking the form of stacked, character-like figures. Influenced by folk traditions, comics, and pop culture, he embraces distortion, awkwardness, and exaggeration as a way to reveal energy and presence in clay. Bright color and visible handwork amplify this immediacy, allowing his hybrid forms to feel both humorous and strangely mythic.

104

Nick Ervinck moves between digital modeling and hand-built clay to create hybrid ceramic forms that feel both organic and engineered. Starting with 3D design tools and then returning to physical material, he builds "man-made fossils" that echo flowers, flesh, stones, or mutated food, suggesting nature reshaped by human intervention and technology. His brightly colored, complex sculptures navigate motion and stillness, beauty and unease, raising questions about how imagination and science together transform the material world.

110

Tümay Erman's practice is anchored in glaze chemistry and years of research into crystalline glazes. Her sculptures draw parallels between geological change and the social pressures experienced by women in patriarchal contexts, using glaze reactions as a metaphor for forces that fracture, reinforce, or reshape. By combining porcelain, stoneware, and complex glaze formations, she creates forms that register both vulnerability and strength.

116

Ariana Heinzman uses ceramics and drawing to blur the line between daydream and reality, letting characters from her inner world emerge through coiled clay and loose, doodle-like forms. Influenced by 1960s children's book illustration, historical ceramics, and vivid encounters with nature, she embraces absurdity and wonder as tools for revealing hidden truths. Her sculptures feel playful and surreal, as if pulled from an intuitive narrative.

122

Barbara Léon Leclercq works with ceramics and drawing to construct speculative narratives set in shifting, ruin-like landscapes. Her installations operate in a space that balances foundation and collapse, where chimeric forms—part organism, part architecture—are constantly rearranged and recomposed. Through this process, she imagines alternate versions of the world, inviting viewers into layered, fragmentary stories where roles, bodies, and structures are always in flux.

128

Yaerin Pyun's work reflects a close attention to natural textures and the overlooked details of everyday life. Informed by memories of Korean landscapes, she transforms porcelain, glaze, and melted stones into surfaces that feel both familiar and slightly altered. Her sculptures highlight how small, ordinary elements—like moss, stones, or snow—can hold emotional resonance and speak to broader rhythms of change.

134

Ana Buitrago's work reimagines the architectural structures that quietly shape daily life—fences, windows, built forms—by softening and transforming them into intimate ceramic objects. Rooted in her Colombian heritage, she weaves family archives and personal narratives into these structures, treating home as a site of memory, identity, and grounding. Through clay, she explores what it means to live with objects, turning functional or familiar shapes into carriers of nostalgia, place, and cultural continuity.

140

Renqian Yang's work explores the uncertainties that emerge from opposing states—structure and spontaneity, memory and change—shaped by her experience of moving between cultures. Emerging from Daoist ideas of balance, she uses hand-building, slip casting, and paper clay to create forms that hold both restraint and release. Layered surfaces, blurred lines, and fractured marks reveal how emotions, memories, and transitions settle into form.

Thank you to everyone who applied to this special edition! More than a hundred artists stayed in my mind long after I closed the submissions folder. And thank you to everyone who reads, contributes, or simply cares about ceramics. I'm grateful every day to work in this field and to meet people who understand the value of clay. Here's to many more years together!

Vasi Hîrdo

Founding Editor of Ceramics Now

Amber Rane Sibley

Amber Rane Sibley is a New York based artist and ceramic sculptor. Sibley's work explores the unexamined imprisonments that result from narrative identity. The figures that populate her work are surrogates for the collective. They are vessels of self-delusion and self-mythology, crippled creatures debilitated by their own will. They are superior limb-less and nonprehensile with often voluntarily obstructed vision. And yet they make no effort to change their lot. As Sibley excavates the darkened caves of the professed chosen, spiritually special, or the habitually inert she discovers the frightened inner child seeking bedtimes stories to quell the tortures of waking-life. She offers them portraits to embody the fear, the unknowns, and the examination of their actualities. And so the figures become deceptively hopeful, candied representations of the not-knowing, of the un-chosen, and of the ignorant. Do we greet them then as helpless companions in need of aid or the dark mirrors we've avoided?

Amber Rane Sibley began her career in theatre and television as a prop master, creating props, puppets, and costumes

for shows like Blue Man Group and NBC's Sunnyside Up Show. She holds a BFA from Hunter College and an MFA from Tulane University. Sibley is also deeply engaged in teaching. She currently teaches ceramics at Hofstra University, 92NY, and Columbia University.

Amber's work has been featured in the New York Times, Hyperallergic, Ceramics Now, and Whitewall, as well as the NADA New York and NADA Miami Art Fairs. Selected exhibitions include solo exhibitions at Fierman Gallery, New York; Rosenberg Gallery, Hempstead; and Carroll Gallery, New Orleans. Selected group exhibitions include AMANT, New York; Arc Gallery, San Francisco; First Street Gallery, New York; Gallery Petite, New York; Leubsdorf Gallery, New York; and BWAC Gallery, Brooklyn.

Visit **Amber Rane Sibley's** website and Instagram page.

<https://amberranesibley.com/>

[@amberranesibley](https://www.instagram.com/amberranesibley)





It's ok., 2024, glazed stoneware, 28 x 20.5 x 9.5 in.

Renata Cassiano Alvarez

Renata Cassiano Alvarez (b. 1981, Mexico/ Italy) is a Mexican-Italian artist working primarily with clay. She lives and works between Springdale, Arkansas, where she is Visiting Assistant Professor at the University of Arkansas School of Art, and her studio in Veracruz, Mexico.

Her practice is shaped by an interest in materials, language, and transformation. Drawing on her background as a transnational artist and her upbringing in a family of archaeologists, Cassiano Alvarez approaches clay and obsidian as sites of memory, tension, and endurance. She creates objects that hold opacity and density as a form of resistance, artifacts that reflect questions rather than offer answers. Themes of language shift, identity, and self-reflection appear throughout her work, where glaze moves from surface to structure, and materials take on new physical and emotional weight.

Cassiano Alvarez received her MFA from the University of Massachusetts Dartmouth and her BFA from Universidad Veracruzana in Xalapa, México. Her work has been exhibited widely across Mexico, the United States, Europe, and Asia, and is held in public collections including Laumeier Sculpture Park (USA), Museo de Arte Contemporáneo Alfredo Zalce (Mexico), the New Taipei City Yingge Ceramics Museum (Taiwan), the Riga Porcelain Museum (Latvia), Hetjens-Museum (Germany), and Guldagergaard International Ceramic Research Center (Denmark).

She has been recognized with numerous awards and fellowships, including a Louis Comfort Tiffany Foundation Grant (2024), an American Craft Council Emerging Artist Fellowship (2023), and multiple residencies in Mexico, China, Estonia, Denmark, Australia, Italy, and the United States.



Visit **Renata Cassiano Alvarez's** website and Instagram page.

<https://www.renatacassiano.com/>

[@renatacassiano](https://www.instagram.com/renatacassiano)



Nube Sobre el Cerro, 2022, High fire glaze, colored porcelain, and gold luster, 38 x 23 x 10 cm. Photo credit: Forrest Frederick

Andile Dyalvane

Andile Dyalvane is one of Africa's foremost ceramic artists. Guided by a deep spiritual connection to his Xhosa ancestors, his complex, large-scale ceramic artworks are a metaphorical vessel through which he seeks to honour his cultural traditions and share his journey of healing.

Born in 1978 in the small village of Ngobozana, near Qobo-Qobo in the rural Eastern Cape province of South Africa, Dyalvane grew up farming and looking after his father's cattle herd – sewing a deep connection to the land and his Xhosa culture that resonates powerfully through his work today.

Dyalvane completed a National Diploma in Art and Design at Sivuyile Technical College in Gugulethu, Cape Town, followed by a National Diploma in Ceramic Design from Nelson Mandela Metropolitan University in 2003. In 2005, he and Zizipho Poswa co-founded Imiso Ceramics, whose handmade tableware and vessels have earned the studio an international following. Through his functional designs for Imiso, he developed a language of incision marks inspired by the African tradition of body scarification that continues to inform his work today.

Dyalvane's work is in the collections of the Metropolitan Museum of Art, Denver Art Museum, New Orleans Museum of Art, Pérez Art Museum Miami, Design Museum Gent, Vitra Design Museum, New Taipei City Yingge Ceramic Museum, Iziko South African National Gallery and NMMU Art Museum in Port Elizabeth.

The artist has exhibited at museums all over the world, including the National Art Museum of China, Seoul Museum of Craft Art, Vitra Design Museum and Iziko South African National Gallery. He has taken part in a number of biennales including the inaugural Indian Ocean Triennial in Perth, New Taipei City Yingge Ceramic Museum Biennale, Tel Aviv Biennale of Crafts and Design, and Jinju Traditional Crafts Biennale.

Southern Guild has presented Dyalvane's work at fairs including Expo Chicago, Design Miami, FOG Design+Art, Design Miami/ Basel, Investec Cape Town Art Fair, The Salon Art + Design, among others. A member of the International Academy of Ceramics, he is frequently invited to share his knowledge through master classes and workshops around the world and has earned residencies at prestigious institutions, including Leach Pottery in the UK and the Academy of Ceramics Gmunden in Austria.

Andile Dyalvane is the recipient of multiple honours, including the 2015 Design Foundation Icon Award and a Special Mention as a finalist in the 2022 LOEWE Foundation Craft Prize.

Visit **Andile Dyalvane's** website and Instagram page.

<https://imisoceramics.co.za/>

[@andiledyalvane/](https://www.instagram.com/andiledyalvane/)



Photo: Adel Ferreira / Southern Guild.



Undlwana I (Small Ant Nest), 2023, Glazed earthenware, 36.25 x 14.13 x 15.38 in / 92 x 36 x 39 cm. Photo credit: Hayden Phipps / Southern Guild.

Linda Nguyen Lopez

Linda Nguyen Lopez (b. 1981, Visalia, California) is a first-generation American artist of Vietnamese and Mexican descent whose ceramic work explores the poetic and emotional possibilities within everyday objects. Through abstracted forms and carefully considered surfaces, she gives shape to the quiet narratives embedded in domestic life, imagining how familiar things can hold memory, tenderness, and humor.

Lopez's work has been exhibited in Italy, New Zealand, England, France, South Korea, and across the United States. Her sculptures have appeared at institutions such as the Renwick Gallery at the Smithsonian American Art Museum in Washington, DC; Craft Contemporary in Los Angeles; Crystal Bridges Museum of American Art in Bentonville; the Long Beach Museum of Art; the Springfield Art Museum; the Museum of Arts and Design in New York; and in galleries including Mindy Solomon Gallery (Miami), David B. Smith Gallery (Denver), The Hole (New York), and R&Company (New York).

She has presented numerous solo and two-person exhibitions, with recent shows at Mindy Solomon Gallery, the University of Arkansas–Fort Smith, 108 Contemporary in Tulsa, Minnesota State University–Mankato, and the Springfield Museum of Art. Her work has also been

featured in major group exhibitions such as *The Present Moment* at the Smithsonian's Renwick Gallery (2022), *Crafting America* at Crystal Bridges (2021), and the Burke Prize exhibition at the Museum of Arts and Design (2019).

Lopez has completed residencies at the Asia Culture Center in South Korea, the Toledo Museum of Art, Greenwich House Pottery in New York, CRETA Rome, the Watershed Center for the Ceramic Arts, Arrowmont School of Arts and Crafts, and the Archie Bray Foundation, among others. Her work is held in numerous public collections, including the Smithsonian American Art Museum, Crystal Bridges Museum of American Art, the Carnegie Museum of Art, the Fuller Craft Museum, the Daum Museum of Contemporary Art, JP Morgan Chase Art Collection, and the Asia Culture Center.

Lopez is the recipient of a 2024 United States Artists Fellowship and several additional awards and grants. She is Associate Professor of Art at the University of Arkansas, Fayetteville.

Visit **Linda Nguyen Lopez's** website and Instagram page.

<https://www.lindalopez.net/>

[@linda_lopez](https://www.instagram.com/linda_lopez)





Solo Exhibition, Somebody, David B. Smith Gallery, Denver, CO, 2022

Yinchen Li

Yinchen Li (b. 1995, Taichung, Taiwan) is an artist based in Taipei whose practice spans ceramics and painting. Her work examines how material transformation shapes perception, often creating surfaces that hover between image and object. Rather than focusing on fixed representation, she approaches her practice as a process of navigating abstraction, landscape, and material trace.

Li received her MFA in Ceramic Arts from Kyoto City University of Arts (2022–2024), following a year as a research student. In 2022 she attended the MRes Arts and Humanities program at the Royal College of Art, London, as an exchange student. Her works have been exhibited internationally, including solo exhibitions at Routes in chaos (Kyoto, 2024) and

Scene of Nothing, Words Beyond Reach (Tainan, 2025), as well as group exhibitions at Cooke Latham Gallery (London), Gallery Unfold (Kyoto), and Terra-S Gallery (Kyoto).

She is the recipient of Next Art Tainan 2025, the Japan–Taiwan Exchange Association Long-Term Graduate Scholarship, the Yang Sheng-An Fine Arts Award (2013), and received the Honourable Mention at the Kyoto City University of Arts Annual Exhibition in 2024.

Visit **Yinchen Li**'s website and Instagram page.

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A Model of communication, 2022, Ceramic, epoxy and kinetic device with sensor, 110x40x180 cm, Photo credit: dulub studio



Sleep, Return, Bend, Lean, Find, Curl, 2024, variable dimensions, Photo credit: Andrew Caldwell



Hearth, 2025, clay, underglaze, 4'x28"x16"



Mom, 2025, clay, underglaze, glaze, 4.5'x18"x18"



Lean, 2024, clay, underglaze, glaze, 44"x30"x18"

My sculptures embody the profound presence of love, longing, humor, and grief that have shaped my life since becoming a mother. Each piece seeks to express the universal, nonverbal experience of motherhood—that tender, intimate space where the joys and sorrows of loving a child intertwine, touching every aspect of the world around me.

Figures and natural elements shift between embrace and support, leaning into each other as though deeply connected. Sometimes, my pieces convey harmonious balance; other times, they seem on the edge of collapse. In my studio, a sculpture about holding exists beside one about breaking. To me, these ideas are inseparable: we hold to avoid breaking, and we break because we understand the weight of holding.

I work with a gritty, earthen clay body—rich in sand, grog, and fibers. Its raw texture and earthy tone feel both strong and vulnerable. This clay endures fire, weight, and constant shaping, yet its surface reveals its essence. This material allows me to build with honesty and speed, leaving little room for refinement. I work in bursts of energy, seizing fleeting moments between life's interruptions. The urgency of my process reflects the beautiful, imperfect messiness of motherhood itself.

I reject the notion that solitude is necessary for meaningful art. My life is my practice. Motherhood has given me a shared language to explore what I value most: the ways we care for one another and how that care transforms us.

Théo Ouaki

Théo Ouaki (b. 1989) is a French artist whose practice centers on ceramic sculpture. Trained in painting and drawing at the Beaux-Arts in Marseille, he came to clay as a self-taught sculptor, drawn to the possibility of combining three-dimensional form with color. Working intuitively, he builds and glazes his pieces without preparatory drawings, letting shapes distort, merge, or break apart as they move through the stages of making and firing.

His sculptures often take the form of large-scale characters or totem-like figures built from stacked elements. These hybrid beings draw loosely on influences ranging from Pre-Columbian objects and folk traditions to Art Brut, comics, Surrealism, and pop visual culture.

Humor, exaggeration, and awkwardness are central to his visual language, allowing his forms to move between the playful and the unsettling. Bright glazes and saturated color heighten the theatrical presence of the work, while the visible traces of hand-building, slips, and irregular proportions foreground the physicality of clay itself.

Ouaki's recent solo exhibitions include *Cosmogonies* (2025) and *Vanishing Point* (2024) at Galerie Lefebvre et fils, *Pop at Forty Five Ten x Ceramica Suro* in Dallas (2023), and *Les nerfs à vifs* at Hangar Belle de Mai in Marseille (2022). He has participated in group exhibitions in France, Belgium, Mexico, Italy, Benin, and Canada, including presentations at Ceramic Brussels, Galerie Peralta, La peau de l'ours, Galerie Nosco, and Kadre Art.

His work has also been shown at international fairs and curated projects such as *MMMMaterial* (Mexico City), *Art'Up Lille*, *Luxembourg Art Fair*, *Ceramic Art Fair Paris*, the *AKAA Art Fair* in Paris, and exhibitions with the *Nebulae collective* in Montreal. Ouaki has completed residencies at Lefebvre et fils (Versailles, 2024), *Ceramica Suro* (Guadalajara, 2023), *Laboratorio di Ceramiche Artigianale* (Salina, Italy, 2022), and *LIEU UNIK* with Dominique Zinkpè in Benin (2012).

Visit **Théo Ouaki's** Instagram page.

@theoouaki





Artificial Love (Boy), 2024, Glazed stoneware, approx. 41 x 30 x 27 cm. Photo credit: Renaud Morin

Nick Ervinck

Nick Ervinck is a contemporary Belgian artist whose work encompasses monumental installations, hand-fabricated and 3D-printed sculptures, ceramics, prints, drawings, computer graphics and animated films. Initially a student of economics, Ervinck switched to art and first encountered computer-aided design through his architecture and ceramics studies. In 2003, he graduated from KASK (Royal Academy of Fine Arts, Ghent) with a Master's degree in Mixed Media.

After teaching at art schools in Tielt, Menen and Kortrijk (2004–2012), Ervinck returned to KASK to spend three years as a guest professor. He has been the recipient of several grants: the Prix Godecharle (2005), The Fortis Young Ones Award

(2006), the Provincial prize for Fine Arts West Flanders (2006), the Rodenbach Fonds Award (2008) and the Royal Flemish Academy of Belgium's Class of the Arts prize (2020).

In 2009, following acclaim for the large-scale project WARSUBEC (Zebrstraat cultural centre, Ghent), Ervinck started to receive numerous public and private commissions. In 2011, he founded Studio Nick Ervinck in an old automobile workshop, and in 2021, he created his exhibition space, Kunsthal Ervinck (K.E.R.K.), in the former church of Middelkerke.

His work has been acquired by art collectors around the world and shown in solo and group exhibitions at Brakke Grond, Amsterdam; S.M.A.K., Ghent; Gallo-Romeins Museum, Tongeren; Museum Beelden aan Zee, Scheveningen; Museum Dr. Guislain, Ghent; UNArt Center, Shanghai; NRWForum, Düsseldorf; Ars Elektronica, Linz; Vanhaerents Art Collection, Brussels; Museum M, Leuven; the Museum of Fine Arts, Ghent; MARTa, Herford; Middelheimmuseum, Antwerp; and MOCA, Shanghai. In 2021, his largest exhibition to date was organised by the National Museum of Finland at Häme Castle.

Today, Nick and his team continue to push the boundaries of various media, integrating classical techniques and materials with the latest 3D scanning, 3D printing and robot sculpture technology.

Nick Ervinck lives in Lichtervelde with his wife Kaat and their three children, Lene, Ida and Thor.

Visit **Nick Ervinck's** website and Instagram page.

<https://nickervinck.com/en>

[@nick_ervinck](https://www.instagram.com/nick_ervinck)





TIHUVOLIAR, 2025, ceramic, 47 x 39 x 33.6 cm / 18.5 x 15.4 x 13.2 inches

Ariana Heinzman

Ariana Heinzman is an artist born in Cincinnati, OH, who now lives and works on Vashon Island, WA. She is represented by J. Rinehart Gallery in Seattle.

Heinzman earned her BFA from the Rhode Island School of Design. She has presented solo exhibitions at J. Rinehart Gallery, including *Habitat for a Fake Plant* (2024) and *It's Good to Be Here* (2022). Her work has also been featured in *Loop. Stack. Shift.* at the Rockport Center for the Arts in Texas (2024) and *Outside Over There* in the Weller Window installation in Seattle (2023).

Her sculptures have appeared in group exhibitions at MoNA in La Conner, WA, Culture Object in New York, Vashon

Center for the Arts, Pottery Northwest, and in the RISD Ceramic Biennial. Heinzman received the 2021 Ceramics Monthly Emerging Artist Award, and her work is held in the collections of Seattle University and The Port of Seattle at SEATAC Airport. Her work has been featured in *American Craft*, *Architectural Digest*, the *Seattle Times*, *Ceramics Monthly*, and *Pottery Making Illustrated*.

Visit **Ariana Heinzman's** website and Instagram page.

<https://www.arianaheinzman.com/>

[@ariana-heinzman](https://www.instagram.com/ariana-heinzman)





Lion Standing By, 2025, ceramic and underglaze, 22 x 13 x 9 in. Photo: Alison Blomgren



Devouring Lines Continuum, 2023–2025, stoneware ceramics, petroleum-like glaze, oxidation firing, 1220°, mostly fired in the studio kiln in Brussels, variable sizes (approx. 50 cm) and compositions. Photo: Théo Desmaizères



Devouring Lines Continuum, 2022, drawing on paper, 33 x 21 cm. Photo: artist

The air is heavy
and I tell myself stories;

The seat of an animal blends into a dark mass, and on the reverse, arms anchored to the ground, from which emerge a composite bone, now contaminating the side of the sculpture. These elements fuse within the clay itself, affiliated and combined without any hierarchy. From these twists oozes a viscous, dripping blue oil, seeming to whisper that the graft continues to operate, unaffected.

My practice attempts to consider the notion of foundation and collapse in the same gesture. It's within this continuous passage that the ruin can be seen as fertile ground, and that lies my intimate conviction that, by working on it deeply, it's possible to elaborate alternative versions.

And the slow gestation of ceramics and drawing opens up so many possibilities. Latent, lazy, underlying, trying to depict these phenomena demands forgetting any kind of direct, instantaneous capture. This need to imagine and make palpable a shifting world is embodied in the chimera, which becomes a plastic gesture as much as a narrative framework. In this way, both organisms and artefacts are constantly re-arranged according to different scenarios, and the proposed installations take the form of a liminal space, where the surrounding forms are as familiar as they are indocent.

These speculative narratives come in several versions of the same story, shaping characters like architectures, in a collage of discontinuous times. Where the event can be reabsorbed and displaced, where one wears the skin of the other in order to feel them better, change roles, and perpetually re-shape this strange, enigmatic, disjointed and plural landscape.

The dog bites its tail, paroxysm of its vertebrate body, finished, interwoven, the circle is complete ! An ancient guardian, protective and faithful figure, the dog remains peaceful; Imperturbable, the Sphinx is too slammed these days, her head rests on the hot, sweating salt, she won't ask her riddle.

I'm in the dual experience of narrator and architect of the place ; in this way, I'm giving the viewer an effusive setting, but also the keys to a possible rewrite.

Yaerin Pyun

Yaerin Pyun (b. 1994, Seoul) is a ceramic artist whose work reflects a close engagement with natural forms, material processes, and the overlooked textures of everyday life. She holds a BFA in Ceramic Arts and Design from Seoul National University of Science and Technology (2019) and an MA in Ceramics and Glass from the Royal College of Art in London (2023).

Pyun's practice is rooted in observing the subtle, often unnoticed details of her surroundings. Drawing from memories of the landscapes where she grew up—mountains, snow, rivers, and seasonal shifts—she explores how natural elements carry dualities such as durability and fragility, permanence and change. These ideas shape her approach to ceramics, where she layers porcelain, glaze, and, at times, melted gemstones to create surfaces that appear both familiar and altered.

Her work has been presented in solo exhibitions at Studio Pottery London (2024) and Soluna Fine Art in Hong Kong (2025). She has participated in international group exhibitions including the 6th Triennial of Kogei at the 21st Century Museum of Contemporary Art in Kanazawa, the Premio Faenza in Italy, Design Miami/Seoul, PAD London, Taipei Dangdai, and shows in Shanghai, Suzhou, London, and Seoul.

Pyun has received several recognitions, including the Monica Biserni Prize at the 63rd Premio Faenza (2025), finalist selections for the 6th Triennial of Kogei (2025) and the Seoul Yoolizzy Craft Awards (2024), and the FRANZ Rising Star Scholarship (2023).

Visit **Yaerin Pyun's** website and Instagram page.

<https://www.yaerin.net/>

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Poem for Ephemeral Moments 250803 (Detail), 2025, Stoneware, porcelain, ceramic stains, gemstone, 44 x 51 x 41 cm. Photo: Light Motif Studio.
Courtesy of Soluna Fine Craft.

Ana Buitrago

Ana Buitrago is an artist and designer from Bogotá, Colombia. She has a BFA from the School of the Art Institute of Chicago and an MFA in Ceramics from the University of Arkansas. She was awarded a Graduate Student Fellowship from The National Council on Education for the Ceramic Art (NCECA) 2023, a Fellowship from Artist 360 and the Windgate Accelerator Grant in 2024. Buitrago has exhibited in Belgium, France, Netherlands, Ecuador, Mexico, United States and Colombia. Along with extensive exhibitions her work has appeared in numerous publications such as Vogue Latam, Sight Unseen, Elle France and Architecture Digest Latam.

Visit **Ana Buitrago's** website and Instagram page.

<https://ana-buitrago.com/>

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Fascinated by how architectural structures, which shape our daily lives, often fade into invisibility, my work seeks to reimagine these forms, elevating them to a monumental role. Drawing inspiration from the geometric shapes inherent in infrastructure—such as fences, windows, and other ubiquitous elements. I explore how their inherent rigidity can be softened, transformed, and made intimate.

To me, a home transcends its physicality; it embodies identity, memory, and grounding. Rooted in my Colombian heritage, my work integrates family archives and personal narratives, exploring how architecture and design carry the traces of the past while shaping the spaces we inhabit today.

This interplay between memory and functionality drives my exploration of the objects we invite into our homes. What does it mean to live with an object? For me, it is a dynamic intersection of appreciation and interaction, a dialogue that transforms the mundane into the meaningful.

Ceramics serves as the cornerstone of my practice, offering both a medium and a metaphor. The tactile nature of clay allows me to commemorate memories and nostalgia, creating works that resonate with the human experience of place, belonging, and cultural continuity.



Ana Buitrago in her Bogotá, Colombia, studio. Photo by David Sierra



Room Divider, 2024, stoneware, plywood, metal, 11 ft x 9 ft x 2 ft. Photo Credits: Andrew Castañeda.

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Front cover: Jovan Matić, Pump it, 2025, paperclay, 35x35x4 cm. Photo: Marijana Jankovic.

Back cover: Works by the 24 artists featured in this publication.

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