

CERAMICS NOW

M A G A Z I N E



May 2026

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Ceramics Now Magazine
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Front and back cover: Daniela Bergschneider, Almost Blooming III, 2025, hand-shaped porcelain elements, dyed nylon fabric, tied, 125 x 40 x 35 cm. Photo by Thor Brødreskift.

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10

36



In This Issue

44



92



Artist Profiles	Daniela Bergschneider	2
	Christine Coste	10
	Sarah Gross	20
	Jin Hee Kwon	30
Articles	Ceramics as Living Presence: Experiencing Andile Dyalvane's iNgqweji. By Monica Monaia	36
	The Narrative Lies in the Material: An interview with Norwegian ceramic artist Nina Malterud. By Marthe Yung Mee Hansen	44
	Linda Rotua Sormin's Uncertain Ground at the Gardiner Museum. By Heidi McKenzie	54
	Julia Phillips: Inside, Before They Speak at the Barbican. By Beth Williamson	60
	I Make, Therefore, I Am. By Heather Jo Davis	66
Exhibitions	Magdalena Suarez Frimkess. Organized by Shio Kusaka at David Zwirner, Los Angeles	72
	Sharif Bey: Autoethnography at the Alfred Ceramic Art Museum, New York	78
	Lotte Westphael: Where Colours Dissolve into Weightless Nothingness at Galerie Maria Wettergren, Paris	82
	Arina Antonova: Shekel & Anubis Agency at Galerie Dix9 H�el�ene Lacharmoise, Paris	86
	Chenlu Hou and Chiara No: What the Hands Remember to Hear at The Aldrich Contemporary Art Museum, Ridgefield	92
	Camila Capra: punto de encuentro (meeting point) at Abra Espacio, San Jos�e	96
	Forms From The Subsoil at Sala de Arte CCU, Santiago, Chile	100
News	The Month's News In The Ceramic Art World	104
	What's on View	106

Daniela Bergschneider

Daniela Bergschneider (b. 1986, Germany) is an artist based in Bergen (Norway), where she completed her master's degree in Fine Art at UiB's Faculty of Art, Music and Design in 2020. She also studied at the University of Paderborn and the University of Applied Sciences in Hamburg.

Bergschneider has participated in group exhibitions both nationally and internationally, including *Beginning, Becoming at Format, Oslo* (2025), the annual exhibition of *Norske Kunsthåndverkere* (2020/21/22/23), *Open M Art Fair* in Hangzhou, China (2025), *Pieces by Hint Project* in Aarhus (2024), *Fiskars Village Art & Design Biennale* in Fiskars, Finland (2024), *The sky from above* at Oplandia Senter for Samtidskunst in Lillehammer (2024), *Remnants of the Future* at Officinet in Copenhagen (2022), and *Hybridia* at SOFT Gallery in Oslo (2021). Daniela's works are included in the collections of the National Museum in Oslo, KODE Museum in Bergen, Nordenfjeldske Kunstindustrimuseum in Trondheim, the Equinor Art Collection, as well as the collection of the City of Gothenburg.

Daniela Bergschneider explores the relationship between textiles and ceramics in sculptural works that express a universal corporeality that extends beyond the human body. Her works push the boundary between the abstract and concrete, the beautiful and grotesque, and the familiar and the alien.

In the process of making she creates small modular porcelain elements by hand, that are then tied into hand dyed semi-transparent nylon fabric to construct larger forms. Using textiles and porcelain, she works with two materials that are easy to identify and familiar to us in our everyday lives, yet allow for transformation in a way that they appear unknown or new. The material hybrids are made from hard and soft elements, with the

porcelain resembling the presence of bones and the textile as the sculpture's skin. Together they form a skeletal structure in which both materials create a cohesive whole, akin to the inner functionality of living beings. Because of the dynamic tension between the two materials, they give the impression of being alive—almost as if they are breathing, expanding, and contracting.

Bergschneider's sculptures are made to achieve an expression she calls Visual Tactility. This quest is characterized by using her studio as a laboratory to develop forms and surfaces that are charged with enough tactile and visual information to trigger the imagination into evoking an emotional response. Her goal is for viewers to sense the work within their own bodies, feeling a resonance in their muscular system as they approach the works.

Visit **Daniela Bergschneider's** website and Instagram page.

<https://daniela-bergschneider.com/>
 @danielabergschneider



Almost Blooming II and V, 2025. hand shaped porcelain elements, dyed nylon fabric, tied, 128 x 40 x 30, 95 x 30 x 25 cm. Photo Thor Brødreksift

Christine Coste

Christine Coste (b. 1965) is a visual and performance artist based in Pélussin, Southern France. Her practice moves between ceramics, drawing, and performance, exploring the body through an ongoing exchange between these fields. Between 1991 and 2001, she attended live model classes led by ceramicist Nicole Giroud at the Paris Ateliers des beaux-arts. In 2001, she established her own independent ceramic studio in Paris. Since 2023, she has been working in Pélussin. She is a member of the International Academy of Ceramics and regularly participates in residencies and exhibitions internationally.

Coste's work addresses fragmentation and hybridisation, with human and animal forms merging into ambiguous figures. Faces are often obscured, suggesting bodies in states of transformation, encounter, and shifting identity.

"Around the issue of the body, Christine Coste works on the interweaving of three specific plastic fields: ceramics, drawing and performance. Her work is

an incessant coming and going between these territories. Whatever the medium, the forms complement, blend and extend in such a way as to provoke disturbing points of view and perspectives for the viewer. Rarely faces, except as hooded or buried, the expression being made by the movement itself, whether in the drawings, or through the articulation of the ceramic sculptures. The volumes are fluid, covered with a kind of weft or graphic mesh that she works with oxides, or even with transfer, giving the illusion of a second skin, sometimes even close to a down or an animal shell. It is of course a question here of metamorphoses, mutations, encounters and fusions at the heart of the living world. It is a question of body and sensuality, not to say sexuality, so much the sculptures with carnal contours seem animated from the inside, and endowed with an undeniable organic power." Text by Jean-Marc Dimanche, 2022

Visit **Christine Coste's** website and Instagram page.

<https://christinecoste.com/>
@christine.coste





Faux-semblant n°10, 2026. Stoneware. 26x35x74 cm. Photo © Vincent Noclin

Sarah Gross

Sarah Gross grew up in a small apartment in densely populated New York City, often finding herself pressed up against strangers on the crowded train. This experience informed the way she looks at the world and relates to others, with genuine curiosity—and caution. Her work explores physical closeness, emotional distance, and the discomfort and longing that results from that tension.

Sarah shows her work nationally and internationally and is included in numerous collections including the U.S. Department of State, The University of Costa Rica, and the Shiwan Ceramics Museum in Foshan, China. She earned her MFA from the Rhode Island School of Design and her BA from Carleton College. She has taught ceramics in various institutions around the US, and completed artist residencies at c.r.e.t.a Rome, Green Olive Arts, Morocco, Greenwich House Pottery, Grand Valley State University, and the Lawrence Arts Center. Sarah is an Associate Professor of Visual Art at the University of Kansas.

"Closeness may not establish intimacy, but it can fascinate and repel. I grew up in New York City, always sharing space with people I did not know. The contradiction of physical density and emotional distance made me feel simultaneously alienated by and enamored with millions of strangers. I explore this conflict by making work that manifests invisible dividers and destabilizes familiar relationships, making the unknown known, and the known unknown. Inviting and forbidding, my work addresses issues of power, desire, vulnerability, and visibility. Through it, I disrupt familiar ideas about gender roles, sacred and domestic space, and our attempts to influence the gaze of others.

I make art that unsettles the viewer's perspective. Obstructions and openings confront the viewer, creating spatial and visual relationships that shift and disorient. I create encounters where the viewer must question how they fit into the structure, making the act of looking more self-aware. Scale, intimacy, and the body of the viewer are fundamental considerations. I use pattern, repetition, and accumulation as tools to engage the viewer's eye and refer to historic tilework and sacred architecture.

I am fascinated by the ways we project our values and act out our aspirations through so many of our activities—including how we dress, how we spend money, and how we decorate our homes. Floral arrangements, garlands, and gardens have become sites of inquiry for me as I consider popular hobbies taken to extremes. My most recent work explores ideas of fertility, abundance, sexuality, and status by covering surfaces with vegetal forms. These sculptural pieces are embedded with layers of desire and discomfort."

Visit **Sarah Gross's** website and Instagram page.

<https://sarahgrossceramics.com/>
@honeyoneeye



The Performer, 2022. earthenware, glaze, rayon, 47"x8"x8". Photo credit: Aaron Paden

Jin Hee Kwon

Jin Hee Kwon is a Korean artist who reinterprets traditional ceramics through an architectural perspective and contemporary design language. During her academic years, she studied not only ceramics but also textiles, visual arts, and video art. This diverse educational background naturally informs her work, into which she incorporates graphics and architectural elements. Inspired by architecture, Kwon explores the relationship between structure, form, and space through the medium of clay, aiming to expand the boundaries of traditional ceramics.

Jin Hee Kwon's work is defined by the use of bold colors, geometric shapes, and the tension between structure and space, striving for both visual intensity and sculptural harmony.

Kwon holds a degree in Craft from the Department of Design at Suwon University and an MFA in Ceramics from Hongik University. She was recently awarded the Gold Prize at the Taiwan Ceramic Biennale. Additionally, she has participated in residencies at the Yingge Ceramic Museum in Taiwan and the Visiting Artist Program at Tainan National University of the Arts. She continues to extend her international reach by participating in various exhibitions abroad.

Visit [Jin Hee Kwon's Instagram page](#).

@jinhikwon





Conceptual Core_Coral Coliseum, 2012, Porcelain, Stain, Various size. Photo by UNREAL STUDIO



Ceramics as Living Presence: Experiencing Andile Dyalvane's iNgqweji

By Monica Monaia

"Come, let's commune together."

- *Andile Dyalvane*

Before clay becomes vessel, sculpture, or form, it is earth. It is the ground beneath our feet, the material from which objects have been shaped across cultures and continents. It precedes borders and disciplines, linking humanity through shared acts of making, care, and survival. In this sense, clay is not simply a medium but a common ground, an ancestral matter that holds memory, continuity, and relation. Yet materials do not speak on their own. How clay is understood, framed, and valued depends on the perceptual frameworks through which it is encountered.

How we look at art is never neutral. Vision is shaped by inherited structures, disciplinary habits, and historical power relations that determine what is seen, how it is interpreted, and what remains invisible. For much of its history, art from the African continent has been approached through Western epistemologies that often isolated objects from their cultural, spiritual, and relational contexts. Meaning was extracted, translated, and stabilised according to external categories, while other ways of knowing – embodied, communal, cosmological – were marginalised or dismissed.

Contemporary African artists are challenging this legacy, not only through what they make, but through how their work asks to be encountered. Rather than presenting objects to be deciphered, their practices call for forms of attention grounded in listening, sensing, and relational presence. This shift demands a parallel transformation in curatorial and critical approaches: a willingness to loosen singular modes of seeing and to engage artworks on their own cultural and ontological terms.

It is within this context that Andile Dyalvane's exhibition *iNgqweji* takes place. Installed at Southern Guild in Cape Town from 22 November 2025 to 29 January 2026, *iNgqweji* ("bird's nest" in isiXhosa) reveals a ceramic landscape shaped by deserts, forests, and caves. Organic forms extend throughout the space, animated by saturated colours and richly worked surfaces. The exhibition brings ceramics into dialogue with free-blown glass, hand-forged copper, light, and sound, through collaborations with composer Dr Nkosenathi Koela, glassblower David Reade, and blacksmith Conrad Hicks.



Process, Material, and Relation in iNgqweji

The exhibition's point of departure lies not in the studio, but in a pilgrimage. To honour the legacy of Credo Mutwa – a Zulu traditional healer whose teachings sought to restore precolonial cosmologies after centuries of colonial erasure – Dyalvane travelled with fellow practitioners across the Karoo to Mutwa's home in Kuruman, in the Northern Cape.

For Dyalvane, travel is a way of connecting to land – its history and its living presence – and forms a central mode of embodied engagement in his practice. Along the journey, he was struck by the vast communal nests of the Sociable Weaver birds: intricate structures composed of hundreds of chambers. Within these nests, shaped by a complex social organisation, he recognised a form of collective intelligence and relationality that would become central to iNgqweji.

Carrying this awareness of relational intelligence and ecological attunement into the gallery, the exhibition was preceded not by a conventional opening, but by a ritual act, an activation through offering.¹ Inside the gallery, Dyalvane performed a ceremony intended to energise the works and situate them within a living spiritual continuum. The act made explicit what would otherwise remain implicit: that these ceramic forms are not inert objects awaiting interpretation, but presences.

Dyalvane later shared with me his wish that this ceremony could take place outdoors, within his community, where the works can be experienced and “can live there, get the dust and the smoke, feel the sound of the birds and the wind.” (Dyalvane, 2025). Even within the controlled space of the gallery, however, the ceramics retain a vitality that exceeds their physical form. They carry energy, shaping how they interact with the viewer, the space, and one another.

Andile Dyalvane is widely recognised as one of the most significant ceramic artists working on the African continent today. At the core of his practice lies a sustained engagement with ancestry, land, and spiritual continuity. His ceramic works function as vessels through which memory, healing, and cultural transmission are activated.

Born in 1978 in the rural village of Ngobozana, near Qobo-Qobo in South Africa's Eastern Cape, Dyalvane grew up immersed in agricultural life, tending cattle and working the land alongside his family. This formative relationship with soil, landscape, and seasonal rhythms continues to shape his practice. Clay – umhlaba, meaning “earth” or “mother earth” in isiXhosa – is not simply a material resource but a living substance, inseparable from lineage and responsibility. To work with clay is to remain in dialogue with the land and with Xhosa ancestral knowledge systems that understand matter as alive, responsive, and relational.

Dyalvane's process begins with drawing. Sketching functions less as technical preparation than as a practice of listening and reception. Forms emerge through recurring visions, sometimes prompted by sound, observation, or movement through nature. When encountering the Sociable Weaver nests, he began with detailed, almost naturalistic drawings, before gradually reworking these motifs through successive sketches, allowing images to shift from observation to interpretation.

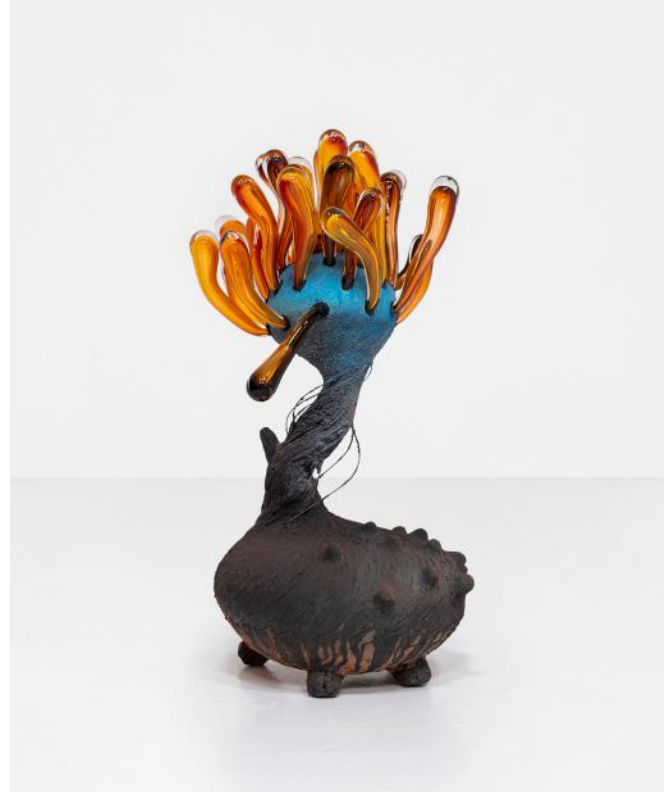
From drawing, Dyalvane moves to the making of small clay models, using them to test proportion, structure, surface, and colour before translating forms into larger works. This incremental approach allows the work to unfold over time rather than being imposed upon.

Collaboration is central to his practice. Dyalvane works closely with craftspeople he admires, not as ancillary contributors but as co-makers who expand the scale, resonance, and vitality of the work. Through these collaborations, ceramics becomes a collective act of making, mirroring the communal intelligence that inspired these works.

Sound plays a particularly integral role. Several ceramic works contain embedded microphones or speakers that transmit recordings of birds, wind, and environmental soundscapes. Copper bristles integrated into the ceramic forms function as musical instruments, allowing the sculptures to vibrate and resonate, animating the clay and activating it as a sonic body.

In one suspended ceramic work resembling a weaver's nest, an opening at the base invites bodily proximity. During my visit, Andile invited me to stand beneath it. He then struck the copper bristles with drumsticks, producing harmonic tones reminiscent of tongue drums. The sound enveloped the body, collapsing the boundary between listener and object. Language felt almost beside the point. This was not an encounter premised on interpretation, but one rooted in sensation, resonance, and presence.

Such experiences align with a growing understanding of art not as an object to be explained, but as an event that happens to the viewer.





The Narrative Lies in the Material: An interview with Norwegian ceramic artist Nina Malterud

By Marthe Yung Mee Hansen

Nina Malterud has dedicated more than five decades to ceramics and crafts. Many of those years have been spent in the studio, but also quite a few in boards and in the educational system—advocating for her profession and partaking in shaping directions for the Norwegian crafts field and artistic research.

Her own artistic practice has covered cups and bowls, human-sized jars, and tile commissions for public space. Over the years, she has left both dishes and large-scale work behind, to focus on intimate formats that accommodate her experiments in glazing and firing. The control that was once put into drawings and patterns, is now moved to other parts of the making process—not least into decisions of what to keep and what to let go of. What has remained constant is earthenware, a devotion sparked by ceramicist Lisbeth Dæhlin (1922–2012) whom Malterud first assisted and continued to have several collaborations with.

During the past four years, the artist has worked on two large projects that invited for research into her own archive and the history of the Norwegian crafts scene: A retrospective solo exhibition at Kode Art Museums and Composer Homes in Bergen in 2022 and the Norwegian Association for Craft Artists' 50th anniversary exhibition at Lillehammer Art Museum in 2025–26. After completing the curatorial work for the anniversary exhibition, *An Impatient Desire*, Malterud has focused on her solo exhibition at Hå Gamle Prestegård on the south-west coast of Norway. Accompanying the exhibition, is a catalogue titled *Glaze Stories*.

Marthe Yung Mee Hansen:
I would like to start at the beginning—how did you start working with ceramics?

I was young and I decided to apply for the National College of Art and Design in Oslo¹ and got accepted. Ahead of this I had spent quite some time working with materials and form in different ways. Applying for art school simply felt like the natural thing to do if you were interested in working with your hands creatively. As I was only twenty years old, there were many coincidences involved in why I ended up doing ceramics specifically. The ruling approaches and tendencies in the study programme at the time seemed a bit outdated. We, the students, asked for more focus on materials, process and artistic possibilities, rather than the older ideas of applied arts. Still, we had a very good professional environment there. My close fellow students were a community that I still draw upon as a ceramicist, and it probably contributed a great deal to the fact that I continued afterwards.

However, after three years of studying, I took a year off to think things over. It felt like an unclear subject and profession—what exactly were we being educated into? During this break, I got a job as an assistant in ceramicist Lisbet Dæhlin's studio and from then on, I was absolutely sold. It was like a dream that I did not know I had until then. Not only the making itself, but also the life in the studio—the whole rhythm of it and the atmosphere. Lisbet was a very welcoming and charismatic person to be around, humble and highly professional. She must have been around fifty at the time, so in my eyes she seemed old and wise, with lots of experience. After my time there, I thought “okay, this is it” and I started my own studio practice at Frysja in Oslo². It is a wonderful place. I stayed there for twenty years before I got the job in Bergen.



Glaze Stories, 2022–23



Glaze Stories, 2022–23



3

Bowls, 1975



4

Bowls, 1975



5

whiteout



6

Large pots in studio, 1987



7

Landscape in Square, 2024-25



8

Landscape in Square, 2024-25



Nina Malterud at a workshop at Hallsberg Brick Factory, Sweden, 1997

Let's touch upon this part of your career too. Between 1994–2010, you worked full time in academia. First, as a professor in ceramics at the Art Academy in Bergen³, then as rector for the whole institution 2002–2010, and later as part-time adviser in research, teaching, and particularly the PhD programme in artistic research. What about this work made you dedicate so many years to it?

At the time I became a professor at the Academy in Bergen, I had already wanted to teach for some time. I felt like I had a certain talent for conveying ideas, contextualising and organising. However, I was not prepared for educational politics. I thought I was going to teach ceramics for six years, but the field was being reshaped by several merging processes into new academies of the arts in the 1990s. Additionally, this was a very tough time for crafts. The wave of theory in fine art was in many ways devastating for crafts within the academic institutions. It was being ridiculed.

What I learnt from that period was to listen to and take part in discussions that were not necessarily within my original field, and this broadened my perspectives enormously. Especially when we started the joint fellowship programme⁴ in 2003 with all the art forms. I found it incredibly interesting to step out of the craft–fine art divide and to hear what others thought about art, for instance in the fields of dance and film.

In 2002, I was asked to run for the position as rector for fine art, crafts and design. Back then it was done through elections. There was not a lot of competition for the position and to be honest I was not particularly motivated at first. But the leadership had been very male dominated, and I had around thirty female ceramics students and I felt like I had to show them that we could also do this kind of job. That was my motivation—to contribute to balance this out. I worked myself into it, and I found the challenges about adapting national large-scale education policies to the arts interesting. I discovered that it is more enjoyable to take part in decision-making than to be decided over. And of course, I was not doing it alone—I had good colleagues and staff by my side.



Linda Rotua Sormin's Uncertain Ground at the Gardiner Museum

By Heidi McKenzie

Uncertain Ground is Linda Rotua Sormin's first solo museum exhibition and a culmination of a lifetime of being: of being the daughter of mixed Thai/Indonesian parents; of being brought to live in small town Ontario from Bangkok at the age of five; of being curious and encouraged to be creative and to make a difference in the world; of being able to pursue post-secondary studies in English Literature; of being a community development worker in Laos; of being a student of ceramics at Sheridan College and Alfred University; and of being entranced by the goddess of clay, and being able to take this path and spin an international career.

I am writing this reflection on the work of Linda Rotua Sorimin as presented at the Gardiner Museum in Toronto (November 6, 2025–April 12, 2026) as a fellow diasporic mixed-race artist who has meandered towards the path of untangling the fraught colonial past of our ancestors. I am writing as a former student of Sorimin's, while she taught at Sheridan College in 2010/2011. I am writing from the subjective point of view of an artist who studied the craft of critical writing and curatorial practice, and as someone who can relate to blending the alteration of moving image and soundscape as part of the storytelling with, and through, ceramic installation.

Before I became versed in the didactics about *Uncertain Ground*, or heard Sorimin speak with Senior Curator, Sequoia Miller, I allowed myself to experience the space which the work inhabits and spend time with it over four visits. What I felt was a sense of voyeurism into the subconscious mind of not only the artist, but the intergenerational trauma of the artist's ancestors. It is messy, in parts it is ugly. In parts it is surprising in its brokenness, it's seeming haphazardness, and yet, the marriage of experimental video collage with the visual collage of the ceramic installations laced with found objects work together in a unify the whole.





Julia Phillips: Inside, Before They Speak at the Barbican

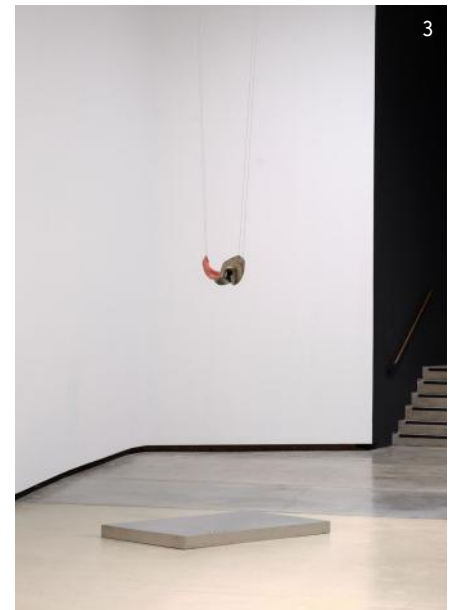
By Beth Williamson

Julia Phillips' *Inside, Before They Speak* in *The Curve* at London's Barbican is surely as sparse as exhibitions get. It is with great economy that Phillips populates the space with objects exuding a spine-tingling strangeness that simultaneously attracts and repels the viewer. This dual effect is not surprising when you understand the deep psychoanalytic roots of the artist's practice, her fascination with the inside surfaces of things and a desire to explore what we might project onto the object, perhaps even into the negative space it creates. Of course, this is not simply about surfaces, but an insightful and utterly thrilling interrogation that exposes interior depths in an extraordinarily original fashion. *Inside, Before They Speak* also asks who is speaking. For Phillips, there are a broad range of possible voices in her work – a spiritual or ancestral presence, an infantile pre-speech presence and other subjects that cannot speak, or choose not to. The charged silence speaks loudly in this space.

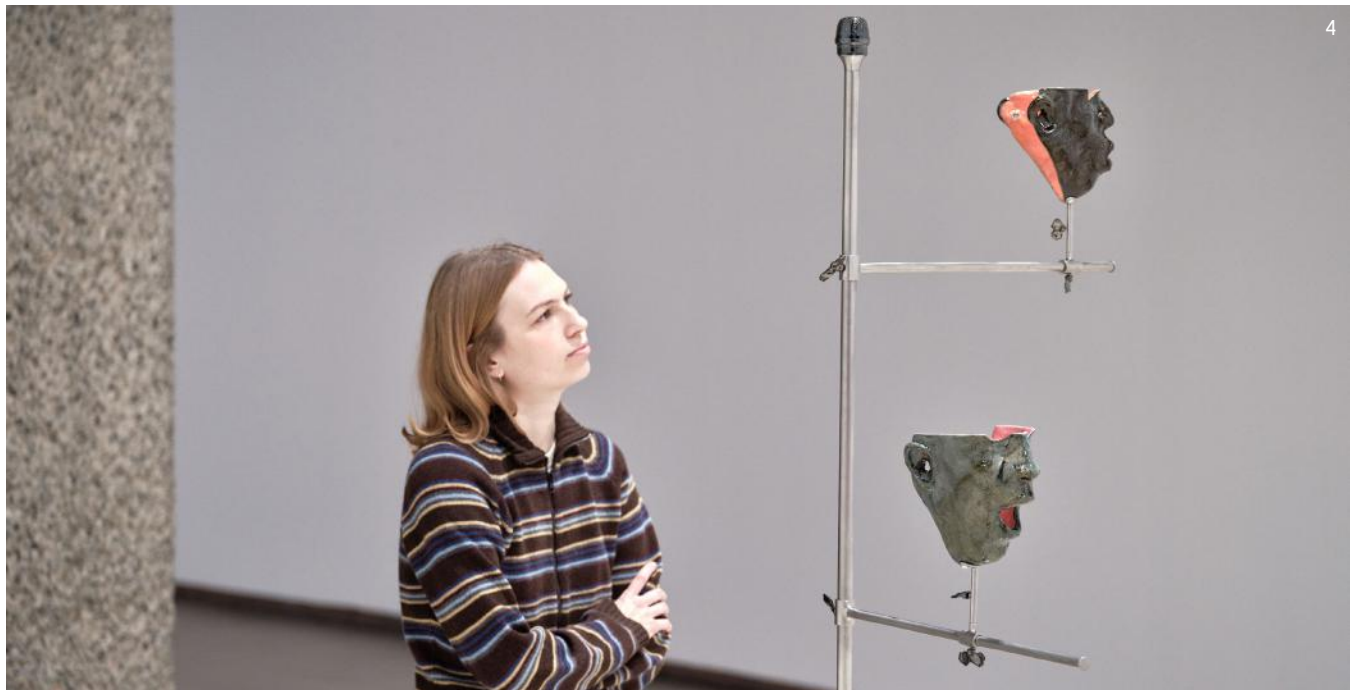
With ceramics firmly at the heart of her sculptural practice, Phillips uses casting and hand building techniques to create moulds from parts of her own body, or to form uncanny objects that cast fear and doubt in the beholder. Clay elements are fired and glazed in electric kilns (using cone 6 for glaze firing) to create vibrant surface effects. Applying a variety of underglazes, raw pigments and glazes, Phillips explains that multiple layers of underglaze and glazes are applied and refired, up to twelve times, until the desired depth and colour tone of the surface is achieved. It is only then that the artist incorporates metal hardware such as clasps and springs. Together these components imbue the objects with the possibility of movement where clasps can be fastened and unfastened and springs can be compressed or extended. For Phillips, this also acts as a metaphor for human relations (bonds and attachments in psychoanalytic terms) and the degree of strength or weakness with which they are wrought. It is a delicate balance to be achieved between the fragility of the ceramic elements and the strength of the associated metal hardware elements. Often held in acute tension, it is as if they are in exact equilibrium, the product of precision, yet the tiniest recalibration could destroy each and every meticulously established bond and attachment. These relationships under pressure are also metaphors for human relations.



Attachment I with Ball Detent and Attachment V. Harmonizer
Flexible with Quick Release

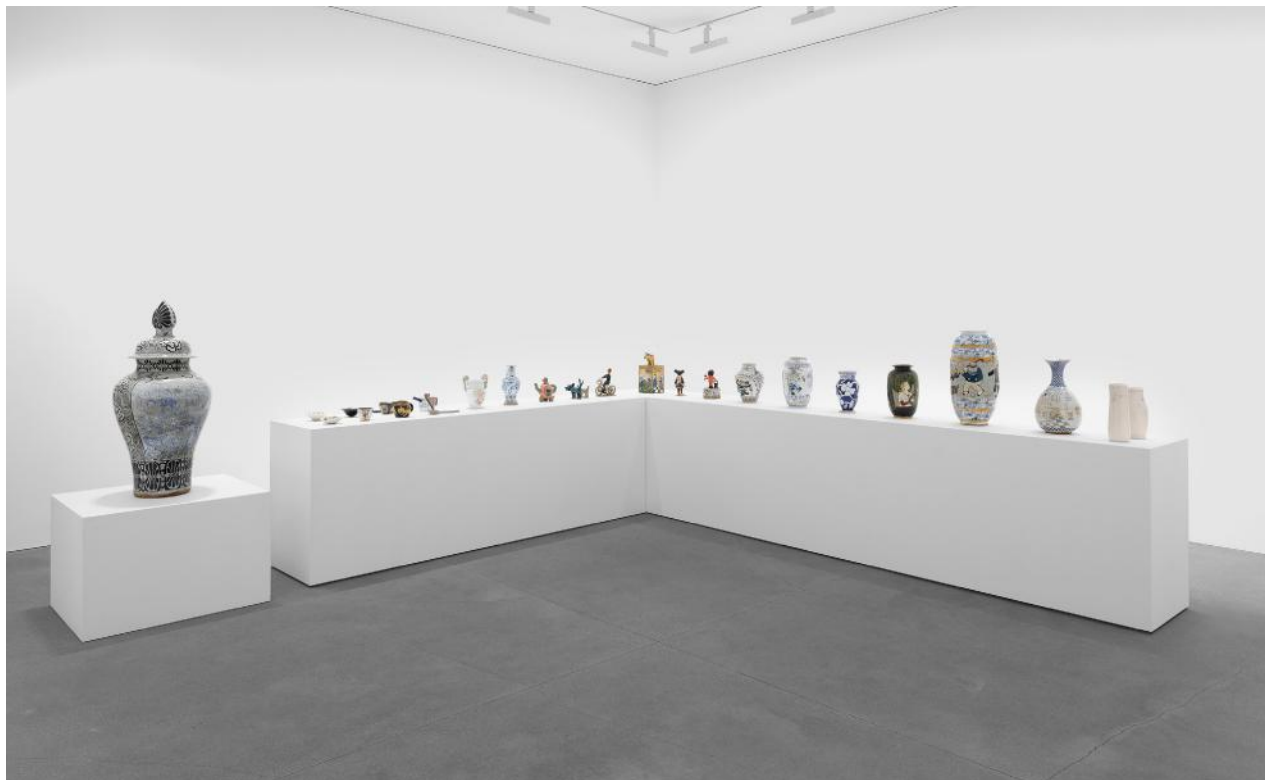
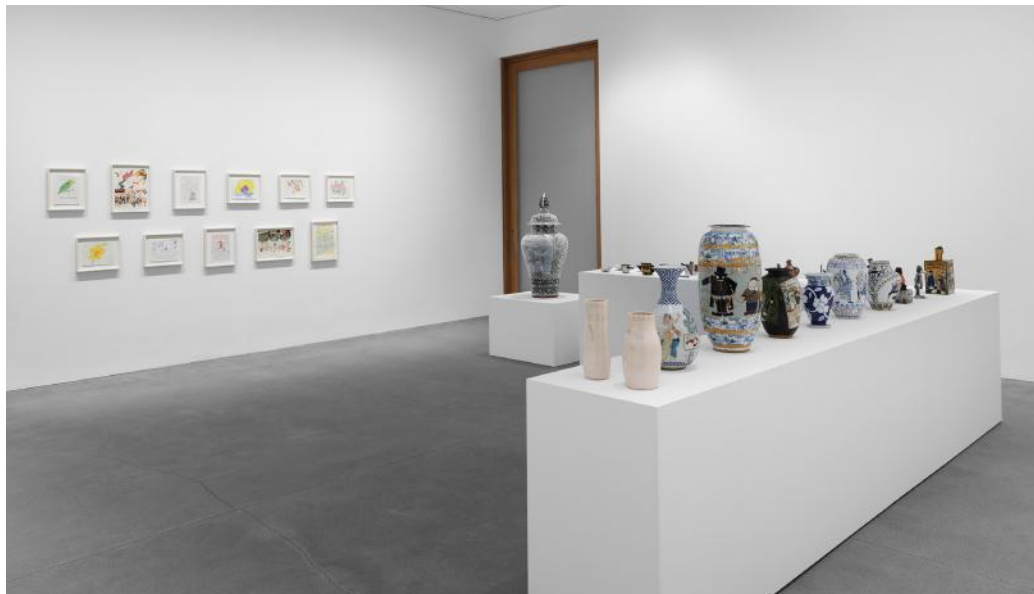


Drainer III



Magdalena Suarez Frimkess. Organized by Shio Kusaka at David Zwirner, Los Angeles

April 11 – May 22, 2026





Sharif Bey: Autoethnography at the Alfred Ceramic Art Museum, New York

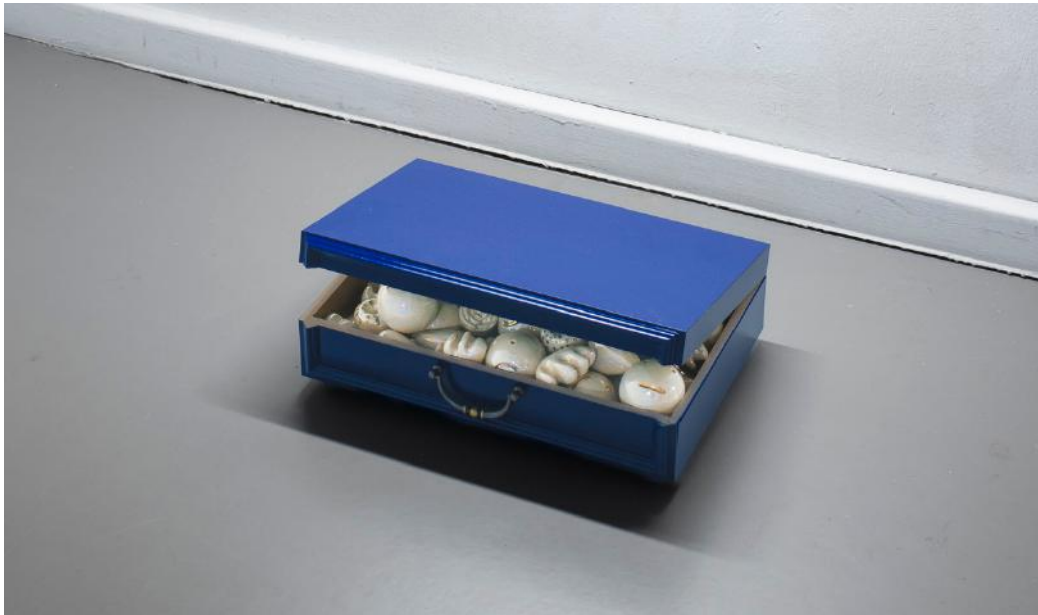
February 12 – July 19, 2026





Arina Antonova: Shekel & Anubis Agency at Galerie Dix9 H el ene Lacharmoise, Paris

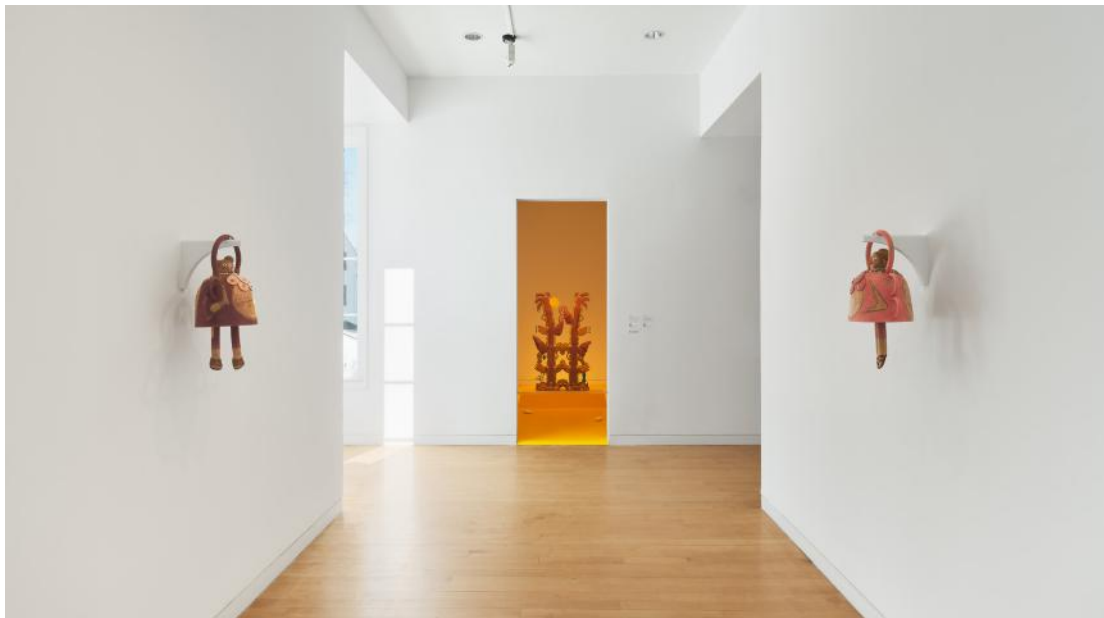
March 21 – April 29, 2026





Chenlu Hou and Chiara No: What the Hands Remember to Hear at The Aldrich Contemporary Art Museum, Ridgefield

January 25 – May 25, 2026







6



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The Aldrich Contemporary Art Museum is pleased to present a joint exhibition of two artists who use ceramic sculpture to explore storytelling and spirituality.

Chenlu Hou's objects draw from her Chinese heritage, blending folklore, remembrance, and the layered experiences of diaspora and cultural hybridity. Chiara No creates chiming bells that personify idols, demons, and goddesses inspired by ancient, pagan, and Christian mythologies. Both artists make objects that suggest the potential for sound to invoke ceremony and shared histories across cultures and time.

Chenlu Hou works across drawing, animation, and ceramic sculpture. Her vivid objects, ranging in scale from palm-sized to torso-sized, reference ancient Chinese folklore and ritual vessels, Buddhist and Taoist temples, and memories of home. Hand-built in terracotta using slabs of rolled clay, her forms are airbrushed in bright underglazes and patterned with handmade stencils, often ornamented with playful charms suspended from nylon zip-ties. Hou's totemic forms and handheld rattles channel humor and imagination to explore ancestry, identity, and belonging. The rattles, each fitted to the palm and made as part of a daily practice, connect her to ancient pottery traditions where sound was used in ceremony and play. Her surreal sculptures blend memory, dreams, and mythic description, reflecting personal journeys, collective histories, and a deep reverence for the physical world. This marks her first museum exhibition.

Chiara No approaches clay through research into the meaning of storied characters, myths, and symbols and how they shift over time. Since 2021, she has produced a series of stoneware bells known as Idols, modeled after skirt-shaped terracotta figures from ancient Boeotia. Painted in vibrant color and inscribed with glyphs and pictographs, these forms embody mythological beings whose meanings have transformed throughout history. Drawing on extensive archival and etymological research—from medieval folklore and Renaissance prose to Elizabethan grimoires—No uncovers overlooked connections that recast vilified figures. Each bell contains a set of dangling legs that serve as clappers that produce distinctive resonances when activated, resulting in a chorus that celebrates remembrance and resistance.

Together, Hou and No create a dialogue through clay and implied sound. Their works resonate with themes of transformation and cultural inheritance through reimagined storytelling. Their shared attention to material and mythology invites viewers into a space where living, ever-evolving storylines mirror our collective present.

Chenlu Hou and Chiara No: What the Hands Remember to Hear is organized by Amy Smith-Stewart, Diana Bowes Chief Curator and Caitlin Monachino, Curatorial and Publications Manager.

Born in Shandong, China in 1989, Chenlu Hou is currently based in Providence, RI. She earned her MFA in Ceramics from the Rhode Island School of Design in 2019. Since then, she has completed residencies at Museum of Arts and

Design in New York, Penland School of Craft, Houston Center for Contemporary Craft, and Archie Bray Foundation. Her works have been included in exhibitions at Kristen Lorello, New York; YIRI Arts, Taipei City, Taiwan; the Houston Center for Contemporary Craft, Texas; and the Archie Bray Foundation, Helena, MT; among other venues. Hou is currently a resident artist at Harvard Ceramics and a Visiting Critic in Ceramics at the Rhode Island School of Design.

Chiara No was born in 1981 in Key West, FL, and currently lives and works in Johnson, VT. She studied Art and Theory at the Glasgow School of Art in 2002-03 and received a BA in Art History from Towson University in 2005 and an MFA from the University of Pennsylvania in 2015. She has been on faculty at School of the Art Institute of Chicago and an instructor at University of Pennsylvania. She has shown at Spring Break New York, NY; MoCA Westport, Westport, CT; Field Projects and Bible, New York, NY; Vox Populi, Philadelphia, PA; EXILE, Vienna, Austria; Johalla Projects, Chicago, IL; and has participated Printed Matter's Art Book Fair in both New York and Los Angeles. Her works on paper are included in the Whitney Museum of American Art's Special Collection, the Walker Art Center's Library and Archives, the Art Institute of Chicago's Joan Flasch Artists' Book Library.

Generous support for Chenlu Hou and Chiara No: What the Hands Remember to Hear is provided by The Andy Warhol Foundation for the Visual Arts. Significant support is provided by Ellen and Andrew Celli. Additional support is provided by an anonymous donor, Pauline Eveillard, and Kristen Lorello, NY. The catalogue is supported by the Eric Diefenbach and James Keith Brown Publications Fund.

Captions

- Installation views, Chenlu Hou and Chiara No: What the Hands Remember to Hear, The Aldrich Contemporary Art Museum, January 25 to May 25, 2026. Chenlu Hou: Courtesy of the artist and Kristen Lorello, NY. Chiara No: Courtesy of the artist. Photo: Olympia Shannon
1. Chenlu Hou, Four long-haired people ride a pomegranate shaped mini-spaceship into space to smell arm-pit odor, 2025. Courtesy of the artist and Kristen Lorello, NY
 2. Chenlu Hou, Birds don't eat cicadas that are shedding, 2023. Courtesy of the artist and Kristen Lorello, NY
 3. Chiara No, Votive for Queen of Sheba, 2025. Courtesy of the artist
 4. Chenlu Hou, Eggplant braised with long beans, long beans braised with eggplant, 2025. Courtesy of the artist and Kristen Lorello, NY
 5. Chiara No, Votive to Esther, 2026. Courtesy of the artist
 6. Chenlu Hou, Before being uprooted, two corn plants earnestly practice loving each other, 2025. Courtesy of the artist and Kristen Lorello, NY
 7. Chiara No, Votive to Gemyem, 2026. Courtesy of the artist

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The Month's News In The Ceramic Art World

01

Several ceramics events not to miss are opening or taking place throughout May and early June 2026, bringing together exhibitions, competitions, and fairs across Europe and beyond. Highlights include the XVII International Ceramic Biennial of Manises (opens May 8, Manises, Spain), Ceramic Art London (May 8-10, London, UK), the LOEWE Craft Prize 2026 (opens May 13, Singapore), the Diessener Töpfermarkt Young Ceramics Award (May 14–17, Dießen am Ammersee, Germany), the 6th International Ceramics Triennial UNICUM 2026 (opens May 15, Ljubljana, Slovenia), the 43rd Concours International de Ceràmica de l'Alcora (opens May 16, L'Alcora, Spain), and the Ceramic Market Andenne – Li Dièle 2026 (May 24–25, Andenne, Belgium). The calendar continues into June with cerARTmic Madrid 2026 (June 4–7, Madrid, Spain) and the Höhr-Grenzhausen Ceramics Market 2026 (June 6–7, Höhr-Grenzhausen, Germany).

02

Ceramic Brussels Fair invites artists based in the European Union to apply for the 2027 Ceramic Brussels Art Prize, an annual award for contemporary ceramic creations. The five laureates will be exhibited in a group show during next year's fair, and several prizes will be awarded, including a solo show and several international residencies. The call is open to artists who are not represented by a gallery and who have less than 10 years of experience and research in ceramics. Applications are due May 31, 2026. Application fee: €25.

03

Applications are now open for Small Favors 2026, the 20th anniversary edition of the popular exhibition organized by The Clay Studio. Open to US-based artists working in any media, the exhibition challenges participants to create works that fit within a 4-inch cube, encouraging experimentation at a small scale. Selected pieces will be exhibited and offered for sale from October 8 to December 31, 2026, with a broad price range aimed at both new and established collectors. Applications are due June 1, 2026.

04

Ceramic artists based in the United States are invited to apply for the Ceramics Residency Program at the Sonoma Community Center (California), offering two fully supported six-month residencies in 2027. The program provides a \$750 monthly stipend, private on-site housing, 24/7 studio access, and a solo exhibition, alongside paid teaching opportunities. Residents contribute approximately 20 hours per week to studio operations while developing a cohesive body of work within a supportive community environment. Applications are due June 15, 2026.

05

Artists are also invited to submit work for the Baltimore Clayworks Clay Biennial 2027, a national juried exhibition organized by Baltimore Clayworks in conjunction with the 61st Conference of the National Council on Education for the Ceramic Arts (NCECA). Juried by Ching Yuan Chang, the exhibition highlights the diversity and evolving language of contemporary ceramics, welcoming functional, sculptural, installation-based, and experimental works. The exhibition will be on view from January 9 to March 13, 2027, with applications due September 25, 2026.

06

Emerging artists from the Baltic region are invited to apply for FRESH 2026 — New Voices in Ceramics, an international juried exhibition organized by the Latvian Center for Contemporary Ceramics. Open to artists from Latvia, Lithuania, and Estonia, the call offers awards including funded participation in C14 Paris 2027 and a residency at the Latvian Center for Contemporary Ceramics. Applications are due July 10, 2026.

08

Book recommendation: Queer Crafts - Material Practices and the Making of Identity by Daniel Fountain. Through a focused analysis of work made from textiles, ceramics, wood, paper, metal, and glass, this book explores how contemporary artists, designers, and practitioners identifying as LGBTQ+ use a range of craft materials and processes to explore their identity and queerness.

10

The city of Castellamonte (Italy) has opened applications for the international competition Ceramics in Love, organized as part of the 65th Castellamonte Ceramics Exhibition. Open to all ceramic artists, the competition focuses on ceramics as a field of passion, originality, and contemporary expression, across art and design. Selected works will be exhibited at Palazzo Botton from August 22 to September 13, 2026. Awards include a €4,000 first prize. Applications are due May 30, 2026.

07

The North West Ceramics Foundation is pleased to announce its next Speakers Series on Sunday, May 24, 2026, at 4pm PST, featuring Australian artist Dr. Peter Wilson. Dr. Wilson's talk Materiality, intuition, heart, head and hands: seduced by the magic of clay will focus on the various stages of his life as a potter: continuous learning, skill development, understanding materials, the fire, glazes, the striving for perfection, finding a direction, and the need for constant renewal, what he calls "trying to fix a silent poem in clay."

09

The Ceramic Studio's Guest Potter Workshops begin this month at their stunning location in Brenchley, Kent (UK). Designed for both beginners and experienced makers, the series offers a wide variety of workshops led by acclaimed potters. Participants can explore techniques such as Kintsugi, glaze-making, slab-building, tableware design, clay collage, Onggi-making, wheel-throwing, and more. Whether you're looking to develop new skills or deepen your practice, there's something for everyone.

11

The Clay Studio continues its Clay & Conversations series this May with three online talks featuring artists, curators, and scholars. On May 7, partners from the Museum for Art in Wood will discuss Radical Americana with Jennifer Navva Milliken, Viola Bordon, and BA Harrington. On May 14, art historian Ezra Shales will present his new book, Pitchers of American Life: Art Within Reach. The series continues on May 21 with Laura Keim of Stenton, previewing upcoming Radical Americana exhibitions. All events take place on Zoom, and registration is free.

What's on View



BAROCK at Centre Céramique Contemporaine de Giroussens, Giroussens

April 18 - June 14, 2026



Ceramics: Second Edition at The Great Design Disaster, Milan

April 16 - May 29, 2026



Bridget Harvey: Of The Rubble (rudera) at Ruup & Form, London

April 17 - May 29, 2026



Kathy Butterly: Assume Yes at the Tang Teaching Museum, New York

February 14 - July 2026



Claire Curneen: between my finger and my thumb at Ruthin Craft Centre, Ruthin

March 28 - June 28, 2026



Génération Céramiste vol. 16 at Maison de la Céramique du Pays de Dieulefit, Dieulefit

March 28 - June 14, 2026



Shaping the Field: Ceramics at Cranbrook Academy of Art at Cranbrook Art Museum, Bloomfield Hills

March 25 - Summer 2026



Andreas Tesch: Future Fossils at Museum Art.Plus, Donaueschingen

March 15 - June 7, 2026



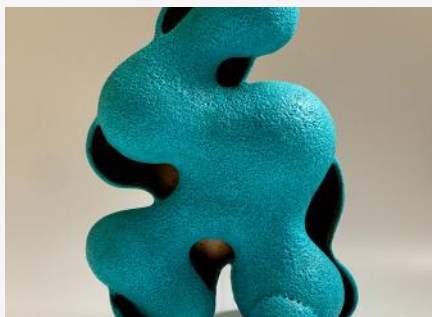
Gabriel Chaile: Archaeology of Memory at Whitechapel Gallery, London

April 1 - September 6, 2026



Marit Tingleff: Into the Green at HB381 Gallery, New York

May 8 - June 20, 2026



Between: Colleen Carlson and Sui Park at Sculpture Space NYC, New York

May 8 - June 6, 2026



Clay/Works: Ceramics Ireland exhibition at National Botanic Gardens of Ireland, Glasnevin

May 3-16, 2026

