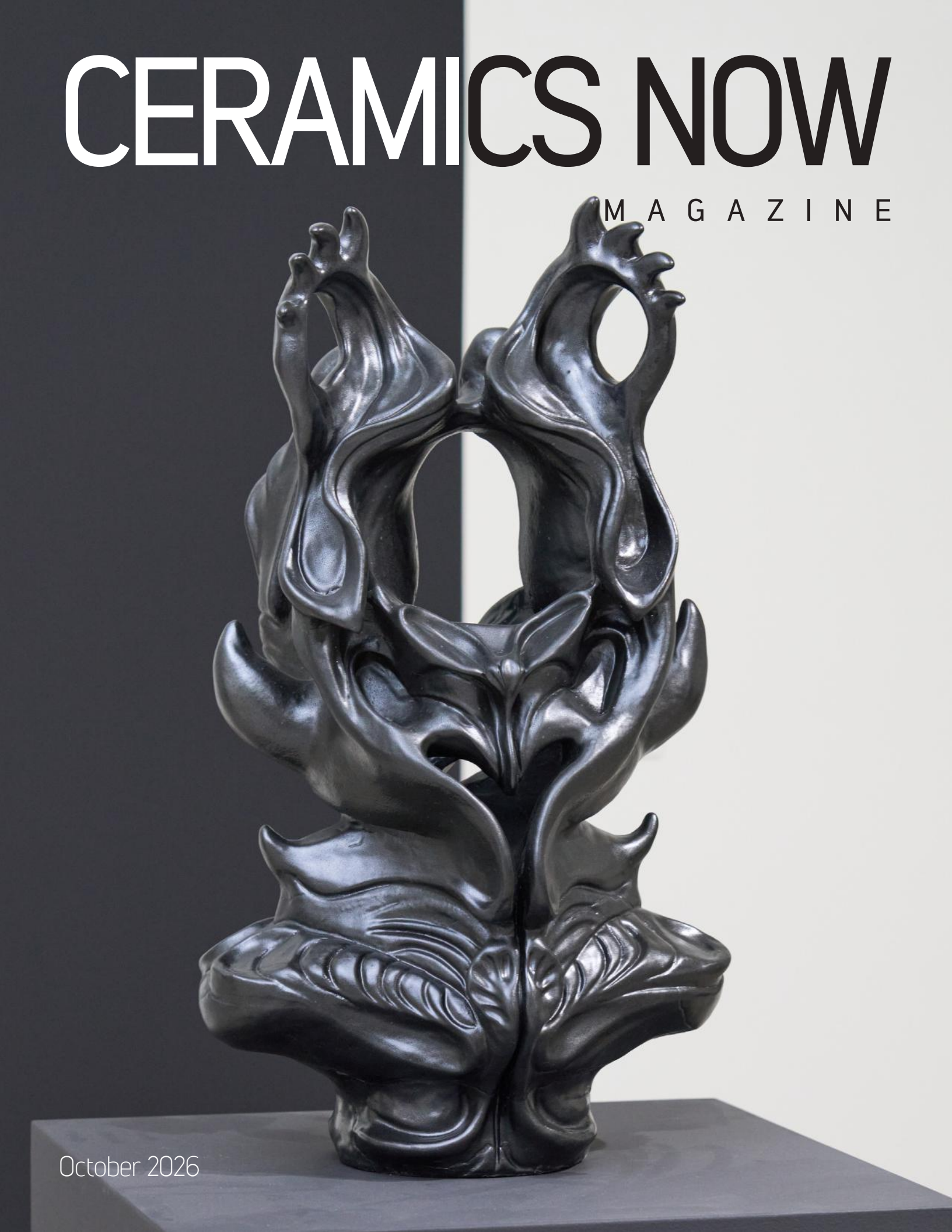
CERAMICS NOW

MAGAZINE



October 2026

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Front and back covers: Bianca MacPherson, Sentinel Mother, 2026. Glazed Ceramic, 25 x 15 x 12 in / 63.5 x 38.1 x 30.5 cm. Front cover photo by Andrew Castaneda Photography. Back cover photo courtesy of the artist.



38

54



In This **Issue**

74





96

Artist Profiles

Bianca MacPherson 2
Deirdre McLoughlin 10
Steven Edwards 16
Anemoon On Fire 22
Lydia SooJin Park 28

Articles

Roxanne Jackson: Ovum at The Pit, Los Angeles. By Sarah Walko 38
Summer 2026 at the Everson Museum of Art, Syracuse, NY. By Cammi Climaco 46
Edmund de Waal's rain diary and the afterlife of the vessel. By Anisio Veloso 54
The call is coming from... beneath our feet: Review of E. Saffronia Downing's Call for Clay. By Graham Feyl 62
Beneath the Skin: Aneta Regel at Sarah Myerscough Gallery. By Beth Williamson 68

Exhibitions

Hermann Grüneberg: The Ballad of the Fallen at Galerie Herold, Hamburg 74
Suspending the ephemeral at Galerie Terra Viva, Saint-Quentin-la-Poterie 78
Modernity and Opulence: Women of the Wiener Werkstätte at the Jewish Museum, New York City 82
Kiyomizu Rokubei: 250 Years of Ceramic Expression from Kyoto at Dai Ichi Arts, New York 86
tierra at Craft Contemporary, Los Angeles 90
Joël Brodovsky-Adams: Like a Rumor at Superhouse, New York 96

News

The Month's News In The Ceramic Art World 102
What's on View 104

Bianca MacPherson

Bianca MacPherson creates ceramic sculptures that explore identity, perception, memory, and the experience of existing between worlds. Drawing on her experience as a mixed-race Black woman, as well as personal and collective histories, she examines how identity is shaped by what we remember, overlook, assume, or claim as our own. Using abstraction, she transforms references from historical and personal photographs, illustrations, and archival research into forms that exist between recognition and ambiguity, inviting viewers to question how perception is shaped by experiences, assumptions, and histories.

Originally from Buffalo, New York, MacPherson's work has been exhibited nationally. Selected exhibitions include Compulsion (2026) and Fractured Foundations at the American Museum of Ceramic Art in Pomona, California; the 2026 NCECA Conference exhibition, Volumes, in Detroit, Michigan; BLACK CLAY at ARTE NOIR Gallery in Seattle, Washington; and VIEWPOINTS: Ceramics at the Hyde Art Gallery at Grossmont College in El Cajon, California. She has also presented her work at the Burchfield Penney Art Center in Buffalo, New York, the University of Colorado Boulder, and the Academy Center of the Arts in Lynchburg, Virginia.

MacPherson was selected as a 2026 NCECA Emerging Artist and has led educational workshops throughout the United States, sharing both technical building strategies and conceptual approaches to making. She received her MFA from Pennsylvania State University and her BFA from Buffalo State University. She has participated in workshops and residencies nationwide, including residencies at Laguna Clay Company, the American Museum of Ceramic Art, Watershed Center for the Ceramic Arts (2025), Haystack Mountain School of Craft, and Penland School of Craft. MacPherson co-organized the Re-Mixed Residency at Watershed Center for the Ceramic Arts in 2025 and serves as the Community Arts Representative on the executive board of the Critical Mixed Race Studies Association, fostering dialogue and advocacy around nuanced and multiracial identities through artistic and community engagement.

Visit **Bianca Macpherson's** website and Instagram page.

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Harmonic Divergence (Installation View), *2025, Ceramic Sculptures, Texture Glaze, Wood Hanging Sandbox, Black Sand, Auto-body Metallic Flakes, Black Chain, Soundbite on Plexiglass, (Left) 17" x 12.5" x 16.5", (Right) 14" x 11.5" x 13". Photo credit: Alexis Oltmer*



Sentinel Mother (Installation View), *2026, Glazed Ceramic, 25" x 15" x 12". Photo credit: Andrew Castaneda Photography*



Integration I, *2025, Glazed Ceramic, 14" x 11" x 12" (Multiple Views). Photo Courtesy of The Artist*



AIR 2026: COMPULSION at The American Museum of Ceramic Art, Pomona, California, 2026, Installation View, work by Bianca MacPherson. Photo Courtesy of The Artist



Pressure Points, *2025, Glazed Ceramic, White Gold Luster, 10" x 10.5" x 8". Photo Courtesy of The Artist*



Braids Too Tight, *2025, Glazed Ceramic, 21" x 13" x 17". Photo Courtesy of The Artist*

Existing between worlds requires navigating the projections of others while simultaneously constructing one's own reality. As a mixed-race Black woman, I inhabit that space, negotiating the tension between visibility and erasure, belonging and ambiguity. This experience has become both the foundation of my practice and the lens through which I understand the world.

I work through historical and personal photography, illustration, and archival research to extract and abstract forms, contexts, and hidden patterns from the American landscape. I am interested in the quiet traces that reveal themselves through history, the layered memories and subtle presences that remind us that racial multiplicity has always existed. Through archival materials and my own familial histories, I explore perception, inheritance, and the ways identity is shaped by what is remembered, overlooked, or claimed as our own.

Rather than recreating these images, I use abstraction to loosen the certainty of the archive. I pull apart fragments, mirror forms, and distort imagery to create new relationships between history, memory, and perception. Abstraction allows these sources to move beyond documentation and become something more fluid, where multiple meanings can exist at once.

Clay became the material that could hold these questions. Its ability to move between fluidity and permanence mirrors the tensions I explore throughout my work. Through a slow coiling process, I build each sculpture layer by layer. The repetition is meditative, allowing the forms to develop intuitively over time. Rather than resolving these ideas, clay allows me to sit with them, giving form to uncertainty and inviting multiple interpretations.

In recent work, I have begun Rorschaching my forms, reflecting a fractured double consciousness. By duplicating, mirroring, and distorting images from historical sources, I fracture their original contexts while creating subliminal connections that persist through symmetry. The resulting sculptures exist somewhere between recognition and abstraction, asking viewers to consider how much of what they see comes from the object itself and how much comes from their own experiences, assumptions, and histories.

I work primarily in black and white, often color matching the archive from which the source inspiration emerges. This reductive palette mirrors the ways we often attempt to categorize and simplify identity, while simultaneously revealing the complexity that exists within those boundaries. The variations within these binary tones create space for contradiction, ambiguity, and the layered experiences that exist beyond fixed definitions.

Through both making and teaching, I move beyond the object itself, creating opportunities for deeper inquiry and conversation between material, history, and community. My work does not seek to provide answers or create a singular understanding. Instead, it invites viewers to embrace uncertainty, question perception, and consider what becomes possible when we allow space for complexity.

Deirdre McLoughlin

Deirdre McLoughlin began working with clay in 1972, when she was handed a lump of clay and invited to make something. From the beginning, her coiled forms have been abstract in intent and feeling. Between 1981 and 1985, she developed her skills and language of form among the Sodeisha artists in Kyoto. From Japan, she travelled throughout China.

Sculpture, rather than ceramics in itself, has remained her main concern as an artist. Her work is shaped by ideas of space, balance, geometry, formal logic and material quality. Her forms have been described in different ways, including organic, abstract expressionist, biomorphic and minimalist, as well as edgy, touchable, elegant and humorous. She continues to explore physical movement through practices such as dance and meditation. Places where she has lived or stayed have also influenced her work, from the grey Irish landscape and the straight lines of the Dutch landscape to the volcanic energy of Hawaii. She developed a deep feeling for indigenous people in Indiana, while in Japan her work was considered to show the influence of Jōmon pottery.

McLoughlin's first solo exhibition was held at Gallery Beni, Kyoto, in 1984. Her major institutional exhibitions include RECENT WORKS at the Ulster Museum, Belfast, in 1993, which travelled to Limerick City Gallery of Art and Green on Red Gallery, Dublin, and SHAPING THE VOID, a 2012 Design and Crafts Council of Ireland exhibition that travelled to Wandesford Quay Gallery, Cork, and the Centre Culturel Irlandais, Paris.

She was honoured at the Korean International Ceramic Biennale in 2007 and 2019, and was a two-time winner of the Ceramics of Europe Westerwald Prize, in 2004 and 2014. She is currently represented by Modern Shapes Gallery, Antwerp, and Taste Contemporary, Geneva, where she will have a solo exhibition in 2027. Recent group exhibitions have taken place in Oxford, London, Tokyo, Cork, and across five venues in Benelux between 2023 and 2026. In 2026, the Loewe Foundation and La Residencia Belmond awarded her a residency.

McLoughlin graduated with a BA in Humanities from Trinity College Dublin. In 2021, she received an Honorary Doctorate of Letters from Trinity College Dublin for her life's work as a visual artist. She is based in Amsterdam.

Visit **Deirdre McLoughlin's** website and Instagram page.

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Keeping Still, *2026, Red stoneware, diamond polished, multiple firings, 20 x 19 x 35 cm / 7.9 x 7.5 x 13.8 in.*

Steven Edwards

Steven Edwards (b. 1976, UK) is a ceramic artist based in the UK whose practice centres on material investigation, sculptural form, and the expressive potential of clay. Working from his studio in London, he explores the physicality of the medium through processes that examine the interplay of form, surface, and the act of making.

Edwards holds an MA in Ceramics from the University for the Creative Arts (2018) and a BA in Applied Arts with a ceramics specialism from Derby University (1997). He has exhibited at major art, design and craft platforms including the British Ceramics Biennial, London Craft Week, London Design Festival, and Paris Design Week, alongside numerous solo and group exhibitions across the UK and internationally. Solo exhibitions include: Plaisirs gourmands (2023) at Galerie de l'Ancienne Poste, France, "Infinite Folds (2022) and Soft Geometry (2026) at Vessel Gallery, London.

His practice also extends to large-scale outdoor installations, most notably From Humble Beginnings, commissioned for Surrey Unearthed at the Watts Gallery. Edwards' work is represented in notable permanent collections, including Chatsworth House, home of the Devonshire family.

In 2024, Edwards was a finalist for the Brookfield Properties Craft Award during Collect, the Crafts Council's international art fair in London.

Visit **Steven Edwards's** website and Instagram page.

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Soft Geometry solo exhibition, Vessel Gallery London, stoneware/parian/porcelain, variable dimensions



Striped Fold XXIX, *2026, parian and porcelain, H46 x W30 x D30cm*

Anemoon On Fire

Anemoon On Fire (Anemoon Fokkinga, b. 2003) is a Dutch self-taught ceramic artist working primarily in porcelain. She began working with clay at the age of fifteen during a period in which health challenges prevented her from attending school, and has developed her practice independently through experimentation, research, and studio work.

After discovering ceramics in various studios between 2019 and 2021, Anemoon established her own studio, Anemoon On Fire, in 2020. The studio continues to serve as the center of her artistic practice, providing a space for experimentation with hand-built porcelain, colored clay, engobes, glazes, and surface techniques. Since her first exhibitions at the age of seventeen, Anemoon has built a rapidly growing exhibition record in the Netherlands and abroad. Her work has been presented at Art Rotterdam, Dutch Design Week, Prospects (Mondriaan Fund), the International Ceramic Art Fair in Jingdezhen, and numerous gallery and museum exhibitions focused on contemporary ceramics and emerging talent.

In 2022, she received a Kunstenaar Start grant from the Mondriaan Fund and support from the Cultuurfonds. International residencies have played an increasingly important role in Fokkinga's development, including period at the Armory Art Center in West Palm Beach, Florida (2022–2023), a workshop at the Morean Workshop Center in St. Petersburg, Florida (2025), and residencies at Yiji Studio in Jingdezhen, China (2025 and 2026–2027).

A major milestone in Fokkinga's career came in 2023, when curator Dr. Wendy Gers invited her to create a large-scale installation for the Princessehof National Museum of Ceramics in Leeuwarden, the Netherlands. The resulting project, Animals Far From Now and Beyond, was exhibited as part of Oracles from Far & Near (2024–2025). The museum subsequently acquired seventeen sculptures from the installation for its permanent collection. Her recent exhibitions include Evident Talent at Galerie Terra, in Delft, the Netherlands; the anniversary exhibition 16Up at 38CC, PROSPECTS in Rotterdam; the International Ceramic Art Fair in Jingdezhen, China; and the 2025 edition of the Dutch National Ceramics Prize De Kei.

Inspired by extensive time spent in nature and by her experiences as a scuba diver, Anemoon On Fire continues to expand her technical and conceptual practice through new materials, processes, and international collaborations.

Visit **Anemoon On Fire's** website and Instagram page.

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Black Mangrove Rootpoint with Black TreeFrogs, *2024, Handbuild Black Stoneware and porcelain. Part of the exhibition Oracles From Far And Near.*

Lydia SooJin Park

Lydia SooJin Park (b. 1989) is an artist based between Seoul and Oslo. Working primarily with clay, her practice engages with memory, perception, and materiality through ceramic-based works that move between painting and sculpture. Her surfaces unfold as layered structures where image and object remain in constant negotiation, emphasizing the physical presence of fragile material as a carrier of temporal and emotional traces.

She received her BFA in Ceramics from the School of the Art Institute of Chicago (2009–2013), her MA from Hongik University (2019–2021), and her MFA from the Oslo National Academy of the Arts (2021–2023). In 2023, she was awarded the Student Prize by the Norwegian Association for Arts and Crafts, and in 2024 she received the Talente Prize – Meister der Zukunft from the Chamber of Crafts for Munich and Upper Bavaria (HWK für München und Oberbayern), Germany.

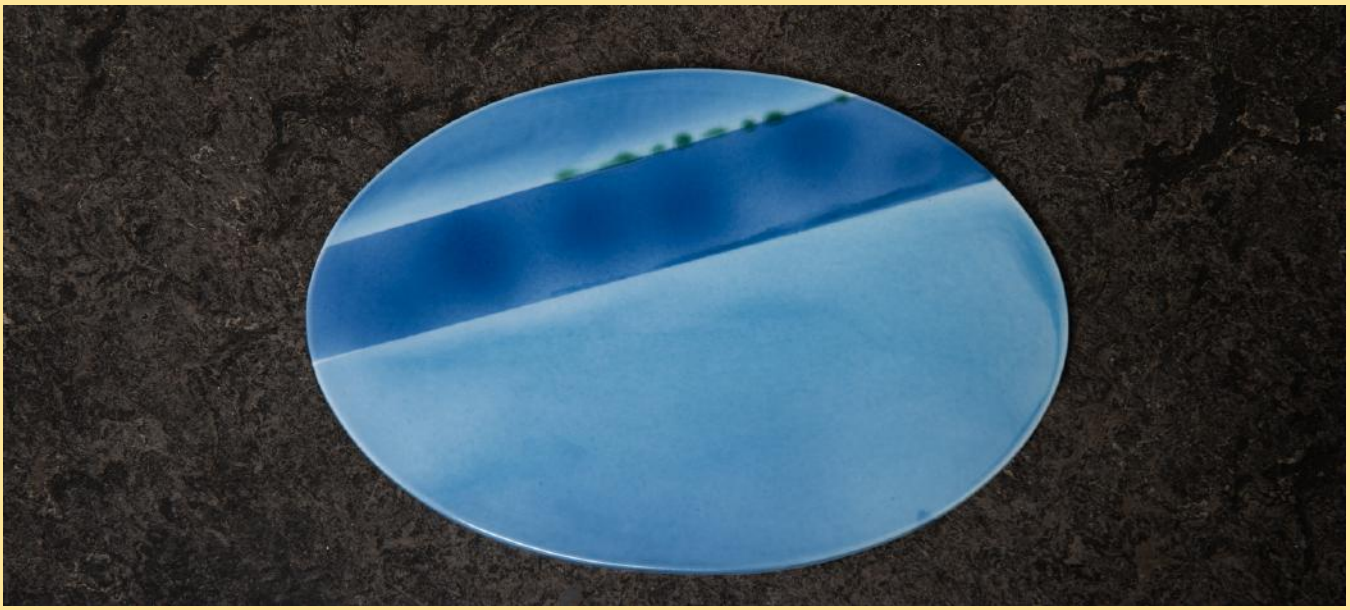
She has participated in residency programs including Arabia Art Department Society in Finland (2024), Senter for Keramisk Kunst in Norway (2025), Hanwha Foundation of Culture (2025), and Cerámica Suro in Mexico (2026).

In addition to exhibitions and residencies, Park has been commissioned to create permanent public ceramic works for Psykisk Helsenvern Nordbyhagen at Akershus University Hospital (AHUS HF) in Norway. The project, which includes both interior and exterior installations, is scheduled for completion in 2026.

Her work has been exhibited internationally across Europe, the United States, and Asia, and is included in institutional collections such as the National Museum of Norway (Nasjonalmuseet), KODE Art Museums of Bergen, Oslo Municipality, the National Museum of Decorative Arts and Design in Trondheim, and the Norwegian Ministry of Foreign Affairs.

Visit **Lydia SooJin Park's** website and Instagram page.

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Green Light Beneath, *2024–5, glazed ceramics, 7 x 22 x 3 cm, photo by Thomas T.*



Process documentation at Ceramica Suro Residency, 2026, photo by Santiago Vega

Material Memory (Accumulation), 2021-2026



My Deepest Blue: Untitled, *2026, glazed ceramics, 90.9 x 121.2 cm, photo by Santiago Vega*



Enfolding Currents – Foundations, *2026, glazed ceramics, 23 x 35 x 56 cm, photo by Santiago Vega*



The Blooming Vessel, *2026, glazed ceramics, 40 x 35 x 60 cm, photo by Santiago Vega*



Reflections in the Current, *2026, glazed ceramics, 42 x 40 x 85 cm, photo by Santiago Vega*



Beneath, Many Tales II (That which breathes with us), *2026, glazed ceramics, 17 x 22 x 44 cm, photo by Santiago Vega*



Roxanne Jackson: Ovum at The Pit, Los Angeles

By Sarah Walko

Roxanne Jackson's ceramic sculptures and installations are created as singular forms, some composed of multiple parts, yet they are not singular objects. They function more like words within a larger narrative: together they form a sentence, a paragraph, a chapter, and ultimately an exhibition that unfolds as a complete mythological tale. It is a narrative filled with birth and death, destruction and resurrection, sacred objects and trash, violence and rapture. If this exhibition were a book, it would belong equally on the shelves of fantasy, horror, dystopian fiction, history, and magical realism.

Most of the sculptures, depicting various animals, objects, and a monster drawn from Greek mythology, are displayed on pristine white pedestals, creating a stark contrast to the elaborate, ornate, and maximalist aesthetic for which Jackson is known. A flayed lizard and two split feline heads hang on the wall, while a

floor sculpture rises to seven feet in height. As viewers move among these works, countless questions emerge, perhaps the most central being: What happened here? The story is presented and the spaces left for interpretation are marvelously expansive. The exhibition invites us to inhabit those gaps, imagining our own connections, causes, and consequences within Jackson's constructed world.

Any consideration of a Roxanne Jackson exhibition must also contend with her craftsmanship. The lustrous glazes that shimmer across the surfaces of vessels and creatures, the ambitious complexity of the sculptural forms, and the painstaking attention lavished on even the smallest details all speak to an artist deeply attuned to her material. Whether rendering a monumental creature or a seemingly incidental object, Jackson brings the same level of care and precision, creating works whose technical sophistication equals the richness of their narrative worlds.

The two split-skulled feline sculptures, Split Feline and Gilded Maw, depict fractured heads suggesting both fissure and revelation: a volatile transformation, or perhaps something long dormant breaking through from within. They appear as creatures caught in a state of becoming, neither fully alive nor entirely extinct. At the same time, they evoke guardians of hidden knowledge, their consciousnesses forcibly opened to expose what would normally remain concealed. The exposed interiors invite us to consider what lies beneath the surface, whether memory, trauma, wisdom, or instinct. The sculptures also call to mind the severed head of Medusa, which retained its power even after death. Like that ancient relic, these felines seem to possess an enduring agency, their wound transformed into a source of potency rather than defeat. The savageness of their division is inseparable from their authority, suggesting that knowledge, transformation, and power often emerge through acts of rupture.



Split Feline



Frilled Dragon



Pelican



Gilded Maw



Summer 2026 at the Everson Museum of Art, Syracuse, NY

By Cammi Climaco

It's not often, if ever, that I go to an art museum and see three ceramics shows happening at the same time, but here I am in August at the Everson Museum in Syracuse, NY. It's been fifteen years since I visited the Everson. They had a basement room filled with glass cases holding hundreds, maybe thousands of pieces of ceramics jumbled together with bad lighting and industrial carpeting. I can't remember anything in the collection, when there's too much stuff to look at, I get overwhelmed and exhausted and end up seeing nothing. But today everything's changed. Foremost, the addition of Curator of Ceramics, Garth Johnson. For the past eight years, Johnson has completely transformed the landscape of ceramics at the museum. The galleries have been shifted, programming promotes ceramics, and they've added a working ceramics studio for classes and workshops. This. Is. A. Ceramics. Museum.

A few important things about the Everson, it's an I.M. Pei building in downtown Syracuse, one of the warmest pieces of brutalist architecture you'll ever see. The Everson has a hundred-year history with ceramics, with over 6000 pieces in its permanent collection, one of the largest in the country. AND, it owns, not arguably, the most important piece of American ceramics: the Scarab Vase by Adelaide Alsop Robineau. It's truly glorious. As Robineau was a Syracuse local and all-around badass, the museum acquired thirty-two of her pieces in 1916. Later, in her honor, it started a juried exhibition called the Ceramics Nationals which went on for sixty years. They were the first for American ceramicists. The museum bought work from these shows, expanding its collection into a who's who of American ceramics. I can talk about Robineau and everyone else in the collection, Maija Grotell, Karen Carnes, Toshiko Takaeusu, Jun Kaneko, Robert Turner, all day but I'm here to talk about the shows.

New Works in Clay: By Contemporary Painters and Sculptors

In 1975, the Everson received a National Endowment for the Arts Grant to take an uninhabited can factory in Syracuse and turn it into a ceramics studio. Conceived and spearheaded by Ceramic Artist/Syracuse University Professor Marjorie Hughto, it was designed to invite artists who didn't primarily use clay to give them the opportunity to create a body of work. At the time (pretty much until sixteen years ago) there was a distinct divide between fine artists, painters and sculptors, and ceramic artists with very little crossover. This residency was meant to bridge that gap. In early 1976, the first New Works in Clay exhibition took place and for the first time in fifty years, Curator Garth Johnson brought the work back together for this exhibition. Artists included Larry Poons, Michael Hall, David Smith, Billy Al Bengston, Anthony Caro and Helen Frankenthaler amongst others.













Edmund de Waal's rain diary and the afterlife of the vessel

By Anisio Veloso

Photographs can make Edmund de Waal's nine tiered white structure appear almost weightless, a pale field of vessels suspended in architectural calm. In the gallery, however, the shelving occupies the wall with the authority of architecture, and only afterwards do the cylinders, bowls, boxes and pale movements of celadon begin to detach themselves from the structure around them.

The title work (rain diary), made in 2025, contains 118 celadon-glazed vessels and fourteen porcelain boxes holding ceramic and silver fragments. Quantity sounds important when stated numerically, yet space dominates the experience. Forms gather and disperse across nine shelves, and a small change of height, rim or glaze becomes conspicuous because so little else competes with it. From a distance, the work is architectural; up close, it repeatedly returns to the dimensions of the hand.

Porcelain begins much earlier than the shelf. Before the vitrine and calibrated interval, there has been throwing, trimming, drying, firing and vitrification. Glaze has melted and moved, and forms may emerge subtly altered by heat. De Waal has spent decades making this difficult material history appear almost weightless. At Gana, the ceramics resist that impression. One cylinder inclines, another carries a softer lip, a low bowl opens unevenly, and pale surfaces change as the light moves. Repetition is disciplined but not mechanical. His pots belong to families rather than identical multiples.

The importance of the shelving needs to be stated precisely. Every exhibition arranges objects, but de Waal makes the enclosure itself part of the artwork. Move a pot, alter a gap or change the proportions of the shelf and the composition changes. The individual vessel no longer carries the whole burden of meaning within its rim, wall, foot and interior because part of that meaning migrates into the space around it. This has been one of de Waal's most consequential contributions to contemporary ceramics. A solitary cup gains authority from surrounding emptiness, while grouped vessels begin to behave like a gathering. The shelf becomes part of the ceramic composition, and that achievement also creates a difficulty. Once the architecture becomes so important, it can begin to speak more forcefully than the vessels it contains. De Waal's language is now highly recognisable, with pale cylinders, clusters, fragments, black and white enclosures and carefully judged intervals. The work is extraordinarily fluent, but in a mature practice even irregularity can begin to feel anticipated when every object enters such a resolved system.

rain diary gains force whenever fired material pushes against that fluency. A fractured edge, a broad bowl, a metallic plane, a black ceramic body or an awkward historical fragment prevents the work from settling into an elegant grammar of pause. These moments remind us that the objects entered the vitrine carrying events that occurred before arrangement began. Fire, chemistry and history have already acted upon them.

De Waal's own account of the exhibition makes Korea central rather than incidental. He describes rain diary through ideas of home, sanctuary, migration, poetry and the movement of people, ideas and objects. Showing the work in Korea, he says, is both special and daunting because this is a culture of "a thousand whites and celadons", with a ceramic history extending over many centuries. His relationship with Korean ceramics reaches back to his first studio. At twenty-one, he kept a postcard of a white Korean tea bowl above the wheel. He remembers its energy as if it were rising from the ground like a bird. "Its whiteness was plural," he says, one hue moving into another, like dawn. That idea of plural whiteness provides one of the best ways into the exhibition. The newer white works make the point clearly because their whiteness is neither uniform nor confined to one vessel type. Tall cylinders appear beside squat forms, broad low bowls, compressed ovals and boxes filled with broken porcelain. White becomes a range of temperatures, surfaces and volumes rather than a symbol of purity.







Coptic Light, III



if you came this way, III



if you came this way, IX



if you came this way, V



if you came this way, VIII

The installation can then perform a curious reversal. Those deviations are absorbed into an architecture of exceptional precision. The pot retains evidence of bodily making while the shelf gives that evidence a controlled position. Two forms of order coexist, one produced through the uncertainties of making and another through arrangement.

In my own porcelain practice, developed alongside medical work, I have become increasingly attentive to the difference between error as harm and error as information. A warped rim, a glaze that breaks unexpectedly or a form that moves in firing can disappoint, but it can also reveal something about material, heat and judgement that a predictable result may conceal. This is partly why de Waal's disciplined repetition interests me. His vessels retain small deviations, yet those differences are gathered into an architecture of remarkable precision. The question I bring from my own studio into rain diary is whether that architecture leaves enough of the kiln's unpredictability visible. For a maker, error becomes meaningful not when it is romanticised, but when it teaches something the intended form could not.

The black vitrines intensify this question. They sit beautifully against the white works, but their role is more than chromatic. White disperses the eye across a bright field; black concentrates it. Forms emerge through contour, reflection and density, and the rhythm of the exhibition changes from expansion to compression. Coptic Light, I places dark porcelain, silver and Kilkenny stone inside a low black enclosure. Against darkness, ceramic

forms cannot disappear easily into their surroundings. Curved vessels sit beside fractured mineral planes and small metallic elements catch the limited light. Another work from the Coptic Light group places a broad dark bowl before fossil-bearing stone, its pale geological trace appearing behind the vessel like an incomplete circle. The contrast lies between fired clay and geological duration, curved containment and fractured mass, human making and material formed on a vastly different timescale. Black brings de Waal's porcelain back towards body and weight. White porcelain can approach optical disappearance, while the darker works insist that the vessel remains matter.

Kilkenny limestone pushes that argument further. Fossils persist without memory or an archive. For a potter, the encounter is resonant because clay is geological before it is cultural. Porcelain may reach the studio as a prepared body, but its constituents belong to processes far older than the maker.

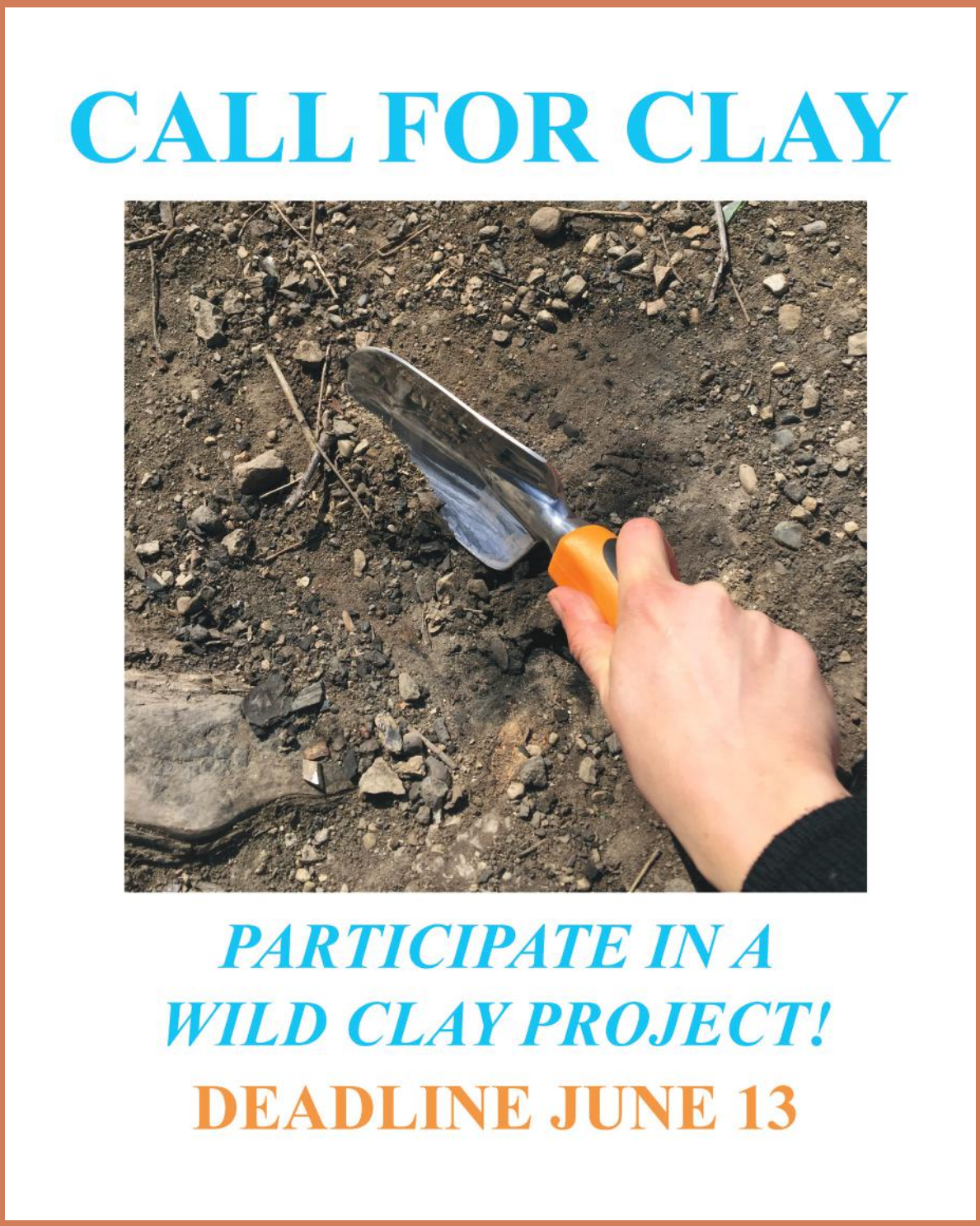
The tall black cabinet precious beyond measure introduces another problem of historical distinction. Contemporary black porcelain appears with Song dynasty ceramic fragments and eighteenth-century Wedgwood Black Basalt. Their shared darkness creates immediate visual affinity, yet they are not one ceramic family. Wedgwood Black Basalt is a refined stoneware associated with Josiah Wedgwood's technical and commercial ambitions. Song ceramics carry different histories of clay, kiln, glaze, circulation and connoisseurship. De Waal's contemporary porcelain belongs to another technological and economic context. Blackness can create visual agreement, but it cannot create historical equivalence. The cabinet is strongest when those differences survive its elegance. De Waal is exceptionally skilled at producing coherence through spacing, tone and repetition. Objects separated by centuries can appear naturally suited to one another. Sustained looking disrupts that first harmony because the eye sees resemblance while material knowledge continues to insist upon difference.

Museums understand the power of adjacency: place two objects together and interpretation begins before the label is read. De Waal makes that mechanism part of the artwork itself. Lucie Rie concentrated intensity within the individual vessel, Hans Coper pushed the pot towards sculpture, and Alison Britton allowed constructed ceramics to remain unstable and visibly made. De Waal's decisive move has been to distribute part of the ceramic argument beyond the vessel. Shelf, sequence, box and interval become active. The pot remains a pot, but it is no longer sovereign. The harder challenge for such a mature practice is whether refinement can continue to leave room for surprise.

10



if you came this way, XIV



The call is coming from… beneath our feet: Review of E. Saffronia Downing's Call for Clay

By Graham Feyl

Spring 2025

As velvety darkness began to wrap around me, I started my habitual observance of the day's end: lounging in bed, letting the blue light from my phone pierce the darkness and flood my mind with a temporary digital dopamine rush. I listlessly moved from the biting comments on Reddit posts to the clickbait titles across art news platforms. As I concluded this ritual by scrolling through friends' stories on Instagram, I stopped the moving feed. Ceramic artist E. Saffronia Downing had posted a call: "CALL FOR CLAY. Participate in a Wild Clay Project! Deadline June 13. Send or bring a zip-style bag of unfired wild clay to...John Michael Kohler Arts Center...Include a letter describing where you found the clay and any thoughts, images, or reflections from your foraging experience. The more details the better!"[1]

"What does the 'wild' of wild clay feel like?" I thought. Sleep came with dreams of warm earth.

Winter 2026

My fingers fumbled impatiently as I attempted to peel the tape that held down the opening of a manila envelope. After yielding to scissors to finish the job, my hand rushed into the package opening to pull out the publication that awaited inside. [Fig. 2]

Call for Clay catalogs the results of Downing's clay crowd-sourcing that had appeared on my feed the year prior. Through public open calls – between Downing and in collaboration with Interloc (Thomaston, Maine) in 2023 and the John Michael Kohler Arts Center (Sheboygan, Wisconsin) in 2025 – Downing asked and invited participants to send samples of foraged clay along with letters describing the places where the clay was gathered. Forty contributors from nineteen states and three countries sent in bits of clay.

Thematically, the project examines how wild clay is a material embodiment of both place and memory; each submission documents the deeply personal stories and memories associated with each piece of foraged clay.

Theorizing Wildly

Downing's Introduction demonstrates how the personal and the theoretical are deeply intertwined, at times blurring. Beginning with a chance encounter with wild clay on the sidewalks of Chicago at an active construction site, Downing centralizes a way of thinking with and through "wild clay" to consider how place and the self are connected.

What does 'wild' mean here? Downing defines 'wild clay' along its material form; that is, clay "dug up from its native environment" with minimal to no processing. Queer theorist Jack Halberstam, in his 2020 book Wild Things: The Disorder of Desire, theorizes wildness as "...a way of being in the world differently, of interacting with rather than separating from vegetal and animal forms of life."2 This interacting-with-rather-than-separating denotes community, a togetherness rather than a separation. By requesting submissions that were both clay bits and letters describing the memories and stories around the places from which the clay was foraged, Call for Clay illustrates just how intertwined we are with the earth beneath our feet.

While Call for Clay is about listening to what is happening beneath the surface, how does one know when they have come across wild clay? While this claim can be scientifically measured – as scientists are able to identify clay by measuring its grain size, which has the smallest particles of any soil type, under a microscope – Downing states: "My knowledge of clay is rooted in my sense of touch." Although the idea of touch and ceramics are interconnected, Call for Clay adds an important dimension to this conversation by foregrounding touch not only as an embodied experience but as a mechanism for community formation. Touch becomes an action woven through every stage of Downing's call: from the fingers that stopped their social media feeds to read the call, the hands that reached down into the earth to pull up the clay, to the hands that moved the packages containing the submissions from one location to another, to Downing touching the clay samples, and to my adhesive-sticky fingers that left little marks on my copy of



Call for Clay. We might not be able to touch one another, but we are joined through our holding of various parts of Call for Clay.

Sprinkled throughout the introduction, the word 'clay' appears in varying shades of brown. A contribution by Jacob Lindgren, co-founder of Inga Books in Chicago and the designer of Call for Clay, these bursts of brown add a subtle shift to how to consider the project. They not only act as a mnemonic device for recalling that clay is the central component of the booklet, but also act as a tool for training the eye to spot these bits of earth even in the most ordinary settings.

Odes to Clay

While the submissions follow a similar structure – a letter describing the process of foraging for the clay, including photos of the clay – each is a distinct embodiment of the individual who brought their chunk of clay from the depths of the earth into the light. Call for Clay has been discussed as both a scrapbook and an archive, and it is this very descriptive pairing that I find demonstrates a blurring of the boundaries between the personal and the collective. Each submission is personal in its uniqueness, yet when placed next to other stories, each narrative becomes part of a larger chorus. What Downing presents collapses the academic weight of 'archive' with the intimate, familial sense of 'scrapbook.' Where 'archive' and 'scrapbook' are finite containers of memory, Call for Clay seems to have no definite end or specific location. While there was an end date for submissions (June 13), the sense of foraging for wild clay and what that process evokes can, and should, continue on even beyond the pages of the booklet. Clay, as Downing notes, has always been there and will continue to be there. So why not continue to forage on?

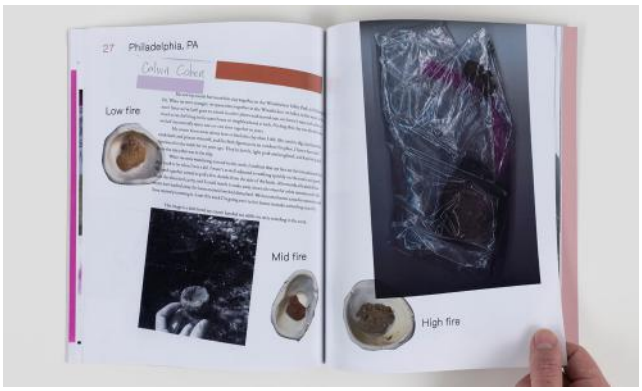
As one moves from submission to submission, they encounter how far-reaching Call for Clay extended. Some submissions have a personal connection with Downing, such as Alexis Ortiz-Durate, who opens their letter with "Thank you yet again for the sweet reminder... this is becoming quite the tradition!" and ends with a caring "with so much love." Other submissions seem to have learned about Downing and the project only from the call, ending their letters with "sincerely" or "Let me know if you have any questions!" Regardless of the sense of how familiar one is with Downing, each submission becomes connected to one another through their shared process of participation.



Call for Clay, submission by Alexis Ortiz-Durate. Photo Credit: Nick Carter

Several submissions marked not only the process of foraging for the wild clay, but how memory and time are integral to this process. A typed letter from Calvin Cohen, from Philadelphia, Pennsylvania, opens with: "Me and my cousin harvested this clay together in the Wissahickon Valley Park, in Philadelphia, PA. When we were younger, we spent time together in the Wissahickon on hikes, in the water, in the mud." But as time passes, relationships alter and change: "Since we've both gone to school in other places and moved out, we haven't seen each other as much as we did living in the same house or neighborhood as kids. Finding this clay was the first time we had intentionally spent one-on-one time together in years." Foraging, then, becomes not only a process of harvesting wild clay but also a means of digging up the ways one used to connect. Cohen even reflected on how their body has changed, noting that "I realized that my feet are far less calloused than they used to be when I was a kid. I wasn't as well adjusted to walking quickly on the rocks and gravel." Our bodies and clay change.

Scattered throughout the deeply personal, some submissions are quite exact in their information. A David Miner from Elliot, Iowa wrote: "The sample is a gray clay variety at the Miner Farm in Douglas Township, Montgomery County, Iowa. An earlier batch has been fired to cone 10 in a reduction atmosphere. I also use another red clay found at the same location." Though brief, Miner's submission alludes to foraging and working with wild clay from the same location as a continuous process beyond the scope of the call. While Downing's call has ended, the search for wild clay will continue on.



Split Feline



Frilled Dragon



Beneath the Skin: Aneta Regel at Sarah Myerscough Gallery

By Beth Williamson

Aneta Regel was born in Silesia (largely located in southwestern Poland) in 1976, but moved with her family as an infant to Gdynia in northern Poland. The family lived in a modernist concrete tower block on the edge of the city, close to the sea and the forest. Poland was a communist country until 1989 when governmental change came and Regel was just thirteen years old at this time. From the age of 15 she attended a specialist art college and explains, “I had a need to work in three dimensions quite early on. There was a feeling of grounding myself, of grounding my world and settling down.” From 1996 to 2000, Regel studied Sculpture at the Academy of Fine Art in Gdańsk where sculpture tutor Irene Zabroka introduced her to clay as a sculptural material. It was here too that she learned to work with different materials such as wood and stone. The important thing was that she was working with natural materials. Moving to London aged twenty-five, Regel undertook

further studies, graduating in Ceramics at the University of Westminster in 2003 and in Ceramics and Glass at the Royal College of Art (RCA) in 2006. Westminster's Harrow Campus, no longer in existence, was very traditional. While not ideally suited to Regel's interests, she says "It allowed me to just choose the ways I was interested in and wanted to learn more about certain techniques." At the RCA she recalls things were "a bit freer, but also it gave me a platform to experiment more, especially working with Emmanuel Cooper. That was really interesting to get feedback from people who have such immense knowledge." Working in clay and ceramics she says, "I was never interested in function. I always wanted to explore what the form does. I was always thinking of a dialogue of some sort and the process of adding different materials". Essentially, she continued to make sculpture.

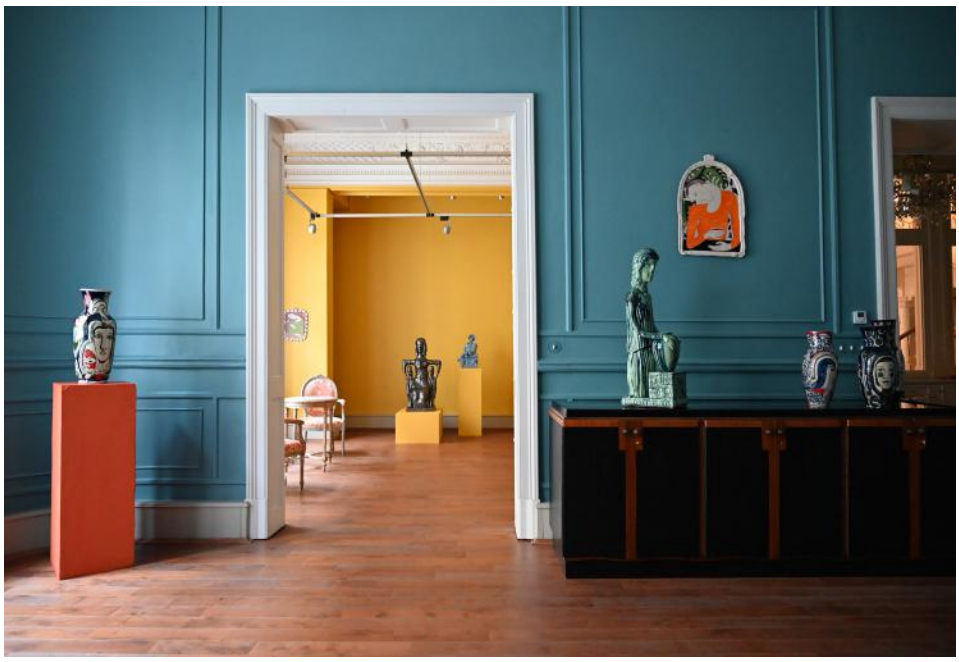
The recent exhibition Beneath the Skin at Sarah Myerscough Gallery in London (27 June – 15 August, 2026) showed twenty works by Regel that seem to recall the fissure and fragmentation of natural materials in extreme landscapes or harsh climates. Apart from being the perfect antidote to the manmade commercial environment of central London, these works, all made in 2026, also recall the rural landscape of Regel's hometown in northern Poland. Less than a handful of the works on show follow the artist's interest in vertical, tree-like structures – White Rhizome, Red Pien 1 and Volcanic Totem, all made this year. With just these few exceptions, all the other works are containers titled Raining stone, each with a subtitle referencing its colour. As she explains to me in her studio, she works on groups of objects at a time so there is a particular connection between those families of objects. Regel's material interrogation of her memories of home in these highly textured containers is double-edged. Their surface and form, their material existence, sits as a physical presence in the gallery, building on the work Regel did in the 2023 exhibition Memory Landscape. On that occasion there was less focus on the vessel or container and more on totemic forms that recalled the forests and folklore of rural Poland during Regel's childhood. Now, in Beneath the Skin, the emphasis is on the vessel as container. The title, too, directs thoughts to beneath the surface and, in this instance, to the space contained within. The artist is clear that "they are not functional containers but still reference the idea of containment". The question, I suppose, is what that contained space might mean.





Hermann Grüneberg: The Ballad of the Fallen at Galerie Herold, Hamburg

September 3 – October 9, 2026

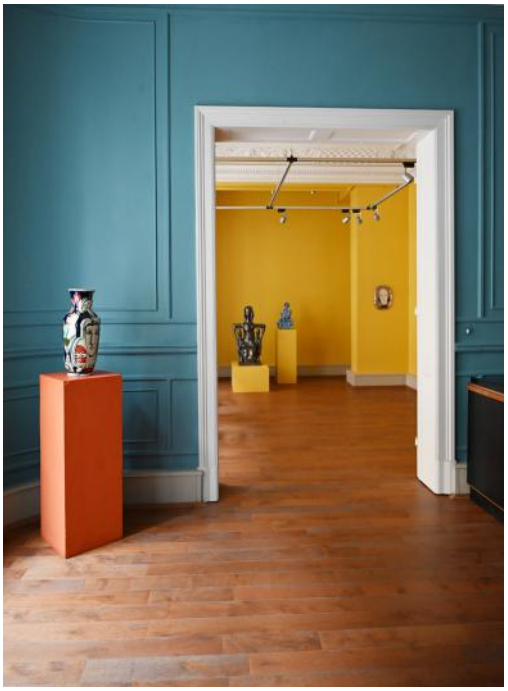















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2


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8

In the autumn of 2021, Hermann Grüneberg (b. 1983) arrived at Galerie Herold in Hamburg's Colonnaden carrying nothing but a suitcase filled with ceramic plates. One by one, he unpacked them across the parquet floor—and within minutes it was clear that he would be returning to Halle with an empty suitcase.

Grüneberg's imagery speaks of love, grief, transience, and memory with poetry, quiet irony, and remarkable tenderness toward his figures. His works are understood intuitively, long before they ask to be explained.

For Grüneberg, ceramics are never merely a surface for an image. Plates, vessels, figures, and sculptures become protagonists in their own right. Form shapes the narrative: glazes flow unpredictably, lines dissolve, and surfaces retain the traces of their making. Every work is a unique, hand-built object in clay—organic rather than geometric, irregular rather than perfect, and the very opposite of porcelain's polished precision.

With The Ballad of the Fallen, Grüneberg draws inspiration from Charlie Haden's landmark jazz album of the same title, released in the year of the artist's birth, 1983. As Katherina Perlongo writes in the accompanying catalogue, Grüneberg's figures often wear crowns and evoke the iconography of saints, yet their authority has been quietly undone. His attention turns instead to "the bowed, the doubtful, and the melancholic," whose dignity reveals itself precisely through vulnerability.

His artistic process is fundamentally additive. During walks through cities, cemeteries, and historic architecture, Grüneberg takes impressions of faces, ornaments, and architectural details. These impressions form an ever-expanding archive of moulds from which his figures are continually reassembled—fragment by fragment—creating bodies that feel simultaneously ancient and unmistakably contemporary.

On his ceramic plates, sculptural form gives way to drawing. The traditional wall plate becomes a pictorial ground for immediate, intuitive compositions: playful, humorous, and touched by a subtle sense of the uncanny. His newest series of vases further explores the dialogue between colour and form across curved ceramic surfaces.

A comprehensive exhibition catalogue will accompany the exhibition.

Hermann Grüneberg was born in Weimar in 1983. After training as a wood sculptor, he studied Sculpture and Ceramics at Burg Giebichenstein University of Art and Design Halle from 2008 to 2015, where he became a Meisterschüler under Martin Neubert. Since 2015, he has taught at the university. Most recently, he created a major site-specific installation for Heroldian Art: a private interior featuring approximately 500 handmade ceramic tiles and a two-storey sculptural figure group.

CONTACT
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GALERIE HEROLD
Colonnaden 5
20354 Hamburg
Germany

Installation views, Hermann Grüneberg: The Ballad of the Fallen at Galerie Herold, Hamburg, 2026

Captions

1. Hermann Grüneberg, Ensemble, 2026, Ceramic. Photo by Tom Dachs
2. Hermann Grüneberg, Müder Blick, 2026, Ceramic, 46 cm; Rosenkranz, 2026, Ceramic, 51 cm; Sommervase, 2026, Ceramic, 41 cm, 2026. Photo by Tom Dachs
3. Hermann Grüneberg, the clown, 2026, Ceramic, 44 x 31 cm. Photo by Tom Dachs
4. Hermann Grüneberg, Frau mit Maske, 2026, Ceramic, 64 x 42 cm. Photo by Tom Dachs
5. Hermann Grüneberg, Narcissus, 2026, Ceramic, 66 x 56 cm. Photo by Tom Dachs
6. Hermann Grüneberg, Stehende Figur mit Stab, 2026, Ceramic, 76 x 25 x 21 cm. Photo by Tom Dachs
7. Hermann Grüneberg, Lohengrinn (Erste Fassung), 2023, Ceramic. Photo by Tom Dachs
8. Hermann Grüneberg, Sitzende (Hand vor Brust), 2026, Ceramic, 79 x 24 x 31 cm. Photo by Tom Dachs

Suspending the ephemeral at Galerie Terra Viva, Saint-Quentin-la-Poterie

August 30 – November 15, 2026















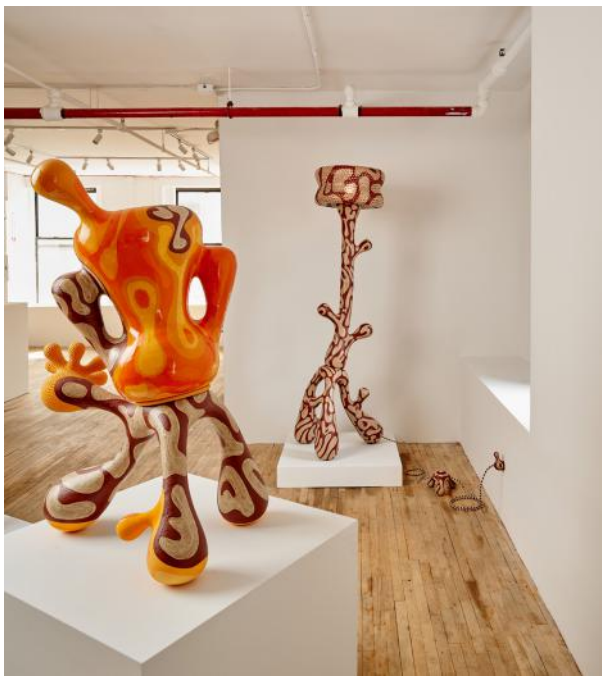






Joël Brodovsky-Adams: Like a Rumor at Superhouse, New York

September 9 – October 17, 2026

















The Month's News In The Ceramic Art World

01

The Shigaraki Ceramic Cultural Park (SCCP) in Japan is accepting applications for its 2027 Studio Artist program. Part of SCCP's renowned Artist-in-Residence program, the call is open to ceramic and visual artists seeking time and space to develop their practice in Shigaraki. Around 20 artists will be selected for residencies between April 2027 and March 2028, with stays ranging from a minimum of two months to less than one year. Participants have access to studio facilities, accommodation, and technical guidance, with associated fees. Applications are open until October 31, 2026.

02

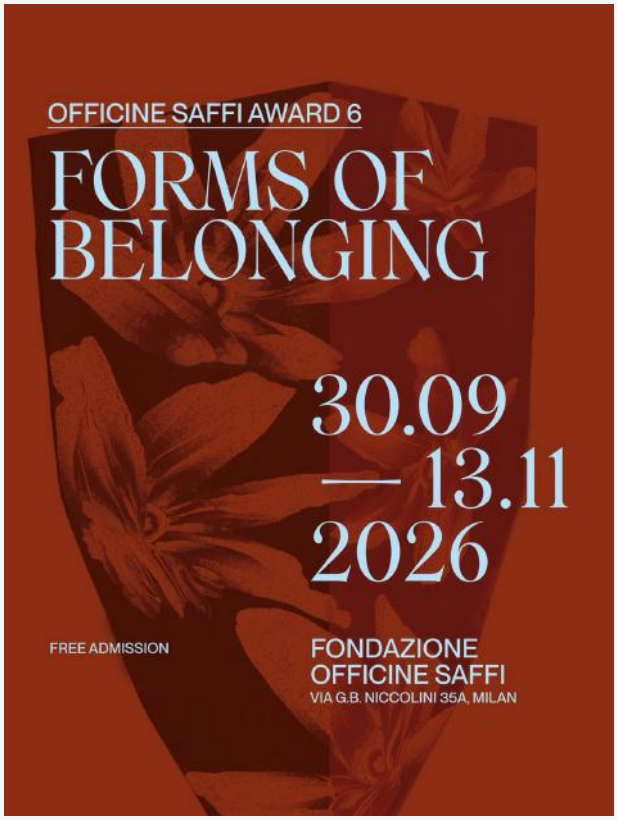
Hjorths Fabrik in Bornholm, Denmark, offers an Artist-in-Residence program for professional Danish and international artists working with ceramics. Based in the historic factory, which has produced stoneware since 1859, the residency gives artists three months to develop a project alongside the museum's ongoing ceramic production. The residency admits two artists each year, with stays usually taking place in March–May or September–November. Residents receive accommodation, a creative workspace, and materials within reasonable limits, and are expected to contribute to the local community through an artist talk or event. Applications are due January 10, 2027.

03

Congratulations to the winners of the sixth edition of the Officine Saffi Award! South African artist Andile Dyalvane received the €10,000 Main Prize for iThwasa (The One Who is Blossoming). The Residency Prizes, the Young Artist Prize by Ottostumm | Mogs, and the Tacchini Prize have also been announced. Selected from more than 1,000 applications from 41 countries, the works of the 28 finalists are on view in Forms of Belonging at Fondazione Officine Saffi in Milan until November 13, 2026.

04

Ceramic artists are invited to apply for Li Dièle 2027, the international ceramics market held annually in Andenne, Belgium, during Pentecost weekend. The next edition will take place on May 16 and 17, 2027, bringing together more than 70 ceramic artists from Belgium and abroad. The 2027 guest of honor is French ceramic artist Benoît Pouplard. Applications close December 6, 2026.



05

The team behind ceramic brussels has announced ceramic basel, a new international fair dedicated to ceramics and material-based practices. Its first edition will take place from June 15–20, 2027, during Basel Art Week, with around 65 international galleries across two sections: Fire and māteria. ceramic brussels has also announced the five laureates of its 2027 art prize: Daria Kowalewska, Dominik Adamec, Ioulia Chante, Jules Bouteleux, and Sojeong You. Their works will be presented at ceramic brussels, taking place at Tour & Taxis, Brussels, from January 20–24, 2027.

06

Ceramics is also in the spotlight across several major art and design fairs this month. At PAD London, Adrian Sassoon and PIK'D will present contemporary ceramics within broader design contexts. At Frieze London and Frieze Masters, ceramic works appear in presentations by Jota Mombaça, Eilen Itzel do Espírito Santo, and Maya Hewitt, with Frieze Masters also featuring works by Ken Price, Elizabeth Fritsch, Nicholas Homoky, and Anish Kapoor. Later in the month, some ceramic works will also be on view at Art Basel Paris, including several Lucio Fontana sculptures.

07

Grands Feux returns to La Borne, France, from October 17–25, 2026, for its 12th edition. Organized by the Association Céramique La Borne and the Centre céramique contemporaine La Borne, the event celebrates the local ceramic heritage through wood-fired kilns, firings, studio visits, exhibitions, performances, guided tours, talks, and workshops. Visitors can discover both traditional and contemporary ceramic practices, with exchanges taking place around artists' studios across La Borne.

08

The first edition of Melbourne Ceramic Fair will take place at Northcote Town Hall Arts Centre on October 17 and 18, 2026, bringing together more than 80 ceramic artists for a weekend dedicated to contemporary clay. The fair features one-of-a-kind ceramics, from tableware and jewelry to sculptural and functional works. Visitors can meet artists in person, discover new work from across Victoria's ceramics community, and experience one of Melbourne's key ceramics events. Entry is free.

09

The second edition of Ceramic Art Fair + Glass takes place October 20–25, 2026. Dedicated to ceramics and glass, the fair brings together international galleries and artists working across the arts of fire, from historic and modern works to contemporary creation. The event includes solo shows, conferences, and a sculptural off-site route in the gardens of the Maison de l'Amérique Latine.

10

Book recommendation: Contemporary Ceramics: Twenty Key Themes by Jo Taylor. This book offers a unique opportunity to gain technical, practical and professional insights from leading international ceramic practitioners, inviting readers into their studios to understand the realities of daily practice. Organized around 20 accessible themes, it covers topics ranging from sources of inspiration and studio routines to firing techniques and building resilience in a ceramics career.

Read the month's news on www.ceramicsnow.org/news

What's on View



In the Name of Clay: 50 Years of Italian Ceramic Art at the National Museum of Slovenia, Ljubljana
September 24, 2026 – January 6, 2027



Marianne Huotari: Voyage at HB381 Gallery, New York
September 9 – October 31, 2026



Matsui Kosei: Master of Neriage at Margaret Howell, London
September 25 – October 18, 2026



Mae Engelgeer & Matsubayashi Hosai XVI: Echoes of Wa at Spazio Nobile Gallery, Brussels
September 10 – November 15, 2026



Eun-Ha Paek: Currents at Chaos Contemporary Craft, Columbus, OH
October 3 – November 14, 2026



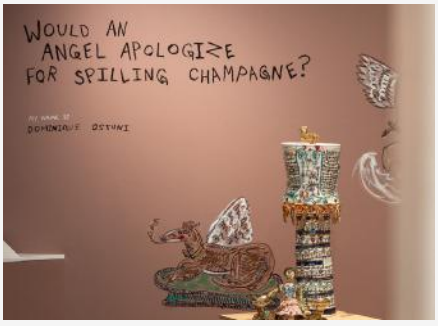
ONREE: Memory Foam presented by Jinny Street Gallery in Tokyo
October 1 – 26, 2026



Annelie Stokke Grimwade: EUTIERRIA at Peach Corner Gallery, Copenhagen
September 24 – October 31, 2026



23rd Annual Ceramics Invitational at Abel Contemporary Gallery, Stoughton, WI
September 25 – November 8, 2026



Dominique Ostuni: Would an Angel Apologize for Spilling Champagne? at Dowling Walsh Gallery, Rockland, ME
September 4 – October 31, 2026



Prix Avenir Céramique 2026 at Maison de la Céramique du Pays de Dieulefit, Dieulefit
September 5 – November 8, 2026



Anina Major: The Sacred Mangrove at Pérez Art Museum Miami (PAMM), Miami
October 1, 2026 – August 1, 2027



Kensho: Taizo Kuroda & Sousai Inada at Tristan Hoare Gallery, London
October 1 – 31, 2026

