

Alive and Unfolding

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Jasmin Anoschkin (FI), Natalia Arbelaez (US), Claire Curneen (UK), Eric Croes (B), Faye Hadfield (UK), Mahala Hill (AU), Ahryun Lee (KR), Claire Lindner (FR), H el ene Loussier (FR), Myung-Joo Kim (KR), Sien Godderis (B), Martin Neubert (DE), Irene Nordli (NO), Sayaka Oishi (JP), SunYoung Park (KR), Paolo Porelli (IT), Elsa Sahal (FR), Bente Skj ottgaard (DK), Carl Richard S oderstr om (SE), Johan Tahon (B), Anne Wenzel (NL), Emily Yong Beck (US)

Alive & Unfolding is an exploration of contemporary ceramics, where each artwork emerges as an extension of the artist's experience, speaking to deeper emotional and existential dimensions. The exhibition presents a vibrant collection of sculptures that challenge the boundaries between the figurative and the abstract, inviting viewers into a poetic world where human, animal, and cryptic forms come alive.

The works in this exhibition embody personal narratives, experiences, and reflections, each revealing intricate details that unfold before your eyes. With a strong sense of materiality, these works reflect the lifescapes of the artists, offering more than just an aesthetic experience—they draw self-reflection and engagement. This journey is not confined to the physical space but extends into the exploration of different emotional landscapes, where ceramics becomes a language for complex inner worlds. Through both striking and intimate forms, the exhibition navigates themes of fragility and strength, often juxtaposing raw, instinctive processes with exceptional abilities to work with clay. Some pieces draw inspiration from the natural world, evoking landscapes, matter, and ecosystems, while others grapple with existential themes—examining life, death, and rebirth. The works take on biomorphic forms, sometimes appearing as if they've emerged from nature itself.

The concept of "unfolding" resonates throughout the exhibition, not only in the physicality of the presented works but also in their themes. The viewer is invited to witness the interplay of opposites: delicate yet monumental, familiar yet strange, playful yet somber, static yet in motion. These dualities reflect the tensions of the human condition, and what better way to absorb and communicate different points of view than through ceramics?

Jasmin Anoschkin's exuberant, brightly colored figures draw from folk art and pop culture, exploring difference and emotional intensity through naive, hybrid animal forms. Natalia Arbelaez weaves together familial narratives and pre-Columbian imagery in deeply personal, often surreal self-portraits that speak to diasporic identity and memory. Claire Curneen crafts fragile porcelain figures that draw on Renaissance painting and sacred iconography, evoking suffering, mystery, and vulnerability.

Eric Croes blends human and animal forms into hybrid bestiaries, bringing play, chance, and cultic symbolism into conversation with craftsmanship. Faye Hadfield subverts classical ceramic forms through playful distortions and

expressive surface treatments, creating vessels that sit somewhere between grotesque and whimsical. Mahala Hill's 'burn out' process transforms organic materials into phantom-like ceramic remains, prompting reflection on environmental fragility and impermanence.

Ahryun Lee merges art and design in joyful, sensorial objects, her vivid forms rich in tactile surface treatments and cross-cultural reference. Claire Lindner's sculptures explore movement, metamorphosis, and the connection between natural and living forms. Her work blurs the boundaries between animal, vegetal, and anthropomorphic elements, capturing transitions between liquid and solid, interior and exterior, and the physical and the psychic. H el ene Loussier's work is rooted in her painting background and her desire to give shape to uncertain memories. Her ceramic figures often blend plant, animal, and human features, like gentle monsters or dreamlike creatures from imaginary tales, capturing moments that might otherwise slip away.

Myung-Joo Kim creates poetic ceramic worlds where Asian animism and European iconography coexist in imaginative, dreamlike beings. Her work bridges continents and consciousness, evoking the personal as universal. Sien Godderis sculpts from personal memory



Ahryun Lee, *Pingo*, 2024,
porcelain, high-fired colored stain, engobe, glaze, 39 x 23 x 50 cm.
Courtesy of the artist.

The exhibition, organised by Ceramic Art Andenne and the Service of Culture of the Province of Namur, is on view at the Delta from Tuesdays to Fridays from 11am to 18pm and on weekends from 10am to 18pm.

and subconscious tension, allowing instinct and accident to shape her emotionally charged, fragmentary forms. Her surfaces, layered with pencil and ink, oscillate between transparency and depth, often incorporating symbolic motifs.

Martin Neubert builds expressive ceramic figures from collaged parts, honoring the emotional weight and dignity of social outsiders. His work captures vulnerability with empathy, reminding us of the beauty in imperfection. Irene Nordli's visceral, amorphous forms blur the bodily and the geological, embracing the grotesque as a space for transformation, inviting viewers into a space that is both unsettling and strangely familiar.

Sayaka Oishi finds rhythm in ornamentation, combining flora, fauna, and corporeal motifs into spiritual ceramic compositions that echo nature's pulse. Her decorative language reveals the instinctive, meditative process behind ornamentation as a form of expression. SunYoung Park blends ceramics with mixed media to craft ambiguous forms that question the boundaries of material and meaning, encouraging imagination to fill the gaps between form and narrative.



Paolo Porelli's sculptures act as metaphors for modern social anxieties, blending surrealism, found objects, and archaic symbolism into a contemporary mythology. His work critiques contemporary culture while honoring the symbolic depth of ancient form. Elsa Sahal challenges gendered expectations with biomorphic forms that evoke bodies in flux, confronting viewers with sensuality and fragmented identity. Bente Skjøttgaard creates forms inspired by natural forces—clouds, minerals, and aquatic movement—infusing them with geological textures and kinetic energy, her experimental glazes both delicate and volcanic.

Carl Richard Söderström shapes forms that hover between ancient memory and futuristic abstraction, emphasizing materiality and subconscious form. His glazes, cracks, and forms suggest fossilized futures and psychic landscapes. Johan Tahon's elongated, mystical figures reflect spiritual longing and awakening, drawing inspiration from classical and modern sculpture alike. His work resonates with timeless presence and fragile transcendence.

Anne Wenzel's monumental works address themes of power and decay, sculpting collapsed monuments and floral ruins to question permanence and authority. Her use of ceramics as a language of ruin speaks to both political critique and aesthetic seduction. Emily Yong Beck's subversive ceramic sculptures utilize cartoon imagery and kitsch aesthetics to critique cultural erasure, violence, and generational silence. Her vibrant, often disarming pieces challenge assumptions and demand deeper engagement with what lies beneath surface appearances.

At its core, the exhibition is a meditation on the processes of change, the ceramic works serving as metaphors for transformation, offering new perspectives on the figurative, often through abstract or surreal forms. These pieces can be seen as living entities that engage the viewer in an allegorical play where creation, destruction, and rebirth coexist. As these forms unfold, they challenge our perceptions, leaving room for personal interpretations and reflections on the shared conditions of existence, the natural world, and the endless possibilities of expression in ceramics.

Alive & Unfolding offers a profound journey into the world of contemporary ceramics, showing how this medium transcends its material origins to reflect the complexity of human experience. The exhibition invites reflection on the power of ceramics to transform simple forms into profound statements, offering an opportunity to engage with both the works themselves and the stories they tell.

Vasi Hirdo, Curator

Natalia Arbelaez, *Cara Cula*, 2023,
red clay, majolica and gold luster, 66 x 30,5 x 30,5 cm.
Courtesy of The Artist and Mindy Solomon Gallery ©ADAGP.

Art Dimanche - Sunday June 15th, from 10h30 to 12h30, guided visit with Ana-Belén Montero, ceramist and workshop for kids.