

# The New York Times Style Magazine: México

"Rebecca Manson and the matter that remembers"

By T Magazine Mexico Editorial Team

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Photo courtesy of Lance Brewer.

Rebecca Manson's work stems from an early relationship with clay and evolves into an increasingly complex formal and emotional exploration. From the age of eight, when she began taking ceramics classes, the artist understood the material as a sensitive archive. Today, her work amplifies minute details of nature and transforms them into large-scale sculptures that evoke touch, memory, and empathy.

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Based in Brooklyn, Manson develops a sculptural practice centered on porcelain, a material she works to the point of unexpected behaviors. Butterfly wings, flowers, organic surfaces, and structures that evoke the human body appear transformed into intensely tactile forms. Each piece maintains a constant tension between vitality and decay, between what remains and what erodes with time.



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Her training at the Rhode Island School of Design and a series of grants and technical research projects expanded the material's possibilities. A collaboration with engineers led to a flexible adhesive that allows porcelain fragments to behave like textiles. From this discovery emerged her moth and butterfly wings, composed of thousands of hand-modeled fragments that generate vibrant, dense surfaces, imbued with material intelligence.

The exhibition *Time, You Must Be Laughing*, presented as her first solo show with Jessica Silverman, brings together thirteen sculptures that revolve around time as an active force. The show includes monumental wings, flowers, and a structure inspired by a child's swing. At its center is *Nightsnack*, an installation created between 2022 and 2025 that evokes childhood and bodily memory, where ceramics mimic weathered wood, fallen leaves, and everyday objects suspended in a state of emotional latency.

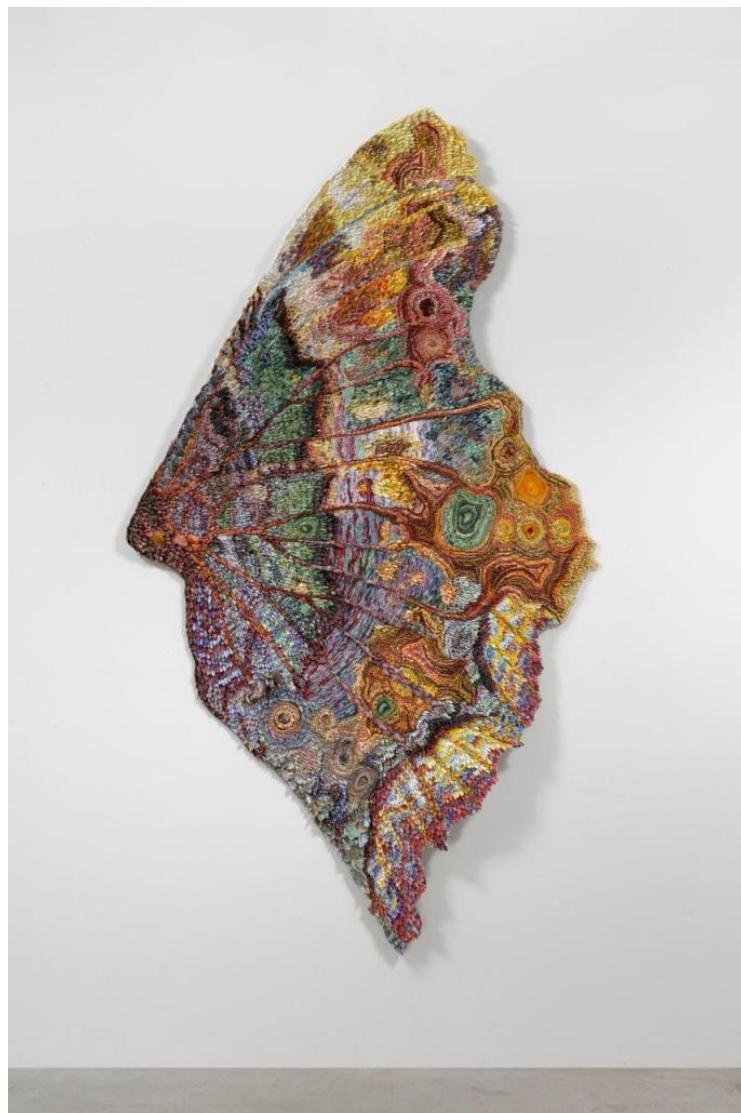


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In another key piece, *Exploding Butterfly*, the wings slowly fragment on the wall, creating a suspended scene where beauty is perceived as an unstable process. The polychrome surfaces, worked with complex glazes and precise contrasts, evoke a sense of continuous movement. In this work, beginnings and endings coexist without hierarchy, as in the natural cycles that Manson observes and reinterprets through sculpture.

Rebecca Manson's practice engages in a broad dialogue with art history, from Impressionist painting to contemporary ceramics, yet maintains a distinctly identifiable voice. Her work proposes a direct experience with matter, where emotional, ecological, and physical transformation unfolds as an active and shared process.

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