

FOR IMMEDIATE RELEASE

New Exhibitions on Storytelling, Materiality, and Our Climate Future Open at CCGG with Reception on January 29!

WATERLOO (ONTARIO) CANADA, January 20, 2026

All are welcome to attend an OPENING RECEPTION at the Canadian Clay & Glass Gallery on **Thursday, January 29 from 6PM to 8PM.**

With four new exhibitions exploring storytelling, materiality, and our climate future, the winter season at the Canadian Clay & Glass Gallery is sure to inspire! The opening reception on January 29, 2026, offers visitors the opportunity to experience the galleries together, hear curators' remarks, and meet many of the artists who have made clay and glass come to life! **Admission to the Gallery is always free!**

New exhibitions include:

- ***Fabled Clay***
 - Storytelling is a fundamental part of being human, even if the tales told include beasts of fantasy or animals in wildly imaginative roles. In *Fabled Clay*, artists use ceramics to share their own explorations and experiences of the unimaginable.
- ***D'Andrea Bowie: Weathered Rock***
 - D'Andrea Bowie reframes the concept of monument by rendering raw and wrought materials into comments on the reciprocity between maker, material, and time.
- ***Melanie Barnett: Frogs' Return***
 - Melanie Barnett mirrors human experiences through the lens of ecosystems, reminding us of our deep entanglement with the natural world
- ***Material Syntax: 3D Printed Masonry Façade Systems***
 - University of Waterloo Architecture students investigate how building facades of the future can be 3D printed with clay.

[Fabled Clay](#)

Featuring: Janet Macpherson, Lindsay Montgomery, Amélie Proulx & Annette ten Cate
January 17 – May 24, 2026

Storytelling has long been central to our human experience. Narratives, myths, and fables—shared orally, through text, and through images—have helped us make sense of the world and of one another. *Fabled Clay* features four Canadian artists who use ceramics as a narrative medium, shaping clay into forms for personal stories and reimagined myths. Drawing on both lived experience and collective memory, Janet

Macpherson, Lindsay Montgomery, Amélie Proulx, and Annette ten Cate present stories that blend the familiar with the imagined.



Lindsay Montgomery, *Pink Moon*, 2025. Glazed earthenware. 43 x 64 x 50 cm. Collection of the artist.

D'Andrea Bowie: Weathered Rock

January 10 – May 17, 2026

Influenced by her environment at the border between the Greater Toronto Area and the surrounding rural landscape, this solo exhibition of the work of D'Andrea Bowie foregrounds her ongoing effort to redefine the role of a sculptor. In ceramics, glass, and reclaimed construction materials, she explores histories of race, gender, capitalism, and settler colonialism through imagery of the natural environment and the elemental. Within these works, Bowie asks us to reengage with our relationships with world-building extracted materials.



[Melanie Barnett: Frogs' Return](#)

January 17 – May 24, 2026

Frogs' Return reflects on our changing relationship with the natural world at a time when connection to the land is increasingly rare. Melanie Barnett's sculptures draw viewers into imagined ecosystems that feel familiar yet uncanny, shaped by agronomy, climate science, and the artist's personal memory. Frogs, which are sometimes recognizable and sometimes abstracted, act as liaisons between human and nonhuman life, embodying both ecological vulnerability and the possibility of adaptation.



Melanie Barnett, *Frogfae*, 2025. Ceramic, cone 6 oxidation. Collection of the artist.

[Material Syntax: 3D Printed Masonry Façade Systems](#)

January 16 – March 27, 2026

Exhibition coordinated by David Correa and Yannik Sigouin

University of Waterloo Architecture students investigate how the building facades of the future can be 3D printed with clay. Inspired by nature, ancient architectural traditions, and emerging technologies, the projects reimagine the clay masonry unit through new design methods and fabrication processes.

Working with a state-of-the-art large-volume clay extrusion 3D printer, students in Assistant Professor David Correa's studio investigate how a traditional material like clay can be transformed for a contemporary architectural context. The exhibition presents a selection of undergraduate and graduate student work that explores the architectural potential of 3D-printed clay facades, where each unit can be uniquely customized.



Fronds, 2025. Avery Ross, Megan Sobkovich, Kate Cummings. Photo courtesy of David Correa.

For more information, visit our website: www.theclayandglass.ca

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ABOUT THE CANADIAN CLAY & GLASS GALLERY

The Canadian Clay & Glass Gallery is a long-standing site of excellence and a destination for contemporary art

for international tourists and regional citizens. We present critically acclaimed exhibitions that challenge ideas and perceptions of the definitions of art, craft, and design today. The Gallery is a relevant and dynamic cultural organization providing supportive education programs to people from across the region. Using exhibitions as a starting point, individuals develop arts vocabulary and appreciation and cultivate confidence in their interpretation of contemporary artworks. For more information, visit: www.theclayandglass.ca

CONTACT

To schedule a media interview or for more information, contact Sarah Stanners, Executive Director & Chief Curator, at 519-746-1882 ext. 231 or director@theclayandglass.ca

