

The image features a layered, torn paper composition. A central, irregularly shaped fragment of textured, fibrous paper is layered over a smoother, off-white paper. The edges of the papers are jagged and torn, creating a sense of depth and texture. The background is a solid, light beige color.

Alice Reina
selected works

My research finds its form in porcelain, whose intrinsic qualities become the means to investigate perception and the mechanisms that follow from it.

My work explores the perception of fragility: in its physical sense — as evidence of how things change — and as the fragility of time and of memory in constant transformation. In my structures it is often fragility itself that makes construction possible.

My aim is to give it back an active, playful dimension, made of wonder and challenge, inviting the viewer to interact with the work.

In this sense, perception also concerns objects as presences in space, and how they redraw that space wherever they are placed. With neither front nor back, they become shifting thresholds to observe and a mirror for those who pass through them.

JANAS

2025–2026 — porcelain, coloured porcelain sand, ash-based engobes, iron oxide — variable dimensions (max 40 × 28 × 25 cm)

A memoria di forma, solo show, MlDeC museum, curated by Fabio Carnaghi, Cerro di Laveno Mombello, 6 September – 30 October 2026

Secret Ceramics, Sotheby's, London 2026

Contemporary Perspective on Italian Ceramics, Avant Craft, curated by Valeria Zerbo and Amalia di Lanno, London 2026

The Janas series was born from a traumatic event, after ten years of coming to terms with a sudden loss.

In Sardinian, janas means “fairies”: shy, benevolent, generous creatures who lived in the woods of pre-Nuragic Sardinia. Their name may derive from the Roman god Janus, guardian of thresholds and passages.

Porcelain abandons any geometric definition. It rises in forms curved just enough to stand on their own, thin yet balanced. The edges are torn along a path guided by gesture. The surfaces are layers of coloured porcelain sand, ash-based engobes and iron oxide: a textured, shifting skin that invites you to come closer.

Together, these sculptures form a landscape of many horizons, made of thresholds that converse with the space, with neither front nor back. They invite movement and observation, until one reconnects with a distant yet vivid sensation, one to be reclaimed.





↑ Sardinia, Baronia 2025

← from the JANAS series, 2026, 37x14x16 cm



SYNECDOCHE

2026 – ongoing | porcelain, coloured porcelain sand, wooden frame | variable dimensions (max 43 × 30 cm)

A memoria di forma, solo show, MIDEc museum, curated by Fabio Carnaghi, Cerro di Laveno Mombello (VA), 6 September – 30 October 2026

Contemporary Perspective on Italian Ceramics, Avant Craft, curated by Valeria Zerbo and Amalia di Lanno, London 2026

The Synecdoche series began during the residency “Mappare l'imprevisto” in Ulassai, in June 2025, run with FIONDA in collaboration with the municipality of Ulassai and Stazione dell'Arte. There I worked with a camera and paper.

The photographs of the place were first printed, then cut into shapes and finally transferred onto white paper, with the intention of leaving every photographic reference behind. The abstract shapes were then recomposed into three self-contained “islands”: each one holding within itself the precise identity of the place.

Moving from paper to porcelain, I worked on more essential compositions, looking for new balances of openings, inlets and lines that allow a fluid, multidirectional movement within the space of the frame. I worked the porcelain in very thin slabs, with little finishing, to keep the immediacy of the cutting gesture.

For all its minimalism, each Synecdoche stands for a real and specific place, and the series remains open to the investigation of others.

Synecdoche. A part for the whole.



↑ Sardinia, Ulassai 2025

↗ studies on cut paper, 2025

↗ ↗ studies on porcelain, 2026

← from the SYNECDOCHE series, 2026, 23,5x21x3,5 cm



RIME

2026 – ongoing | porcelain, porcelain fragments | variable dimensions

This series comes from working on a selection of fragments, experiments and prototypes I have archived over my years of practice in the studio.

Very few elements are often enough to generate configurations that are entirely accidental and yet surprisingly well matched.

Each Rima can be a utopian architecture or an entire universe, changing scale according to how one stands in observing it.

Monolithic or ephemeral, these are works that invite acceptance. Acceptance of instability, of imperfection, of transience, in favour of a rediscovered — unexpected — beauty.



↖ from the RIME series, 2026, 15x12x29 cm

← from the RIME series, 2026, 13x13,5x17 cm / 10x10x12 cm



↑ some elements from the study for a never-finished project, now part of several RIME



CORIANDOLI

2021 – 2026 | porcelain, coloured porcelain | variable dimensions (confetti Ø 7 mm, sheets 210 × 150 mm)

From the Ground, Circolo del Design, Turin 2026–27

The work began inside Be Brave! (2022). One of the decks is made of inlaid confetti, with the provocative idea that if the structure falls, the porcelain confetti are set free and the break opens a new game.

From that intuition came an independent line of research, leading to a series of coloured confetti and whole “sheets”, incised with circles and stars, from which the confetti are freed by a deliberate gesture that is, in fact, a breakage.

The material, usually perceived as rigid and vulnerable, becomes an opportunity to overturn perception: fragility is no longer an accident to avoid, but a founding part of the project and of the gesture through which one relates to the work.



↑ a set of CORIANDOLI before they are mixed and portioned out by weight.

↖ from the CORIANDOLI series, scored sheet with detachable confetti, 2026, 21 × 14 cm



BE BRAVE!

2021 – 2025 | porcelain, coloured porcelain, iron oxide | cards 9×6 cm
each, house of cards $35 \times 25 \times 6$ cm

Contemporary Perspective on Italian Ceramics, Avant Craft, curated by Valeria Zerbo and Amalia di Lanno, London 2026

Winner of Premio MIDeC 2025 and Menzione Imago

Finalists' exhibition, MIDeC museum, curated by Fabio Carnaghi, Cerro di Laveno Mombello 2025

The Be Brave! series is made of four decks of cards, all different from one another, to build houses of cards with.

It is a project that is explicitly activated by an action, and that challenges the viewer to face that feeling between attraction to a forbidden object and the awareness that its potential breaking would be irreversible.

Between attraction and fear the line is often thin. One emotion is closer to instinct, the other to reason. Building these houses takes calm and concentration and, implicitly, acceptance of risk. Once assembled, the house of cards takes on an almost two-dimensional, translucent form.

Looking at it brings wonder and tension, yet the house stays incredibly in balance, inviting us to reflect on our relationship with the transience of things.

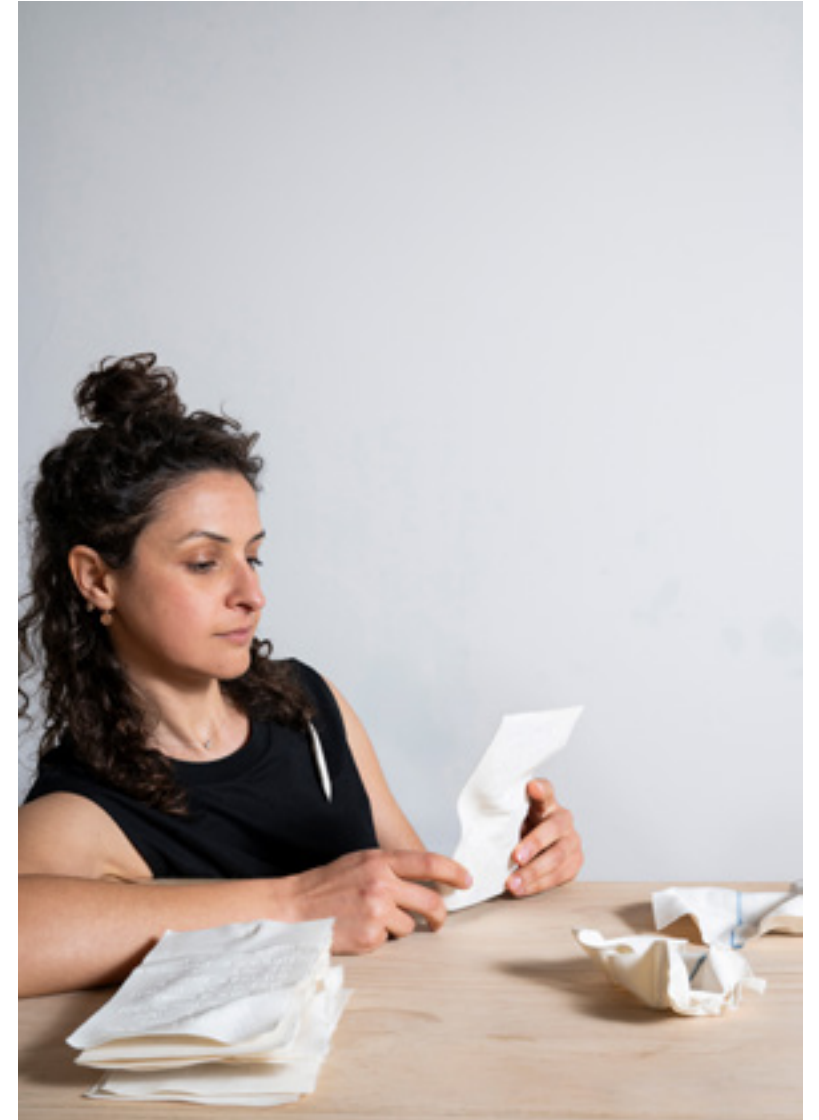


↑ from the BE BRAVE! series, castle no. 4, in progress

↗ ↗ from the BE BRAVE! series, castle no. 4, detail

← finalists' exhibition, MDeC, curated by Fabio Carnaghi, Cerro di Laveno Mombello, 2025





www.alicereina.it
alice@alicereina.it

[instagram.com/_alice_reina_](https://www.instagram.com/_alice_reina_)