

# CERAMICS NOW

M A G A Z I N E



September 2025



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[office@ceramicsnow.org](mailto:office@ceramicsnow.org)

*Front and back cover: Ayaka Terajima,  
Triangle Doki-middle, 2024, Unglazed  
fired ceramic (recycled clay), 63 x 37  
x 35 cm. Photos courtesy of nouveaux  
deuxdeux*

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# Carolein Smit

Carolein Smit is a Dutch artist based in Riemst, Belgium, internationally recognized for her detailed and symbolically rich ceramic sculptures. Born in Amersfoort in 1960, she studied at the Academy of Fine Arts Sint Joost in Breda, the Netherlands (1979–1984), specializing in graphics and lithography. Originally trained as a lithographer, she began working with clay in 1996 during a three-month residency at the European Ceramics Work Centre in 's-Hertogenbosch, the Netherlands.

Working outside the conventions of traditional ceramic training, Smit approaches the medium without technical boundaries, combining hand-building with press-moulded details. Her intricate glazing process involves multiple firings, layering glazes and lustres to achieve complex surfaces and colour effects.

Since the early 2000s, Smit has exhibited widely in museums, galleries, and art fairs across Europe and beyond. Her major solo exhibitions include *Myth and Mortality: The Fairytale World of Carolein Smit* at the Victoria and Albert Museum, London (2018);

*L'Amour Fou* at the Grassi Museum, Leipzig (2018); *Secret Garden* at the Stedelijk Museum Kampen (2022); and *Dents! Crocs! Griffes!* at the Musée de la Chasse et de la Nature, Paris (2022). Her work has also been presented at the Kunsthal Rotterdam, Drents Museum, and numerous galleries in Amsterdam, Berlin, Paris, and beyond. She is a regular participant in international art fairs such as TEFAF Maastricht, PAD Paris, Art Paris, and Collect London.

Her sculptures are held in prominent public collections, including the Victoria and Albert Museum (London), Musée de la Chasse et de la Nature (Paris), Museum Boijmans Van Beuningen (Rotterdam), Grassi Museum (Leipzig), Drents Museum (Assen), Museum MORE (Gorssel), Badisches Landesmuseum (Karlsruhe), Museum Beelden aan Zee (Scheveningen), and the FLICAM International Museum (Fuping, China), as well as numerous corporate and private collections worldwide.

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Visit **Carolein Smit's** website and Instagram page.

<https://www.caroleinsmit.com/>  
@smitcarolein





*Aap met noten, 2024, ceramic sculpture, 38 x 27 x 24 cm.*

# Michelle Solorzano

Michelle Solorzano is a figurative ceramic sculptor whose work explores themes of immigration, identity, and culture, interweaving personal narrative with broader historical and ancestral influences. Originally from Santo Domingo, Dominican Republic, she moved to New York with her family at the age of fifteen. Her art practice is deeply rooted in the complexities of bicultural identity and the layered legacies of colonization, shaped by Dominican heritage—Taíno, African, and Spanish.

Solorzano holds a Bachelor of Fine Arts in Painting and Ceramics from the State University of New York at Potsdam and a Master of Fine Arts in Ceramics from Indiana University's Eskenazi School of Art, Architecture + Design. Though she has been making art since childhood—using discarded materials, paper mâché, and drawing to bring her ideas to life—it wasn't until her second year of undergraduate studies that she touched clay for the first time. That first ceramics course prompted her to switch

majors from Art Education to Fine Arts, solidifying her commitment to ceramics. She was immediately drawn to the malleability, versatility, and forgiving nature of clay, which remains central to her sculptural practice.

Now based in California, Solorzano is a long-term Artist in Residence at the American Museum of Ceramic Art (AMOCA), where she also shares her passion for ceramics through teaching. Her work has been recognized nationally, most recently as a 2025 NCECA Emerging Artist and a recipient of the Helen Zucker Seeman Writing and Research Fellowship for Women. She was named a 2024 Ceramics Monthly Emerging Artist, and has also received the Bloomington Arts Commission Emerging Artist Grant, the Christyl Ann Boger Memorial Award, and the Nelda Christ Memorial Award.

Visit **Michelle Solorzano's** website and Instagram page.

<https://www.michellesolorzano.com/>  
@michelleisolorzano



**Lechones al Poder**, red stoneware, metal pipes, jute fabric, wood and paint, 28in x 57in x 14in, 2023.





**Pariguaya**, Red stoneware, glaze, underglaze, wire and fiber, 30" x 11" x 11", 2025.

## Selected works, 2022 -2025



**Niñas Enredadas**, Red stoneware, glaze, underglaze and fiber, 23" x 15" x 21", 2025.





**Mi casa es tu casa**, white stoneware, rope, latex and paint, 14in x 12in x 11.5in, 2023.



**Abrazo**, white paper clay, sand, wire, and paint, 27in x 25in x 30in, 2023.



**La cayena me comió la lengua**, 2022, white stoneware, sand, wire and paint, 44in x 13in x 14in, 2022.



**American Dream**, red stoneware, wire, and paint, 41in x 17in x 16in, 2023.

# Arina Antonova

Arina Antonova (b. 1980, Sevastopol) is an artist working between Spain and Switzerland. Her practice focuses on sculpture and installation, using clay as her primary material. Through her work, she explores the body—especially the female—as something lived, remembered, and shaped by power, control, and daily rituals. Food and craft traditions are key in her work, connecting personal memory with broader cultural histories. Antonova's sculptures often become wearable or body-related objects, inviting intimate connection and physical engagement.

Antonova studied art history and archaeology in St. Petersburg and Hamburg. After moving to Spain, she began working with clay, shifting from two-dimensional media to a more physical, tactile process. In 2016, she opened her studio in Palma de Mallorca, where she continued developing her sculptural language.

Her work has been shown internationally in exhibitions across Spain, France, Italy, Switzerland, and the United States. She received second

prize in the Traditional Ceramics category in La Rambla, Spain (2022), and was nominated for the Martinson's Award at the 4th Latvia Ceramics Biennale (2023). In 2024, she was invited as a panel member for Crafting Change at the Royal Danish Academy, a European initiative on innovation and sustainability in ceramics.

In 2023, she founded AAA Studio, an artist-run space in Palma's Old Town. More than just her workplace, the studio has grown into a platform for exhibitions, conversations, and collaboration. Focusing on sculpture and contemporary ceramics, AAA Studio showcases work by women artists. It's a space for visibility and exchange—supporting emerging voices, nurturing community, and opening up dialogue between local and international perspectives.

Visit **Arina Antonova's** website and Instagram page.

<https://arina-antonova.com/>  
@aaarina



**Matanza installation view, 2023.** Mallorquin ikat pattern fabric, stoneware sculptures; 70 x 75 x 200 cm





**The Birth of Venus. Deconstruction.** Installation view, 2024

# Vincent Frimpong

Vincent Frimpong is a contemporary ceramic artist born in Accra, Ghana, West Africa. He holds an M.F.A from the University of Arkansas and a B.A. in Industrial Arts (Ceramics option) from Kwame Nkrumah University of Science and Technology (KNUST), Ghana. His works are shown in multiple group exhibitions, and recently had three solo exhibitions; *Reserved: I Woke Up To A Dream* at Curfman Gallery at Colorado State University, CO and *The Frimpong Case* in Fayetteville, AR, and *The Frimpong Case Continued* in Jackson, MS.

Frimpong was awarded The Windgate Accelerator Grant from the University of Arkansas, Artists 360 Practicing Artist Grant from the Walton Arts Foundation, The Consortium for Intercollegiate Research in the Ceramic Arts (C.I.R.C.A), the Midsouth Dianne Komminsk sculpture winner, and the 2023 The Medium (CACHE)- Creative Exchange Fund (CXF) MARs Award Recipient. He received the 2022 Zenobia award from Watershed in Maine, the 2022 Windgate University Fellowship Awardee for Arrowmont School of Arts and Crafts,

Maxwell-Hanrahan Haystack Recipient for the 2023 Fellowship, John Glick Penland School of Craft Scholarship 2023, and the Creative Exchange fund Grant from Art Ventures Gallery. Vincent is an Assistant Professor of Art at Talladega College, AL and the 2025 NCECA Emerging Artist Fellow.

*"Throughout my life, I've been exploring the question, 'What does it mean to be an African?' Affirming the core of African power within myself and others permeates everything I do and represent. My objects and installations at once draw upon my history and simultaneously comment on the present. I have embraced mixed media processes to express and explore ideas regarding the richness of African history and pressing contemporary concerns addressing where we come from, where we are, and where we are going."*

Visit **Vincent Frimpong's** website and Instagram page.

<https://www.junniekim.com/>  
@junniekim18



**Blood Capsules**, 2019–2021. Stoneware, fabric, metal, 38" x 84" x 35"





**Power Within**, 2024, Ceramics, Resin, Found object, Wood, 10ft x 8ft x 10", Photo: Larissa Frimpong



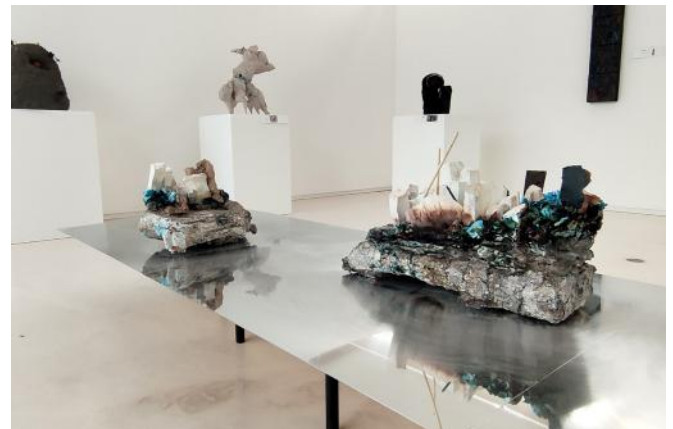
# Premio Faenza 2025: The 63rd International Biennial of Contemporary Ceramics

By Katherina Perlongo

For over 80 years, the Museo Internazionale delle Ceramiche (MIC) has served as a central stage for international ceramic art in Faenza, a city of around 58,000 residents located in the northern Italian region of Emilia-Romagna. Within this historically rich city, the Premio Faenza – International Biennial of Contemporary Ceramics, taking place from June 28 to November 30, 2025, showcases the diversity, innovation, and global interconnectedness of the contemporary ceramics scene. This biennial event is much more than a competition – it is a vibrant reflection of the current state of ceramic art worldwide. It highlights evolving trends, emphasizes artistic self-conceptions, and opens spaces in which ceramics fluidly traverse the fields of art, craft, and design. This renewed sense of confidence is the result of decades of committed work by numerous actors, including the MIC itself, which ranks among the most important institutions globally for the promotion, mediation, collection, and research of ceramic art.



The 63rd edition of the Biennale impressively confirms how significantly interest in ceramics as a serious medium of artistic expression has grown over the past decades – both among artists and within critical discourse. “The way of interpreting, reading, and welcoming ceramics as a language of contemporary art has changed,” observes MIC Director Claudia Casali. From more than 1,300 submissions, an international jury – Claudia Casali (Director, MIC Faenza), Hyeyoung Cho (Korea Association of Art & Design), Valentins Petjko (Latvian Ceramic Biennale), and Marco Maria Polloniato (curator) – selected 109 artists from 70 countries. Their works reflect – through stylistic diversity and expressive depth – the urgent issues of our time: social insecurity, environmental crises, war, human fragility, inequality, and the question of sustainable futures. Since the previous 62nd edition (2023), the Faenza Prize has been awarded in two age categories: Over 35 and Under 35. This division makes it possible to highlight and equally recognize both established positions and emerging young talents – a curatorial approach that acknowledges the heterogeneity of contemporary ceramic practice. In both categories, the jury awarded one main prize.



63rd Premio Faenza – International Biennial of Contemporary Ceramic Art, MIC Faenza, 2025

Awarded the prize in the Over 35 category, artist Hanna Miadzvedzeva (\*1988, Belarus/Poland) received recognition for her work *November* – a sculptural form referencing the vessel as one of the oldest ceramic archetypes. The surface is masterfully rendered with technical precision and extraordinary sensitivity. Part of her series *Landscapes*, the work explores how external natural forces influence our emotions and self-image. With the title *November*, the artist addresses a phase of retreat typical of this month – a time when people enter an energy-saving mode, seek silence, and practice introspection. The compact, inward-folding form, enveloped by a complex, textured surface with a soft, almost fuzzy effect, powerfully reflects this internal withdrawal. The jury praised the work as an example of how material can be shaped into a „visual language“. *November* captivates with the apparent simplicity of its silhouette, combined with the technical complexity revealed in its detailed surface. Viewed from a distance, it unfolds – thanks in no small part to its size and texture – an immersive force that draws viewers in visually and emotionally.

In the Under 35 category, Léa Renard (\*1993, France) impressed the jury with her installation *Subtle Conversations of States of Mind* – a multifaceted ceramic cabinet of curiosities that fascinates through the finely balanced interplay of individual objects and their overall effect. The jury described the work as a „subtle dialogue between forms, glazes, and textures“. Each object appears like a „materialized thought“ born from the artist’s imagination – some taking the form of fantastical creatures that seem poised to enter into dialogue with their surroundings. The individual pieces resemble colorful miniatures of larger ceramic sculptures and are arranged on wall-mounted boards reminiscent of shelves. This gives them a

decorative quality that evokes interior design, while also recalling collected artifacts in a cabinet of curiosities, imbued with meaning and history. Each element tells its own story and at the same time blends harmoniously into a cohesive whole. The installation opens up a poetic reflection on the interplay between individual and collective states – hovering between abstraction and the emotional resonances it triggers in the viewer. Part of the award also includes a two-month artist residency in the fully equipped workshops of the MIC. The works created during this time will subsequently be presented in the museum’s Project Room – an important opportunity for an emerging artist to further develop their practice and gain international visibility.



*Hanna Miadzvedzeva, November, 2024. 63rd Faenza Prize Award (Over 25)*



*Léa Renard, Subtle Conversations of States of Mind, 2024. 63rd Faenza Prize Award (Under 25)*

In addition to the main prizes, several special awards were also presented to honor outstanding artistic contributions. This year's recipients include Marta Palmieri (Prize Presidenza della Camera dei Deputati), Martin Smith (Prize Presidenza del Senato della Repubblica), Yaerin Pyun (Monica Biserni Award), Francesco Ardini (Eleuterio Ignazi Memorial Award), Mattia Vernocchi and Francesco Bocchini (Rotary Award), Martina Cioffi (Lions Award), and Su Yen-Ying, who received the silver medal from D'A Magazine. Several additional works received honorable mentions, including those by Claire Lindner, Wang Yuzhe, Rūta Šipalytė, and Juliette Clovi.

Among these artists, the works of Marta Palmieri, Yaerin Pyun, Mattia Vernocchi and Francesco Bocchini, Francesco Ardini, and Wang Yuzhe stand out in particular. Each of their contributions engages, in its own unique way, with processes of decay, memory, and renewal. Marta Palmieri (1973, Italy) presents *Rovine*, a work consisting of ceramic and glass structures from which fragments of broken clay bowls protrude, evoking archaeological finds. Between encrustations and material layers, a new post-apocalyptic nature is revealed. The artist explores the idea of the city as fragmented memory, as an „archaeology of the future“ in which communication breaks down and reality morphs uncontrollably – a metaphor for loss, alienation, and what we risk losing in the face of global polycrises. Almost seamlessly, Yaerin Pyun's (1994, South Korea) work *Poem for Ephemeral Moments / 241213*

continues this line of thought. In its fragile, nature-inspired form, it preserves the fleeting moment. Rock formations shaped by erosion, pressure, and weather serve as models for this stoneware and chamotte sculpture, which acts as an organic memory vessel – an archive of past myths, stories, and both collective and personal experiences. Opposites oscillate within it: life and death, beauty and decay, moment and eternity. The result is a narrative that reflects shared trajectories in nature and human life. Mattia Vernocchi and Francesco Bocchini (\*1980 / \*1969, Italy) address the idea of transition – of existence beyond the physical body – in their installation *Ossario Organico*. Their aim is to artistically exorcise the fear of death. In the installation, which consists of a glass cabinet with an elegant steel frame reminiscent of natural history museum displays, the artists imagine human bodily remains transforming into floral and





# Formed: Making Berlin's Diverse and Vibrant Ceramic Scene Visible

By Katherina Perlongo

For one weekend in June, a former drugstore tucked inside a shopping mall in Berlin's Wedding district was transformed into a vibrant showcase of contemporary ceramic art. The works of 23 artists filled the space, offering a rare and compelling glimpse into Berlin's quietly thriving but often overlooked ceramics scene.

Formed marked the first public expression of a growing, self-organized network of ceramic artists who, over the past two years, have fostered a strong sense of community through the Ceramic Salon – a grassroots initiative born from a shared desire for dialogue, collaboration, and mutual support. The Salon was co-founded by Lisa Kosak (Helka Ceramics) and Marten Herma Anderson, who first met – or rather reconnected – at an art event, having long followed each other's work on social media. They shared



the feeling that while Berlin was home to many exciting ceramic practices, these voices rarely converged. Out of this realization, the Ceramic Salon was born: a platform not only for conversation and critique but also for exchanging technical knowledge and building a peer-led infrastructure in a field still lacking institutional support. Since then, the Salon has taken place monthly in various artists' studios across the city. Each meeting typically begins with a focused question about a specific work and unfolds into hours of discussion, covering everything from glaze chemistry and kiln access to design dilemmas and drying techniques. In a community where many artists are self-taught, this culture of open exchange, rather than gatekeeping, has proven vital. Today, with around 15 regularly active participants and an ever-widening circle of contributors, the Ceramic Salon has grown into a dynamic force shaping Berlin's ceramic landscape from the ground up – beyond traditional gallery systems, with its own language, logic, and visibility.

Formed represented more than the sum of its parts. It was the first curated presentation of works emerging from this collaborative framework, a testament to what can happen when knowledge, resources, and ideas are shared rather than siloed. The exhibition itself reflected the diversity of practices within the network: there was no singular aesthetic but rather a wide-ranging spectrum of approaches – from functional tableware and furniture to objects with architectural references, whimsical sculptures, and bold material experiments. The title of the show speaks to both the medium and the movement: to the infinite shapes clay can assume, but also to the shaping of an ongoing, growing network.





# Ferocious Fire: Koichiro Isezaki's Bizen ceramics at Goldmark

By James Young

Walking up the stairs into the upper floor ceramics gallery of Goldmark, a frequent visitor might be slightly disoriented. Instead of the bright gallery space with brilliant white walls, one encounters black walls with spotlights shining on plinths, shelving and varying displays across the room. Reminiscent of the department store ceramic galleries in Tokyo, Goldmark has turned the space into an introspective, and discerningly atmospherically quiet place to view the incomparable work of Bizen potter Koichiro Isezaki. This is his second exhibition at the gallery where he is exhibiting all his wondrous forms and mastery of firing in an anagama kiln. It also comes a few years after he won the prestigious Japan Ceramic Society prize in 2022.

Much can be found online about Koichiro Isezaki, his family lineage and apprenticeships, and the history of Bizen. Sometimes it can be encumbering to have these thoughts swirling around your head whilst viewing the work of a Japanese ceramicist working in one of the 'Six Ancient Kilns'. Trying to assess how far someone is pushing the boundaries of making a particular ceramic tradition their own, or a like-for-like comparison of whether "inspiration" may have come from their teacher or family member's work. Yet, I will say that for me Bizen can sometimes be uncompromising with its blasted yohen effects, rage red hidasuki markings, and strong, heavy forms. In some of his pots, Koichiro has added a profound softness – I'd even say a sensuousness – to contemporary Bizen ceramics whilst still using all the traditional Bizen techniques.



One of Koichiro's signature ceramic series are his Yō pots. Stemming from his curiosity about the space inside and outside of the vessel, Koichiro manipulates the beautifully pale, Bizen clay through bending and squashing. Some of the Yō pieces in the exhibition are fired in a saggar to protect the clay from the swirling ash. Others are left to face the swirling red pine ash in the anagama kiln, bearing red scorch marks and delightfully textured goma. The three Yō pieces on ascending height plinths at the back of the exhibition space are in the former. They have all been moulded slightly differently but seem to be cohesive in a story of a pot opening up. From the bottom slouching pot – legs crossed, shoulders bunched over – to a ballooning and freer pot on the third highest plinth. They remind me of the physicality of Francis Bacon's reclining figure paintings. Like the Bacon figures with the contorted jelly-like limbs, the Yō pots are surprisingly sensual.





# A Walk with a Dinosaur: Michael Geertsen in dialogue with Royal Copenhagen

By Christina Rauh Oxbøll

As the Royal Copenhagen Porcelain Factory celebrates its 250th anniversary this year, it remains an active player on both the domestic and international markets. As home to the historical Royal Copenhagen Collection, which was donated to CLAY Museum of Ceramic Art Denmark in 2010 by the factory, it is only natural for the museum to mark this impressive historical milestone. To do so, the museum invited the potter, designer and ceramic artist, Michael Geertsen, to create an exhibition that stages a dialogue between his own works of ceramic art and selected historical pieces from the factory. As an artist, who has been equally fascinated and repelled by some of the most opulent works produced at the factory, Michael Geertsen has taken on the challenge. In ten curated tableaux, the old pieces are staged next to Geertsen's own works and cast new light on the long history of Royal Copenhagen.



The Royal Porcelain Manufactory which was established in 1775 by the pharmacist Frantz Heinrich Müller (1732–1820) under the patronage of Queen Dowager Juliane Marie (1729–1796). In this exhibition, Geertsen addresses some of the earliest ornamental pieces from the factory's production. These vessels demonstrate how the skilled employees of the factory soon mastered the techniques involved and the tricky porcelain clay. One of these pieces, Ornamental vase with two Fama figures, was purchased by Crown Prince Frederik (VI) as a birthday gift for himself in 1790. It was the factory's largest and most expensive piece to date and received coverage in newspapers throughout the kingdom. The vase with the Fama figures has been in the possession of the Danish royal family ever since. In the late 1780s it was placed at Rosenborg Castle in Copenhagen, and now, for the first time since then, it has left the castle to be displayed alongside Michael Geertsen's modern reinterpretation.

Dealing with 250 years of porcelain history there are plenty of topics to address. There is the story of porcelain, also known as 'white gold', which once was reserved for the wealthy elite but now is considered an everyday commodity. Or the story of the Blue Fluted pattern, the factory's first design presented in 1793 which had transformed from an original Chinese design via German porcelain painters into a special Danish variation – today almost iconic for Danish porcelain, and particularly for Royal Copenhagen. The Blue Fluted has since been the subject of several reinterpretations. One example is Karen Kjeldgård-Larsen's Blue Fluted Mega, a design that revitalised the historic pattern around the turn of the last millennium.

This has resulted in a series of ten lidded vases, the shape inspired by a small, delicate vase created by Pietro Krohn (1840-1905) in 1888 for the competitive porcelain factory Bing & Grøndahl. In Gertsen's version the shape has been reinterpreted, cut and reassembled according to his typical deconstructive method in stoneware, then converted into a mold and cast in porcelain at Royal Copenhagen. Finally, the skilled porcelain painters have decorated the complex vase form with traditional patterns such as the Blue Fluted, the Seagull and Flora Danica.



Michael Geertsen inspects a lidded base at Rosenborg Castle



Ornamental vase with trumpets

**Michael Geertsen** (b. 1966) completed his training as a potter in 1988 and graduated from the Danish Design School, Department of Industrial Design, in Copenhagen in 1993. He exhibited both in Denmark and abroad and is represented in the collections of museums around the world, including the Metropolitan Museum, Cooper Hewitt National Design Museum and MAD/Museum of Arts and Design in New York. In 2011, he created a permanent installation at the Victoria and Albert Museum in London.

### About Royal Copenhagen

The Danish Porcelain Factory was founded in 1775 in Købmagergade in Copenhagen by pharmacist Frantz Heinrich Müller under the patronage of Queen Dowager Juliane Marie. The factory's characteristic mark with the three waves represents Denmark's three main waterways: the Sound, the Great Belt and the Little Belt. In 1779, the factory was taken over by Christian VII and renamed the Royal Danish Porcelain Factory.

In 1885, Arnold Krog is appointed as artistic director of the factory. He renews the Blue Fluted pattern and develops underglaze decorations with inspiration from Japan. The factory's products attract attention at the 1889 Paris Exposition. In reflection of this international success, 'Royal Copenhagen' is included as part of the factory's mark from the 1890s. Today, the company is owned by the Finnish Fiskars group.

### About the Royal Copenhagen Collection at CLAY Museum of Ceramic Art Denmark

In 2010, Royal Scandinavia A/S, the then owner of Royal Copenhagen, donated the entire collection of the Royal Danish Porcelain Factory, Bing & Grøndahl and Aluminia to CLAY Museum of Ceramic Art Denmark. With this donation, the museum received close to 55,000 ceramic objects in faience, stoneware and porcelain. The collection also includes thousands of sketches, technical drawings and other documents, all of which help tell the story of 250 years of Danish design history.

*Christina Rauh Oxbøll, who holds an MA in Art History, is a curator at CLAY Museum of Ceramic Art Denmark.*

*A Walk with a Dinosaur – Michael Geertsen vs Royal Copenhagen is on view between April 27 and December 30, 2025, at the CLAY Museum of Ceramic Art Denmark, Middelfart.*

*Photos by Dorte Krogh*

### Captions

- Installation views, A Walk with a Dinosaur – Michael Geertsen vs Royal Copenhagen, CLAY Museum of Ceramic Art Denmark, Middelfart, 2025.
- 1. Michael Geertsen inspects a lidded base at Rosenborg Castle. Lidded vase with a portrait of Crown Prince Frederik VI. The Royal Porcelain Factory, 1984–86.
- 2. Michael Geertsen and Bo Jørgensen at Royal Copenhagen in Glostrup. Viewing blue plates designed by Michael Geertsen.
- 3. Michael Geertsen working on a series of new jars produced for the exhibition at Royal Copenhagen in Glostrup.
- 4. Michael Geertsen, Blue Bubbles, 2025, 15 parts, earthenware with blue glaze and platinum lustre, ~17–32 cm.
- 5. Michael Geertsen, Lidded porcelain vase with Seagull and pizza slice decoration, 2025. Underglaze decoration by Bente Petersen. Overglaze decoration by Marlene Jørgensen. Courtesy of Michael Geertsen/Royal Copenhagen
- 6. Michael Geertsen, Ornamental vase with trumpets, 2024, Earthenware with white glaze, decals, and gold with platinum lustre, H 98 cm.



# Energy Transfer. Parallel Narratives in Norwegian Ceramics 1895–2025 at the Center for Ceramic Art Ringebu, Norway

May 31 – August 17, 2025







# Ayaka Terajima: Spacey Clay at nouveaux deuxdeux, Munich

July 4 – September 6, 2025











Ayaka Terajima's new sculptures and works on paper, presented in the solo exhibition "Spacey Clay" at Galerie nouveaux deuxdeux, articulate an intricate dialogue between spiritual symbolism, mythological archetypes, and a critical examination of contemporary consumer culture. Her practice weaves abstraction and figuration, infusing vibrant chromatic sensibilities through the incorporation of supermarket advertising, which adds a new layer of conceptual consideration to her works of paper for the first time. Her use of disposable packaging materials continues as part of her sculptural practice to create texture and structure. These commercial aesthetics are not merely formal strategies but serve as conceptual conduits—linking questions of consumption, disposability, and ecological precarity to broader inquiries into identity, transformation, and the sacred.

At the core of Terajima's artistic inquiry lies an evolving narrative inhabited by figures that also serve as vessels—entities that hover between temporalities and ontologies: simultaneously ancient and futuristic, spiritual and industrial. This ambivalence is central to Terajima's exploration of materiality and metamorphosis. In her current investigations, she deepens this trajectory by considering "the relationship between the Moon and us," invoking cosmological frameworks that bridge the corporeal with the metaphysical.

Historically venerated as a symbol of regeneration and cyclical renewal, the Moon anchors Terajima's engagement with bodily rhythms and cosmic order. Her invocation of the Greek physician Hippocrates, who cautioned against surgical procedures on lunar-correlated body parts during specific lunar phases, underscores a long-standing belief in the Moon's physiological and spiritual influence. This multidimensional approach allows Terajima to collapse distinctions between ancient cosmology and contemporary subjectivity, aligning bodily cycles with celestial mechanics.

Integral to this conceptual framework are the Doki figures, elaborately ornamented and unglazed ceramics inspired by Japan's Jōmon period. Terajima draws upon these ancestral forms to create ceramic works that merge historical craftsmanship with contemporary sensibilities and artistic considerations that

represent her cultural context. Her use of molds derived from mass-produced food packaging materials inflicts the work with an irony that simultaneously critiques and reclaims the logics of consumption. Despite their industrial references, the sculptures retain a handmade tactility, emphasizing a material intimacy that resists total commodification.

Terajima's visual lexicon draws from a wide range of disciplines—archaeology, physics, folklore, anthropology, and astronomy—to construct a symbolic language that references deities, yōkai (Japanese supernatural entities), and mythic animals. These figures are sites of tension: between the synthetic and the organic, the sacred and the disposable. Motifs borrowed from industrial food culture—such as textures suggestive of confections and snack packaging—become metaphors for spiritual and material ingestion. The consumption of goods becomes analogous to the consumption of identities and desires, implicating the body as both medium and site of transformation.

In this cosmology, the body emerges as a vessel—porous, mutable, and symbolically charged. The apertures in Terajima's sculptural forms gesture toward possibilities. What lies within? Memory? Essence? A latent spirituality? These figures negotiate containment and permeability, invoking themes of visibility, reciprocity, and recognition: "I looked up and she looked at me." This moment of mutual gaze encapsulates a poetics of interconnectedness—both divine and deeply human. Anatomical elements such as legs, feet, and incised glyphs root these forms within the material world, aligning physical embodiment with celestial rhythm.

Ultimately, the Moon functions not merely as a motif but as a metaphor for cyclical rebirth—a celestial force shaping tides, fertility, emotion, and spiritual renewal. For Terajima, it signifies a continuum linking myth and material, past and present, ritual and repetition. Through this lens, Terajima constructs a contemporary mythology—a vision of spiritual regeneration and ecological consciousness rendered through the interwoven languages of consumer culture, artisanal craft, and the cosmos. Her work proposes not a return to origins, but a reimagining of material existence as an ongoing, sacred negotiation between the industrial and the infinite.



# The Month's News In The Ceramic Art World

## 01

Applications are now open for the 2026 Carouge International Ceramics Competition – The Movement. Since 1987, the City of Carouge (Geneva, Switzerland) has organised a contemporary ceramics competition every two years, focusing on the creation of works based on a set theme. Over the years, this competition has become an important meeting place for an ever-growing number of artists from all over the world. Five prizes will be awarded, including a First Prize worth 10,000 CHF. The works selected will be exhibited in the Musée de Carouge from September 19 to November 29, 2026.

## 02

Salemi Ceramics has opened applications for its 2026 residency program, running from March to November in Sicily's historic town of Salemi. The call is open to ceramic artists with at least two years of professional experience (four if self-taught). Opportunities include standard residencies, site-specific residencies, and one fully funded residency supported by the Badr el Jundi Foundation. Selected artists will benefit from accommodation, studio access, meals, cultural activities, and professional facilities. **Deadline: September 20, 2025.**

## 03

Applications are open for the 43rd International Ceramics Contest of L'Alcora (Spain) until November 30, 2025. Open to individual or group entries, the competition awards €18,000 in prizes, including a €7,000 first prize. Up to 45 finalists will be selected for the 43rd CICA exhibition running from May 15 to September 6, 2026.

## 04

The Taoxichuan Art Center in Jingdezhen (China) invites artists to apply to their 2026 International Residency Program. Open to international artists, the residency provides a unique opportunity to engage with Jingdezhen's historic and contemporary ceramic culture. The program requires a minimum stay of 12 weeks and offers travel reimbursement, housing, and studio space. **Applications are due November 15, 2025.**

## 05

The Virginia A. Groot Foundation invites ceramic artists to apply for its grants, offering awards of \$60,000, \$30,000, and \$20,000 to artists with exceptional talent and demonstrated ability in ceramic sculpture. They welcome and encourage international applicants at any stage of their career development. **Applications are due February 1, 2026.**

## 06

The LOEWE FOUNDATION invites submissions for its 2026 Craft Prize, which will be awarded in Singapore next spring. Open to artists over 18 working in craft-based professions worldwide, the prize recognizes outstanding aesthetic value, innovation, and material excellence. The winner will receive €50,000, with two special mentions awarded €5,000 each. **Applications close October 30, 2025.**

## 07

NCECA (National Council on Education for the Ceramic Arts) has opened applications for its 2026 fellowships, offering opportunities for artists, educators, and researchers working with clay. Most fellowships are open to applicants worldwide. Applicants must be current NCECA members, with one exception: the Helene Zucker Seeman Curatorial, Research, and Critical Writing Fellowship. Applications are due September 17, 2025, except for the Emerging Artist Fellowship, which closes earlier on September 3.

## 08

Galerie Capazza (Nançay, France) invites artists to submit their work for an upcoming group exhibition titled *Invisible Gardens*, which will be held from March 21 to June 14, 2026. Applications should be sent to [contact@galerie-capazza.com](mailto:contact@galerie-capazza.com) and must include a PDF with a biography, artistic approach, proposal (4-10 works), website, and social media links. **Deadline for applications: October 30, 2025.**

## 09

The Shigaraki Ceramic Cultural Park (SCCP) in Japan is now accepting applications for its renowned Artist-in-Residence program. Running from April 2026 to March 2027, the program welcomes both emerging and established ceramic artists from around the world. Around 10 places are available for Studio Artists from outside Japan. Participants have access to studios, accommodation, technical support, and opportunities for presentations or exhibitions, with associated fees. Applications are open from September 2 to October 31, 2025.

## 10

The New Taipei City Yingge Ceramics Museum (Taiwan) revised the deadline to submit applications for the 5th International Coffee Cup Competition. They invite ceramic artists and creators from across the globe to submit innovative designs that reflect both functionality and artistic expression. **Applications are due September 15, 2025.**

## 11

**Book recommendation:** *Ceramics: A Green Approach* by Kevin Millward (Herbert Press), an exploration into how potters can be more aware and responsible in the way they source and use the planet's finite resources. With the constant development of more cost-effective ways to process raw materials and improve the footprint that the extraction of those materials creates, this book encourages new and seasoned potters alike to find ways to minimize their environmental impact. Intended to be a conversation more than a guide, Millward discusses the different aspects of ceramics and techniques for making these steps greener.

## 12

The 52nd Congress and General Assembly of the International Academy of Ceramics (IAC) will take place from June 27 to July 2, 2026 in Jingdezhen, China, the historic world capital of porcelain. Under the theme "Inheritance and Innovation", the Congress will highlight Jingdezhen's ceramic heritage and its role in shaping contemporary practice, education, and digital innovation. Hosted by Jingdezhen Ceramic University and the Municipal Government, the program will feature conferences, exhibitions, cultural circuits, and international exchanges, offering an unparalleled opportunity to experience this living centre of ceramic excellence.

# What's on View



**John Rainey: Errors** at Berg Gallery, Stockholm

August 21 – September 27, 2025



**Eric Croes: Monkey Puzzle** at Richard Heller, Los Angeles

September 6 – October 18, 2025



**V Walton: I Find Rest** at Hannah Traore Gallery, New York

July 10 – October 17, 2025



**Lin Wang: True Romance** at HB381 Gallery, New York

September 5 – October 25, 2025



**Haylie and Sydnie Jimenez: Speak of the Devil** at Joy Machine, Chicago

August 9 – September 20, 2025



**Lisbet Thorborg Andersen: Metamorphoses** at Peach Corner Gallery, Copenhagen

August 14 – September 20, 2025



**Ahrong Kim: Last Rehearsal** at LaiSun Keane, Boston

September 5–8, 2025



**Daniela Bergschneider: Beginning, Becoming** at Format, Oslo

August 7 – September 14, 2025



**Metaphorical Rocks: Contemporary ceramics and glass** at Galerie Terra Viva, Saint-Quentin-la-Poterie

August 31 – November 9, 2025



**Disa Rytte: Echoes Within** at Larsen Warner, Stockholm

August 21 – September 27, 2025



**Not a Pot** at the Centre of Ceramic Art (CoCA) at York Art Gallery, York

Summer 2025 – Spring 2027



**Toni de Jesus: Cacúlo** at Ruthin Craft Centre, Ruthin

July 5 – September 21, 2025





