

CERAMICS NOW

M A G A Z I N E



April 2025

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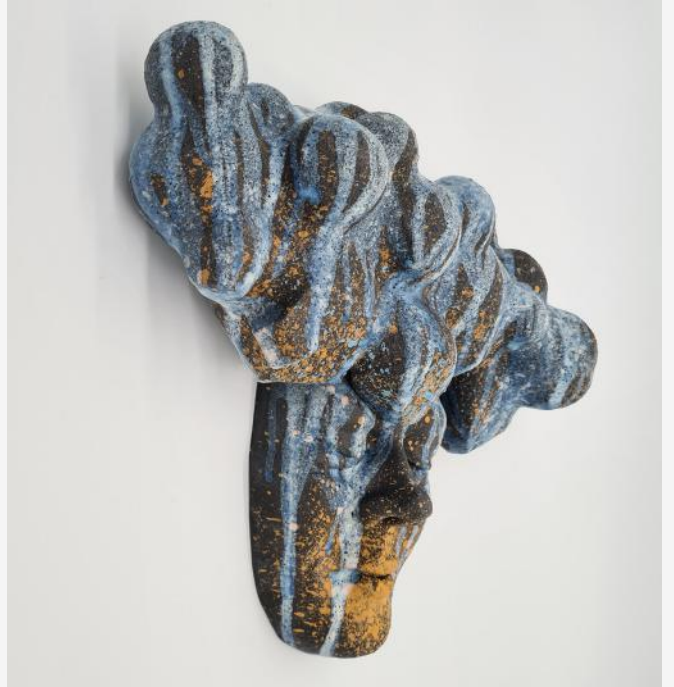
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Front and back cover: Nora Arrieta, Island of the Death, 2024, glazed stoneware, porcelain, glaze, photo decals, gold luster, 87x73x74 cm. Photo credit: Helge Articus.

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Nora Arrieta

Nora Arrieta is a sculptor and ceramic artist who combines the materiality of clay with traditional craft references and digital forms of application in ceramics. Her work explores the relationship between the emotional states of an individual and the fast-paced artificial environments of physical and digital places. What almost all her objects have in common is that they are covered with a rich and painterly glaze surface.

Arrieta's work has been shown in various international exhibitions, such as the Pulverturm in Oldenburg, the Keramikmuseum Westerwald in Höhr-Grenzhausen, the Kunstmuseum Ahrenshoop, the Galerie Handwerk München, Keramion Frechen, The Clay Studio Philadelphia, Site Brookly Gallery in New York and Eigen Art Lab in Berlin.

Nora Arrieta was born in Leipzig in 1989. She studied sculpture at the Art Academy Berlin-Weißensee and the Dresden Fine Art Academy and completed a master's in ceramics at Alfred University. She was a ceramic teaching fellow at the Tabor Academy. Other professional residencies and experiences include an artist-in-residence at MOkS, Estonia, a one-

semester guest artist stay at Syracuse University, and short group residencies at Campos Guterrez Medellin and the Frans Masereel Centrum in Kasterlee, Belgium.

Arrieta's work has received several awards, including 2nd prize at the 15th Westerwald Prize 2024, the "Keramik im Pulverturm" prize from the Stadtmuseum Oldenburg, the Grassi-Sparkassenpreis, the Frechener Keramikpreis and the Mart Stam Award. Her work is part of several collections, including the Grassimuseum Leipzig, the Fama Kunststiftung, the Alfred Ceramic Art Museum, the Staatsbibliothek Berlin, and various private collections.

Nora Arrieta lives and works in Höhr-Grenzhausen, Germany, where she also works as an educator and workshop manager in the ceramics department of the Institute for Ceramics and Glass Art, where she is also responsible for firing the historic Kannofen kiln, a living monument to salt firing in the Westerwald region.

Visit **Nora Arrieta's** website and Instagram page.

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Whispering, 2022, glazed stoneware, photo decals, 55x120x87 cm. Photo credit: Nora Arrieta



Night Trip, 2021, glazed stoneware, photo decals, 143x112x115 cm. Photo credit: Helge Articus

Julia Huteau

Julia Huteau (b. 1982, Lorient, France) studied at the Quimper School of Applied Arts from 1997 to 1999 before continuing her ceramics education in Vaucluse, where she learned primitive forms, techniques, and firing. She later graduated from the Maison de la Céramique de Dieulefit in 2007. Now based in the Drôme region, she has focused on sculpture since 2017, exploring plump, organic forms and the interplay of color and light.

Her solo exhibition *Agrandissement* at the Centre Contemporain de La Borne in 2019 marked a turning point, shifting her practice from object-making to spatial experience. That same year, she presented *Blue as an Orange* at Art Mart gallery in Shanghai. In 2020, the Musée National des Arts Décoratifs acquired two of her *De l'espace entre les couleurs* sculptures, later exhibited in *Un printemps incertain* (2021). Works from the same series were shown at the Musée des Beaux-Arts de Lyon in *Par le feu, la couleur* (2021–22).

Residencies play a key role in her practice. In 2020, she was awarded the “Recherches et Création” residency at Craft Limoges, leading to the *Luminance* project, supported by the Centre National des Arts Plastiques. She later completed the *Rebound* project through the *Traversées* grant, exhibiting at *Salon de Sculpture Contemporaine C14* in Paris. Her work has been included in the *Officine Saffi* competition (Milan, 2021) and the *Toucher Terre* exhibition at *Fondation Datris* (2022).

Recent solo exhibitions include *Vleu* (Mouans-Sartoux, 2021), *Jaunt* (imprints-Galerie, 2021), and *Vrouge* (Galerie Tator, 2022), part of Lyon's Biennale d'Art Contemporain. She was invited to *La couleur* at the Musée d'Art Contemporain de Montélimar (2022). In 2024, she participated in *Pré...* at the Maison de la Céramique de Dieulefit and presented *Luminance* at the Bourse du Travail, supported by the Direction Régionale des Affaires Culturelles, the Ville de Valence, and Lux Valence.

Visit **Julia Huteau's** website and Instagram page.

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Luminance, 2024. Exhibition view at the Bourse du Travail (Valence). Ceramics, metal, light. 490 x 120 x 110 cm. Photos by Elodie Jost.





White Rebound, 2021. 70 x 77 x 68 cm, stoneware, glaze.



Opus, 2020, Black sculpture: 43 x 100 x 70 cm. Stoneware, porcelain, glazes and slips. View of Ouverture exhibition, curator – Alexandre Roccuzzo at l'École d'Art de Riom (FR).



Rebound, 2022, Exhibition at the Fondation Villa Datris, L'Isle-sur-la-Sorgue (FR). Black sculpture: 55 x 39 x 35 cm. Stoneware, glaze.

Rebound

I chose to question our relationship to reality in a series of works called Rebound. They bring together two realities, virtual and material. Initially, Rebounds are digital drawings. Virtual reality offers a new kind of physical freedom in which the body remains involved but in a much lighter way. Thanks to this creative process I temporarily remove the material and physical constraints of clay. This allows fun, surprise, humour, hopping and bouncing, floating, hard and soft and free space around me and that fulfils my curiosity. Only then do strength, movement, and the transformation of matter come into play, these oh-so-familiar shaping gestures. Lastly the randomness of chemistry and physics bring me back to a palpable and truly satisfying world. This new approach helps me superimpose two realities and create pieces which embody just that as they seek to broaden our imagination.

My artistic universe is formal and concrete.

I propose sculptures of plump shapes and colors. The main lines of my work are research and amusement, the multiple choices and selections that flow from them determine my work. A second reading allows the viewer to discern my influences: the Philosophies of Science, Physics, Light and Space. The limit of possibilities, from the viewpoints of physics and philosophy, is an extraordinary creative tool: it's the starting point for the different sculptures I propose.

The outdoor settings and staging of color-volumes, archived by photography and videos, are like confrontations with the elements. Today, they lead me to envisage a change of scale in the works and to carry out sculptural research using other materials. This research is looking elsewhere. The work is invented as it goes along in relation to the scenario. It seeks to define itself without restrictions : the shapes are placed there, but where do they really come from, and how did they get here?



Installation images of my body FRAGMENT/ED. 2023 Masters Show, Cardiff School of Art & Design, Wales (UK). Photos by Evan Jones



Your Perfect Tits (MOP), detail, 2023. Terracotta. Photo by Evan Jones

As an Indian feminist artist, my ceramic practice focuses on the fragmented nature of the female body, which is shaped and perpetuated by the gaze. I explore personal experiences, particularly unsolicited comments about my appearance, to highlight the pervasive objectification of women in everyday life and broader cultural narratives.

I work with three distinct ceramic formats: body/form, plate, and tile. These pieces respond to the dissection of women's bodies, challenging societal norms by subverting the gaze. Growing up in India, I was constantly made aware of my physicality, a normalisation which is deeply ingrained in our culture. My work seeks to expose this objectification, using image, colour, and the materiality of clay to question how women are perceived.

Central to my process is the deconstruction of self-image, where I fragment my own body and experiences. By combining printing techniques with ceramics, I intentionally obscure the female form, reflecting the illusory nature of gendered female tropes perpetuated in historical narratives, popular culture, and media. The fragmentation in my work speaks to how these patriarchal narratives divide and control female identity.

In its various forms, my work interacts with multiple states of narrative. The fragmented pieces—whether bearing images of women's bodies or my own—are left not whole, and yet they are held together by the gaze. This tension between the visible and the ambiguous offers a space to reflect on how women navigate the complexities of identity, objectification, and representation.



Narratives In Clay at County Hall Pottery: A Spoonful of Sugar

By Unu Sohn

The black dog of depression, peace doves, a house on fire are all symbols you can find upon visiting the exhibition *Narratives In Clay* at County Hall Pottery, on view from January 28 through March 9, 2025. This group show features a collection of sculptures and vases by Eun-ha Paek, Katy Stubbs, Kaye Blegvad, Isabel Greenberg, Charlie Duck, and Benjamin Phillips. It is immediately evident that although all works are ceramic, each of these artists has a strong practice based in animation, illustration, and drawing. The installation layout consists of wall-based works and thirteen simple table constructions, each made of four sheets of wood, some of which are painted blue. The works by a single artist are displayed individually, clustered on their own island in the gallery.

Starting at the back wall of the space, there are three melancholic and dreamy tile murals of muted, earthy glazes. In the first artwork, a figure lies prone atop a mysterious large box of practically the same size, and their long hair flows down its side. The person is in a field of giant flowers that would reach their waist, and the blue sky is filled with clouds. I also

love to daydream under the heavens. Except in this case, the person's body is rigid and not at all like the languid pose you would find me in. The stance and the expressionless face make me wonder if the beautifully ornate box is a coffin, despite its unconventionally tall height. This work, titled *Practical Muscles*, is by the artist Charlie Duck.

Duck somehow knows about the key I lost in Lincoln Park when I lived in Chicago. A close-up of my key under a dark night sky, nestled near some flowers and a dragonfly, is portrayed in another one of his tile murals. I would often go see the sunset along the coast of Lake Michigan that neighbored the city and one time, I arrived back at my apartment block to find my key missing. Duck tells this story and other specific yet universal tales in his practice. Although I resonate most with his tableaux, I cannot manage to take photos that do them justice. I settle for posting shots of work by other artists to my Instagram stories instead. I am exasperated but also appreciate any and every reminder that art must be seen in person.





The Punk Plate Jenny Hata Blumenfield on Subverting Expectations and Sustaining Conversation between Craft and Contemporary Art

By Aleina Edwards

ATLA, a contemporary gallery with a reverence for the history of craft, opened its new space in the Los Feliz neighborhood of Los Angeles at the beginning of the year. The joint endeavor of artist and curator Jenny Hata Blumenfield and her husband, Ryu Takahashi, ATLA takes an intersectional approach to ceramics, which is so often siloed into discussions of craft and material, or exclusively elevated into fine art. The gallery synthesizes work from the East and West, highlighting the influence Japanese craft has had on California ceramics for decades.

With *The Aesthetics of Everyday Objects*: The Plate, the couple continues the conversation they started with their first “everyday” show in 2024, which focused on the cup. Hata Blumenfield sees these familiar forms as the perfect prompts for a particularly tricky question when it comes to ceramics: what is it? From young ceramicist to auction house employee to gallerist, Hata Blumenfield has tangled with issues of form, function, and value for her entire career; now, through curation and community-building, she has found a way to address it head-on.

Jenny, could you tell me where this new iteration of ATLA sits in the lineage of your work, and what it means to open this space? It seems like you're creating something that doesn't really exist yet—how would you articulate it?

I've long worked on different sides of the art space. When I finished school, where I did pursue ceramics, there were only two people in the graduating class. Post-college, I went to New York and got an internship at Christie's and worked in the Post-War and Contemporary Art department, which at the time was thriving. I was invited to stay on and work under Laura Paulson, and it was such a formative period of my life. I had just come out of this utopian school environment where you didn't actually have to think about how to sustain your art practice. My favorite question at that time, because ceramics was so associated with craft, was, “So what do you do? You make pots and pans and things?” The other question that was very of the time was “What are you going to do with that?” They were both very realistic questions, but when you're young and naive and optimistic, also kind of soul-crushing. I felt—and still do—that ceramics was as expressive as anything, and faced with that question, I realized I thought of the material in a completely different way than other people. Working in the secondary art market, I was in this almost dystopian environment, where the perceived value of ceramics is quite low, yet \$100 million dollar paintings, or even \$50 and \$20 million paintings, are flying left and right. So I left and went to the gallery world.

I ended up working for this young gallerist named Daniel Reich—he was a brilliant, brilliant writer, and he found so many great artists, like Paul P. and Henry Taylor. He clearly had a lot of talent and an eye, but he was stuck in a tragic place, and he couldn't make the gallery function financially. But he lived in the Chelsea Hotel, curated the work in his bathroom, his bedroom. I was introduced to the New York art scene through this alternative lens.

I've always gravitated towards alternative spaces, and I think that's why I gravitated towards ceramics. In high school, I liked punk and metal and materials and music and culture that were just not of the moment; they were always in these little subcultures. So, after I worked in the gallery world, I got a job at Greenwich Pottery, an institution—that's been around for over a hundred years in New York. Frank Stella lived across the street, and Jackson Pollock famously was the janitor of the building. While I was there, I got a job with Simone Leigh, and she had a small studio in this large warehouse in Williamsburg. It was 2012, and I met Peter Lane there, and Michele Quan—this was one of the few places that had a gas kiln, and you could do salt firing in the middle of Williamsburg.

This sounds like a completely utopic shift for you.

It felt like such a sacred space, a well-kept secret nobody knew about.

All about community, and word-of-mouth?

That's the charm of the ceramics space—it is very community-oriented. There were a lot of meaningful exchanges there about personal relationships, not just the work. During that time, I mostly focused on the studio side of the ceramic world, working behind the scenes on fabrication. When I was starting to think about leaving New York, I worked for a bit at a ceramic interior design gallery in lower Manhattan, with a showroom. The owner designed all of his own ceramic lamps, stools, and fireplace surrounds, and he invited different artists to include work in the showroom. Then I got into a residency at Anderson Ranch, in Colorado. When I then moved back to LA and got settled, COVID hit, and all the shows that I was working towards were affected—because at that time, I was still a very active, practicing artist. But I've always had other jobs.

This seems important to do in California—to tie this conversation to place specifically.

Yes, that's been very important to us, too, because when we were thinking about how to really grow this idea, we started by doing pop-ups. Then we moved towards a space we collaborated on with a publisher, Atelier Editions, [in Echo Park]. When that came up, we were just programming the space twice a quarter. And it did feel like it was fitting a particular need for a larger conversation between craft, ceramics, contemporary art, and further highlighting these embedded hierarchies and biases. For instance, this show—this is a plate show. When I started telling people I'm curating a plate show, it was incredible. Some people were so excited; some people were like, what's the point of doing that? It was similar to that old question, "What are you going to do with that?"

I'd ask ceramic artists and curators and people who work in the space about a sculptor—or somebody working in clay who maybe doesn't identify as a potter—making a cool plate, and I couldn't find a lot of answers. But the more we talked, the more they started to understand it wasn't really meant to be just a plate. It's really a blank canvas.







Shaping a Legacy: Anna Grigson on two decades of Sabbia Gallery

By Vasi Hirdo

For twenty years, Sabbia Gallery has played a vital role in shaping the landscape of contemporary ceramics, glass, and fibre art in Australia. From its beginnings in Surry Hills in 2005 through its evolution to a thriving, internationally respected gallery in Redfern, Sydney, Sabbia has remained the only commercial space in Australia solely dedicated to these mediums. With a commitment to excellence, education, and cultural dialogue—including longstanding support of First Nations artists—Sabbia has helped redefine how these art forms are perceived and celebrated under the leadership of founding director Anna Grigson.

To mark its 20th anniversary in 2025, Sabbia is presenting twenty, a landmark exhibition featuring 68 artists and over 50 newly commissioned works, accompanied by a national public program and a commemorative publication. On this occasion, we spoke with Anna Grigson about the gallery's origins, its impact over two transformative decades, and the evolving practices of the artists it represents. In this conversation, she reflects on Sabbia's most meaningful collaborations, the importance of mentorship, the resilience of artists, and the values that continue to shape the gallery.

Looking back on the past 20 years, what inspired you to establish Sabbia Gallery in 2005, and what was your vision for it at the time?

I have worked in a number of public and commercial galleries since my university days and while completing my Master's. I was curator at the innovational Quadrivium Gallery in the Queen Victoria Building in Sydney from 1996. We exhibited contemporary artists from Australia and Asia in the art mediums of works on canvas, paper, ceramics, glass and jewellery. Here, we recognised the art movement that was occurring in Australian studio glass in particular. Young and more established artists were collaborating with artists from the North West of the USA and the innovative artworks being created by these often new artists was extraordinary. The gallery focused more on exhibiting glass and ceramics to acknowledge what was happening within Australia and the acknowledgments they were achieving in the USA And Europe.

Sabbia came about as an extension of this period, where I identified just how under-represented these artists were within Australia. They were being exhibited and collected overseas but were relatively unknown in their own country. Sabbia was established in 2005 to give a voice to these exciting and passionate artists who were groundbreaking in their approaches to their material.



Such tension can be discovered through a simple “phenomenological” process of reflecting carefully on one’s conscious experience as one moves through the exhibition. To continue with the Upwelling of Gravity series, moving among these works I experience, if I pay attention, a subtle but discernable shift in gravitational forces as these objects solemnly struggle to free themselves from their bases and float into the air that seems, paradoxically, to be their native environment. The smooth, circular, ceramic dome actively lifts against the square point of steel that roots it to the earth. The ceramic object, now ethereal and light, and with its references to centuries of Chinese history and tradition, is perhaps being slowly engulfed by modern metal, or at the very least being held in place, frozen. None of this is by accident. Li has repeatedly described the way in which these works are allegories of Chinese cosmology, a circular dome representing the heavens paired with a perfect square at the base, representing the earth. In this unusual arrangement, clay has become the airy dome of the Cosmos, while steel takes the place of clay to become the ordered square of Earth. The initial formal harmony of these works is undeniable, but so too is the presence of a certain tension and stress.

Likewise, the Allegory of Balance series suggests a very careful selection and placement process, aiming to find a harmonious wedding of multiple elements. Hybrid forms of porcelain and steel take on the appearance of mountaintop cairns, guideposts calling to mind the improbable natural stacked sculptures of Andy Goldsworthy. As in that body of work, here too there is a powerful sense of precariousness. These stacks present themselves as deliberately delicate, unbolted, unwelded, unglued together. In their proximity, museum docents must nervously stand vigilant against the exploratory palms of unattended young children, or perhaps even a poorly timed sneeze. Even the sculptures in the more solid Dan series, resembling so many giant eggs, appear not merely placed but rather poised on an invisible edge, awaiting only a misdirected breath to come crashing down. Observing exhibition visitors I have on more than one occasion seen a tempted hand reaching out to see whether or not the forms are as mobile as they appear (which indeed they are).

The source of these tensions, at least those I’ve described so far, is unambiguous: simple physics. Gravity, as unrelenting as it is mysterious, pulls on the sculpted forms even as Li attempts to play with it. In the Xuan #30, a lodestone dangles precariously from a thin cable, which in context reads like a thread from some mechanical spider. In Allegory of Balance #41, a conical form likewise hangs mere millimeters from the base. In direct contrast with the figures in the Upwelling series, here the objects, whose elegant steel bases are honed to an almost fragile pin-point, are aiming at the floor, and even a viewer disinclined to



phenomenology can't help but feel the pull of gravity as they approach. As with the eggs of the Dan series, these pendulums remain motionless, but here the motionlessness becomes palpable because of the possibility of motion, the stillness itself creating its own tangible presence. By drawing us into the invisible physical forces at play around us, Li in fact begins to gently guide us beyond the physical. Far from harmonious, here the physical moves into tension with the metaphysical, the spiritual heights to which Li ambitiously hopes to direct our attention.

Nowhere is this more evident than the monumental masterpiece *Beyond the Height #5*. Inspired only in part by the physical forms of the great *Cereus* cacti of the Arizona desert, Li's interest was in the psychological or even spiritual experience he had when encountering them for the first time, and it is this phenomenological aspect he is trying to capture through the interplay of dualisms contained in the work. Compared to the smaller works of the *Allegory of Balance* series, here the towering pile of gleaming objects has a much more solid and grounded feel. There is no longer any danger that it will all collapse at any moment. On the contrary, after our initial glance to its

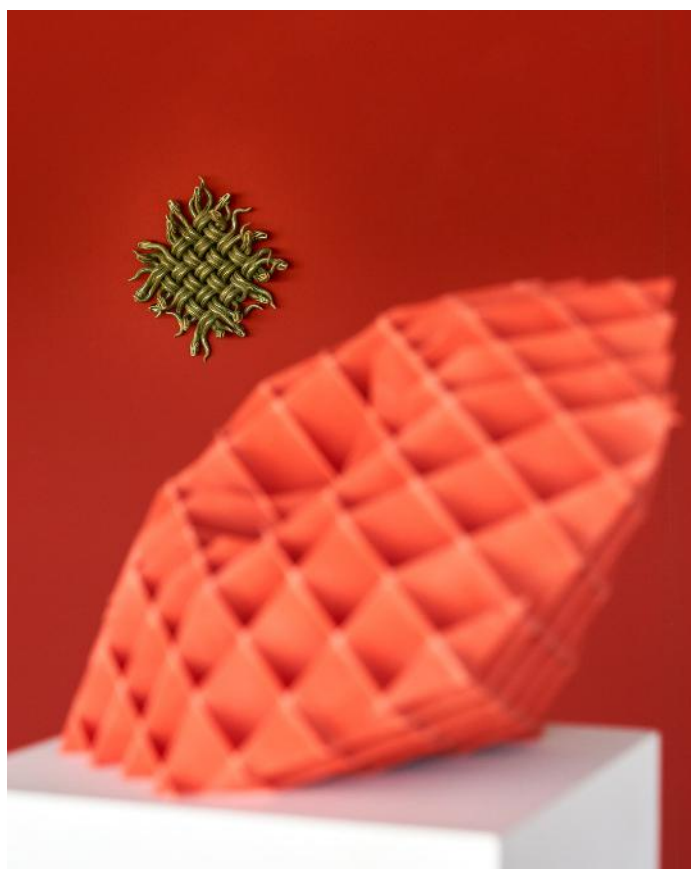
heights, we are confident enough to be drawn in to investigate the fragments of colored ceramic bolted firmly around the perimeters of various steel bodies. As the realization dawns that these fragments are from the very same vessels on display at the entrance to the show, we are pulled in closer still to investigate the precise miniature screw heads, which might call to mind (for those of a certain imaginative bent) the rivets on the armor of the thousands of buried terracotta warriors in Xi'an. Even the unorthodox screws themselves demand attention, with thick cylindrical heads and hexagonal fittings. Unlike the other works in the show, which almost seem to have appeared effortlessly *ex nihilo*, here we become much more aware that what we are experiencing has been deliberately constructed into exactly this form. [Figure 5 *Beyond the Height #5* detail] Stepping back now, the eye is caught by its own reflection in the steel surface, which at this scale functions as a full-length mirror. We are trapped on the deep surface of the work, looking at a version of ourselves looking back from the inside. We might become aware of others around us, sharing the experience, or, if alone, of the empty space of the gallery appearing inside the sculpture itself. Inside and outside, one of the most primitive of dualisms, are momentarily reversed and we are disoriented, unsure. Perhaps we take a step back again now, hesitating before the complicated forces at play around us. Again we look up, but this time not with a glance, now with a deliberate gaze, as if standing before a sacred monolith in an alien temple, which, in a certain sense, is exactly what we are doing. Again, there is harmony here, but also a disquieting uneasiness, the tension one feels in the face of things we do not understand.



Contemporary Danish Ceramic at Messums West, Tisbury

March 1 – May 4, 2025







Denmark is a nation steeped in design history, including furniture, interior design, fashion, homewares, electronics and technology, projecting a specific and recognisable Danish style and aesthetic that has become world renowned. Clay though is one of the most abundant natural resources in Denmark with territories such as Bornholm rich in high quality clays for use in ceramics, as such the country has a strong tradition for ceramic practice from the blue and white signature of Royal Copenhagen and Bing & Grøndahl, to the expressive 20th century ceramics of Thorvald Bindsbøll, Gertrud Vasegaard and Axel Salto.

It would be easy for artists to continue these aesthetic traditions, tried and tested as they are in the artistic and design forums of the world. But Denmark, ever inquisitive, continues to innovate, with artists creating and expressing new ideas in clay whilst maintaining a distinctly Danish respect for aesthetics and technical excellence. This exhibition showcases the diverse breadth of contemporary making with clay

in Denmark today. Demonstrating a boundary breaking approach to the material, the exhibited artists evidence the full potential of clay as a sculptural material, both in ambitious form and scale, and in the application and integration of colour, pattern and texture. The exhibition includes vessel-based objects, figurative and narrative sculpture and abstracted geometric and biomorphic sculptural forms from twelve leading Danish artists:

Anders Herwald Ruhwald presents *Weather Thinker*, a bright blue abstract form standing nearly five feet high. This work represents the essential interaction of artist's hand and material, created through months of immersion in the metamorphic capacity of the clay. Ruhwald's practice acknowledges the deep continuum of ceramic, its history and traditions, evinced in the artist's second-nature skill with the material, but his effort is directed towards the conceptual categories of ceramic objects, intending to challenge and provoke intrigue. Viewers are encouraged to conjure their own interpretations and conclusions.

Martin Bodilsen Kaldahl's sculptures have a duality that fills the viewer with intrigue. They are writhing and flowing forms, dancing through space yet confined to an invisible boundary, simultaneously they are industrial constructions of tubular forms without the uniformity expected. Despite the frankness of the presentation – the sculptures are intended with no narrative, focussed on form, structure, texture and colour – they evoke feelings of uncertainty. The irregularly fused junctions suggest unnatural growth and abruptly stopped tendrils indicate some sort of preventative measure was taken.

Annelie Stokke Grimwade presents a new series of sculptures made in residency at the V&A Wedgwood Collection. Stokke Grimwade examines Josiah Wedgwood's complex legacy and the contradiction of his anti-slavery campaigns against the extractive colonial systems and exploitative labour that aided his industrial advancements. She describes how this is mirrored in today's rapid expansion of green technologies and the exploitation of artisanal miners worldwide. Her research culminated in a series of otherworldly sculptures and an interactive performance that explore motifs including the spider, web, heart, rose, drip, and the silver lining—each a metaphor for interconnectedness and resilience, conveying solidarity through collective labour, symbolism, and mythological storytelling.

Pernille Pontoppidan Pedersen's amorphous form *Soft tool / connecting stool* combines an unrecognisable and undefinable sculpted clay character, something certainly alive, with a utilitarian and overtly familiar ready-made stool. This plurality is mirrored in her artistic intension, to bring together in kinship and examine our interspecies relationships. The artist's feminist themes, drawing often on issues of motherhood and abortion, drives a new future for ceramic against formulaic norms.

Heidi Hentze presents two new porcelain diamonds that defy the practical law of ceramic construction. Formed from tissue thin slabs of coloured porcelain, Hentze's three dimensional geometries demonstrate her incredible skill and command of material. Inspired by architecture and Kirigami (a variation of origami, in which the paper is cut as well as folded, resulting in a three-dimensional design that stands away from the paper surface) these works have an illusory quality, as if not possible in clay.

Lotte Westphael's precarious porcelain vessels are a testament to patience and skill. Meticulously blended clays are mosaiced together into paper thin vessel walls, she describes "The extremely thin and fragile porcelain and its movement during the process, seems like a sketch of paper folded around itself." Overtly graphic, Westphael's vessels are inspired by the gridded drawings and paintings of Agnes Martin and the linear textile weavings of Anni Albers.

Morten Løbner Espersen creates vessels, he says "The vessel is my object of choice. An archetypal form I've spent 20 years making variations on, from the functional and modest, to the aesthetic and sumptuous." The vessel form is perfectly circular with an entirely flat base and perpendicular walls, the silhouette is simple, clean, and for some reason, very Danish. The artist refers to these as 'Vacui', Latin for 'of the vacuum', referencing the characteristic empty space inside. Thickly glazed in three or four or more layers, the surface becomes an exaggeration of form. Espersen distorts these works further in a complementary series entitled 'Horror Vacui', or 'fear of emptiness'. A reference to classical ceramics, a more typical vase form is set amongst writhing tendrils, that empty space no longer accessible or fillable.

Steen Ipsen presents a new characteristic 'blobject' form of hand-built gloss-black glazed elliptical forms, strung together with black PVC strands. Despite the form's sleek and refined

Graham Marks: For Joy and Grieving at HB381 Gallery, New York

March 7 – April 19, 2025







Sokyo is pleased to present the two-person exhibition Yuki Tawada + Fuku Fukumoto : Scent of the Sky. Collaborating as a duo, photographer Yuki Tawatada and ceramic artist Fuku Fukumoto will offer a unique exploration across different artistic mediums.

Initiated from the educational field at Kyoto University of the Arts in 2020, the collaboration between the artist unit Yuki Tawada and Fuku Fukumoto has continuously explored the shared language and sensibilities between photography and ceramics. While expanding the potential of each medium, their ongoing dialogue has pursued new possibilities for artistic expression. In this exhibition, the artist unit will create an interactive installation featuring new collaborated works that combine photography and ceramics. In addition to collaborative pieces, individual works by each artist will also be on view.

Deeply rooted in the essence of photography, Yuki Tawada's practice explores and engages in a form of communication from a realm distinct from everyday life. Drawing on research in art therapy and folk beliefs, she employs a unique approach that involves physical interventions—such as scraping or burning the surface of photographs. Her works often include elements of the 'other' drawn from matrilineal ideologies, and investigates new relationships while uncovering layers of memory from intimate human connections. In doing so, she pushes beyond the boundaries of photography, painting, and sculpture, attempting to reclaim the aura and mystical power stored within a photograph.

Fuku Fukumoto is an artist whose practice, rooted in ceramics, seeks to explore expressions that transcend conventional boundaries. Known for her delicate and subtle glazing techniques, she draws out warmth and softness from the typically rigid and cold nature of porcelain, creating a unique, ambivalent beauty. Through a shaping process that embraces the distortions occurring during firing, she produces unique works where intention and serendipity coexist, resulting in pieces with distinct and singular expressions.

This exhibition will feature the experimental installation “The Scent of the Sky.” This work presents a form of art that transforms through the engagement of various viewers, embracing their interventions as part of its evolution. The final state and moment of completion are left to the discretion of the collector, establishing a structure where ownership itself becomes an integral part of the artistic process. In doing so, the work challenges conventional notions of boundaries and the ontology of the artwork.



The Month's News In The Ceramic Art World

01

Applications are now open for the **2025 Cheongju International Craft Competition (South Korea)**. The competition aims to discover the finest contemporary craft artworks that reflect the current trends and future of crafts. Several prizes will be awarded, including one Grand Prize (~\$40,000) and a Gold Prize (~\$13,500), among others. Winners residing overseas will be provided with round-trip airfare and accommodation to attend the award ceremony.

02

Applications for the **2025 New Members Election to the International Academy of Ceramics (AIC-IAC)** are open until **May 31, 2025**. Visit the IAC website for more details about the requirements and the application form. Candidates must be nominated by three individual members of the academy.

03

April is the last month you can apply to the **MARTINSONS AWARD 2025 International Ceramics Competition under the 5th Latvia Ceramics Biennale**. This edition's theme: From Stardust to Lush Sprouts. Latvia Ceramics Biennale is a key event in contemporary ceramics in the Baltic Sea region, attracting artists from all over the world and seeking to develop and promote contemporary ceramics in Latvia and the Baltics region. The biennale will take place between September 5, 2025, and February 1, 2026.

04

Applications for the **6th Siegburg International Ceramics Award (Germany)** are open until **October 5, 2025**. The award is dedicated to current ceramic trends and is aimed at professionally working ceramists who are called upon to submit individual works independent of theme. Three prizes will be awarded: 1st prize of €4,000, 2nd prize of €2,000, and 3rd prize of €1,000.

05

The **British Ceramics Biennial** invites emerging artists to apply for the **BCB's Fresh exhibition**, taking place in Stoke-on-Trent from September 6 to October 19, 2025. The Fresh exhibition celebrates and promotes emerging talent in contemporary ceramics in the UK and Ireland, exploring the diverse ideas and trends in clay and ceramics practice. Deadline: June 4.

06

Artists are also invited to submit their applications to the **13th Shiwan Cup International Youth Ceramic Sculpture and Architectural Ceramics Art Competition**, which will take place at the Guangdong Shiwan Ceramics Museum (China) later this year. Several prizes will be awarded, including a Grand Prize (~\$25,000) and a First Prize (~\$11,000).

07

Every Wednesday, from March 12 to May 21, at 2 pm (CET), **you can learn more about this year's Faenza Prize finalists in a series of live meetings on YouTube**. The selected artists will discuss their work in dialogue with Claudia Casali and the jury members. The 63rd edition of Premio Faenza will take place between June 28 and November 30, 2025, at MIC Faenza, Italy.

08

Join artists Sara Howard and Rosanna Martin for Clay in Conversation 10: Circles, the tenth in a series of conversations curated by artist **Julia Ellen Lancaster**, presenting artists working with clay and ceramics. Each conversation centers on a specific theme - acting as a lens through which the artists will present a piece of work or project. The presentations will be followed by a conversation chaired by Georgia Haseldine (Senior Curator, V&A East Storehouse) and a Q&A session with the audience. The event will be held at The Stephen Lawrence Gallery in London on April 26. More information: <https://cnow.site/10circles>

09

Around this time last year, we shared a **list of residencies for ceramic artists based in the US**. Applications for Artist in Residence programs are typically accepted in March and April. Most of the residencies listed are also available in 2025, and some are fully funded. You can check the list in Ceramics Now Weekly: <https://cnow.site/residencies>

10

The twenty-first edition of the renowned **Intonation International Clay Symposium** recently took place in **Deidesheim, Germany**. Invited artists: Leopold Masterson, Eglė Einikytė-Narkevičienė, EIAIR, Friederike Zeit Narum, Svein Narum, Ming-Miao Ko, Ute Beck. You can see images from this year's edition on Friederike's Instagram page [@friederike.a.zeit.narum](https://www.instagram.com/friederike.a.zeit.narum)

11

Atelier Retiro recently announced its **Summer 2025 Artist Residency Program in Guimarães, Portugal**. The program includes self-guided residencies and four sessions, each concluding with a collective exhibition at N°6 | Ceramic Gallery. Sessions cover ceramics for beginners, advanced sculptural techniques, raku, tile-making, and jewelry design. Classes are taught in English and Portuguese. The program encourages community engagement and supports emerging artists through donations, ensuring continued artistic exchange.

What's on View



Del Harrow & Yonatan Hopp: Points of Connection at Sculpture Space NYC, New York

April 4 – May 3, 2025



Eun-Ha Paek: Plumage at Stroll Garden, Los Angeles

April 5–26, 2025



Alma Berrow: The Opening of a Crisp Packet at LAMB Gallery, London

March 6 – April 26, 2025



Edgelands at County Hall Pottery, London

March 18 – May 4, 2025



Safia Hijos: Our infinite creepers at La peau de l'ours, Brussels

March 16 – April 26, 2025



Shigemasa Higashida: Harmony of Clay and Glaz at Lucy Lacoste Gallery, Concord

April 5 – May 3, 2025



Hot! & Ready to Serve: Celebrating Functional Ceramics at the American Museum of Ceramic Art, Pomona

March 29 – September 28, 2025



Ann Beate Tempelhaug: I should have not used blue? at Officine Saffi, Milan

March 19 – May 31, 2025



Tony Natsoulas: Artist Heroes at Fresno Art Museum, Fresno

February 8 – June 29, 2025



Sam Chatto: Interior and Exterior at Sokyo Gallery, Kyoto

April 4–19, 2025



Kyle Johns and Lauren Mabry: From the Inside Out at Red Lodge Clay Center, Red Lodge

March 7 – April 26, 2025



Evanescences: Cica Gomez, Stéphanie Raymond, Anne-Sophie Gilloen at Galerie Terra Viva, Saint-Quentin-la-Poterie

March 23 – May 29, 2025

