

In the United States, the Studio Pottery movement was built by women. Adelaide Alsop Robineau, whose ashes rest forever at the Everson Museum of Art, where I serve as curator, founded the influential magazine *Keramik Studio*, ran her own studio, and also became an influential educator. It should come as no surprise that Robineau had groundbreaking peers in Denmark. When I visited Denmark's CLAY Keramikmuseum, the work of Effie Hegermann-Lindencrone and Fannie Garde hit me like a lightning bolt. Their work in carved porcelain rivals Robineau's in detail, craftsmanship, and ambition, but their use of dynamic asymmetrical design and deft use of underglaze set them apart from their peers. The duo worked together for Bing & Grøndahl for more than forty years, consistently pushing porcelain to its limits by obsessively carving their sculptural vessels both inside and out.

Hegermann-Lindencrone and Garde were at ground zero for what would become an explosion of Danish energy and experimentation. Today, a thriving discourse between Danish and American ceramists exists largely because of the efforts of Danish women. CLAY Museum, where I first saw the work of Effie Hegermann-Lindencrone and Fannie Garde was founded in part by the legendary Danish artist Nina Hole, who also helped to found the collective Clay Today and the International Ceramic Research Center at Guldagergaard. Priscilla Mouritzen, who also helped found Guldagergaard, continues Hole's work as an unofficial ambassador of Danish ceramics as she travels the world to make her sublime wood-fired work.

A host of other Danish women have also funneled their passion for art into other collectives, galleries, and organizations that seek to promote other artists—and Danish ceramics in general. In addition to her own flourishing career as an artist, Ann Linnemann has used her gallery to show the work of many of Denmark's leading ceramists. Bente Skjøttgaard was a co-founder of Copenhagen Ceramics, whose barnstorming exhibitions between 2012 and 2014 continue to reverberate internationally. In 2019, Copenhagen Ceramics relationship building led to an exhibition at CLAY Museum entitled *Ceramic Momentum—Staging the Object* that showed many of Denmark's brightest ceramic artists alongside counterparts from the rest of the world.

The fact that Denmark boasts a flourishing ceramic ecosystem is because of women. Not only do artists like Bodil Manz continue to push boundaries well into their 80s, but they do so within a network of galleries, residencies, studios, and collectives founded by women. As artists like Barbro Åberg, considered an emerging artist when the exhibition *From the Kilns of Denmark* stormed these shores back in 2002, become leading figures, a new generation is emerging. Many young artists are turning to pottery and functional design, which fits hand-in-glove with the Nordic Cuisine movement. Others, like Pernille Pontoppidan Pedersen, gleefully mix media (and influences) in a quest to wring every ounce of expression from their clay.

As young Danish ceramists take these two very different paths, only one thing is certain. Women will lead the way.

Garth Johnson

*Paul Phillips and Sharon Sullivan Curator of Ceramics
Everson Museum of Art*