

Teddy Osei

Teddy Osei is a Ghanaian-born, U.S.-based ceramic artist and Assistant Professor of Ceramics at Lincoln University whose practice interrogates diasporic identity, migration, and the evolving notion of “home.” He holds an MFA in Visual Studies from Missouri State University, an MA in Ceramics from Eastern Illinois University, and a BA from Kwame Nkrumah University of Science and Technology (KNUST) in Ghana.

His exhibition record spans solo and group presentations at university galleries, regional museums, and major national conferences, including a featured selection as an NCECA Emerging Artist. Internationally, his work has been exhibited in the United Kingdom and China, where his sculptures are held in the permanent collection of the Changchun International Ceramic Museum.

Osei has received numerous fellowships and grants, including an Individual Artist Fellowship and a Delaware Artists Grant from the Delaware Division of the Arts. His professional recognition includes the NCECA Emerging Artist Fellowship and the NCECA Multi-Cultural Fellowship. Additionally, his work has been supported by scholarships and residencies at premier national craft schools and research institutions.

Josephine Mette Larsen

Josephine Mette Larsen is a Danish-American ceramic artist currently based in Philadelphia, Pennsylvania. Larsen works as a studio technician at The Clay Studio and teaches at Neighborhood Potters. Her practice explores the interplay between form, space, and materiality. Rooted heavily in process, her work investigates the physical and sensory experience of three-dimensional objects, embracing clay's inherent versatility. She was awarded the Creative Entrepreneur Accelerator Program Grant from the Greater Philadelphia Cultural Alliance and a grant from the Danish Arts Foundation in 2024, both of which support her commitment to her studio practice.

Audrey An

My work explores the condition of being a 1.5-generation Korean-American, an “in-betweenener” who is neither fully first nor second generation. I investigate this in-betweenness; translating the restless oscillation of my heritage into a wishful act of balance. My recent works examine how the arrangement and curation of objects within home can become a site for reflecting on cultural memory, shaped by my movement between South Korea and the United States.

Furniture plays a central role in this inquiry. As intimate objects where memories accumulate, furniture carries more than function; it holds traces of belonging, displacement, and personal history. By recreating familiar furniture and cultural artifacts into ambiguous objects, I construct hypothetical spaces — settings for reflection, vulnerability, and self-personification. Through this process, I create physical collages of past and present, using the act of making to explore identity and ground my sense of belonging within a layered cultural landscape.

Just as I move fluidly between the two languages I speak, my studio practice operates as a form of code-switching: shifting between digital and physical modes of working, and between clay and other materials such as wood, foam, and plastic. My “thought-objects” emerge from both analog handling of clay and digital fabrication, using 3D scanning, CNC milling, and 3D printing to achieve varying degrees of tactility and resolution. Through the process of scaling, mirroring, fracturing, and recombining forms, I attempt to translate a fragmented yet interconnected personal history.

This post-digital approach to craft is not simply about technological precision, but about negotiating the tensions between control and unpredictability, the mechanized and the handmade. The resulting objects become reflections of identity, inhabiting the “third space”, a site where cultural convergence occurs and new meanings are formed. My practice exists within this shifting terrain, where domestic objects become carriers of memory, material and technology collaborate, and identity is continually reassembled through making.