



Ayse Nisa Akdemir

Born in 1994, Colorado, USA

Lives and works in Istanbul, Turkey

aysenisaakdemir.com

Ayşe Nisa Akdemir (b. 1994, Colorado, USA) is a ceramic artist based in Istanbul. She makes sculptures by hand in stoneware and porcelain, without a wheel or mould. Her work deals with transformation and duality. She is interested in the self we keep private and the one we show, in fragility and defence, and in the moment when one state has ended and the next has not yet settled.

Her forms draw on plants, sea life and the human body. She uses the structures of flowers, leaves, seed pods, shells and corals as a visual language for ideas about growth, protection and change. Each work is assembled from individually formed petals, coils and tendrils, joined while the clay is still soft, and the marks of pressure and firing are left visible on the finished surface.

Her practice has developed through three consecutive series. *In Between* (2025) sets polished and carved surfaces on a single body and uses black and white to hold opposing qualities together. *Inward* (2025) moves to closed stoneware forms whose small openings reveal broken, irregular interiors. *Becoming* (2026) changes material to thin white porcelain, with floral forms that open outward. Read together, the three series follow one process of change, from acceptance, through withdrawal, to renewed growth.

Before turning to ceramics, Akdemir completed a BA in International Trade and Management at Marmara University, Istanbul, and an MPS in Fashion Merchandising and Retail Management at LIM College, New York. She also worked as a research assistant at the MIT Mobile Experience Lab. She trained in ceramics in Istanbul and London, and was a studio member at Studio Pottery London from 2024 to 2026, where her work was shown at open studio exhibitions in May 2025, November 2025 and June 2026.

2026

Becoming

Becoming is about the point where one stage has ended and the next has not fully formed.

After the closed stoneware forms of Inward, the work opens outward. The material changes too. White porcelain replaces the heavier stoneware of the earlier works, which allows the walls to become thinner and the forms lighter while keeping their strength after firing. Porcelain is fragile while it is being made and strong once it is fired, and the series is built around that fact. Sensitivity and strength belong to the same form.

Flowers grow out of the body of each work. Petals and tendrils are formed one by one and joined to the main form while the porcelain is still soft, so each piece is built up gradually over many sessions. The flower stands for something that has developed internally and has found a way to exist outwardly.

The white of the porcelain carries the same change. After the black surfaces of the earlier series, white opens a new space without erasing what came before. The floral forms and softer movements bring a feminine language into the work, built on growth, sensitivity, intuition and resilience.

Seventeen works in porcelain. Shown at Studio Pottery London, Belgravia, 13 and 14 June 2026.



Anatomy of Flora, 2026, porcelain, 30 × 32 × 30 cm



The Mirror of Becoming, 2026, porcelain, 34 × 34 × 8 cm



Porcelain Shroud, 2026, porcelain, 36 × 22 × 18 cm



Coral Body, 2026, porcelain, 42 × 20 × 20 cm



Thorned Botanical, 2026, porcelain, 24 × 30 × 28 cm



Radiant Anatomy, 2026, porcelain, 40 × 26 × 26 cm



Frozen Bloom, 2026, porcelain, 32 × 28 × 10 cm



Silent Murmur, 2026, porcelain, 12 × 30 × 30 cm



Bloom Keeper, 2026, porcelain, 14 × 16 × 16 cm



Anatomy of Flora, 2026, porcelain, 30 × 32 × 30 cm



Infinite Loop, 2026, porcelain, 30 × 30 × 12 cm

2025

Inward

Some change happens out of sight, under a surface that still looks whole.

Inward is about the period when a person withdraws and works through something privately. The outer surfaces are smooth and controlled, like the version of ourselves shown to others. Inside, the clay is broken, sharp and irregular. A body can look calm and complete while holding grief, fear and change within it.

Each work has an odd number of small openings, and each opening shows a different part of the interior. No single view gives the whole picture. In the same way, we only ever see part of what another person is going through. We can notice it and feel for them, but the change itself is something each person has to go through alone.

Some forms recall the female body, and paired works stand for two people in a relationship. One work follows the turning movement of a whirling dervish, with one end reaching upward and the other resting on the ground. Shells, cavities and textures taken from underwater habitats link the series to In Between and suggest both protection and renewal. Retreating into a shell is presented as a necessary stage of growth.

Thirteen works in stoneware. Shown at Studio Pottery London, Belgravia, 29 and 30 November 2025.



What the River Made of Us, 2025, stoneware, 30 × 22 × 12 cm



Between Earth and Sky, 2025, stoneware, 38 × 52 × 10 cm



What Silence Holds, 2025, stoneware, 32 × 18 × 14 cm



Column, 2025, stoneware, 34 × 10 × 10 cm



Where Change Begins, 2025, stoneware, 14 × 26 × 26 cm

2025

In Between

Perfection is often nothing more than a carefully maintained illusion.

In Between starts from the idea that neither people nor relationships are perfect. Each work places a smooth, polished surface beside a carved, rough one on the same body. What is usually seen as a flaw is given the same weight as the finished part.

Black and white stand for the lighter and darker sides of the self. The surfaces combine black glaze and underglaze, applied in three coats, and the white lines are carved through the black layer into the clay beneath. Some areas are left glossy and others matte, so the contrast between the two sides carries through to the finish.

Many works in the series are built from coils joined to one another, so that the structure stays open and the coils carry the form. The series treats harmony as the ability to live with what is difficult or unresolved, within oneself and between people.

One work in the series, Knots, has no solid body at all. It is built only from coils of stoneware, looped and joined so that the inside stays open, and a glaze gives the clay the look of aged metal.

Thirteen works in stoneware. Shown at Studio Pottery London, Belgravia, 24 and 25 May 2025.



What Divides, Defines, 2025, stoneware, 28 × 24 × 14 cm



Dialectic, 2025, stoneware, 12 × 68 × 30 cm



The Face I Show, 2025, stoneware, 50 × 14 × 12 cm



Archaic Monograph, 2025, stoneware, 16 × 54 × 14 cm



Parallel Currents, 2025, stoneware, 30 × 24 × 6 cm



In Between, 2025, stoneware, 30 × 24 × 14 cm



Duality, 2025, stoneware, 30 × 47 × 20 cm



Held Up, Held In, 2025, stoneware, 14 × 54 × 16 cm

CONTACT

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