Moving Objects from Geographic Pasts to Virtual Presence

Objets en mouvement : Passés Géographiques, Présence Virtuelle

Exhibition of artist members

Exposition des membres artistes

Dublin Castle
Ireland 2014

Château de Dublin
Irlande 2014

International Academy of Ceramics

Académie Internationale de la Céramique
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Message from President
Michael D. Higgins

As President of Ireland I am delighted to welcome to Dublin those of you who have travelled from abroad for this important biennial General Assembly and conference on the theme of *Moving Objects: from Geographic Pasts to Virtual Presence*.

Ireland’s craft and design sector makes a significant and vital contribution to our culture and our economy. The discipline of ceramics is a key component of that sector and should therefore be supported and nurtured. I commend the International Academy of Ceramics in representing the interests of ceramists worldwide, presenting international contemporary ceramics at the highest level and encouraging cultural cooperation through ceramics.

The General Assembly and accompanying conference in Dublin offers an important opportunity to debate issues relevant to contemporary ceramics and showcase the work of Irish and international practitioners through a series of exhibitions. It is an honour for Ireland to host these events which will assist in forging further links with the wider cultural arena.

As Patron of the International Academy of Ceramics 46th Assembly, I wish you a successful meeting and conference and I hope you will enjoy the hospitality and unique cultural offering of our capital city during your visit.

Michael D. Higgins
Uachtarán na hÉireann
President of Ireland
The Office of Public Works (OPW), Ireland is proud to welcome the International Academy of Ceramics (IAC) 2014 General Assembly to Dublin Castle.

For our Capital city, and indeed for the entire Island of Ireland, it is very prestigious for Dublin to have the honour of hosting this biennial event. The Conference itself provides a forum for the debate of contemporary ceramic issues and the Members’ Exhibition, as well as other international Exhibitions spread throughout the Dublin Castle historic site, showcase an unprecedented range and number of works in clay by global members of the Academy. Indeed a passion for clay has taken off all over the city and a not to be missed series of Exhibitions from Farmleigh Gallery in the Phoenix Park to numerous galleries throughout the city centre will also take place at this time, featuring work by both Irish and international ceramic artists.

We are of course very excited about seeing our site become an epicentre for clay exhibits from the 8th to the 12th of September, 2014. During the archaeological excavations carried out at Dublin Castle during the 1980’s, some 100,000 artifacts were recorded by the National Monuments archaeologists, OPW, a large proportion of which were ceramics including medieval pottery, manufactured locally or imported from France and England. In addition to locally-made wares, the post-medieval pottery includes stonewares, earthenwares and porcelain from such wide-ranging sources as China, Germany, Netherlands, Spain, Portugal, France and England. It is an exciting juxtaposition to be exhibiting this contemporary ceramic work at the various spaces at Dublin Castle from the Printworks to the Chapel and the Coach House Gallery to the Castle Hall and more. It is our hope that many many visitors will come and marvel at the skill and artistry of the makers involved.

It is of particular significance that the Academy’s General Assembly has decided, through the generosity of the members of the IAC, to donate to the OPW, a significant number of works from the IAC 2014 Members’ Collection. This unique Collection features work by acclaimed contemporary ceramic artists worldwide and will prove an enduring reminder of global ceramic art at this time, in addition to the presence of the 46th General Assembly of the International Academy of Ceramics in Ireland in 2014. As part of the State Art Collection, this unparalleled body of work can be enjoyed and examined by collectors and students alike forever. The Collection will be displayed over time in the portfolio of buildings cared for by the OPW in Ireland.

I would like to congratulate the organising Committee for their vision and dedication in bringing the 46th General Assembly to Dublin and for the care and attention they have brought to the installation of the Exhibitions at Dublin Castle. In particular my congratulations to Michael Moore, Chair, who has put an enormous personal effort into bringing the Assembly to Dublin. The Design & Crafts Council of Ireland should also be congratulated for their work in co-ordinating the Dublin Craft Trail. Tina Byrne and Elaine Riordan are tireless champions and advocates of ceramic art in Ireland and deserve all our thanks for their unflagging optimism, good humour and hard work while Frances McDonald has brought everything together with great elan, precision and calm.
Welcome to the International Academy of Ceramics 46th General Assembly Members Exhibition at the Printworks Building, Dublin Castle, Dublin Ireland.

We present this exhibition in one of the most historically and culturally significant sites in Dublin. We are on new ground bringing this and many other exhibitions of contemporary ceramics to Dublin Castle.

Since the establishment of the State, The Office of Public Works has been responsible for maintaining and operating the country's most important heritage sites, preserving the artifacts and architecture of Ireland. Our IAC2014 venue, Dublin Castle is certainly one of the finest examples of that on this island.

You will find over 150 pieces of ceramics within this Members Exhibition produce by our friends and colleagues. Evident among these works are diverse methods of making, concepts which challenge, processes celebrated and always with excellence in our medium to the forefront. We can celebrate this diversity of excellence here during IAC2014, conscious in the knowledge that we are surrounded by fine art, craft and design. This can be discovered only a few footsteps away, within Dublin Castle and throughout our city as part of the Craft Exhibition Trail sponsored by the Design and Crafts Council of Ireland.

Here in Dublin we are very aware of the international nature of the IAC. Note for example that within this exhibition of over 150 works of ceramics, they originate from 40 different countries from around the globe. Even within Dublin Castle we also present Croatian, Chinese, Korean, Norwegian Ceramics. We also have two themed exhibitions and of course the Ceramics Ireland exhibition giving you a tremendous spectrum of contemporary practice in Ceramics.
Three Dublin based galleries have also joined us for IAC2014, The Peppercanister Gallery, The Oliver Sears Gallery and the NAG Gallery. We are delighted they have joined us and considered the theme of IAC2014. ‘Centred’ brings you a curated selection of Irish Ceramics presented to you by Ceramics Ireland at the Farmleigh Gallery in the Phoenix Park. Although this exhibition catalogue celebrates the IAC member’s exhibition, we must recognise the creative ceramics community that has developed to establish these fine exhibitions of ceramics to coincide with IAC2014. Every one of these exhibitions is designed to engage, challenge and enthrall you in the celebration of our medium.

During IAC2014 we discuss and explore the questions of the past in ceramics, the hybrid evolution of the medium and the challenges that face us in preserving our histories and industries while facing the future with a keen awareness of our ecological responsibilities. And then immediately we can reflect, between these debates and discussions, on the material culture that we create. We can do this within the same venue at IAC2014, the same building in fact, simply by opening a door between the debate and discussion and the material: our Members Exhibition. And the simple act of opening a door can change everything.

So we reflect on the new ground upon which we stand during IAC2014, with the wonderfully diverse body of work that is the IAC Member’s Exhibition, within a venue with some of the finest temporary and permanent collections of artifacts in Ireland.

Welcome to the 46th Members Exhibition of the International Academy of Ceramics.
It is a great privilege for Ireland to host the 46th General Assembly of the International Academy of Ceramics. To everyone visiting Ireland for this important event, I would like to extend Céad Míle Fáilte — One Hundred Thousand Welcomes.

The Design & Crafts Council of Ireland is delighted to have been involved in the planning and preparations for IAC2014 and to have the event taking place at Dublin Castle, for which we are indebted to the Office of Public Works. Working in partnership with the International Academy of Ceramics, the University of Ulster, Ceramics Ireland and our conference coordinators MCI, together we have developed a comprehensive conference programme featuring internationally renowned speakers.

A particular highlight of the General Assembly is the Members Exhibition, showcasing current international work and the breath of innovation, creativity and technical skill amongst IAC members. The exhibition offers visitors a unique opportunity to experience contemporary ceramic practice around the world and the gifting of much of the featured work to Ireland will be a wonderful legacy to IAC2014. We have also produced an accompanying craft trail through Dublin city, presenting Irish and international ceramics as well as a wide range of other contemporary crafts.

Here in Ireland and throughout the world crafts such as ceramics encompass both the richness of our heritage and our creative ability to innovate. Practitioners adopt ancient skills to make contemporary objects but also use new technology to reinvent traditional forms. The IAC2014 Conference on the theme of Moving Objects: From Geographic Pasts to Virtual Presence provides a timely occasion to explore both historical and contemporary ceramics and craft, to exchange ideas and to collaborate on addressing shared issues. Working together, we can ensure the vibrancy and ongoing development of the ceramics sector for generations to come.

I hope you will have the opportunity to experience many of the events taking place throughout Dublin to coincide with IAC2014, and wish you an enjoyable and productive visit.

Karen Hennessy
Moving Objects: Global Ceramics in Ireland

Chief Executive, Design & Crafts Council of Ireland
Cheffe de direction
Design & Crafts
Council of Ireland

termed a world-wide obsession with the ceramic art form, which carries all the way up to the present day.

Also tied in with the general assembly’s theme of ‘Moving Objects’ is the history of collecting in Ireland. One obvious example being the collection of Alfred Chester Beatty (1875-1968); the Chester Beatty Library situated in the Clock Tower building of Dublin Castle, a stone throw away from the proceedings of the 46th general assembly and IAC members exhibition. Coupled with Chester Beatty’s collection of the two-dimensional (books, prints, drawings, manuscripts, etc. for the most part), the history of international collecting by the National Museum of Ireland (particularly that of Asia) was prolific during the late 19th/early 20th century. Collections in the NMI, such as the Albert Bender (1866-1941) collection of Asian art, (which contains highly significant Chinese and Japanese ceramic objects) illustrate the richness of the Irish engagement with the wider world and our collective identities through various art forms, such as ceramics, glass, metalwork, stone and textiles. It is envisaged that just such a collective identity will continue to be sustained as a direct result of this 46th general assembly of the International Academy of Ceramics. No matter what continent, or what nation, the IAC’s gathering of the world’s leading artists and Japanese ceramic objects) illustrate the richness of the Irish engagement with the wider world and our collective identities through various art forms, such as ceramics, glass, metalwork, stone and textiles. It is envisaged that just such a collective identity will continue to be sustained as a direct result of this 46th general assembly of the International Academy of Ceramics. No matter what continent, or what nation, the IAC’s gathering of the world’s leading artists.

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Let me begin by thanking Ireland, the host country, the city of Dublin and Dublin Castle itself for hosting the 46th IAC General Assembly in September 2014. With national and international exhibitions, including the IAC Members Exhibition as its centrepiece, together with 17 guest speakers, this international event will be held under the patronage of His Excellency Michael D. Higgins, President of the Republic of Ireland.

Showing true friendship, or cultivating good relationships, isn’t just a matter of playing host to others. To echo the Rwandan proverb cited above, it is also about reaching out and going towards others, in a physical as well as a spiritual sense. Bringing cultures together, rather than simply promoting high-end, cultural tourism for ceramists, is of paramount importance to the IAC. It is part of the values for which the institution stands, and which are set out clearly in its founding aims.

The roles of the IAC

People have spoken of “the IAC miracle”, such is the impact an IAC event can have in its host country, in terms of galvanizing support for activities on an unprecedented scale, establishing firm artistic and geographical roots, and forging new, local and international networks.

Choosing a theme for the General Assembly is a complex task, for it needs to reflect issues and trends that are both local AND global in nature. It needs to serve as the underlying theme for the IAC Members Exhibition, the national exhibition, and the lecture series. For the IAC, it is also about showing that the institution is more than a collection of individuals operating under the banner of internationalism, but rather a dynamic organization grappling with the issues faced by a diversity of cultures at a precise moment in time.
Le thème « Moving objects »

La thématique retenue pour une Assemblée Générale est l’âme de cette rencontre et donne structure et compréhension et appréciation entre les cultures et la continuité — celle d’une longue histoire d’échanges, — ou de secrets finalement révélés ou malheureusement disparus ! — de liens qui positionnent la céramique comme la première activité humaine mondialisée et la mosquée de Kairouan en Tunisie, dont la technique a été empruntée aux verreries chinoises au Xème siècle, la longue quête de la porcelaine en Europe, et plus récemment l’influence du Japon sur Leach et la céramique occidentale.


Le positionnement de chacun au sein de ces quatre domaines tient dans un équilibre dont nous sentons bien qu’il est sous tension, dans une société qui se définit comme globale et placée sous les impératifs d’une communication à haut débit et de la consommation de changements. « Moving » dans sa forme actuelle, est celui du nomadisme pour les individus, et de la circulation de la communication pour les objets et les techniques. La céramique est issue d’un matériau qui n’a pas de forme et qui peut les prendre toutes, grâce à des outils et des processus liés aux cultures qui les portent. C’est une des rares pratiques de la culture humaine où l’on emprunte les savoirs depuis ses origines, aucune nouvelle technique n’ayant jamais encadré les pratiques antérieures comme c’est le cas dans d’autres processus liés aux cultures qui les portent. C’est une des rares pratiques de la culture humaine où l’on emprunte les savoirs depuis ses origines, aucune nouvelle technique n’ayant jamais encadré les pratiques antérieures comme c’est le cas dans d’autres

For the organizing team in Ireland : “We want to focus on the destiny of objects throughout history. The profile of the IAC was bought from 9th century Chinese glassblowers, the Japanese influence on Leach and Western ceramics, the long quest for porcelain in Europe and, more recently, the Japanese influence on Leach and Western ceramics.

With its efforts to bring people together, and to foster fruitful exchange and communication between local and international partners, the IAC believes firmly in the value of collective prosperity. Its wealth lies precisely in the diversity of and differences between stakeholders, be they artists, authors, critics, gallery owners, museum curators or collectors. By definition, the IAC is a versatile, multicultural and multi-centred group, striving to enhance understanding and appreciation of cultures the world over and, ultimately, devoted to building stronger relations between its major stakeholders, recognized for the excellence of their work.

The theme: Moving objects

The chosen theme for a General Assembly is the soul of the event and gives shape and structure to its exchanges. It falls under the responsibility of the host country, in conjunction with the IAC Council. In Dublin, it is part of a reflection on continuity: that of a long history of exchanges — or of secrets finally revealed or sadly lost forever! — of interconnections that made ceramics the first globalized, human activity, many thousands of years ago. To name just a few historic reminders of those movements, one could point to the famous lusterware tiles of the Mosque of Kairouan in Tunisia, the technique for which was borrowed from 9th century Chinese glassblowers, the long quest for porcelain in Europe and, more recently, the Japanese influence on Leach and Western ceramics.

Ceramics are derived from a material with no shape but, potentially, any shape, thanks to the tools and processes related to the cultures that sustain them. It is one of the rare cultural practices where each new set of knowledge builds upon previous ones for, since the very beginnings of ceramics, no new technique has ever wiped out previous practice, as has been the case in other fields. The tools being made today constitute a fresh challenge, reformulating the old debate between the capacities of the human hand and those of machines, which can now be digitally programmed for 3D ceramic formatting. The question of time is deeply rooted in the ceramic medium. Ceramic times are at once the long duration of geological
All that remains is for me to express my deepest gratitude. We must also thank the members, who, just as they do at every General Assembly, play their part by exhibiting their works, and sometimes even donating them to a public collection in the host country, or to an IAC collection, with a view to future IAC activities.

All that remains is for me to express my deepest gratitude to the organizing team, which has done the groundwork admirably, showing not only dedication but a willingness to deal with the countless details that arise from day to day, and to take the relevant decisions responsibly.

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Il me reste à remercier chaleureusement l’équipe d’organisation, qui sur place porte le projet, s’implose, et doit faire face aux innombrables détails du quotidien et des décisions qui doivent être prises en conscience. Tous nos remerciements vont enfin aux membres qui, également lors de chaque Assemblée générale, jouent le jeu de montrer leurs travaux, voire même de les donner au profit d’une collecte publique du pays hôte, ou de l’IAC, dans la perspective d’actions IAC à venir.

Giorgio Agamben: "The contemporary is he who firmly holds his gaze on his own time so as to perceive not its light, but rather its darkness", in "What is the Contemporary?", French version, Rivages Poche, 2008

Giorgio Agamben: "Est contemporain celui qui regarde en plein visage le faisceau des ténèbres qui provient de son temps", in "Qu’est ce que le contemporain", Rivages Poche, 2008
Moving Objects from Geographic Pasts to Virtual Presence takes as its starting point the historical transfers of influence and ideas symbolised by the history of the Fonthill Vase. Moving Objects, The International Academy of Ceramics 2014 Members Exhibition, invites us to embark on a journey across continents, considering current themes and conceptual approaches in global contemporary ceramic practice.

Reflecting the embedded tenants of the IAC philosophy, Moving Objects, initiates a dialogue in global ceramic practice, offering a platform for inter-cultural influences and shared ideas to co-exist and portraying dynamic practices in the midst of change. Comprising of over 150 works, this extensive exhibition presents a zeitgeist in ceramic practice explored through three core themes of Form, Growth and Containment.

From architecturally constructed forms, through the growth and metamorphosis of clay, to vessels and receptacles, the essence of this ancient craft are exquisitely revealed to us. The magnetic and thematic labyrinth of work, portrays a material that can not be defined in a traditional way. As a result dialogue is created between these creations, from the curious and engaging objects that contain, to sculptural forms, routed in the organic and inspired by nature. While the collection of forms, imbued with architectonic qualities invite us to experience, both visually and physically, space and form.

Insisting on balancing skill with concept, the artists represented have each created contemporary sculpture that is relevant and apropos and whose medium is embraced as the equal of other contemporary materials.

Clay is of the earth, soaked and made malleable in water, shaped by hand, dried in air and returned to stone by fire – the most elemental of materials, it is also the most transforming. Through the maker’s intimate relationship with, and knowledge of, material, the technique and skill of a potter as a direct expression of the human hand is revealed through the practice of making.

As Moving Objects reflects the cyclic motion of the potters wheel, so too is the life of clay and its ability to imbue life. The life of these works will continue as a large selection of work from this exhibition has been donated to the Office of Public Works, Ireland and in this respect we acknowledge the generosity of the participating artists. The work will reside in Ireland and serve as a lasting reminder of this prestigious exhibition and the tireless work that was involved in creating it.
Susan Collett
Li Hongwei
HOSHINO Satoru
Nina Hole
Christiane Wilhelm
Jean-Claude Legrand
Márta Nagy
Brian Molanphy
Gwen Heeney
Jane Perryman
SHIGEMATSU Ayumi
KIYOMIZU Rokubey
Monika Patuszyńska
Poul Johannes Jensen
SHI Xiaoming
Arnold Annen
Carme Collell
Ester Beck
Sasha Wardell
Ann Van Hoey
Montserrat Altet Girbau
Mieke Everaert
JIN Zhenhua
Elaine Olafson Henry
Velimir Vukicevic
TASHIMA Etsuko
CHOI Sung Jae
Shida Kuo
Michael Sälzer
Verne Funk
Ruthanne Tudball
Li Jiansheng
Paivi Rintaniemi
Tjok Dessauvage
Clementina van der Walt
Janet DeBoos
Agnes Husz
David Jones
Roderick Bamford
ITO Itsue
Mirta Morigi
SHAO Ting-Ju
AKIYAMA Yo
Lourdes Riera Rey
Yoshimi Futamura
Edita Rydhag
Annikka Teder
Doug Casebeer
Rafaela Pareja
Frederick Olsen
Roland Summer
Susanne Stephenson
Greg Daly
Martha Eugenia Pachon
Angela Mellor
Ann M. Mortimer
Norma Rodney Harrack
MORI Tadashi
ABE Anjin
Claire Curneen
Arina Ailincai
Gundi Dietz
Sylvia Nagy
Caroline Cheng
HORI Kyoko
Petr Hůza
Joëlle Bellenot
Norma Grinberg
LEE Myung-Soon
SHIMADA Fumio
Anna Calluori Holcombe
Emilia Chirila
Joe Bova
Beate Thiesmeyer
ZHOU Guanzhen
Robert Winikour
Maria Geszler Garzuly
Katharine West
Leo Tavella
Anna Malicka Zamorska
Valma Villaverde
Neil Tetkowskij
Chelo Katsumata
Brad E. Taylor
Joan Serra Carbonès
Richard Parker
Heidi Preuss Grew
Ljubica Jocic Knezevic
Ilona Romule
SHIH Hsuan-Yu
OKASAKI Robert
Ana Sofia Rocha da Cruz
Samuel Bayarri
KIM Young-soo
Hirotsune Tashima
Ivan Albreht
Jindra Viková
Gloria Carrasco
Gustavo Perez
Jasmina Pejic
Jenny Beavan
Mia Llauder Viñals
Rafael Fernandez
Maria Kuczynska
Johanna Rytkolá
Martin McWilliam
Isobel Egan
Mutlu Baskaya
Lia Bagrationi
Ken Eastman
Carles Vives Mateu
Kirsí Kivivirta
Simcha Even-Chen
Ulla Viotti
Margie Hughto
Toni Hamilton
Monique Wuarin
KISHI Eiko
Jacques Kaufmann
Eva Svobodá
David Binns
Palma Babos
Michael Moore
Violette Fassbaender
Sophie Homegger
Mahmoud Baghaeian
Tsutomu Nobuko
Maria Bobill
Àngels Domingo Madola
Marc Leuthold
Maria Teresa Capeta Brossa
Ruth Krauskopf
John Parker
JEONG Jae Jin
David Furman
KOJIMA Osamu
Miguel Vazquez
Elena Colmeiro
Robert Harrison
Juan Ortí García
Isabel Barbaformosa
Suku Park
Xavier Monsalvatje Vich
Jim Lawton
Peter Beard
1 Maelstrom Series: Sketch II, 2013
Susan Collett
Canada
Earthenware, paperclay, slip and glaze
H 35 / W 28 / D 23 CM
Photo by Nicholas Stirling

2 When Logic is Sleeping #3, 2009
LI Hongwei
China
Earthenware
H 48 / W 38 / D 21 CM
Photo by artist

3 Spiral with Spring Snow 13T-7, 2013
HOSHINO Satoru
Japan
Stoneware
H 65 / W 45 / D 35 CM
Photo by artist
4
Spiral House, 2012
Nina Hole
Denmark
White and black clay
H 25 / W 12 / D 11 cm
Photo courtesy of the artist

5
Container, 2014
Christiane Wilhelm
Germany
 Stoneware and coloured porcelain slip.
H 45 / W 25 / D 25 cm
Photo by Dieter Hammer

6
Inside and Out # 3, 2013
Jean-Claude Legrand
Belgium
Stoneware, oxides and dry glazes
H 20.5 / W 22.4 / D 7 cm
Photo by Jacques Vandenberg
Serendipity 4, 2013
Márta Nagy
Hungary
Porcelain, stoneware, natural silk and silver leaf
H 14 / W 9.5 / D 25 CM
Photo by István Füzi

square cubed, 2010
Brian Molanphy
USA
Porcelain with slip
H 25 / W 25 / D 25 CM
Photo by artist

Light Entombed, 2013
Gwen Heeney
UK
Set of digital photographs
H 24 / W 160 CM (TOTAL INSTALLATION)
Photo by artist
Conversations, 2012
Jane Perryman
UK
Porcelain & stoneware mixed with organic material
H 25 / W 25 / D 6 CM
Photo by Douglas Atfield

Oval Orbit, 2012
SHIGEMATSU Ayumi
Japan
Earthenware and terra sigillata
H 25.5 / W 32 / D 16 CM
Photo by GOTO Kiyoshi

Bright Ceramic Figure 25-H, 2013
KYOIMIZU Rokubei
Japan
Semi-porcelain
H 31.8 / W 14.5 / D 14.5 CM
Photo courtesy of the artist
13
TraaForms Plus (Kristoff series), 2011
Monika Patuszynska
Poland
Porcelain
H 22 / W 21 / D 21 CM
Photo by Grzegorz Stadnik

14
Black & White, 2013
Poul Jensen
Norway
Porcelain and glaze
H 19 / W 18 / D 10.5 CM (each)
Photo by Øyvind Andersen

15
New Leather Teapot, 2013
SH Xiaoming
China
Stoneware
H 12.5 / W 14 / D 10.6 CM
Photo by artist
16 Translucent Porcelain Bowl, 2014
Arnold Annen
Switzerland
Slipcast Limoges porcelain
H 24 / W 22 / 32 cm
Photo by Violette Fassbaender

17 Drifting Blu, 2012
Carme Collell
Spain
Earthenware with burnished engobes
H 23 / W 19 / D 26 cm
Photo by Toni Anguera Photography

18 Negev Winds, 2013
Ester Beck
Israel
Coloured stoneware and porcelain, unglazed
H 32 / W 48 / D 42 cm
Photo by David Garb
Large Shoal Bowl, 2014
Sasha Wardell
UK
Bone China
H 26 / W 20 / D 20 CM
Photo by Mark Lawrence

Timeline, 2014
Montserrat Altet Gibrau
Spain
Porcelain, Egyptian paste, black & red sigillata and copper reduction
H 8.5 / W 75 / D 11 CM
Photo by artist

Vessel, 2013
Ann Van Hoey
Belgium
Earthenware
H 14.5 / W 23 / D 20 CM
Photo by Dries Van den Brande
22
Flow, 2012
Mieke Everaet
Belgium
Pigmented porcelain with inlay
H 15 / W 24 / D 18 CM
Photo by Michèle Francken

23
Quietly change, 2011
JIN Zhenhua
China
Porcelain
H 22 / W 22 / D 11 CM
Photo courtesy of the artist

24
Grace III, 2013
Elaine Olafson Henry
USA
Porcelain
H 19 / W 13 / D 13 CM
Photo by artist
26
Beautiful Garbage, 2013
Velimir Vukicevic
Serbia
Slip cast porcelain and engobes
H: 22 / W: 18 / D: 14 CM
Photo by Vladimir Popovic

27
A Rest, 2013
Cinh Sung Jae
South Korea
Stoneware, white slip and ash glaze
H: 18 / W: 28 / D: 12 CM
Photo by artist

26
Cornucopia OS-X XII, 2005
TASHIMA Etsuko
Japan
Stoneware and glass
H: 16 / W: 38 / D: 12 CM
Photo courtesy of the artist
28
Untitled, 13-16, 2013
Shida Kuo
USA
Ceramic with metallic oxides and wood
H23/ W21/ D9.5
Photo by artist

29
Jars under Destruction No. IV, 2013
Michael Sälzer
Germany
Stoneware
H 46 / W 16 / D 15 CM
Photo courtesy of the artist

30
Eyes Tea, 2013
Verne Funk
USA
Whiteware, underglaze, glaze and mixed media
H 38 / W 11.5 / D 15 CM
Photo by Ansen Seale
31
Ginger Jar, 2014
Ruthanne Tudball
UK
Soda fired stoneware
H 24 / W 11.5 / D 11.5 cm
Photo by artist

32
Untitled, 2014
Li Jiansheng
China
Porcelain
H 21 / W 15 / D 8 cm
Photo courtesy of the artist

33
Fila, 2014
Päivi Rintaniemi
Finland
Stoneware chamotte clay
H 13.5 / W 7.5 / D 5.5 cm
Photo by Sofia Rintaniemi

34
Orbit, 2014
Tjok (Jacques) Dessauvage
Belgium
Terra Sigillata
H 20 / W 28 / D 28 cm
Photo by Jan Stragier
Sunflower Vessel, 2013
Clementina van der Walt
South Africa
Charcoal earthenware, underglaze wash and transparent glaze
H 45 / W 30 / D 15 CM
Photo by artist

Palace Jar – Good Fortune, 2013
Janet DeBoos
Australia
Porcellaneous stoneware, black underglaze, sgraffito, sirmabella terra sigillata, glaze and overglaze decals
H 45 / W 30 / D 15 CM
Photo by Andrew Sikorski – Art Atelier
Bud, 2013
Agnes Hesz
Hungary
Coloured clay, porcelain and glaze
H 16 / W 22 / D 16 CM
Photo by artist

Traces, 2013
David Jones
UK
Porcelain
H 20 / W 30 / D 30 CM
Photo by Rod Dorling

The Sequestrator, 2011
Roderick Bamford
Australia
Slip cast porcelain from 3D scan & 3D print, ceramic stains and glaze
H 22 / W 15 / D 15 CM
Photo by Ian Hobbs
Grow

Fáí
Meeting under the Rain, 2013
Mirta Morigi
Italy
Faenza clay and copper glaze
H 45 / W 20 / D 20 CM
Photo by Paolo Capucci

About that promise, I recall its purity before decaying, 2013
SHAO Ting-Ju
Taiwan
Porcelain
H 32 / W 21 / D 18 CM
Photo by IT Park Studio
43
Untitled MV-142, 2014
AKIYAMA Yo
Japan
Stoneware
H 21 / W 40 / D 25 CM
Photo courtesy of the artist

44
Vigor, 2012
Lourdes Riera Bay
Spain
Stoneware, engobes and glazes
H 25 / W 28 / D 48 CM
Photo by Miguel Angel Bernués Jal

45
Black Hole 2, 2013
Yoshimi Futamura
France
Stoneware and porcelain
H 35 / W 40 / D 38 CM
Photo by artist
Metamorphosis, 2013
Edita Rydhag
Sweden
Chamotte stoneware, natural fibres, terra sigillata, oxides and bone china
H 12 / W 23 / D 10 CM
Photo courtesy of the artist

Dendrogyra Cylindricus, 2014
Anika Teder
Estonia
Paper clay and porcelain
H 28 / W 57 / D 27 CM
Photo courtesy of the artist

Platter, 2013
Doug Casebeer
USA
Soda fired stoneware with slip
H 6.5 / W 62.5 / D 5 CM
Photo by artist
Earth Mowing, 2013
Rafaela Pareja
Spain
Porcelain and sponge
H 12 / W 36 / D 16 CM
Photo by Javier Marina

Porcelain Whisky Cup, 2013
Frederick Olsen
USA
Porcelain
H 12 / W 10 / D 10 CM
Photo by artist

Vessel Object, 2014
Roland Summer
Austria
Handbuilt, burnished terra sigillata
H 27 / W 38 / D 25 CM
Photo by artist
Pink and Blue Twist, 2011
Susanne Stephenson
USA
Terracotta, slips, paper slip and glaze
h 26 / w 13.5 / d 13.5 cm
Photo by Susan Stephens
Migration Series, 2014
Martha Eugenia Pachon
Italy/Colombia
Pigmented porcelain
H 16 / W 17 / D 23 CM
Photo by Raffaele Tassinari

Ying & Yang, 2010
Ann M. Mortimer
Canada
Porcelain slip, glaze and enamel
H 18 / W 15 / D 20 CM (EACH)
Photo by Bill Rodick

Drifting Light, 2014
Angela Mellor
UK
Bone china with paperclay inclusions
H 14 / W 22.5 / D 22.5 CM
Photo by Stephen Bond
57

Blue Mountains, 2014
Norma Rodney Harrack
Jamaica
Stoneware
h 22 / w 22 / 9 1/2 cm
Photo by 2 1/4 Works Limited

58

Kasane Oribe, 2013
MORI Tadasi
Japan
Ceramic
h 43 / w 21 / d 21 cm
Photo courtesy of the artist

59

Vase of non-flowers, 2014
ABE Anjin
Japan
Coloured bizen clay
h 21 / w 22.5 / d 20 cm
Photo courtesy of the artist
Moving Faces, 2014
Arina Ailincai
Romania
Porcelain
H 20 / W 100 / D 20 cm
Photo by artist

Trio — Lilly, Rosi, Ida, 2013
Gundi Dietz
Austria
Porcelain with underglaze
H 30 / W 13 / D 14 cm (each)
Photo by Tina Dietz

Stick Figure, 2008
Claire Curneen
UK
Porcelain, gold lustre and cotton
H 40 / W 25 / D 15 cm
Photo by Dewi Tannatt Lloyd
Where the Water Went, 2011

HORI Kyoko
Japan
Semi-porcelain
h 23 / w 21 / d 20 cm
Photo courtesy of the artist

Prosperity 2014, 2014

Caroline Cheng
China
Porcelain and fabric
h 22 / w 110 / d 4 cm
Photo by Jiajia Cui

Black & White Rotation, 2001

Sylvia Nagy
USA
Slip-cast stoneware and high & low fire glazes
h 34.5 / w 43 / d 18 cm
Photo by Greg Neumaier
Tois, 2014
Norma Grinberg
Brazil
Stoneware and porcelain
H 40 / W 10 / D 15 CM
Photo by Sergio Guerini

Run 14, 2014
Petr Hůza
Czech Republic
Porcelain
H 14.5 / W 4 / D 2 CM
Photo by artist

Des Fourmis dans le Cou, 2013
Joëlle Bellenot
Switzerland
Porcelain, printed on glaze
62 Beads / Dia 3 cm (each)
Photo by artist
Metaphor of Animal’s Shape 1, 2014
LEE Myung-Soon
South Korea
Mixed clay and colour glaze
H 81 / W 61 / D 29 CM
Photo by artist

Porcelain Vase with design of Turban Shell, 2013
SHIMADA Fumio
Japan
Porcelain and glaze
H 15 / W 35 / D 18 CM
Photo courtesy of the artist

Plante 45, 2014
Anna Calluori Holcombe
USA
3D scanned & printed model, slip cast,
Jingdezhen porcelain, pate de verre glass
and LED lights
H 13 / W 24 / D 22.5 CM
Photo by artist
Immigration, 2012
Emilia Chirila
Romania
Porcelain
H 62 / W 62 / D 40 cm
Photo by artist

Avatar 1, 2014
Beate Thiesmeyer
Germany
Terracotta with slip
H 22 / W 18 / 14 cm
Photo by Michael Sälzer

Tank, 2004
Joe Bova
USA
Ceramic
H 33 / W 30.5 / D 88.5 cm
Photo by Jamie Hart
Lady Bees Rushing to the Cage, 2011
ZHOU Guangshen
USA
Stoneware and porcelain slip
H 24 / W 24 / D 24 CM
Photo by artist

She Stretches, 2005
Robert Winokur
USA
Salt glazed brick clay and marble pedestal
H 27.7 / W 4.7 / D 4 CM
Photo by artist

Dangerous Birds, 2014
Maria Gorzaly-Geszler
Hungary
Porcelain and silkscreen
H 10 / W 25 / D 14 CM
Photo by artist
Werewolf, 2013
Anna Malicka-Zamorska
Poland
Grooved clay, porcelain, black acrylic paint and red glaze
H 48.5 / W 38 / D 39 CM
Photo courtesy of the artist

Suspended Matter, 2012
Katherine West
Ireland
Stoneware clay with white terra sigillata
H 45 / W 30 / D 48 CM
Photo by artist
81

Love Letter, 2013
Vilma Villaverde
Argentina
Clay, found object, pigments and glazes
H 42 / W 28 / D 18 CM
Photo by Magdalena Cappadoro

82

Flip Phone, Memory of the Material series, 2013
Neil Tetkowski
USA
Ceramic
H 46 / W 50 / D 8 CM
Photo by artist

83

Corail, 2013
Chieko Katsumata
Japan
Chamotte clay and glaze
H 28 / W 28 / D 25 CM
Photo courtesy of the artist
Small Sectioned Mass, 2014
Brad E. Taylor
USA
Porcelain
H 15 / W 50 / D 15 CM
Photo courtesy of the artist

Pair of Diamond Dishes, Trade Goods series, 2013
Richard Parker
New Zealand
Red Earthenware with white slip and glazes
H 7 / W 22 / D 27 CM (EACH)
Photo by Haru Sameshima

ME-PP-BIA3-2, 2011
Joan Serra Carbonés
Spain
Porcelain, organic material, earthenware and manganese dioxide
H 16 / W 42 / D 32 CM
Photo by artist
The Wanderer, 2011
Heidi Preuss Crew
USA
Limoges porcelain, Western Bigleaf Maple burl and metal
H 24 / W 21.5 / 22 CM
Photo by Kelly J. James

Mosaic Parrot Fish, 2014
Ilona Romule
Latvia
Porcelain
H 10 / W 26 / D 12 CM
Photo by artist

Tactics—accrued levels of planning, 2013
Ljubica Jocic Knezevic
Serbia
Porcelain, old wooden gold frame and glass
H 25 / W 15 / D 5 CM
Photo by Nikola Knezevic
Doubly Framed – Where Am I?

OKAZAKI Robert
Japan
Clear glazed slipped stoneware with underglaze
H 42 / W 180 / D 26 cm
Photo by artist

Great Ambition, 2013
SHIH Hsuan-Yu
Taiwan
Stoneware, glass, stainless steel, 925 silver, copper and mixed media
H 62 / W 180 / D 26 cm
Photo by artist

Podla, 2012
Ana Sofia Rocha da Cruz
Portugal
Stoneware, enamels and ceramic inks
H 45 / W 40 / D 30 cm
Photo by Marta Casaca

SHIH Hsuan-Yu
Taiwan
Stoneware, glass, stainless steel, 925 silver, copper and mixed media
H 62 / W 180 / D 26 cm
Photo by artist

Ana Sofia Rocha da Cruz
Portugal
Stoneware, enamels and ceramic inks
H 45 / W 40 / D 30 cm
Photo by Marta Casaca
Dreams, 2013
Samuel Bayarri
Spain
Porcelain
h 20 / w 28 / d 20 cm
Photo courtesy of the artist

Smoke Painting —
Dreams and Phantasm, 2013
KIM Young-Soo
South Korea
Clay, slip and glaze
h 22 / w 32 / d 7 cm
Photo courtesy of the artist

Dear My American Girl, You’re high maintenance, but damn, you look good!!

Hirotsune Tashima
USA / Japan
Stoneware
h 23 / w 8 / d 10 cm
Photo by artist
Behind the Mask, 2009
Jindra Viková
Czech Republic
Porcelain
H 34 / W 32 / D 5 CM
Photo by Pavel Banka

The Skin of the Earth, 2012
Gloria Carrasco
Mexico
Stoneware and dry glazes
H 45 / W 45 / D 8.5 CM
Photo by Carlos Alcazar

Contact, 2014
Ivan Albreht
USA
Porcelain
H 120 / W 68 / D 34 CM
Photo by artist
99
Untitled, 2013
Gustavo Pérez
Mexico
Stoneware
H 13 / W 21 / D 7 CM
Photo by artist

100
In new packaging, 2013
Jasmina Pejcic
Serbia
Porcelain
H 20 / W 50 / D 50 CM
Photo by artist
101
Earth Vessel, 2014
Jenny Beavan
UK
Porcelain, glaze, glass, beach sands and pebbles
H 13 / W 22 / D 41 CM
Photo by artist

102
D’or / fil d’or, 2014
Mia Llauder Viláis
Spain
Porcelain and wire
H 50 / W 45 / D 38 CM
Photo by artist

103
Untitled, 2013
Rafael Perez
Spain
Refractory Clay, slips and glaze
H 22 / W 22 / D 40 CM
Photo courtesy of the artist
105
Soft Waters II, 2013
Johanna Rytkölä
Finland
Stoneware
H 39 / W 27 / D 21 CM
Photo by artist

106
Kneeling Figure, 2009
Maria Kuczynska
Poland
Porcelain
H 28.5 / W 27 / D 20 CM
Photo by artist

107
Ergobluu, 2013
Martin McWilliam
Germany
Carved stoneware and kaolin slip
H 33 / W 21 / D 8 CM
Photo by artist
Internal Spaces II, 2014
Isobel Egan
Ireland
Porcelain slip and nylon fibres
H 64 / W 35 / D 8 CM
Photo by Philip Lauterbach

Hope, 2019
Mutlu Baskaya
Turkey
Porcelain, paper, metal and mixed media
H 70 / W 25 / 24 CM
Photo by artist

Money Illusion, 2004
Lia Bagrationi
Georgia
Burnished Terracotta and gold
H 22 / W 22 / 8 CM
Photo by Rafael Arzumanov
Preabsiditia (a), 2012
Carlos Vives Mateu
Spain
Refractory Clay
H 72 / W 40 / 25 cm
Photo by artist

Minister, 2012
Ken Eastman
UK
White stoneware, coloured slips and oxides
H 37 / W 29 / 17 cm
Photo by artist

White Mosaic, 2010
Kirsli Kivivirta
Finland
Porcelain
H 47 / W 47 / D 1 cm
Photo by Johnny Korkman
Waves, 2014
Simcha Even-Chen
Israel
Stoneware, porcelain, burnished terra sigillata and naked raku
h 25 / w 90 / d 5 cm
Photo by Ilan Amihai

Golden Fragments, 2013
Margie Hughto
USA
Clay glazes
h 15 / w 15 / d 2 cm
Photo by Anthony Potter

Stoneage, 2014
Ulla Viotti
Sweden
Bricks and rope
h 25 / w 25 / d 30 cm
Photo by Ewa Mathiasson
Saiseki Zogan Nogata
Japan
Saiseki zogan and colour chamotte
H 43 / W 29 / D 15 CM
Photo by Johnny Betancourt

Sentinel, 2012
Monique Wuarin
Switzerland
Stoneware, porcelain and glaze
H 21 / W 28 / D 16 CM
Photo by Christian Comelli

Hidden Legends VII, 2013
Toni Hamilton
USA
Stoneware, porcelain engobe and stainless steel base
H 43 / W 28 / D 15 CM
Photo by Johnny Betancourt

Sentinel, 2012
Monique Wuarin
Switzerland
Stoneware, porcelain and glaze
H 21 / W 28 / D 16 CM
Photo by Christian Comelli

Saiseki Zogan Nogata, 2009
KISHI Eiko
Japan
Saiseki zogan and colour chamotte
H 69 / W 40.5 / D 23 CM
Photo courtesy of the artist
Tang/Han 2013, 2013
Jacques Kaufmann
France
Tang glaze on Han design ceramic brick
H 32 / W 32 / D 4 CM
Photo by artist

Colours II, 2014
Eva Svozilová
Czech Republic
Chamotte clay and glazes
H 33 / W 14 / D 7 CM
Photo by Zuzana Gojna

Sentinel Monolith, 2013
David Binns
UK
Copper stained porcelain with copper & molochite aggregates, kiln porcelain and glass
H 85 / W 18 / D 7 CM
Photo by artist
122
Limitless, 2003
Palma Babos
Hungary
Porcelain with glaze
H:40 / W:40 / D:6 CM
Photo by Andras Bozso

123
Grid Form, 2012
Michael Moore
Ireland
Ceramics with underglaze
H:33 / W:23 / D:30 CM
Photo by artist

124
Black Vein VI, 2012
Violette Fassbaender
Switzerland
Various porcelain and manganese clays
H:28 / W:33 / 28 CM
Photo by artist
Covered Porcelain Jar, 2013
Mahmoud Baghaeian
Canada
Porcelain, glazes, wax and wash decoration
H 22 / W 30 / D 30 cm
Photo by Darioush Malakouti

Big Flower Salamander, 2013
Tsutsumi Nobuko
Japan
Porcelain
H 14 / W 55 / D 25 cm
Photo by Kaoru Minamino
After Momoyama, 2013
Marc Leuthold
USA
Carved marbleised ceramics
H 16 / W 14 / D 2 CM
Photo by Eva Heyd

Segons St. Mateu, 2006
Àngels Domingo Madola
Spain
Refractory Clay
H 22 / W 12 / D 18 CM
Photo by artist
Espurnes, 2009
Maria Teresa Capeta Brossa
Spain
Stoneware
H 11 / W 30 / D 37 cm
Photo by artist

Espiral del Tiempo, 2014
Ruth Krauskopf
Chile
Clay and slips
H 47 / W 47 / D 7 cm
Photo by Fernando Maldonado

Turquoise Wall Ring, 2014
John Parker
New Zealand
Oxidised Stoneware
H 31 / W 31 / D 4 cm
Photo by Andrew Malmo
JEONG Jae Jin
South Korea
White porcelain
H 35 / W 35 / D 35 cm
Photo courtesy of the artist

KOJIMA Osamu
Japan
Ceramic and glass
H 35 / W 27 / D 30 cm
Photo courtesy of the artist

David Furman
USA
Ceramic and underglaze
H 1 / W 6 / D 2.4 cm
Photo by artist
138

Shape 2, 1995
Elena Colmeiro
Spain
Porcelain
H 40 / W 31 / D 30 cm
Photo courtesy of the artist

137

Toyobalde, 2012
Miguel Vazquez
Spain
Refractory clay
H 19 / W 19 / D 17 cm
Photo courtesy of the artist

139

N.K. Red Lizard Cup, 2013
Robert Harrison
USA
Brick, industrial porcelain cup, glaze, decals, china paint and industrial epoxy
H 14.5 / W 26 / D 10 cm
Photo by artist
Untitled, 2013
Juan Ortí García
Spain
White Clay
H 36 / W 35 / D 9 CM
Photo by artist

Urban Landscape, 2013
Suku Park
Finland
Stoneware, glaze and colour stains
H 27 / W 34 / D 29 CM
Photo by artist

Asimétric, 2013
Isabel Barbaformosa
Spain
Porcelain
H 19 / W 40 / D 40 CM
Photo by Barbaformosa
I Don’t Know, 2011
Xavier Monsalvatje Vich
Spain
Majolica clay, cobalt underglaze and glaze
H 40 / W 20 / D 30 CM
Photo by Luis Jimenez Calleja

Ineradicable, 2013
Jim Lawton
USA
Stoneware
H 148.05 / W 30.48 / D 3.17 CM
Photo by artist

Red, Black and Yellow Vessel, 2013
Peter Beard
UK
Stoneware with coloured slips
H 19 / W 12 / D 12 CM
Photo by artist
Statements
1. Susan Collett
La genèse de mon œuvre résulte de mon intérêt pour la tension entre force et fragilité. Ce sujet prend tout son sens, lorsque je pousse la pièce dans ces retranchements physiques. Le travail est fait à la main et sculpté dans la nature.

2. Li Hongwei
Mon travail est une réflexion sur la relation entre humain et matière, et sur l’imagination au-delà de ma pensée consciente et intuitive—celles-ci différent du design narratif ou d’analyses descriptives. J’ai été amené à créer la sculpture qui pourrait fixer ces sentiments intuitifs—mon désir, tension, calme et émotion—ceux-ci seront animés par les émotions convivées par le travail, et enregistrés par une forme spécifique et éternelle dans l’espace et le temps.

3. HOSHINO Satoru
Dans les travaux en céramique, la nouvelle découverte esthétique est que la matière enseigne à l’artiste. L’argile et le feu empruntent les mains de l’artiste pour en faire ressortir une forme indissociable. La forme n’attire pas l’attention sur les propriétés physiques de l’argile, mais met en évidence la vie contenue dans l’argile, une vie déterminée par le temps qui est partagée entre l’élément et moi-même.

4. Nina Hole
Both the large fire sculptures and Hole’s more intimate work stems from the insights of a mature artist working with great energy and enthusiasm at the top of her form. They are pieces that have grown from an inquiry mind and an indomitable spirit. From an artist who has consistently broken the rules in order to discover new territory. Hole responds to what others perceive as limitations like invitations. Written by Marc Lancet.

5. Christine Wilhelm
Elegant, classical vessel forms that draw their contemporaneity from a range of different surface structures. A modern ornament with incised and scored textures, porcelain scraps applied to the stone-wear body of the pot with scored or painted textures. Glossy surfaces contrast with matt, rippled with silky smooth and are seductively tactile.

6. Jean-Claude Legrand
A square does not cheat: four equal angles, four equal sides, two horizontals and two verticals. Solid and telluric. Archetype and abstract. Ascetic and mystical.

7. Márta Nagy
Serendipity means a happy accident or pleasant surprise, a fortunate mistake. Specifically, the accident of finding something good or useful while not specifically searching for it. Life experiences always make the very strong base of my works. Though in a very abstract way, pressed in simple forms and using only some pale colours I am always telling stories. Stories of my life.

8. Brian Molanphy
Often I compromise the dominance of the pot’s third dimension by flattening it, highlighting the two-dimensional profile. For my first trip to the Mediterranean I determined to work in architecture, whose basic ceramic form is the brick, whose decorative extension is the tile and whose basic form is the square. As I had done with pots I also wanted with tiles to privilege the underdog dimension. So I inflated the tiles into cubes. Squares define the sort of perfection that some believed or still believe would save the world. However the square frames perfectly the collapse of that utopic thought. J’aime à compromettre la domination de la tridimensionnalité du pot en l’aplatissant, soulignant ainsi le profil bidimensionnel. Pour mon premier voyage en Méditerranée, j’ai décidé de travailler avec l’architecture, dont une forme simple en céramique est la brique, l’extension décorative est le carrelage, et son base est le carré. Ce que j’ai pu faire avec des pots, je voulais le faire avec les tuiles, afin de privilégier ce profil délaissé. J’ai donc gonflé les tuiles en cubes. Le carré définit le genre de perfection que certains ont cru ou croient encore, capable de sauver le monde. Pourtant, le carré encadre parfaitement l’effondrement de cette pensée utopique.
et brille dans la lumière du soleil voilé de la Baltique.
d'appartenir à un lieu : un lieu qui existe dans le présent.
La caractéristique physique originale des fragments est puissant. La douceur vaporeuse et la lumière Baltique baigne les briques érodées qui reflètent la lumière dans les ondulations continues de l'eau.

This beach however has a darker hidden narrative. It conceals a past that is stepped in hard manual labour. The beach communicates in layers, colours and metaphors the memories that lay behind the creation of its final destiny. This exquisite sense of place: a place that exists in the present; shines through in the light of the hazy Baltic sun.

Jane Perryman
My work has investigated abstract form through the vessel, taking inspiration from the traditional techniques of Africa and India. This has developed into sculptural ideas, which allude to the timeless vessel form as well as referencing contemporary urban structures such as buildings, walls and bridges. The sculptural work explores tension and balance where two forms are placed together as well as the ambiguity of weight through internal space (all work is double walled and hollow). The composite pieces are not static and invite interaction through repositioning their elements into new arrangements and compositions.

Mon travail est consacré aux formes abstraites issues du sol et trouve son inspiration dans les techniques traditionnelles d'Afrique et d'Inde. Celui-ci a été développé à partir d'un concept sculptural, lequel se rapporte à la forme immuable du contenant, ainsi qu'aux structures urbaines contemporaines, comme les édifices, les murs et les ponts. Le travail sculptural explore les tensions et les équilibres lorsque deux formes sont placées ensemble. Il introduit, également, la complexité de la disposition des masses dans l'espace interne (tous les travaux ont des doubles parois et des creux). Les pièces composites ne sont pas statiques et invitent l'interaction par le repositionnement des différents éléments dans de nouveaux arrangements et compositions.

SHIGEMATSU Ayumi
Every three dimensional structure has not only shape, but also mechanism. I am interested in mechanisms to generate shapes, especially that of the topological form in which an inside surface is connected to an outside surface. My creations have tubes, which generate inside and outside spaces. The tube is one of the fundamental structures of nature.

The mechanisms have processes, and I sometimes feel that the process of coil-building is similar to the growth of living things. I hope my ceramic work makes people curious about the mystery of depth of natural life forms and space of neo futuristic artificial form.

Chez moi, le processus de montage aux colombins est semblable au développement des être vivants. Le tube est un des principaux structures de la nature qui génèrent des formes, surtout celles dans lesquelles une forme est réfléchie dans l'espace intérieur et extérieur. Mes crées sont des tubes qui produisent ces espaces intérieurs et extérieurs. Les mécanismes ont des évolutions, et j'espère que mon travail artistique aiguise la curiosité des spectateurs et les amène à s'interroger sur les profonds mystères des formes de vie naturelles et des structures artificielles des environnements néo-futuristes.

KIYOMIZU Rokubey
To construct the space
To reveal the inside
To create the image of clay

Construire l'espace
Rêvéler l'intime
Créer l'image de la terre

Monika Patuszyńska
Slip-casting, chasing accidents, always checking what is through the looking glass.
Utilisant de la terre de coulage, je fais bon accueil des accidents et regarde toujours de l'autre côté de miroir.
17 Carme Collell
It is my desire to build evocative objects that may inhabit our environment as silent, singular presences. I have always approached ceramics from a basic geometry, as non-functional slab constructions, where shapes and colors, curves and planes, wavy outlines and angles, brushstrokes and incisions can interplay. The vessel as container is the subject of the present piece. Within an almost symmetrical form I wanted to explore an inner emptiness, as if discovering a hidden, floating inscape. Nature is a reference, although distant.

Mon désir de constituer des objets évocateurs afin qu’ils habillent notre environnement de leurs présences singulières et silencieuses. J’ai toujours abordé la céramique à partir d’une géométrie de base, comme des constructions à la plaque, non-fonctionnelles, ou s’engage le jeu des formes et des couleurs, des courbes et des plans, des ondulations et des angles, des coups de pinceau et des incisions. Le sujet de la présente pièce concerne le récipient en tant que contenant. Comme si, à la découverte d’un paysage interne enflou et flottant, dans la quasi-symétrie d’une forme, je voulais explorer un vide intérieur. Bien qu’assez distante, la nature reste assurément une référence.

18 Ester Beck
My work is about dynamism, movement and texture. I like my objects to be infused with energy, with a sense of a moment trapped in time, like a movement in ballet, or an eroded rock changed over millennia and never reaching its final form. My objects are, for me, like the Chinese scholars’ stones, the mystery and ambiguity between man-made and nature. My working method is reminiscent of action painting, process as important as the result.

Mon travail traite du dynamisme, du mouvement et de la texture. J’aime que mes créations, quand elles débordent d’énergie, avec ce sentiment d’un moment figé dans le temps, comme un mouvement en ballet, ou celui d’un rocher changé par l’érosion au fil des millénaires sans jamais atteindre une forme définitive. Mes objets sont, pour moi, comme les pierres «Gong Shi» des érudits chinois, le mystère et l’ambiguïté entre l’homme et la nature. Ma méthode de travail n’est pas sans rappeler la “action painting”, le processus est aussi important que le résultat.

19 Sasha Wardell
An industrial approach to the traditional bone china manufacturing process and periods spent studying in both Stoke on Trent and Limoges, have strongly influenced the way in which I presently work. Architectural detail and illusions combined with an interest in industrial ceramics provide the starting point for my bone china pieces whilst the inherent qualities of the clay do the rest—its whiteness offers a pure blank canvas for the inclusion of colour and its translucency enhances any varying degree of luminosity. An approach to the process of fabrication industrielle et traditionnelle de la bone china—porcelaine tendre, ainsi que des séjours d’études à Stoke on Trent et à Limoges ont fortement influencé la façon dont je travaille actuellement. Les lignes architecturales et les effets visuels affilés à un intérêt pour la céramique industrielle constituent le point de départ de mes objets en bone china, tandis que les qualités intrinsèques de l’argile font le reste—sa blancheur offre une toile vierge pour l’incrustation des couleurs et sa translucidité rehausse les variations lumineuses.

20 Ann Van Hoey
In the work of Belgian ceramic artist Ann Van Hoey, everything seems to originate from a flawless order and geometric logic. Even the origami-like incisions that interrupt the pure form of the hemisphere express the will to reach perfection and contribute to a new purity.

With deceptive ease, Ann succeeds in bringing about a new order and a new logic that are her own, the order and logic of a clear and pure line that seems almost compass-drawn, aiming for a technically impeccable result and an aesthetic that is as simple as it is seductive.

Dans le travail de l’artiste céramiste belge Ann Van Hoey, tout semble provenir d’un ordre parfait et d’une logique géométrique. Même les incisions origami qui interrompent la forme pure de l’hémisphère, expriment la volonté d’atteindre une perfection tout en contribuant à une pureté renouvelée.

Avec une apparente facilité, Ann réussit à rapprocher une logique propre et l’ordre nouveau qu’elle conçoit, l’ordre et la logique d’une ligne claire et pure qui semble presque tracée au compas, visant un résultat techniquement imprévisible et une esthétique qui est aussi simple que séduisante.

21 Montserrat Aliet Ribau
Following the magic of the potter's wheel and the materials through the time.

Je suis la magie du tour de potier et des matériaux à travers le temps.

22 Mieke Everaert
“Her starting point is clearly the bowl reduced to its most unadorned variant, where the foot no longer exists as a separate element and the rim is no more than a contour in space, an edge where the inside just happens to meet the outside, so to speak! The simplified and barely stable archetypal container is therefore no longer a bowl for use. It aspires to become art, to metamorphose into an object claiming ruminative contemplation. It has become a bowl-shaped canvas on which the artist can play out the spatial games she has in mind.”

(From a text by ) Nigel Atkins.

Son point de départ est très clairement le bol réduit à sa plus simple expression, le pied n’existe plus en tant qu’élément séparé et le col, plus qu’un contour dans l’espace où intérieur et extérieur coexistent, pour ainsi dire! Par la simplicité du contenant, l’archétype à peine stable n’est donc plus un bol utilitaire. Il aspire à devenir art, à se métamorphoser en un objet affirmant un loisir de contemplation. Il s’est changé en toile en forme de bol, sur laquelle l’artiste peut jouer les jeux spatiaux qu’elle a à l’esprit.

23 Jin Zhenhua
Life fleeting like flash in the pan, and beauty is so short-lived dying without any traces. I borrow the pattern language of plant growth, to express the theme of life in metaphor forms of artistic expression. The seemingly stationary plant is given new life forms, rhythm of life remains in the works, expressing the possession of “the moment” and the fleeting life of memories.

La vie est fugace comme un feu de paille, et la beauté est si éphémère, s’évaporant sans laisser de traces. J’emprunte un langage des formes qui appartiennent à la croissance des plantes, pour exprimer dans des formes métaphoriques le thème de la vie. L’apparente immobilité de la plante offre de nouvelles formes de vie, et le rythme de la vie se maintient dans les œuvres, exprimant la fixation de «cet instant» et la vie fugace des souvenirs.

24 Elaine Olafson Henry
Through my work, I explore the boundaries of excess and constraint within the parameters of the formal issues. I am interested in conversations that take place between me (as the maker) and the material (as a responder). Each toss of the clay or each tool mark elicits a new response, keeping the conversation fresh.

Très attaché à l’unification de la forme avec les parties peintes, je regarde les ordures et les choses que nous jetons, à la recherche de la beauté.
l'apparente nonchalance subtile des lignes.

caractéristiques expressives Buncheong, pour de contrôle, abandonné dans les pittoresques omission and nimble lines.

characteristics to mould thoughts and ideas with abandon over Buncheong’s expressive and picturesque /two.oldstyle/seven.oldstyle

nouvelles formes.

pour leurs propriétés distinctes, afin de créer des

attirer la lumière. Ces deux médiums sont associés

porter le regard en son cœur, il semble indéniablement

quant à lui, est un matériau qui invite constamment à

est complètement imperméable à la lumière. Le verre

abundant living things.

characteristics to create new forms.

inwards to its core, and ultimately seems to draw in the

hand, is a material which invites ones gaze steadily

émotionnels et spirituels créés par les formes et

des matériaux. Des expériences partagées, impacts

d’une manière très similaire, face à des formes et

des matériaux. Des expériences partagées, impacts

étaient par nos corps avant même qu’elles puissent être comprises par nos

esprits. Mon travail, ces dernières années, fait la

démonstration de ce processus créatif. J’emploie

principalement de la céramique et du bois pour mes

œuvres, parce que ces deux matériaux sont utilisés

depuis des milliers d’années par les êtres humains,

independamment des différences culturelles ou

raciales, ils deviennent ainsi, conjointement, le

meilleur matériau pour transmettre mes idées.

Je suis curieux de voir comment, des personnes

de milieux et d’horizons différents peuvent réagir

d’une manière très similaire, face à des formes et

des matériaux. Des expériences partagées, impacts

émotionnels et spirituels créés par les formes et

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raciales, ils deviennent ainsi, conjointement, le

meilleur matériau pour transmettre mes idées.

L’artiste exploite un sentiment extrême

de contrôle, abandonné dans les pittoresques

caractéristiques expressives Buncheong, pour
donner forme à des réflexions et des idées dans

l'apparente nonchalance subtile des lignes.

28 Shida Kuo

I am curious how people of different origins and

backgrounds can respond to forms and materials in

an identical way. Shared experiences of emotional

and spiritual impacts created by forms and materials

are articulated by our bodies even before they can be

understood by our minds. My work from the past years

demonstrates this creative process. I use primarily

ceramic and wood for my works because human beings

have used these two materials for thousands of years

regardless of cultural or racial differences thus they

become the best material for me to convey my ideas.

Je suis curieux de voir comment, des personnes

de milieux et d’horizons différents peuvent réagir

d’une manière très similaire, face à des formes et

des matériaux. Des expériences partagées, impacts

émotionnels et spirituels créés par les formes et

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l'apparente nonchalance subtile des lignes.

29 Michael Sälzer

Michael Sälzer works with stoneware glazes made

from plant ashes, powdered minerals and raw clays,

applying them by brush and spray gun and firing his

work in a wood-fired kiln of his own design.

A salt glaze is achieved by introducing a range of

sodium compounds—common salt, soda or a caustic

cold solution—into the wood combustion chamber

at a temperature of 1350°C. By a skilful “managing

happenstance”, Michael Sälzer achieves ceramic

surfaces that are characterised by fly ash, flame effects

effects and the orange peeling typical of salt firing.

Michael Sälzer travaille avec des émaux de grès

fabricués à partir de cendres de plantes, de minéraux

en poudre et d’argiles rares, appliquées au pinceau

et au pistolet, son travail est ensuite cuit dans un four à

bois traditionnel de sa propre conception.

Un grès salé est obtenu en introduisant une série

de composés de sodium—du sel, de la soude ou une

solution de soude caustique—dans la chambre de

chauffe à une température de 1350°C. Par un hable

“managing happenstance” (hassad contrôlé), Michael

Sälzer obtient des surfaces caractérisées par leurs

dépôts de cendres flottantes, leurs effets flammés et

leurs surfaces en peau d’orange, typique du grès salé.

30 Verne Funk

This series is concerned with capturing human

activity frozen in a moment of time.

Cette série illustre la capture de

l’activité humaine figée en un instant.

31 Ruthanne Tudball

My pots are thrown on a momentum wheel where

they are manipulated and assembled wet, inspired by

the organic life of the clay, tide and earth patterns,

and the human body. My focus is mainly on good form

that reflects my individual vision. I make mainly pots for use

as well as more individual contemplative pieces.

Mes pots sont tournés, manipulés et assemblés

encore humides. Ils sont inspirés par l’organicité

de l’argile, les marées, les reliefs et l’anatomie

humaine. Mon attention se porte en particulier sur

la réalisation de la forme idéale qui reflète une vision

personnelle. Je fais principalement des pots utilitaires,

plus que des œuvres contemplatives uniques.

32 Li Jiansheng

Jackson Li has spent several years experimenting

with materials, glazes, shapes, and firings in order to

establish new designs and concepts for the Neo-

guan series. Unlike Imperialistic porcelain work that

is so distant to the user, he aims to create intimate

forms that can be easily utilized. His New Imperial

wares express modern day spiritual pursuits and

aesthetic taste while using the same raw materials,

methods, ingredients and techniques as the old

imperial kilns—This is the essence of Neo-guan.

33 Päivi Rintaniemi

The starting point of my artistic work is the human

being: human life and the challenges of our existence.

The round shapes of my sculptures were first born as

portraits, which is why I call them Portraits of Change.

I am fascinated by clay’s three-dimensionality,

plasticity, and strong will.

Le point de départ pour mon travail artistique

est l’être humain: la vie humaine et les défis de notre

existence. Les formes arrondies de mes sculptures

sont d’abord nées en tant que portraits, c’est

pourquoi je les ai appelées Portraits of Change. Je

suis fascinée par la tridimensionnalité de l’argile,

par sa plasticité et son caractère propre.
d’une vitalité qui lui est propre, et son lien avec la partie de celle-ci. La partie isolée se charge de ces reliques et de ces vestiges de l’énergie. Parfois, des techniques d'impression photographique et des processus d'impression sont pris dans la structure. Des processus élaborés dans un concept : les abstractions en cylindres, cônes et meules anciennes sont la structure point de départ formel. Les formes de demi-sphère, is relative and subordinate to the existing situation. La forme elle-même, est dans l’absolu, relative et subordonnée au contexte.

My work focuses primarily on the exploration of the symbolic potential of utilitarian form and the ritualistic understanding of ordinary activities like eating and drinking. This connects with many African traditions of embellishing domestic utensils, which also express a commemorative dimension of affirming one’s place in one’s community and family, both living and dead.


I have always made domestic pottery. The work exists in the space between the act of making and the act of use. It is a practice of vicarious pleasures, of imagined use (for the maker) and imagined making (for the user).

In the same way in my current work occupies the space between my life in Australia and my life in China, and helps me to make sense of both differences and commonalities, a kind of hybrid pottery where borders are permeable and iconic decorative imagery become transnational.


De même, mon travail actuel s’établit entre ma vie en Australie et ma vie en Chine et m’aide à donner un sens à la fois aux différences et aux lieux communs - une sorte de céramique hybride, où les frontières sont permeables et où l'iconographie décorative devient pluriculturelle.

The major events in my life that influenced the basic of my work were in 1993. My journey to Japan and working in the European Ceramic Work Centre (EKWC). I had begun making spiral objects created out of wide, flat clay ribbons: from small objects to measuring over one meter. This unique way of creating shapes opened up a marvellous power to me, and give a special sense of aesthetic to my objects. Whirls, bandaged shapes, spirals hanging on one to the other. Implying the motion of bounding and un-bounding, drawing in, swinging out. There is the circumvolution of living.

Mita Morigi

Mon recent production developed in the last 10 years and is mainly dedicated to little plastic art, to the application of three-dimensional elements and it has deeply modified my production into an “animalier-style” research (beast-style). Animals are now the icons of my work and I have realized that they belong to my childhood games, when I lived in the country. They are frogs, lizards, grass snakes and owls; others like chameleons, have charmed me even if I have never seen them. I had images of them in me which I was not conscious of.

Ma production récente, développée au cours des dix dernières années, est principalement dédiée à des formes d'arts plastiques modestes et à l'adjonction d'éléments tridimensionnels ayant profondément modifié ma production dans une recherche au sein du style animalier. Les animaux sont maintenant devenus la signature iconographique de mon travail et je sais qu’ils appartiennent aux jeux de mon enfance, quand je vivais à la campagne. Ce sont des grenouilles, des lézards, des couleuvres et des hiboux ; d’autres, comme les camouflage, m’ont tout de même charmé bien que je n’en aie jamais vu : j'avais une image d’eux en moi dont je n’était pas consciente.

SHAO Ting-Ju

This new series of work displays a strong sense of urgency conveyed by the figures, as though to challenge the viewers to consider with a critical gaze the social issues we face, is as though a manifestation of the author’s prayer for deliverance. The figures stand in solemn quietness.

Cette nouvelle série de travail affiche un fort sentiment d’urgence évoqué par ces figures : comme pour mettre à l’épreuve les spectateurs à considérer avec un regard critique les problèmes sociaux auxquels nous sommes confrontés – comme une manifestation de la prière de l’auteur pour la délivrance. Les figures se tiennent dans un calme solennel.

AKIYAMA Yo

In ceramics as a medium of expression there intrinsically inheres an element of metamorphosis. Artists progress their work always confronting the qualitative change of clay itself or its metamorphosis into ceramics. It is also a process of killing something and giving birth to another thing. To contemplate the substance of this “something”

La céramique comme moyen d’expression contient intrinsèquement un élément de la métamorphose. Les artistes exécutant leurs travaux se retrouvent toujours confrontés aux changements qualitatifs de l’argile ou à sa métamorphose en céramique. Dans ce processus, lorsque quelque chose meurt, c’est aussi la naissance de quelque chose d’autre. Je cherche à contempler la substance de ce “quelque chose”.

Lourdes Riera Rey

Nature is for me a limitless source of inspiration, fossils, seeds, volcanic lava and pumps, lichens, etc. But it is not my intention to imitate it but express all its strength and beauty. In order to express that force, I cause controlled cracks and breaks in the surface of the works, and to emphasise in a clearer way these tensions, I use different colours of stoneware.

La nature est pour moi une source d’inspiration inépuisable, les fossiles, les graines, la lave, les cheminées volcaniques, les lichens, etc. Mon intention n’est pas de l’imiter, mais plutôt d’exprimer toute sa force et sa beauté. Pour exprimer cette force, je cause des fissures et des craquelures contrôlées, et pour souligner de façon plus claire ces tensions, j’utilise différentes couleurs de grès.

Yoşhimi Futamura

Electric firing and slab building and I use two or several completely different clays like porcelain and rough stoneware together to make a surface like French bread or trunk of a tree… My aim is to keep and show the natural power of the clay until after firing.

Mes pièces sont cuites dans un four électrique et des grès à gosse chamotte, mais pour le fragile et le souple j’utilise de la porcelaine blanche et fragile, fixées contre la surface lumineuse et colonisée d’une base en argile.
Doug Casebeer
My work looks at issues that honor the spirit of human existence. Within my artwork I search for meaning in the relationships between the ideas of storage, shelter, and nourishment. My artwork is influenced by rural archetypal forms of the western landscape and from many years of experiencing different global cultures. I look for beauty, balance and grace in my artwork. Through my artwork I try to come to an understanding of myself and the world around me.

Mon travail porte sur des questions qui rendent hommage à l'esprit de l'existence humaine. Dans le contexte de mon travail artistique je recherche du sens au travers de la relation entre les notions de conservation, de protection et de nutrition. Mes œuvres sont influencées par les formes archétypales rurales des paysages de l'Ouest et par de nombreuses années d'expérimentations de techniques issues de différentes cultures à travers le monde. Je cherche la grâce, la beauté et l'équilibre et dans mon art et à partir de ma pratique, je tente d'accéder à la compréhension de ce que je suis et à celle du monde qui m'entoure.

Refaela Parejá
My work is inspired by an analysis of the everyday experience and the observation of nature. An “accident” with matter may be a starting point, the origin of personal expression that attempts to bring art closer to life. The object, in this case separated from its function and significance, can take on new meaning. Whilst working with shapes, enclosing space and playing with its cavities, ideas appear out of some deep recesses and the desire to become reality.

Moi, je travaille le grès et la porcelaine cuits dans des fours à bois et à gaz Olsen. Mon travail est explicite.

While working with shapes, enclosing space and playing with its cavities, ideas appear out of some deep recesses and the desire to become reality.

The focus of my work in ceramics has been abstracting landscapes in low fire terracotta clay. Recently the landscapes are more about transformation of seasonal weather on the land. I have created more texture by adding paper pulp and string to my slips, which has increased the depth of my surfaces. The addition of wire adds another dimension and meaning. The impact of the material clay on my ideas is important, it helps me pull out the gestural qualities in my work.

Le travail actuel se divise en deux lignes : des sculptures, objets de mélange d’érotisme humain et animal, fruit d’une recherche ethnographique ; et des installations suspendues lumineuses, un intermédiaire entre tradition et modernité qui sont une série de capes majestueuses et symboliques, composées de milliers de feuilles de porcelaine, faites pour être touchées, entendues et vues.
**Angela Meiler**

My work explores the translucency of bone china and its potential for the transmission of light. I am particularly interested in the effects of light on the landscape, especially in coastal areas where the infinite variety of organic contours, tonal contrasts, and patterns provide a continuing source of inspiration. Fragments of these have enabled me to introduce a delicate tracery of translucent texture into the work using paper slip, a medium I developed during my MA Research. I seek to re-interpret my visceral response to these natural phenomena, resulting in delicate translucent forms inspired by nature.

Mon travail explore la transluclidité de la porcelaine bone china et sa capacité à refléter la lumière. Je me suis particulièrement intéressée aux effets de la lumière sur le paysage, et spécialement sur les zones côtières où l’infini variété des contours organiques contraste de tons et de motifs, ce qui constitue une source d’inspiration continue. Des fragments de ces effets m’ont permis d’introduire un entrelacs délicat de texture translucide dans le travail en utilisant du paper clay, un médium que j’ai développé au cours de ma recherche de Master en Art. Partant de mes instincts, je cherche à réinterpréter ces phénomènes naturels, pour obtenir des formes translucides et délicates qui s’inspirent de la nature.

**Ann M. Mortimer**

The Tea Cock series continues my exploration of simple organic forms with which I have worked for many years. Altered in a variety of ways, it has been suggestive of a bird, a fish, a garden bud, a receptacle for mysterious enclosures and of fate, a non functional teapot. Ying and Yang were produced during my final trip to China using high firing porcelain slips, glazes and overglaze enamels.

**Angela Meiler**

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**Norma Rodney Harrack**

My approach is one of constant experimentation and discovery so that every work evolves into a learning experience. Nature’s forces—the sea, wind, rain, mountainous terrain and contours, etc.—provide a central focus, informing various aspects of my studio practice. Architecture, artefacts and texture (in all its variety) are also of immense interest. Form and function are fundamental to my work; they influence all elements of the vessel: shape, mass, volume, line, space, colour and texture. Function is physical, conjuring up an intimate relationship: maker to vessel, vessel to user and of much importance is the visual relationship.

Mon approche est celle de l’expérimentation et de découverte constante, de sorte que de chaque œuvre évolue dans un apprentissage par l’expérience. Les forces de la nature—le mer, le vent, la pluie, les terrains montagneux et les contours qu’ils dessinent—peuvent orienter les différents aspects de ma pratique en atelier et constituent un point central. Façonne aussi un intérêt immense à l’architecture, aux artefacts et aux textures (dans toutes leurs diversités). Forme et fonction sont essentiels dans mon travail, elles influencent tous les aspects du contenant : la forme, la masse, le volume, la ligne, l’espace, la couleur et la texture. La fonction est physique et conjure une relation intime : celle du céramiste au contenant, du contenant à l’utilisateur et leur relation visuelle est d’une aussi grande importance.

**Claire Curneen**

Curneen’s figurative pieces often refer to images of Christian Iconography, quoting narratives of sacrifice and devotion. Although the work often provokes an awkward silence, they always embody hope. The translucent, delicate and ethereal nature of porcelain lends itself to the understanding of her work. The textural finish is central to their making with dripping dribs of glaze and gold accentuating the rich quality of the porcelain and terracotta.

**Claire Curneen**

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**Mori Tadashi**

Mori Tadashi is known as a driving force behind the contemporary ceramic movement in Japan. As a young man, he worked as a designer in the Yokkaichi ceramic factory, where he developed new designs and decorative glazes. An international exhibition of ceramics in 1964, and sculptural pieces by the American Peter Voulkos (1924–2002) in particular, inspired Mor to become an independent studio potter. Mori Tadashi is known for being a force vive du mouvement de céramique contemporaine au Japon. Jeune homme, il a travaillé en qualité de designer dans l’industrie céramique à Yokkaichi, où il a conçu de nouvelles formes et des émaux. Une exposition internationale de céramique en 1964, et en particulier, les œuvres sculpturales de l’Américain Peter Voulkos (1924–2002) ont amené Mori à devenir un potier indépendant dans son propre atelier.

**Mori Tadashi**

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**Arina Allincai**

My present sculptural project is to extend the message field referred to the human existence, working with human fragments. The fragment is the concentrated vital expression, each detail symbolising the whole. Each fragment is an autonomous sculptural entity in which is contained both the formal expressiveness and symbolic charge. This approach expresses human complexity and the challenges of human existence.

Le projet sculptural présenté participe de l’expansion du champ significatif des références à l’existence humaine par fragmentations du corps humain. Le fragment est l’expression d’un concentré vital où chaque détail se rapporte à un tout, comme une entité sculpturale à part entière, dans laquelle est contenue à la fois l’expressivité formelle et la charge symbolique. Cette approche exprime la complexité humaine et les défis de l’existence.

**Arina Allincai**

51
dans My Army.
plusieurs pièces et fait suite à mes travaux
installation and follows previous work on My Army in
/six.oldstyle/six.oldstyle
quarts d’eau, je réagis à ces transformations.
moi-même, un être de vie constitué au trois-
vivant, l’argile, minute par minute, évolue. Etant
lac assoupi. Lorsque, je tiens de l’argile dans
the work becomes the surface of still lake.
/six.oldstyle/five.oldstyle
complexe de papillons de porcelaine faits à la
porcelain butterflies sewn on Chinese dresses.
/six.oldstyle/four.oldstyle
en un langage universellement transmissible.
ainsi, des symboles individuels qui se transforment
nouvelles idées dans un monde en mutation, créant
endommagés. L’esprit libre fait naître une imagination
infinie. La création d’œuvres contemporaines en
céramique exige de la sensibilité afin de refletter de
nouvelles idées dans un monde en mutation, créant ainsi, des symboles individuels qui se transforment en un langage universellement transmissible.

Caroline Cheng
My work consists of intricately handmade
porcelain butterflies sewn on Chinese dresses.

Mon travail se compose d’un réseau complexe de papillons de porcelaine faits à la main, cousus sur l’éttoffe de robes chinoises.

HOBI Ryoko
As I take clay in my hands, the water evaporates and, like a living being, the clay changes minute by minute. As I too a living being made up of three quarter
minute. As I too a living being made up of three quarter
vivant, l’argile, minute par minute, évolue. Etant
lac assoupi. Lorsque, je tiens de l’argile dans
the work becomes the surface of still lake.

Pet Hóza
Run 1/4 work consists of several pieces as an
installation and follows previous work on My Army in 2011.

Run 1/4 est une installation composée de plusieurs pièces et fait suite à mes travaux antérieurs de 2011 dans My Army.
74 Beate Thiesmeyer
She looks back on a career as a professional artist that spans over 30 years, creating allegorical canvases and ceramic sculptures. Her art is a journey down a road of discovery. Interpreting the language of pictures leads her to hidden worlds and to the creativity of others, past and present. Her works—ever-changing—are the journals of these expeditions with which she seeks to connect to the outside world. Her work is frequently ironic, often flirting with flippancy and mischievousness as means of communication. Despite its physical form, her work focuses on depicting the images behind the images.

Elle revient sur une carrière, en tant qu'artiste professionnelle, qui s'étend sur plus de trente ans de création de sculptures en céramique et de toiles allégoriques. Son art est un voyage sur les routes de la découverte. L'interprétation de la langue des images la conduit vers des mondes cachés, et à la création d'autres mondes, passés et présents. Ses œuvres—en constante évolution—sont les carnets de ses expéditions, par lesquelles elle cherche à se connecter au monde. Souvent ironique, son travail flirte avec la malice et la malice comme moyen de communication. Malgré sa forme physique, son œuvre s'applique à dépeindre les images derrière les images.

75 ZHOU Guanghui
I believe that an artist should be talented in creating a variety of artworks. The artworks should have some kind of visual power that carries humor or psychological depth, and may become a social topic. I have been using stoneware materials, hand building method and variety of glazes, underglaze, overglaze and printing transfer, as well as variety of firing processes. In some of my artworks, there is also metal, wood, or ready-made ceramic objects were used. I want to explore the possibilities from infinitive materials to variety of artistic language.

Je crois qu'un artiste devrait être talentueux dans la création d'une variété d'œuvres. Les œuvres doivent avoir une sorte de puissance visuelle porteur d'humour ou de profondeur psychologique, et peuvent devenir un sujet social. A partir de techniques manuelles, j'utilise des gels, une variété d'émaux et de glaçures en sous-couche, des transferts d'images ainsi que différents procédés de cuisson. Dans certaines de mes œuvres, du métal, du bois ou des objets ready-made en céramique sont aussi utilisés. Je souhaite explorer les possibilités infinies des matériaux à travers la diversité du langage artistique.

76 Robert Winikour
I don't know when it was that I became fascinated and enthralled by artwork done by children. What I find truly compelling about there work is there sheer innocence, exuberance and spontaneity.

Je ne sais plus quand, j'ai commencé à être fasciné et captivé par les créations réalisées par des enfants. Ce que je trouve vraiment convaincant dans les ouvrages des plus petits, c'est leur innocence, leur exubérance et leur spontanéité.

77 Maria Oszlér Garzuly
I was looking forward to create the Dangerous Birds object: I struggled for months with pictures of missiles, flying birds and their meaning, the fears of these times we are living in. I think after my first clay draft I only focused on this internal vision: how should this object become Me, a feminine piece of artwork, how should my fears and admiration flow through me to the skies by seeing these achievements of the mankind. While Inside Voice is a planned poetical work, this Torso would like to take away someone's breathe, to shock people. To hit me in the heart, you shall fear…

J'avais hâte de créer Dangerous Birds : j'ai battalié pendant des mois avec des photos de missiles et d'oiseaux en vol, interprétant leurs sens, avec les craintes de l’époque dans laquelle nous vivons. Après la première ébauche d’argile, je me suis totalement concentrée sur cette vision interne: comment cet objet deviendrait Moi, une œuvre d’art féminine, de quelles façons devrais-je avoir peur ou être transporté d’admiration jusqu’aux cieux en voyant les réalisations de l’humanité. Alors que Inside Voice est un travail de poésie planifié, ce buste aimerait vous couper le souffle, vous donner un choc. Vous aurez peur de me frapper au cœur…

78 Katharine West
Central to Katharine West's work are phenomena associated with nature, landscape, seascape and the human body. Archetypal form as it relates to our collective past and memory is exploited in her work. Her work is made in series. Each series continues to exploit established concerns in the work such as the resonance of the object, its matter, its fluidity and the tension between its internal space and external form, within the context of the malleability of the material.

Les phénomènes liés à la nature, les paysages terrestres et marins, ainsi que le corps humain sont des sources considérables d’inspiration. La forme archétypale constitue, dans ses relations à l’Histoire et la mémoire collective, un thème central dans son travail. Constituant des séries, chacune continue d’exploiter les préoccupations établies telles que la résonance de l’objet, sa matière, sa fluidité et la tension entre son espace intérieur et sa forme externe, dans le cadre de la malleabilité de la matière-argile. Les objets jouent avec l’espace, la lumière, la forme et l’illusion. Ils contiennent l’air et interrogent la sollicité de l’objet même.

79 Leo Tavella
I began by assembling objects and mixing clay with grog and sawdust to produce textures. But later, seeing that some pieces could have been equally made in cement or iron, I decided to highlight the special characteristics of ceramic. These highly polished organic forms are finished with a shiny or matt white glaze, sometimes with a touch of soft colour.

J’ai commencé par assembler des objets et mélanger l’argile avec de la chamotte et de la sciure de bois pour produire des textures. Mais plus tard, voyant que certaines pièces auraient aussi bien pu être faites dans le ciment ou le fer, j’ai décidé de mettre en évidence les caractéristiques particulières de la céramique. Ces formes organiques finement polies sont terminées par un émail blanc brillant ou mat, parfois avec une touche de couleur douce.

80 Anna Malicka Zamoszka
I do what I like, I like what I do. Je fais ce que j’aime, j’aime ce que je fais.
81 Vilma Villaverde

My ceramic work at this moment has centred its interest in the human figure representing it in a naturalistic form, but in a context that is not real because the figures are completed with “ready-made”. The starting point is the “ready-made”, combining with modelling clay. A fundamental part of my work is to play with opposites, where the provocative nature of the object confronts the discourse with the naive look of my figures.

Actuellement, ma pratique de céramiste est centrée sur la figure humaine. En la représentant sous une forme naturaliste, mais dans un contexte qui n’est pas réel parce que les figures sont complétées par des “ready-made”. Le point de départ est le “ready-made” se combinant avec l’argile modelée. Une partie fondamentale de mon travail est de jouer avec les contraires où, le caractère provocateur de l’objet, confronte le discours à l’aspect naïf de mes pièces.

82 Neil Tetkowski

The idea that our existence is rooted in the soil is as old as humankind itself — and plentiful throughout the globe, clay is often a metaphor of the Earth, which sources life.

La pensée selon laquelle notre existence est enracinée dans le sol est aussi vieille que l’humanité elle-même — et abondante sur le globe, l’argile est souvent un métaphore de la Terre, qui source la vie.

83 KATSUMATA Chieko

I frequently create organic forms (plants, shells, coral, etc.) through which I want to express the vital force of life. In the space innate in such forms, I seek serenity.

Je crée souvent des formes organiques (plantes, coquillages, coraux, etc.) à travers desquelles, je désire révéler la force indispensable à la vie. C’est dans la matrice de ces formes que je cherche la sérénité.

84 Brad E. Taylor

I find inspiration in the landscape, materials, science, and geology. I reference and juxtapose air and earth, hoping to imbue these works with a sense of both compression and levitation. This work embodies the contrast between density/fragility, clay/glaze, core/crust.


85 Joan Serra Carbó

Earth language. I don’t give any shape to my work, basically what I do is to gather together all the special conditions to let the forms develop on their own. It’s based on the control of clay behaviour, from the slip, drying, glazing, half-fusing and fusing, with just clay or various added combustible materials such as sponge, paper, sawdust... to modify densities and consequently, the behaviour of the material during the drying and firing process. The beginnings are always cubed, simple geometric forms that contribute a more clear reading when decomposed.

Langage de la terre. Je ne donne pas de cadre à mon travail, encore une fois, je suis en mesure de rassembler toutes les conditions favorables pour laisser les formes se développer de leur propre chef. Il est basé sur le contrôle du comportement de l’argile, de son séchage, de sa vitrification, des fusions et semi-fusions. Et ce, uniquement avec de l’argile et l’ajout de divers matériaux combustibles tels que: éponges, papier, sciure de bois, etc., afin de modifier la densité, et par conséquence, le comportement des matériaux pendant le processus de séchage et de cuisson. La matrice initiale est le cube, élément géométrique simple qui contribue à une lecture claire lors de la déstructuration.

86 Richard Parker

I have heard the mermaids singing each to each.”

J'ai entendu les sirènes chanter entre elles.”

87 Heidi Preuss Drew

Encounters on any given day provide inspiration for my work in a manner that overlaps and interweaves past experiences. A hand gesture used by a stranger... a proverb with multiple interpretations... fleeting bits of conversation. Fragments of time converge toward a description.

Les rencontres que l'on peut faire tous les jours sont une source d'inspiration pour mon travail qui, en quelque sorte, entremêle et fait se chevaucher des expériences passées. Un geste de la main utilisée par un étranger... un proverbe avec de multiples interprétations... des bribes de conversation. Des fragments de temps convergent vers une description.

88 Ljubica Jocic Knezevic

The combination of opposite materials, antique Golden frames with porcelain tiles brought a new life to the work and created a new, contemporary value a universal meaning and message.

La combinaison de matériaux opposés, cadres anciens dorés et d’aplatis de porcelaines, apporte une nouvelle vie à l’œuvre et crée une valeur contemporaine unie, un message et un sens universel.
90 SHIH Hsuan-Yu

The term, "micro-theatre", encapsulates Shih’s art in an appropriate way because his works contain a great amount of details and a high degree of narrative. Therefore, we should read these details slowly, ruminate over them to fully understand his art. In his works, every decorative sign has its corresponding meaning. For instance, terms like "barcodes", "number", "word" or "garbled code" all correspond to or narrate important elements in his works. "The translation between words and numbers" discusses the argument that it is impossible to eliminate the misconception about "the uncertainly principle" in the process of the transmission of words.

Le terme de "micro-théâtre", résume l’art de Shih d’une manière appropriée parce que ses œuvres contiennent une grande quantité de détails et un haut degré narratif. Par conséquent, nous devrions lire ces détails attentivement, nous y plonger longuement pour comprendre pleinement son art. Dans ses œuvres, chaque signe décoratif a sa signification correspondante. Par exemple, des termes comme "code barre", "nombre", "mots" ou "code brouillé", tous correspondent, ou racontent des éléments importants dans ses œuvres. «La traduction entre les mots et les chiffres» traite de l’argument selon lequel il est impossible d’éliminer le malentendu à propos du «principe d’incertitude» dans le processus de la transmission de mots.

91 OKASAKI Robert

I am a potter working mainly with functional forms in Japan. Each piece is different in design unless it is a set. Functional ceramics are usually not equated with art, except in Japan. Because it is useable does not mean it cannot be admired for its beauty as well. Each ware changes in appearance, and feeling by its use. Certainly, it is creative challenge to the user. Tableware is one from of ware that should not be dismissed. It is not a matched set of porcelain here, but often antiques or individually acquired modern ware used. Potier au Japon, je travaille en particulier avec des formes fonctionnelles dont le design de chaque pièce est différent, homis, s’il s’agit d’un ensemble.

92 Ana Sofia Rocha da Cruz

The purpose of my work is to transform the woman into a bible, a confrontation between beauty/ugliness and romantic/aggressive. The discussion regarding power situations/authority figures, attributed to men, is overvalued, both ridiculing and subverting it. The presence of elements that, a priori, identify themselves with him, are muffled by others: far-fetched, ironic, disconcerting, provocative, voluptuous, romantic, baroque, inert or woman related. Approaching to the decay of masculinity, the hypocrisy behind the chauvinist image is sharpened.

L’objet de mon travail est de transformer la femme en bible ; confrontation entre beauté/laideur etvision romantique/agressive. Les controverses concernant les positions de pouvoir des figures d’autorité, attribuées aux hommes, sont surévaluées ; toutes deux ridiculisées et subverties. La présence d’éléments qui, à priori, se rapportent à lui, sont éteintes par d’autres : farfelus, ironiques, déconcertants, provocants, voluptueux, romantiques, baroques, inertes ou liés à la femme. Affinité pour la déconstruction de la masculinité, l’hypocrisie derrière l’image machiste est aiguisée.

93 Samuel Bayarri

My present work is focused on the human body, not only out of a visceral need to use it as a sculptural element, but also because of the inherent expressive possibilities that connect directly with the onlooker. In my investigations I am interested in embodying the concept of the individual with respect to social behaviour in its different aspects. I am especially interested in mass phenomena; advertising as a means of social manipulation, the uniformity of consumer needs, the influence of new technologies and the standardisation of consumer products.

Mon travail actuel se concentre sur le corps humain, cela ne vient pas seulement d’un besoin visceral de l’utiliser comme un élément sculptural, c’est aussi en raison des ses possibilités expressives inhérentes qui se connectent directement avec le spectateur. Dans mes recherches, je m’intéresse à incarner le concept de l’individu au vu de son comportement social dans ses différents aspects. Je suis particulièrement intéressé par les phénomènes de masse ; la publicité comme moyen de manipulation sociale, l’uniformité des besoins des consommateurs, l’influence des nouvelles technologies et la standardisation des produits de consommation.

94 KIM Young-soo

Main theme of my work is questioning about one’s course of life, which is one of the biggest agony during the lifetime. Human beings always think about his course of life, such as life as an artist, life as a father, and life as a member of society, and try to find an answer. I think this is a common point to everyone, and I’m trying to share my opinion, communicating with others through my work to find the answer about what is an ideal life.

Le thème principal de mon travail questionne la notion de parcours de vie qui est l’une des plus grandes souffrances au fil d’une existence. À la recherche d’une vérité, les êtres humains pensent toujours à leur mode de vie ; la vie en tant qu’artiste, la vie en tant que père et la vie en tant que membre de la société. Je pense que c’est un point commun à tous et j’essaie de partager une opinion et de communiquer avec les autres à travers de mes œuvres pour trouver la réponse à ce qu’est une vie idéale.

95 Hirotsune Tashima

I watch closely the social current in my generation and re-construct them. I reflect my inner and outer side in the mirror and use the clay to re-create the inside, outside and my surroundings.

Je suis de très près les courants sociaux de ma génération et les ré-élabore. Dans un miroir, ma face visible et cachée sont reflétées et j’utilise l’argile pour recréer l’intérieur, l’extérieur et ce qui m’entoure.

96 Ivan Albreht

I am interested in ways of using technology and generic production so to reference the conservative view of ceramics as a decorative and utilitarian craft; I do so by subscribing design and classical decoration to a new, generic element. My interest in the use of day-to-day elements is their ability to simultaneously point to purification and disgust - the irony is often in translating a rather accidental behaviour into an organised pattern of pleasing designs by putting the aesthetics of the artificial in the context of the historical.

Je m’intéresse aux modes d’utilisation de la technologie et de la production en série, afin de questionner une vision conservatrice qui associe la céramique à un art décoratif et utilitaire. Je réalise, en y inscrivant le design et le décor classique, un nouvel élément générique. Mon intérêt, dans l’utilisation des objets du quotidien, est leur capacité à tendre simultanément vers la pureté et le dégoût - l’ironie, à l’instar d’un comportement maladroit, se traduit souvent dans les formes configurées d’un design séduisant, introduisant ce type d’esthétique artificielle dans un contexte historique.

97 Jindra Viková

Fleeting moments in a human face is a major subject of my work. Capturer la fugacité des expressions d’un visage est le sujet majeur de mon travail.
100 Jasmina Pejcic


101 Gustavo Perez

Gustavo Perez travaille en réponse à une impulsion créatrice. Il explore des concepts et des formes, et se concentre sur les aspects métaphoriques de l’œuvre. Il utilise la céramique et la porcelaine pour étudier les tensions entre les volumes. Tous ces éléments sont liés aux lieux, aux espaces et au temps.

102 Mia Llauder Vihals

Mia Llauder Vihals explore les formes et les concepts, et se concentre sur les aspects métaphoriques de l’œuvre. Elle utilise la céramique et la porcelaine pour étudier les tensions entre les volumes. Tous ces éléments sont liés aux lieux, aux espaces et au temps.

103 Martin McWilliam

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**81** Isobel Egan

The ceramic sculptures I make represent a very personal investigation. Their basis, drawn from my life journey, encompass my personal interactions, experiences and observations. As individuals we are capable of experiencing opposing emotional states. While storing vivid memories, we engage with contrasting experiences. My work is shaped and moulded by these experiences, memories and emotions. Architecture fascinates me. My work investigates the interrelations between us and the buildings we inhabit. How they house us physically, shape us emotionally. How they inform our psyche, give context to our experiences. My sculptures, connecting these ideas, reflect on the human condition.

Les sculptures en céramique que je réalise, témoignent d'une enquête très personnelle. Elles prennent leur source dans mon parcours et englobent mes expériences, mes observations et interactions exclusives. En tant qu'individus, nous sommes capables de faire l'expérience d'états émotionnels distincts. Au cours de l'enregistrement de cette mémoire vive, nous nous engageons dans des expériences contrastées. Mon travail est façonné et modélisé par ces vécus, ces souvenirs et ces émotions. L'architecture me fascine. Mon travail explore les interrelations que nous entretenons avec les bâtiments que nous logeons. La manière dont ils nous habitent, physiquement et d'où ils nous façonnent sur le plan émotionnel. La façon dont ils informent notre psyché et mettent en contexte nos expériences. Connectant ces idées, mes sculptures reflètent la condition humaine.

**81** Mutlu Baskaya

Examining my works going backward, it may be observed that they are conceptual based works mostly combined with ceramics and mixed media. My approaches in experimental style, starts with intuitive knowledge in the process of capturing a contemporary language of expression, making use of traditional techniques, helps me in discover the contrast and complementary nature between ceramic and different materials. My works reflect my sentiments and thoughts, making social criticisms and I use symbols to reinforce my thinking, for example ladder, sieve, drainer, lens and rolling press.

L'examen rétrospectif de mes travaux met en évidence la combinaison d'une base conceptuelle généralement associée à la céramique et aux médias mixtes. Mes approches, dans le style expérimental, trouvent leur origine dans un savoir intuitif du processus de capture d'un mode de contemporanéité linguistique et m'aident à découvrir, en utilisant des techniques traditionnelles, le contraste et la nature complémentaires entre les différents matériaux et la céramique. Mes œuvres reflètent mes sentiments et mes pensées ; critique des enjeux sociaux où, j'utilise des symboles pour renforcer ma pensée, par exemple escalier, tamis, écumoire, objectif et rouleau pressant.

**81** Lia Bagrationi

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**82** Ken Eastman

I use the vessel as a subject to give form and meaning to an expression. Recently I have tended to build with the clay when it is fairly wet and floppy - at the edge of my control, at the point of collapse, where the clay is twisting and falling into shapes I could not imagine. Working with the soft and flowing slabs of clay is instinctive and spontaneous, and yet I want the work to have a strong architectural presence, a sense of weight and mass which alludes to other structures. I utilise le contenant comme un sujet pour donner forme et sens à une expression artistique. Récemment, j'ai eu tendance à travailler avec une argile plutôt humide, assez malléable pour garder un certain contrôle, jusqu'au point de rupture où, l'argile se tord et tombe dans des formes que je ne pouvais pas imaginer. Travailler l'argile à la plaque, tendre et fluide est instinctif et spontané, et pourtant, je veux que le travail ait une forte présence architecturale, un sentiment de pesanteur et de masse qui font référence à d'autres structures.

**82** Carles Vives Mateu

I use ceramics without overemphasising technical procedures. At least, this is the pretext that creates and gives meaning to my personal work. My pieces are not intended to be in formal parameters, my approach is a causal expression and I pursue the natural rate of the materials. Stripping paint and discolouring surfaces are common practices in my way of dealing with my artworks.

J'utilise la céramique sans trop mettre l'accent sur les processus techniques. Au moins, c'est le prétexte qui donne vie et sens à mon travail personnel. Mes pièces ne visent pas à devenir des paramètres formels. Mon approche est d'une expression plus simple, et accompagne le cycle naturel des matériaux. Les découpes et les décolorations des surfaces sont des pratiques courantes que j'utilise dans mes travaux.

**82** Simcha Even-Chen

In my works I’m dealing with tension and balance. Different levels of relationships are created, Physical balance, tension between geometric planed and random design, organised to amorphic design, soft vs. stff and predicted vs. unpredicted. In my recent works in addition to these elements, flow and motion are present.

Dans mes travaux, je traite de la tension et de l’équilibre. Différents niveaux de relations sont créés, l’équilibre physique, la tension entre le design géométrique et la conception aléatoire, entre la forme structurale et amorphe, où la douceur côtoie la rigueur, entre le prévisible et l’inattendu. Concernant mes travaux récents, en plus de ces éléments, sont convoqués les notions de flux et de mouvement. Le motif de la grille, souvent employé dans mes créations, emprunte son graphisme à d’anciennes feuilles de papiers millimétrés utilisées pour la présentation des résultats scientifiques.
Ulla Viotti

Travailler avec différents matériaux comme la brique, la pierre et le gazon pour des installations dans l'espace public et du land-art, ainsi que pour ses projets dans différents lieux d'expositions.

Margie Hughto

Margie Hughto has examined ceramics in a non-traditional format, finding her métier in the slab or wall-mural format. Her work is characterised by shifts in colour, shape, and style. It includes references to landscape and to pantheistic and natural abstraction. For the past 20 years, Hughto has become involved in numerous commissioned site-specific art works and several architectural public artworks.

Margie Hughto reconsidère la céramique dans un format non-traditionnel, trouvant son métier dans un format travaillé à la plaque et fixé à même le mur. Son travail se caractérise par des changements dans la couleur, la forme et le style. Il comprend des références aux paysages et à des abstractions picturales et naturelles. Lors de ces vingt dernières années, Hughto s’est impliquée dans de nombreux projets artistiques semi-publics, in-situ, dont plusieurs travaux dans l’espace public.

Toni Hamilton

My approach to clay has been one of constant experimentation and discovery, in which every work becomes a learning experience. My inspiration comes from these rich memories. They are constructions made with slabs creating boxes that invite us to search, explore, decipher and invite us to remember and dream. These are my boxes full of secrets, old walls that tell a story, a story that rewrites itself in continuous movement. Vestiges of history that make us reflect... history that we continue to build by destroying cultures... cultures that will speak though these walls the history of humanity.

Mon approche de l’argile est jalonnée par l’expérimentation et la découverte constante, si bien qu’en chaque œuvre mon expérience en tant qu’artiste reste ininterrompu.

Mon inspiration vient de la richesse de ces souvenirs. C’est un travail à la plaque qui composent des boîtes, nous invitant à chercher, explorer, déchiffrer – une invitation aux souvenirs et aux rêves. Ce sont mes boîtes pleines de secrets, de vieux murs racontent une histoire, une histoire qui se réécrit dans un mouvement continu. Des vestiges de l’histoire qui nous font réfléchir... Histoire que nous continuons à construire en détruisant des cultures... Cultures qui parleront travers de ces murs de l’histoire de l’humanité.

Monique Wuarin

Sentinel expresses an intriguing silent and monolithic appearance. Porcelain’s various textures and cracks give it a strong visual consistency.

Sentinelle révèle un intrigant silence et une apparence monolithique. Les différentes textures et les fissures de la porcelaine lui donnent une forte cohérence visuelle.

KISHI Eiko

My policy is to create the new shape making use of my original design and texture of work.

Ma politique est de créer des formes nouvelles par un travail soigné des textures, soulignées par l’originalité du design.

Jacques Kaufmann

The question of the legitimacy of forms is recurrent in my work. One of my hypotheses is to think that all energy put into a material, first in an intuitive way, than fully structured as one goes along, is the generating principle of the work. Intuition precedes the conscious intention, and the explicit meaning.

I belong to a line of artists who questions the limits: those of the materials, of the processes as well as those of the cultures I meet.

La question de la légitimité des formes est récurrente dans mon travail. Une de mes hypothèses est que toute énergie mise dans un matériau est le principe producteur de l’œuvre, qui se construit de manière intuitive d’abord puis structurée par l’échange. L’intuition précède ainsi l’intention consciente, et le sens explicite.

I appartiens à une lignée d’artistes qui interroge les limites - des matériaux, des processus, des cultures que je croise.

Eiko

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David Binns

My work draws inspiration from many disparate sources including forms and textures found in engineering, architecture and the natural landscape. I am interested in challenging boundaries of tradition, seeking new material qualities and processes. I strive to make work that has visual richness whilst conveying a sense of quietness, simplicity and ambiguity, leaving open questions of purpose or meaning. My work involves a process of kiln casting ceramic aggregates and glass forming materials - revealed through a process of grinding and polishing after firing. Recent work utilises recycled mineral, ceramic and glass waste.

Mon travail s’inspire de nombreuses sources disparates incluant des formes et des textures trouvées dans l’ingénierie, l’architecture et les paysages naturels. Ma recherche tend à bousculer les traditions établies dans le renouvellement des qualités des matériaux par des processus de traitement nouveaux. Je m’efforce de donner aux œuvres une forte densité visuelle tout en véhiculant un sentiment de calme, de simplicité et d’ambiguïté, laissant ainsi ouverte la question de l’intention et du sens. Mon travail implique des matériaux tels que des agrégats de céramique et de verre moulés puis assemblés, révélés après la cuisson par un processus de moulage et de polissage. Des travaux récents intègrent des matériaux recyclés et des morceaux de verre et de céramique cassés.
112 Palma Babos
My first encounter with porcelain, as matter and means of expression took place when I was at college. Its lyric poesy touched me... In my works of porcelain, functionality and plasticity have become separate. I have always been interested in the transformation of consumer goods and the metamorphosis of things dictated by changing fashions of different ages. I could compare the process of creating porcelain objects to the writing of a sonnet, controlled by strict rules and discipline.
My première rencontre avec la porcelaine en tant que matière et moyen d’expression a eu lieu quand j’étais au collège. Sa poésie lyrique m’a touchée... Dans mes travaux en porcelaine, la fonctionnalité et la plastique de la forme sont devenues distinctes. J’ai toujours été intéressée par la transformation de biens de consommation et la métamorphose des choses dictées par l’évolution de la mode à différentes époques. Je pourrais comparer le processus de création d’objets en porcelaine à la composition d’un sonnet, soumis à une discipline et des règles strictes.

113 Michael Moore
Grid Form explores the marking of the object with geometric line and colour to test the relationship between two dimensional surface and three dimensional form. This interplay seeks to deconstruct the form through mark making and drawing to create an interplay that challenges our perception of the object and its skin.

Grid Form explore le tracé de l’objet, s’appuyant sur la géométrie des contours et les couleurs, afin d’analyser les relations entre surface bidimensionnelle et forme tridimensionnelle. Cette interaction vise à déconstruire la forme à partir du tracé et du dessin, en vue de créer un jeu qui met au défi notre perception de l’objet et de son enveloppe.

114 Violette Fassbaender
I walk by the lake or in the mountains and I observe the richness of infinite structures, looking for the laws of the forms produced by nature, seeking a meeting point between order and chaos, and the rhythms of light and wind are imbued in my emotions.

Je me balade au bord du lac, ou dans les montagnes et j’observe la richesse des structures infinies, cherchant les lois des formes produites par la nature, cherchant le point de rencontre entre l’ordre et le chaos et les rythmes de la lumière et du vent s’imprégnent dans mes émotions.

115 Sophie Honegger
For some time now, Sophie Honegger has been working on the tongue. She is fascinated by the movement of this piece of flesh, both soft and pliable, which sometimes darts out of the body. She is inspired by its textures, rough and abrasive, mobile and always moist, that evoke, within her, intimate landscapes in which our animal nature nestles.

Depuis un certain temps maintenant, Sophie Honegger travaille sur la langue. Elle est fascinée par les mouvements de ce morceau de chair, aussi doux que malléable, et qui parfois surgit à l’extérieur d’un corps. Elle s’inspire de sa texture, rugueuse et abrasive, mobile et toujours humide, et qui évoque, en elle, les paysages intimes dans lesquels niche notre nature animale.

116 Mahmoud Baghaeian
The forms I create are canvasses upon which I design Persian-inspired motifs, defying the rules of symmetry typical of Persian tradition while respecting the harmony between form and surface.

Les formes que je crée sont des toiles sur lesquelles je conçois des motifs d’inspiration persane, défiant les règles traditionnelles de symétries typiques du style, tout en respectant l’harmonie entre la forme et la surface.

117 Tsutsumi Nobuko
With eyes of present Japan, I seek to advance essence of pottery culture. I create my pottery to hold a presence by mixing in with transparent aquatic blue, rough surfaces, amorous forms and dazzling colours.

À l’horizon de présent Japon, je cherche à approfondir l’essence de la culture de la céramique. J’ai pour objectif de créer une poterie qui soit présente, en la mêlant aux couleurs éclatantes des eaux, des formes rugueuses et des surfaces qui éclairent.

118 Maria Boffi
In my work, there is a creation of forms with no specific function, there is a constant search between the desire for the classical and the contemporary. I do not try to achieve perfection but on the contrary: I like things natural and alive, as if they were moving.

Dans mon travail, il y a création de formes sans fonctions spécifiques, il y a une recherche constante entre le désir du classique et le contemporain. Je ne cherche pas à atteindre la perfection mais au contraire: j’aime les formes naturelles et pleines de vie, comme si elles se déplaçaient. Mes travaux ont pris cette forme au fil des ans, et sont un reflet de la nature et du paysage. Je les vois comme des petits morceaux d’architecture, qui pourraient être réalisés dans un format plus grand ou de petites sculptures d’inspiration clairement méditerranéenne.

119 Angela Domingo Madola
I work like a musician, in the form of variations. I produce a sequence of works, which are different from each other only as a single form that has been displaced, piled up or crushed back on top of itself.

Je travaille comme un musicien, sous la forme de variations. Je produis une séquence de travaux, qui sont différents les uns des autres uniquement d’une forme simple qui a été déplacée, entassée ou à nouveau écrasée sur elle-même. Tout ce qui est humain m’intéresse, tout ce qui est chargé de passion, d’amour et de haine. Travailler en tant que céramiste est un moyen de réfléchir sur la vie, et c’est lorsque je travaille que mes pensées sur la vie prennent forme.

120 Marc Leuthold
I make ceramic sculpture, discrete objects that I exhibit sometimes individually and sometimes in installations involving many pieces. In installations I often incorporate other media. The individual sculptures refuse to plainly identify themselves, they are distinct, composite forms suggesting themes of transition: temporal, cultural, male and female, nature and artifice. Through the medium and processes of clay, there is a play between the soft and hard, fluid and crystalline. An element of surprise occurs in the studio, sometimes yielding unexpected forms and surfaces. This leads to re-invention and experimentation. Even when repeated, forms are never the same.

Je crée des sculptures en céramique, des objets discrets que j’expose tantôt individuellement, tantôt dans des installations comportant de nombreuses pièces. Dans les installations, j’inclus souvent d’autres médias. Les sculptures individuelles, quant à elles, ne sont pas identifiables clairement, comme telles. Ces dernières sont, des formes distinctes ou composées relevant des thèmes liés à la transition: le temporel, le culturel, le masculin et le féminin, le naturel et l’artificiel. Avec les médiums et les techniques liés à l’argile, il existe des jeux entre le mou et dur, le liquide et le cristallin. Des événements surprenants se produisent dans l’atelier et offrent parfois des formes et des surfaces inattendues, ce qui conduit à réinventer et expérimenter. Même lorsqu’elles sont répétées, les formes ne sont jamais les mêmes.

121 Maria Teresa Capeta Brossa
Her works present us with a personal geology, a set of volumes drawn from her cognitive geography, the result of maintaining the tension and movement of the ceramic skin. The intent is resolved simple, through a complex process, and so it is presented; the flow of water at reach, still.

Elles nous confrontent à une géologie personnelle, un ensemble de volumes dessinés depuis sa cartographie cognitive, le résultat, une membrane céramique qui maintient simultanément tension et mouvement. L’intention est rendue limpide, par un processus complexe, ainsi est-elle présentée: l’eau toujours à sa portée.

164
168

132 Ruth Krauskopf

I do not work with certainty, I do not live with certainty. I write these words although I know that some aspects are central to my work, like the ability to balance skill and freedom, concept and ambiguity. Clay is essential to my work, but more so is poetry. With those aims in mind, plus my uncertain approach, I walk the never ending circular roads of art. I do it with joy, curiosity, and many questions, while at the same time not emphasising the quest for beauty.

Je ne travaille pas avec des certitudes. Je ecris ces mots bien que je sache que certains aspects soient au cœur de mon travail, comme la capacité d'équilibrer les compétences et la liberté, le concept et l'ambiguïté. L'argile est essentielle pour mon travail, mais la poésie l'est plus encore. Avec ces objectifs en tête, augmentés de mon approche incertaine, j'arpente les interminables routes circulaires de l'art. Je le fais avec de la joie, de la curiosité, et bien des questions, mais à la fois sans emphase sur la quête de la beauté.

133 John Parker

My forms and aesthetic are of the stark and the industrial. I also function as a theatre designer, so I always present a new body of work as an installation/exhibition. Those are always staged, with the pieces presented as much for the dramatic effect as for the objects themselves. I make ware that is recognisable as the classical thrown pottery, but my special concern is to push this concept as far as possible into severe minimalism of form and construction and into the functional/non-functional debate to explore the very essence of defining these ideas.

Mes formes et leur esthétique sont celles du secteur industriel. Je travaille également en qualité de décorateur ensemblier de théâtre, ainsi je présente toujours de nouveaux travaux sous la forme d’installation-expo. Les pièces sont mises en scène, présentées autant pour l’aspect scénographique que pour les objets eux-mêmes. Je travaille la faïence tournée, d’une manière classique et reconnaissable, mais ma préoccupation principale est de pousser le minimalisme aussi loin que possible vers sa forme la plus dépouillée et d’explorer, dans le débat qui les oppose, l’essence même de la définition des idées de fonctionnalité et de non-fonctionnalité.

134 JENNIE Jee Jin

I’ve been concentrating to find modelling possibilities on non-plasticity area. It’s one of my pleasure assignments.

Ma recherche porte sur les possibilités de modèles de surfaces difficilement malléables. S’y atteler est un plaisir.

135 David Furman

Furman is known for his whimsical porcelain trope the oeil stacked fruit and vegetable tea pots, which reference pre-Colombian and Peruvian Moche erotic vessels. Other realistically rendered objects (“drop dead realistic”) include cups of coffee, pencil cans, artists brushes and palettes, and trompe l’oeil ceramic drawing, bulletin and chalk boards. His recent figurative work departs from the super-real and focuses on the narrative, intimacy and the psycho-dynamics of human interaction.

Furman est connu pour ses porcelaines insolites où le thème est celui de la pile d’agrumes. Il y a également des objets “realistes” (droit mort réaliste) comme des tasses de café, des feutres, des artistes peignant et dessinant, et trompe l’oeil céramique, bulletins et affiches. Son dernier travail est plus intime et se concentre sur l’histoire, l’intimité et l’interaction humaine.

136 David Burman

I am creating a marriage of materials that conveys the struggle and balance of adaptation. These materials each have unique history and content; when I assemble and fire these materials together, I create new meaning through their union.

Je crée une alliance entre les matériaux qui résistent et s’équilibrent afin de s’adapter. Chacun de ces matériaux a une histoire unique et lorsque je les assemble et les cuis, je crée, de leur union, un nouveau sens.

137 Miguel Vazquez

This work forms a part of a series Toys shown in my last exhibition called Retroactivos in collaboration with the gallery Halcón Milenario in Vigo, in November of 2013.

Ce travail fait partie de la série Toys présentée dans ma dernière exposition appelée Retroactivos en collaboration avec la galerie Halcón Milenario à Vigo, en novembre 2013.

138 Elena Colmeiro

I'm very old and my work is all my life. Je suis très vieille et mon travail est toute ma vie.

139 Robert Harrison

I have been exploring architectural concepts in both the larger site-specific outdoor and museum installations as well as a body of smaller scale studio works over the past three plus decades, attempting to play one body of work off the other. The studio works are more intimate, have included a variety of materials and allow for intensified exploration.

Space is a primary component of my work and the consideration of interior or exterior space is elemental to the challenges of working in any scale, be it monumental projects or the intimacy of a hand held studio object.

Au cours des trois dernières décennies, et plus, j’ai exploré des concepts architecturaux en travaux extérieurs et en petits ateliers, essayant d’opposer un œuvre à l’autre. Les œuvres d’atelier sont plus intimes, elles incluent une variété de matériaux et autorisent une exploration intense.

140 Juan Ortí García

Throughout my artwork I try to create interesting shapes using cylinders that I make on the potter’s wheel. These forms interest me, above all the basic shapes which they have the same conceptual meaning. In fact it is difficult to get to this goal, perhaps this is a way for these shapes to give sense to my pieces, like a search for an essential and total form.

L’intérêt de mon travail réside dans la création de cylindres que je mets sur le tour. Ces formes m’intéressent par-dessus tout les figures de base, dont je tire le même type de significations conceptuelles. Dans la pratique, il est difficile d’arriver à cet objectif, mais c’est peut-être pour moi une façon de donner un sens à mes pièces, comme à la recherche d’un absolu dans la forme. Mon travail s’inspire de ces éléments qui nous entourent et nous influencent, les objets du quotidien, l’architecture et le design industriel.

141 Isabel Barbalizonfosa

Asymmetrical is the name of a group of black and white cylinders made on the wheel by porcelain. They have been transformed into different forms for breaking the symmetry, characteristic element of pieces made on the wheel. These asymmetrical cylinders are the result of specific treatments given to each of the volumes, along with the various states of hardness and thickness of the material.

Les couleurs utilisées sont le noir et blanc, parce que ces objets sont plus simples à voir les formes se créer.

142 Suku Park

I enjoy the 3-dimensional varieties form with simplicity, try to shape forms from the nature, express the smell from air, tree or forest.

J’aime les formes en trois dimensions très épurées; façonner la variété des figures naturelles; exprimer la délicate présence parfumée de l’air des arbres et des forêts.
143 Xavier Monsalvatje Vich
My work is based on the study of the industrialisation process, especially in the architecture that has been generated during this time period. Architecture that has influenced urban planning, landscape and social lifestyle, where citizens survive in this dehumanised post-industrial landscape. During this period of industrialisation, there have been major social changes. Although the most radical changes have occurred in our environment, which is becoming more and more hostile for humans, hardly habitable for the common consumer society, but a stark space for the society that has been exploited and turned into a first-class dumping ground.

144 Jim Lawton
My work has sought to engage transitional space, the interstice between word and form, between architectural space and that space embedded in and beyond the wall plane. Cast/glazed porcelain has served as a material framework to explore form in module, utilising mechanical and architectural motifs. Text is overlaid upon forms, causing disruption to the surface & word comprehension. INERADICABLE is made up of six book modules stacked in a column. On each page leaf a single letter is imprinted in oxide, two rows, spelling the word.

145 Peter Beard
I have worked professionally for over 40 years and have had numerous exhibitions throughout the world. My work is held in the collections of a number of museums and also in private collections. I have been awarded prizes, research grants and travel funding throughout my career. I have been guest Artist in Residence at various Institutions and occasionally teach at venues around the world.

Mon travail est basé sur l'étude du processus d'industrialisation, en particulier sur l'architecture qui a été édifiée durant cette période. Une architecture qui a influencé l’urbanisme, le paysage et les modes de vie sociaux. Là où des citoyens survivent dans un paysage post-industriel déshumanisé. Pendant cette période d'industrialisation, de grands changements sociaux ont eu lieu. Mais les transformations les plus radicales ont eu lieu dans notre environnement, lequel est devenu de plus en plus hostile pour l’homme ; à peine habitable pour une société de consommation lambda. Ce paysage s’avère d’autant plus désolant pour les sociétés qui ont été exploitées et transformées en dépotoirs de première classe.

Mon travail tend à impliquer un espace de transition, l’interstice entre le mot et la forme, entre l’espace architectural et celui, intégré dans et au-delà du mur. La porcelaine, moulée ou émaillée, m’offre un cadre d’expérimentation pour explorer les formes en module, utilisant des motifs mécaniques et architecturaux. Du texte est apposé sur les formes, affectant ainsi la surface des pièces et la compréhension des mots. INERADICABLE est composé de six modules de livres empilés pour former une colonne. Sur chaque page, une seule lettre est imprimée avec un oxyde, elles sont deux par rangées pour épeler le mot.


Je continue à repousser les limites de mes compétences afin de produire de magnifiques et intemporels objets, qui plaisent à tous.
Credits

The President Jacques Kaufmann and Council of the International Academy of Ceramics (IAC).

The IAC Staff Team, Musee Ariana, Geneva.

The IAC2014 Organising Committee. Tina Byrne, Isobel Egan, Susan Holland, Frances McDonald, Michael Moore, Anne Mulrooney, Elaine Riordan, Orlaith Ross, Dr. Audrey Whitty and the staff of MCI.

Karen Hennessey CEO and the staff of The Design & Crafts Council of Ireland.

Mary Heffernan and The Office of Public Works.

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The Head of Ceramics Lisa Young and the National College of Art and Design.

Cathy Burke, DCCol intern.

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Colophon

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Moving Objects, presented with thanks to Dublin Castle and the Design Crafts Council of Ireland, is a culmination of over four years work and is an exhibition of ceramics by distinguished and internationally acclaimed members of the International Academy of Ceramics, selected by their peers in each country and invited to submit a piece of work for display in the exhibition.

Moving Objects, showcases the current international work and the breath of innovation, creativity and technical skill amongst IAC members. The exhibition offers local and international visitors a unique opportunity to experience contemporary ceramic practice around the world. Following the General Assembly, much of this extraordinary collection of a broad spectrum of works featured in the Members Exhibition will be gifted to Ireland as a legacy of the event.

This is the first time that this prestigious biennial event, which provides both a forum for the debate of contemporary ceramic issues and a showcase for work by global members of the Academy, will take place in Ireland. The IAC represents individual and collective members from over 50 countries, including internationally acclaimed artists, academics, collectors, curators and institutions representing ceramics worldwide.

IAC2014 is a partnership initiative between the International Academy of Ceramics, the University of Ulster, the Design & Crafts Council of Ireland, Ceramics Ireland and conference coordinators MCI, and has been produced by the local organising committee.