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MULTIPLYPLEX

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U nutrini ovog krčaga
Nalaze se kanjoni i planine obrasle borom,
I tvorac kanjona i planina obraslih borom.
Svih je sedam oceana unutra,
I stotine od milijuna zvijezda.
Tu je i kiselina koja na probu stavlja zlato,
Kao i onaj koji procjenjuje dragulje.
I glazba s nedodirnite žice,
I izvorište svih voda.
Želim ti reći istinu:
Prijatelju moj, slušaj:
Bog, kojeg volim, jest unutra.

Kabir, Sufi pjesnik iz 16. stoljeća,
prema engleskom prijevodu Roberta Blya.
Citat iz članka Gerryja Williamsa, *Ceramics: Art and
Perception* No. 45/2001

*Inside this jug
There are canyons and pine mountains,
And the maker of canyons and pine mountains.
All seven oceans are inside,
And hundreds of millions of stars,
The acid that tests gold is there,
And the one who judges jewels.
And the music from the strings no one touches,
And the source of all water.
I will tell you the truth:
My friend, listen:
The God whom I love is inside.*

*Kabir, the 16th century Sufi poet in translation by Robert Bly.
From the article "Gerry Williams' Cornell College Address",
Ceramics: Art and Perception No. 45/2001*



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održava se pod pokroviteljstvom

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MEĐUNARODNI FESTIVAL POSTMODERNE KERAMIKE

THE INTERNATIONAL FESTIVAL OF POSTMODERN CERAMICS

HRVATSKA / CROATIA / VARAŽDIN, 2005.

IZLOŽBA / EXHIBITION

CERAMICA MULTIPLEX

Gradski muzej Varaždin / *The City Museum of Varaždin*

27. 8. – 30. 10. 2005.

Vorwort

Gustav Weiss, der Präsident der internationalen Festivaljury

Diese Ausstellung internationaler Keramik in Varaždin fällt in eine Zeit, in der sich unsere Lebenswelt stärker verändert als je zuvor. Die Töpferei, die ursprünglich nur darauf gerichtet war, dem natürlichen Material eine Form zu geben, geriet als angewandte handwerkliche Kunst in eine dekorative Funktion, wobei sich die Freiheit des Machens unerhört steigerte. Die Hochleistungen der japanischen Töpferkunst zeigten jedoch, dass die Keramik nicht nur eine Kunst zu sein braucht, die auf etwas anderes angewandt wird, sondern dass sie, auf sich selbst besonnen, mehr leisten kann. Das gleiche bewies noch erfolgreicher die traditionslose Keramik amerikanischer Künstler. So unterlag die europäische Keramik unterschiedlichen Einflüssen. Auf der einen Seite kamen diese aus dem japanischen Handwerk, also aus Anfängen und aufgestauten Erfahrungen, die sich von unten, aus den Tiefen der Tradition, zu Höchstleistungen empor entwickelten, auf der anderen Seite kamen die Einflüsse aus den Kunstakademien der Westküste der USA, also gewissermaßen von oben herab bis hinunter zu einer weitverbreiteten Trivialkeramik. Diese Mischung aus Handwerk und Kunstbeflissenheit war in Europa nicht neu. Jetzt aber klafften die Unterschiede, durch ansteckende Vorbilder verschärft, weit auseinander, und die Situation wurde nicht mehr als eigene Entwicklung, sondern als von außen kommend empfunden.

Diese Ausstellung spiegelt die allgemeine Orientierung der europäischen Keramik auf diese beiden Pole wieder. Dabei zeigt sich der japanische Einfluss nicht so sehr darin, ob jemand an der Töpferscheibe arbeitet, sondern vielmehr in einer Keramik, die durch Unvollkommenheit ihr innerstes Wesen, nämlich ihre Natur, offenbart. Diese Richtung steht im Gegensatz zu dem in Europa verbreiteten Streben nach Vollkommenheit, das durch den amerikanischen Einfluss noch verstärkt wird. Das Tempo der Zivilisation mit

ihrer rationalen Dynamik steht einer Kultur entgegen, die auf einer verinnerlichten Spiritualität beruht. So unterliegt diese Richtung dem Schicksal des Handwerks, selbst wenn sie bis zu den Gipfeln der Kunst vorgedrungen ist. Ihre geringere Verbreitung mag an den höheren Anforderungen an technologischem Wissen und Können und an technischen Einrichtungen liegen, hat aber gewiss auch volkswirtschaftliche und private Ursachen. Die traditionellen Handfertigkeiten, die Beziehungen zur Natur und die Beachtung der Materialgerechtigkeit nehmen einen geringeren Rang ein als Kreativität, Originalität und Spontaneität. Die Natur tritt dem Keramiker in der westlichen Zivilisation kaum mehr natürlich entgegen, sondern vorgeformt durch menschliche Arbeit. Die Natur verzaubert ihn zwar, aber das Material, mit dem er zu tun hat, erfährt er jetzt als ein Produkt der vom Menschen bearbeiteten Welt, in der er lebt. Hinter dem Künstlichen ist die Natur nahezu verschwunden, und das spezifisch Keramische ist nur mehr die Natur der Sache. Damit verliert das Naturwissen an Zugkraft gegenüber der persönlichen künstlerischen Entwicklung. Das ist nun mal der Gang der Zivilisation. Sie schreitet als Kettenreaktion fort und nimmt an Intensität und Reichweite zu. Die meisten Menschen glauben, dass dabei der Individualismus zunehme. Es heißt aber nur, dass die Menschen stärker auf sich selbst zurückgeworfen werden, nicht aber dass sie individueller, also voneinander verschiedener würden. Das Gegenteil ist der Fall. Die Menschen werden durch die Zivilisiertheit stärker auf einen Nenner gebracht; der Typus eines Normalverhaltens breitet sich aus. Durch überraschende, aus dem Rahmen fallende Reaktionen versuchen sie, die Normen zu durchbrechen. Ausstellungen wie diese sind dazu angetan, solche Bestrebungen zu honorieren und sie aus einer Nische der Gesellschaft zur öffentlichen Aufmerksamkeit zu bringen.

Predgovor

Gustav Weiss, predsjednik Međunarodnog festivalskog žirija

Ova izložba međunarodne keramike u Varaždinu događa se u vrijeme u kojem se svijet našeg života mijenja snažnije nego ikada prije. Lončarstvo koje je izvorno bilo usmjereno samo na to da prirodnom materijalu poda oblik, dospjelo je kao primijenjena zanatska umjetnost u dekorativnu funkciju pri čemu je nečuvano porasla sloboda izrade. Visoka dostignuća japanske lončarske umjetnosti pokazala su međutim da keramika ne treba biti samo umjetnost okrenuta nečemu drugom već da samoosviještena, može postići više.

Isto to, još je uspješnije dokazala keramika američkih umjetnika. Europska pak keramika, bila je podložna različitim utjecajima. S jedne strane dolazili su oni iz japanskog zanata dakle, iz početaka i nagomilanih iskustava koja su iz dubina tradicije izrasla u vrhunska dostignuća i s druge strane utjecaji su dolazili iz umjetničkih akademija zapadne obale SAD-a, dakle u određenoj mjeri od odozgo prema dolje sve do široko rasprostranjene trivijalne keramike koja je posve u skladu s općom omiljenosti američke pop kulture. Mješavina koja se sastoji od zanata i umjetničkih nastojanja u Europi nije ništa novo. No, sada sve više zjape razlike pojačane zaraznim uzorima. Situacija se sada ne doživljava više kao vlastiti razvoj već kao nešto što dolazi izvana.

Ova izložba odražava sveopću orijentaciju europske keramike na ta dva pola. Pri tome se japanski utjecaj ne pokazuje toliko u tome radi li netko na lončarskom kolu već više u tome odražava li keramika svojom nepotpunošću svoje najdublje unutarnje biće, naime prirodu. Ovaj pravac stoji u suprotnosti prema u Europi raširenoj težnji prema savršenosti koja je još pojačana utjecajem visoko rangirane američke kera-

mike. Tempo civilizacije sa svojom racionalnom dinamikom suprotstavljen je kulturi koja počiva na bogatoj unutarnjoj spiritualnosti. To usmjerenje sustiže također sudbina zanata i u slučaju da se uspelo do vrhunaca umjetnosti.

Njegova manja rasprostranjenost mogla bi se objasniti njegovom slabijom popularnošću i višim zahtjevima prema tehnološkom znanju i vještini kao i tehničkim uređajima ali sigurno postoje i ekonomski i privatni razlozi.

Tradicionalne vještine, odnos prema prirodi i uvažavanje osobina materijala zastupljeni su manje nego kreativnost, originalnost i spontanost. Keramičar zapadne civilizacije je jedva da prirodu više doživljava u njenoj prirodnosti, već preoblikovanu ljudskim radom. Doduše, priroda ga oduševljava ali materijal s kojim radi upoznaje tek kao produkt svijeta kojeg je preoblikovao čovjek koji u njemu živi. U pozadini umjetnog, priroda je gotovo posve iščezla a ono specifično keramičko više je priroda stvari. Time znanje o prirodi gubi na privlačnosti ako promatramo osobni umjetnički razvoj. No, to pripada kretanju civilizacije.

Ona napreduje poput lančane reakcije, postaje intenzivnija i raširenija. Većina ljudi vjeruje da pri tome jača individualizam. No, to ipak znači samo to da su ljudi jače upućeni sami na sebe a ne postaju individualniji ni različiti jedni od drugih. Događa se dakle, upravo suprotno. Civiliziranost jače svodi ljude na zajednički nazivnik; širi se tip normalnog ponašanja. Iznenadujućim reakcijama koje izlaze izvan okvira pokušavaju se suprotstaviti normama. Izložbe kao ova priređuju se zbog toga da nagrade takva nastojanja i da ih izvade iz društvene niše i izlože javnoj pažnji.

Foreword

Gustav Weiss, President of The International Festival Jury

This exhibition of international ceramics in Varaždin takes place at a time when the environment in which we are living is changing faster than ever before. Originally, pottery was nothing but a technique to give the natural material a shape. Then it became an applied technical art, then gained a decorative function, and the freedom of creation grew immensely. The high-performance of Japanese pottery, however, showed that ceramics doesn't have to be just an art that is applied on something else, but that concentrating on itself it can achieve much more. The same was proven even more successfully by the ceramics of American artists. And so, European ceramics became subject to various influences. On one hand, these stemmed from Japanese handicraft. This means from the beginning accumulated experience developed from the depth of tradition to high sophistication. On the other hand, influences came from the art academies on the West coast of the USA, meaning from a high level down to widespread, trivial, ceramics that respond to the general popularity of American pop art.

The mixture of handicraft and artistic aspiration was not new in Europe. But now it produced wide differences that were aggravated by "contagious" examples, and the situation was no longer perceived as an indigenous development, but as induced from outside.

This exhibition reflects the general orientation of European ceramics between these two poles. In this, the Japanese influence is not so much visible in whether someone uses a potter's wheel or not, but it is rather visible in a type of ceramics whose essence and nature lies in its imperfectness. This is in stark contrast with the common European striving for perfection, which has been further intensified by the influence of high level American ceramics. The pace of

civilisation, with its rational dynamics, is conflicting with a culture that is based on an internalised spirituality. Therefore this genre becomes subject to the fate of handicrafts even if it has reached the highest levels of art.

Its low circulation might be caused by its low popularity and by the higher demand of technological know-how, as well as technical equipment, but it certainly is also due to macroeconomic and private reasons. Traditional craftsmanship, the relation with nature and the focus on adequate handling of the material are considered less important than creativity, originality and spontaneity. In Western civilisation, the ceramist hardly meets nature in its natural shape, but is pre-shaped by human activity. Nature does enthral him, but he perceives the material that he is dealing with as a product of the world he is living in as it has been shaped by men. Nature has nearly disappeared behind the artificial, and what is specific about pottery, is only the nature of the thing. Thereby, understanding nature loses its significance compared to his personal development as an artist. This is the course of civilisation. And it is a chain reaction that over time gains in intensity and scope.

Most people believe that this fosters individualism. But in fact it only means that human beings become more reliant on themselves, but not that they become more individual or more different from each other. Just the opposite is true. By being civilised, people become more homogeneous, a type of "normal behaviour", is spreading. And they will try to break through the norms by surprising, off-beat reactions. Exhibitions like this one are suited to honour such efforts and to bring them out of their social niche and give them public attention.

Izložba CERAMICA MULTIPLEX zanimljiv je i bogat isječak zbivanja na svjetskoj keramičkoj sceni. Brojni autori sa svih strana svijeta okupili su se u Varaždinu na smotri intrigantne sinteze, prikaza suvremenih traganja u okviru keramičke umjetnosti, u gradu koji spomeničkom baštinom otkriva svoje dugo povijesno i kulturno pamćenje.

Preko stotinu odabranih sudionika dakako, nije svedivo na zajednički nazivnik nekog izraza, jer tvore izložbu raznolikih poetika, često izuzetne kreativne svježine. S poštivanjem materijala u prvom redu, u preobrazbi grumena amorfne mase, iz koje izrastaju maštoviti oblici, strogi i razigrani volumeni, plohe, geometriziranih i organskih silueta. Prepoznaju se osobnosti, autori znanih stilistika i interesa, no i znatan broj je novih imena iz inozemstva, bar nama nepoznatih.

Šarm izložbe baš je u toj činjenici potvrđivanja vrijednosti i uzbudljivosti otkrivanja novih mogućnosti oblikovanja. U okviru sve širine tradicionalnog izričaja, otvorenog stvaralačkoj slobodi. U primjerima koncentriranja na jednu formu, do pomicanja prema složenosti keramičke priče, od naglašenije figurativnosti i naznake lika, do pročišćenosti, do znaka. Od njegovanja tona materijala, do akromatskih odnosa ali prepuštanja kolorističkom krik. Od čiste obrisnosti forme, do razvedenosti i preplitanja linija. S ostvarenjima zadelbljanih masa ali i tanahnih stijenki, raspona tvornosti koji sugeriraju taktilnosot oblika, neovisno radi li se o redukciji predmetnog ili unašanja u razložno detaljiziranje. Kako u silnicama slikarske razrade tako i u pulsiranju volumena. U analizi izložbe mogla se naslutiti srodnost umjetnika nekog područja svijeta ili zemlje. Konačno, sljedbenici su slojevitosti neke kulture, preciznije likovne umjetnosti. Ta iskra postoji, no svatko ima svoju mjeru autentičnosti. Kao i umjetnici iz Hrvatske koji su manje-više ravnopravno uključeni u ukupnu vrijednost izložbe. Oni vode dijalog sa svijetom kroz djela u kojima uz ozbiljnost ne nedostaje ni igre, uz neophodnu tehničku vještinu, zanos i mijene nepredvidljivog. A ono što je sigurno - pred sobom imamo sjajnu međunarodnu izložbu.

The CERAMICA MULTIPLEX exhibition represents an interesting and rich segment of international Pottery Events. Numerous authors coming from all over the world have gathered at Varaždin for this festival of intriguing synthesis which relates contemporary research in Ceramic Art, in this town which, with its national heritage and historical monuments, unveils its long historical and cultural tradition.

More than a hundred pre-selected participants certainly cannot be drawn to a common divisor by means of a determined expression as they create a survey of various poetics, often presented with an exceptional creative freshness. Respecting, primarily the material used in the transformation of chunks of amorphous masses from which fantastic forms, severe and fancy volumes, flat surfaces, geometrical and organic shapes, grow, make recognizable the properties and traits of authors of known style and interests. However there may be seen a significant number of new names from abroad, unknown, at least, to us.

The charm of this exhibition lies exactly in this fact that ventures towards affirmation of values and exhilaration of discoveries relating to new modes of sculpturing. Within the entire wideness of the traditional mode of expression, open to creative liberties. In examples of concentration on a single form up to the inclination towards complexity of ceramic fable, which runs from accentuated figurativeness to a mere indication of the subject, reaching transcendental clarity, up to the sign language. It either cultivates tons of material or reaches achromatic relationship, or evolves to fauvistic colour. It may present clearly a sketch of a form, or meander with woven lines. Forms may thicken or present themselves in sheer thin flats, covering solid masses which suggest tactility of forms, quite independent of the idea that imply reduction of the object presented, or showing attitude of argumentative proneness to details. It is reflected both in painter's elaboration and in the pulsating of finished volumes. The analysis of the exhibition provides elements which cause us to sense where an artist comes from. Finally, the followers represent layers of tradition in a given cultural background, more precisely, the tradition of an Art. As much as this trait does exist, still, everyone has his/her own measure of authenticity. It equally stands for those artists of Croatia who are more or less equally involved in the entire value of the exhibition. They keep their dialogue with the world through their pieces of Art which show serious engagement and certainly do not lack vivacity in addition to indispensable technical perfection, exhilaration and changes caused by things unpredictable. There remains a secure fact – in front of us lies an extraordinary international exhibition.

Stanko Špoljarić , autor postava izložbe / The Author of the Exhibition Arrangement

Riječ organizatora

KERAMEIKON, Hrvatsko keramičarsko udruženje neprofitna udruga keramičara, lončara, likovnih stručnjaka, galerista, ljubitelja keramike, institucija, asocijacija i svih drugih koji su zainteresirani za promociju i unapređenje keramičke umjetnosti, organiziranjem Međunarodnog festivala postmoderne keramike nastavlja na izvrsnim iskustvima iz 2002. godine i ponovno okuplja kvalitetne keramičare iz cijelog svijeta, potičući na taj način dalju suradnju i izmjenu ideja te želi zabilježiti bar jedan segment trenutnog stanja u toj specifičnoj vrsti umjetnosti. Okosnicu projekta čini međunarodna žirirana izložba i popratne manifestacije koje imaju za cilj da okupe intelektualnu kremu iz svijeta keramike, te da približe keramiku na zanimljiv način širim kulturnim krugovima a posebno djeci. Veliko zanimanje keramičara sa svih kontinenata dokazuje opravdanost njenog održavanja te potvrđuje ostvarivanje ciljeva Udruženja: razvijanje i unapređenje nivoa komunikacije i suradnje među keramičarima na širokom međunarodnom planu.

Pojam «postmoderna» iskovao je u Londonu, 1976. godine, američki kritičar arhitekture Charles Jencks određivši u svojoj knjizi 1986. «What is post-modernism» filozofiju ovog umjetničkog pravca, uvevši naime, estetski «dvostruki kod», ravnopravnost elitnog/popularnog jednako kao i novog/starog. Knjigom «Postmodern Ceramics» Amerikanac Mark DelVeccio dokazuje da i keramika ide sa vremenom – u postmodernom vremenu cijeni se konačno i originalnost radi originalnosti. «Ne treba iščupati korijenje (tradiciju) već treba prepoznati i ono što je izraslo na skrivenim mjestima, izvorno i divlje cvatuće, čudesno lijepo i silno nepravilno. «Međunarodna zajednica keramičara pruža nam mogućnost da se dokazujemo svojim vlastitim jezikom u kojem se zrcale mnoge individualnosti» – kaže Gustav Weiss u programatskom članku u reviji Neue Keramik, koja je najavila našu izložbu 2002.

Tema izložbe CERAMICA MULTIPLEX provocira umjetnike da sagledaju razlike u pristupu keramici između Istoka i Zapada. Zen budizam je dolazeći iz Kine, gdje ga je začeo indijski misionar, stigao preko Koreje u Japan, postavši filozofija i način života. U Japanu, ali i drugdje na Dalekom istoku, tako je već odavno određen meditativni pristup keramici: «Nacrtati bambus moći ćeš tek kad postaneš bambus».

Nasuprot meditativnog pristupa stoji američka keramika. Neopterećena tradicionalnim vezama sa zanatskom radionicom, ona je svoje keramičare stvarala na umjetničkim školama u kojima su došli u dodir i s drugim vrstama umjetnosti. Mladi naraštaj nitko nije prisiljavao na klišeje i predrasude, pa se keramika neopterećeno mogla izložiti impulsima moderne umjetnosti. Od 1954. u Los Angelesu djeluje grupa oslobođena utjecaja Europe ali i Dalekog istoka, predvođena Peterom Voulkosom. »Clay Movement« i njegov apstraktni ekspresionizam bili su ishodište mnogim talentiranim keramičarima. Nasuprot njima nastao je «Funk Art» vezan uz hippy pokret. Izrugujući se kiču, želio je izazvati šok, no naišao je na odbijanje u svijetu koji ga je označio kao «amerikanizam». S nestankom «djece cvijeća» nestalo je i šokantne keramike a oznaka za američku keramiku postali su nadrealistički «Super Objects», koje odlikuje domišljatost i najčešće ironični sadržaj. Učenik P. Voulkosa, Paul Soldner, uveo je u Ameriku tehniku rakua, napustivši japansku izvornost, dodajući vedre boje glazura i naknadnu redukciju. Znatiželjnost, spremnost na rizik i odvažnost, tri su karakteristike američkog rakua koji je upravo zbog toga osvojio svijet. Europska keramika između ta dva snažna utjecaja uzela je za svoj moto: «Promatrati svijet i pronaći svoj vlastiti put». Europska keramika još uvijek vodi bitku koju su Japan i Amerika davno izborili - ona naime nije nepobitno priznata kao umjetnost. U Europi dramatično protiče njeno odvajanje od zanata na putu prema stvaranju individualnosti. Individualnosti, koja se pokušava osloboditi od tradicije i vezanosti uz prostor. Koristeći blagodati tehnoloških znanja dostignutih upravo u Europi (Seger, Boetger, Wedgwood), od kojih profitira i svjetska keramika, europska keramika umjesto opuštenog pojma slobode i u religioznoj tradiciji ukotvljene meditacije na prvo mjesto stavlja individualnost. «Priroda i umjetnost izgleda da bježe jedna od druge, zapazio je već Goethe, ali prije nego se to može i zamisliti one su se opet pronašle». Zbog čega keramika u Europi ne bi bila umjetnost ideja u kojoj je sadržan doživljaj prirode i umjetnosti? (prema knjizi G. Weissa: Abenteuer Erde und Feuer – Das ist Keramik, Bern-Stuttgart-Wien, 2000.)

Blaženka Šoić Štebih

A note from the organizer

KERAMEIKON, the Croatian Association of Pottery Artists represents a non-profit NGO that gathers Pottery craftsmen, pot makers, Art experts, curators, Pottery lovers, institutions, associations and all other who are interested to participate in the promotion and development of ceramic Art, has, having organized the International Festival of Post-Modern Pottery, followed by the exceptional experience gained in 2002, now, again gathered quality Pottery craftsmen from all over the world, incentivating in this manner further cooperation and exchange of ideas, wishing to record at least one segment of the actual state of affairs in this specific Art. The nucleus of the project refers to the exhibition evaluated by international jurors and, by provision of additional events, the purpose of which is to gather the intellectual elite in the world of ceramics and to present ceramics in the interesting manner to acquire attention of wider cultural strata of audience, especially of children. A great interest shown by Pottery craftsmen from all continents has proved and justified the idea to organize such exhibition and confirmed the prescribed goals on the Association: to develop and upgrade the level of communication and collaboration among ceramic artists on a global international scene.

The term "Post-Modernism" was coined in London in 1976 by the American architect Charles Jencks. In his book, «What is Post-Modernism?» published in 1986, he defines the underlying school of thought to this movement in the arts and introduces the idea of an aesthetic "dichotomous code" – equality between the elite and the popular, the old and the new. In his book «Postmodern Ceramics» the American author Mark Del Vecchio sets out to prove that ceramics has kept abreast with the changing times – and in postmodern times originality for the sake of originality is finally appreciated. "There is no need for uprooting (tradition); it is important to discover that which has flourished in hidden places, which is authentic and has grown in the wild, that which is strangely beautiful and exceptionally irregular. The International Community of Ceramists offers us the opportunity to express ourselves in our own language which mirrors many individualities" says Gustav Weiss in his programmatic article in the magazine Neue Keramik which heralded the exhibition in 2002.

The topic of the exhibition CERAMICA MULTIPLEX serves to provoke artists into surveying the differences in the approach to ceramics in the East and in the West. Zen Buddhism was brought to China by an Indian missionary and then spread through Korea and on to Japan where it became a philosophy and integral part of the lifestyle. In Japan, and in other places in the Far East, this defined the meditative

approach to ceramics – "You will be able to draw bamboo only once you have become bamboo".

American ceramics is a stark contrast to this meditative approach. It is not burdened by traditional affiliation to craft workshops and so ceramists learnt their trade at art schools where they came into close contact with other branches of art. Clichés and prejudices did not inhibit the new generation, so that ceramics could be freely influenced by modern art. The "Clay Movement" was founded in Los Angeles in 1954 and is a group that has freed itself of influences from Europe and from the Far East. Led by Peter Voulkos, the "Clay Movement" and its abstract expressionism have produced many talented ceramists. "Funk Art", on the other hand, dates back to the hippy movement. By making fun of garishness, it attempted to shock, but was negatively received in the world and branded "Americanism". The disappearance of the "flower power" generation, also signified the disappearance of shocking ceramics, and ingenious, often ironic, surrealist "Super Objects" became the trademark of American ceramics. Paul Soldner, one of P.Voulkos's pupils introduced the technique of raku to America, by abandoning the authentic Japanese form and by introducing bright-coloured glazes and additional reductions. Curiosity, the willingness to take risks and audacity are the three basic characteristics embodied by American raku, which is why it has become so popular all over the world. European ceramics is to be found somewhere in between these two great sources of influence and its motto is "Observe the world and find your own path". European ceramics is still fighting a battle, a battle that Japan and America won long ago, that is, the battle for the acceptance of ceramics as an art in its own right. In Europe the path from craft to a separate individuality has been dramatic, especially as this individuality marks a break with tradition and the bond to a particular milieu. By employing the boons of technological innovations which developed in Europe (Seger, Boetger, Wedgwood), but which are also beneficial to ceramics worldwide, individuality has come to be considered a priority in European ceramics, and is more important even than the concepts of a relaxed freedom and a meditative approach founded on religious tradition. Goethe noted that although Nature and Art seemed to be fleeing from each other, before there is time to take this in, they find each other again. Why should ceramics in Europe not be the art of ideas which contain the experience of nature and art? (according to the book by G. Weiss, Abenteuer Erde und Feuer – Das ist Keramik, Bern-Stuttgart-Wien, 2000.)

Blaženka Šoić Štebih

ČLANOVI MEĐUNARODNOG STRUČNOG ŽIRIJA
MEMBERS OF THE INTERNATIONAL JURY

Jürg C. Bächtold

Švicarska / Switzerland

Rosemarie Benedikt

Austrija / Austria

Filip Fidanovski

Makedonija / Macedonia

Janet Mansfield

Australija / Australia

Forrest Snyder

SAD / United States

Stanko Špoljarić

Hrvatska / Croatia

Jindra Viková

Češka / Czech Republic

Gustav Weiss, predsjednik / President

Njemačka / Germany

Gerry Williams

SAD / United States



Gustav Weiss iz Berlina dobro je poznat ljubiteljima keramike i keramičarima kao pisac mnogobrojnih značajnih knjiga o keramici i naročito kao dugogodišnji izdavač revije Neue Keramik. Održao je brojne seminare u Njemačkoj, Švicarskoj, Austriji i Hrvatskoj. Poslije studija prirodnih nauka u Beču apsolvirao je Umjetničku akademiju u Berlinu i radio kao visokoškolski nastavnik u Halleu. Danas vodi inovacijski centar za rješavanje problema u neindustrijskoj keramici a bavi se i umjetničkim stvaranjem. Uz Blaženku Šoić Štebih idejni je začetnik i podupiratelj Festivala u Varaždinu. Počasni je član KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Dodatne informacije mogu se naći na www.gustav-weiss.de

Gustav Weiss from Berlin is a well-known author of significant books on Pottery and a publisher of the magazine 'Neue Keramik' and one among those who participate in this field, either as a follower or Pottery craftsman. He has held a number of seminars in Germany, Switzerland, Austria and Croatia. After having finished his studies of Natural Sciences in Vienna he studied in Art Academy of Berlin and worked as a Fellow in Halle. Today, he acts as the Head to the Innovation Center which deals in non-industrial ceramics and works as an artist himself. In addition to Blaženka Šoić Štebih he was the initiator and supporter of the Festival at Varaždin. He is honorary member of KERAMEIKON, Croatian Ceramic Association. More details are available on www.gustav-weiss.de



Mašta / Phantasie, The international Festival of Postmodern Ceramics, Varaždin, Croatia, 2002.



Jürg C. Bächtold švicarski keramičar srednje generacije postupno je gradio svoju umjetničku karijeru stalno eksperimentirajući i učeći od magova keramike kao što su Friedrich Stachat, Giovanni Cimatti i Imre Schrammel. Često nagrađivan, izlagao je na mnogim grupnim međunarodnim izložbama kao i na mnogobrojnim samostalnim, u Švicarskoj i izvan nje. Bavi se uspješnim pedagoškim radom i dalje eksperimentirajući, zabavljen filozofskim mislima o glini i postojanju. Počasni je član KERAMEIKON-a, Hrvatskog keramičarskog udruženja. Dodatne informacije mogu se naći na www.keramikart.ch

Mr Juerg C.Baechtold, a Swiss Pottery craftsman of mid-generation, has been gradually building his artistic career prone to continuous experimentation, always ready to learn from other Pottery Masters such as Friedrich Stachat, Giovanni Cimatti, and Imre Schrammel. He often won awards on numerous international Art exhibitions as one of the participants as well as on numerous exhibitions of his own, both at home in Switzerland and abroad. He also works successfully as a pedagogue, always prone to experiments, carried away by his philosophical notions on clay and existence. He is honorary member of KERAMEIKON, Croatian Ceramic Association.

More details are available on www.keramikart.ch



Građenje i paljenje kugle teške 450 kg

Build-up and firing of a ball from 450 kg weight



Rosemarie Benedikt je umjetnica međunarodnog ugleda i donedavna profesorica na Univerzitetu primijenjenih umjetnosti u Beču. U keramici i porculanu kreira svoje omiljene životinje poznate međunarodnoj javnosti. Ta kolekcija odražava osobitu toplinu i šarm. Bečka umjetnica i dobitnica više nagrada izlaže na mnogobrojnim samostalnim i grupnim izložbama širom svijeta. Počasna je članica KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Rosemarie Benedikt is an internationally renowned artist and former assistant professor at the University for Applied Arts in Vienna. She creates, in ceramic and porcelain, her favourite animals, which are internationally known. This collection displays remarkable warmth and charm. As Viennese artist and multiple award winner, she takes part on numerous single and group exhibition all around the world. She is honorary member of KERAMEIKON, Croatian Ceramic Association.



Iz kataloga "Ispjevano u glini"
From the catalogue "Aus Ton gedichtet", 2004





Filip Fidanovski je mladi makedonski keramičar, honorarni nastavnik keramike na Odjelu skulpture na Fakultetu likovnih umjetnosti u Skopju. Sudionik je više izložbi i simpozija u Makedoniji, Bugarskoj, Hrvatskoj i Belgiji. Nagrađen na Bijenalu keramike 2000. u Kairu, Egipat. Počasni je član KERAMEIKON-a, Hrvatskog keramičarskog udruženja.

Dodatne informacije mogu se naći na www.fkeramika.hit.bg

Filip Fidanovski is a young Macedonian ceramic artist and a part-time professor of ceramics at the Department of Sculpture, at the Faculty of Fine Arts in Skopje. He participated on several exhibitions and symposiums in Macedonia, Bulgaria, Croatia and Belgium. Awarded on Biennale of Ceramics in Cairo, Egypt 2000. He is honorary member of KERAMEIKON, Croatian Ceramic Association.

Additional information can be found on www.fkeramika.hit.bg



Prozor / Window, KERAMEIKON and Friends, Varaždin, 2003



Janet Mansfield bavi se keramikom više od 35 godina. Nakon završetka National Art School izlagala je širom Australije i inozemstva. Zastupljena je u svim značajnijim javnim zbirkama u Australiji a njezini su radovi objavljeni u mnogim publikacijama širom svijeta. Član je Međunarodne akademije za keramiku u Ženevi od 1982. godine a sada obavlja dužnost potpredsjednice. Primila je mnogobrojne nagrade za keramiku i napisala brojne knjige o keramici. Izdavačica je revije *Ceramics: Art and Perception* i *Ceramics Technical*. Mnogo godina radi na estetski solno glazirane keramike paljene u peći na drva, održavajući radionice i predavanja na tu temu širom svijeta.

Dodatne informacije mogu se naći na www.ceramicart.com.au

*Janet Mansfield has been a potter for more than 35 years. After her training in ceramics at the National Art School she has exhibited widely in Australia and overseas. She is represented in most major public collections in Australia and her work has appeared in many publications throughout the world. She is a member of the International Academy of Ceramics Geneva, Switzerland, since 1982 and currently vice-president. She has received a number of awards for ceramics and she has written a number of books on ceramics. She is publisher/editor of the journals *Ceramics: Art and Perception* and *Ceramics Technical*. For many years she has worked in the salt-glaze and wood firing ceramics aesthetic, giving workshops and lecturing internationally on this subject. Additional information can be found on www.ceramicart.com.au*



Vrč / Jar 50x40x40 cm
Kamenjača / Stoneware
(www.collections.ic.ca)



Forrest Snyder je keramičar i pisac koji djeluje u North Benningtonu u Vermontu, u SAD-u. Godine 1999. osnovao je na internetu stranicu pod naslovom Critical Ceramics (www.criticalceramics.org).

Nagrađen titulom MFA na Alfred University 1996.

Dodatne informacije mogu se naći na www.forrestsnyder.com

Forrest Snyder is a ceramic artist and writer working in North Bennington, Vermont, USA. In 1999, he founded the website Critical Ceramics (www.criticalceramics.org).

Mr. Snyder was awarded his MFA in Ceramics from Alfred University in 1996.

Additional information can be found at www.forrestsnyder.com



(www.forrestsnyder.com)



Jindra Vikova je keramičarka međunarodnog ugleda, rođena u Pragu, gdje je diplomirala na Univerzitetu primijenjenih umjetnosti. Njena često nagrađivana djela poznata su po svom vrlo osobnom i osebnom karakteru a često su izlagana svuda po svijetu u muzejskim i privatnim zbirkama. Član je Međunarodne akademije za keramiku iz Ženeve u Švicarskoj, od 1983. godine

Jindra Vikova is an internationally renowned ceramic artist born in Prague, Czech Republic where she graduated on the University of Applied Arts. Her frequent prize-winning works are known for their very personal and distinguished character and have been often exhibited all over the world in museums and private collections. She is a member of the the International Academy of Ceramics, Geneva, Switzerland, since 1983.



Glava II / Head II
Oslikani porculan
Painting on porcelain, 2004



Stanko Špoljarić je povjesničar umjetnosti i likovni kritičar, kustos Umjetničkog paviljona u Zagrebu. Godinama uspješno prati zbivanja u hrvatskoj keramici a vrlo je aktivan i na drugim područjima likovne umjetnosti. Popratio je i priredio mnogobrojne tematske i monografske izložbe. Počasni je član KERAMEIKON-a, Hrvatskog keramičarskog udruženja. Autor je postava izložbe CERAMICA MULTIPLEX.

Stanko Špoljarić is an Art historian who works in the field of Art critique as well as the Curator of the Art Pavilion in Zagreb. For years now he has been successfully following all developments in Croatian Pottery and has been very active in other Art fields. He has edited a number of thematic and single artists events and exhibitions. He is honorary member of KERAMEIKON, Croatian Ceramic Association. He arranged also the exhibition CERAMICA MULTIPLEX.



Gerry Williams iz New Hampshirea međunarodno je priznati keramičar, pedagog i pisac. Osnivač je ne-profitne organizacije The Studio Potter i izdavač časopisa The Studio Potter koji se bavi estetikom, tehnologijom i poviješću keramike te biografijama umjetnika keramike. Radi u kamenjači, porculanu, vrti na kolu i gradi uz pomoć ploča a pali u plinskoj peći ili peći na drva. Njegovi radovi bave se formalnim uzorkom, oblikom i bojom, izražavajući uz to i satiričke socijalne komentare. Njegov rad sadrži mnoge inovacije uključujući neobične treperave glazure kao i paljenje na mokro te posebne foto tehnike.

*New Hampshire resident **Gerry Williams** is an internationally recognized master craftsman, teacher, lecturer and author. He is the founder of The Studio Potter, a nonprofit, membership organization and editor of The Studio Potter, a journal about the aesthetics, technology, and history of pottery and about the personal lives of ceramic artists. He works in stoneware and porcelain, wheel-thrown and slab-built, gas-fired and wood-fired. His subject matter ranges from the formal qualities of shape, form, and color to satirical social commentaries, and his work incorporates many innovations, including unusually vibrant glazing as well as wet-fire and photo-resist techniques.*



Bakarno crvena boca / Copper Red Bottle
(www.snhu.edu/mcininch_art_gallery)

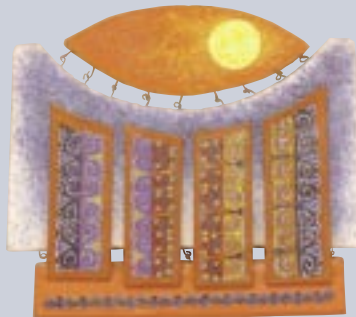


Blaženka Šoić Štebih je nakon studija psihologije, germanistike i socijalnog rada te diplome 1974. radila kao novinar. Nakon izučavanja keramike u Centro Sperimentale d'Arte u Švicarskoj usavršavala se na tečajevima u Austriji i Njemačkoj, pod mentorstvom Gustava Weissa, te koristila stipendiju u Watershedu u SAD-u. Studijska putovanja u Italiju, Francusku, Englesku, Rusiju, Španjolsku, Nizozemsku, Njemačku, Mađarsku, Tursku, Egipat, Brazil, Indoneziju, Kinu, Indiju i SAD. Od 1985. izlagala na mnogobrojnim samostalnim i grupnim izložbama u svojoj zemlji i inozemstvu. Dopisnica Neue Keramik iz Berlina i Revije Studio Potter iz Goffstonea, SAD. Član je ULUPUH-a, Kalkspatza, austrijsko-njemačkog udruženja za unapređenje kulture edukacije i socijalnog aspekta u radu s glinom kao i The American Ceramic Society. Preводи i podučava u struci te vodi vlastiti Studio za keramiku. Zajedno s grupom entuzijasta osnovala KERAMEIKON, Hrvatsko keramičarsko udruženje čija je predsjednica a s Gustavom Weissom, Međunarodni festival postmoderne keramike, kojeg je glavni organizator.

Dodatne informacije na www.kerameikon.com

Blaženka Šoić Štebih studied psychology, German and social sciences and after diploma 1974. she worked as a journalist. After her training in ceramics at Centro Sperimentale d'Arte in Switzerland she attended also further ceramic training courses in Austria, Germany with a mentor Mr. Gustav Weiss and was artist in residency in Watershed, USA. Study trips to Italy, France, England, Russia, Spain, Holland, Germany, Hungary, Turkey, Egypt, Brazil, Indonesia, China, India and USA. Since 1985. she has exhibited in numerous one-man and group exhibition at home and abroad. She is a member of the Croatian Applied Arts Artists Association, KALKSPATZ, an Austrian-German association for promotion of culture, education and social aspects in working with clay and The American Ceramic Society. She translates and teaches in the profession and runs her own Studio for Pottery. Together with a group of enthusiasts founder and recently president of KERAMEIKON, Croatian ceramic Association and together with Mr Gustav Weiss organizer of the International Festival of Postmodern Ceramics.

Additional information can be found on www.kerameikon.com



Univerzum / Universe

Kutani International decorative ceramics competition, Japan , 1997

NAGRADA GRADA VARAŽDINA / THE CITY OF VARAŽDIN AWARD

Maria Geszler Garzuly

Mađarska / Hungary

KERAMEIKONOVA ZLATNA MEDALJA / KERAMEIKON GOLD MEDAL

Netty van Osch

Nizozemska / The Netherlands

KERAMEIKONOVA SREBRNA MEDALJA / KERAMEIKON SILVER MEDAL

Ivančica Cvitić Znidarčić

Hrvatska / Croatia

KERAMEIKONOVA BRONČANA MEDALJA / KERAMEIKON BRONZE MEDAL

Roberto Dos Santos Gonçalves

Venecuela / Venezuela

fima.com

«ONI KOJI DOLAZE» / FOR FUTURE HOPES YOUNG EXHIBITOR PRIZE

(Nagrada mladom umjetniku do 30 godina starosti) / (The award for young exhibitors aged 30 or under)

David Naranjo Morron

Španjolska / Spain

POČASNA PRIZNANJA / HONOURARY AWARDS

Radenko Adnadj

Srbija i Crna Gora / Serbia and Montenegro

Theodora Tsami-Lagoudaki

Grčka / Greece

Višnja Jelačić

Hrvatska / Croatia

Wolfgang Vegas

Švicarska / Switzerland

Helle Lund-Hansen

Danska / Denmark

Peter Weihs

Austrija / Austria

Orjenka Mirjan

Hrvatska / Croatia

Martha Zettler

Južnoafrička Republika / South Africa

Ekaterina Ominina

Rusija / Russia

Danica Žbontar

Slovenija / Slovenia

NAGRADA GRADA VARAŽDINA / THE CITY OF VARAŽDIN AWARD

Maria Geszler Garzuly

Tri šalice čaja

Prvi utisak koji ostavljaju radovi Marie Geszler Garzuly jest doživljaj genijalnog umjetničkog ostvarenja. Promatrač se neće složiti s tvrdnjom da je to samo umijeće koje je postalo majstorstvo. On osjeća da se radi o naročitosti koja u konačnosti predstavlja baš umjetnost. Umjetnica doživljava svijet koji u njenoj ljudskoj dubini teži da se transponira u filozofsko shvaćanje svijeta.

Three cups of tea

The first impression felt by a viewer when confronted with the works of Marie Geszler Garzuly is the sensation of a remarkable artistic masterpiece. The viewer will not agree with the conclusion that the work reflect sheer craftsmanship brought to the perfection of master. One feels that extraordinary sensation which in its finality represents Art itself. The Artist experiences the world which in her humane depth tends to transcend into a philosophical approach towards the world.

Drei Teeschalen

Der erste Eindruck der Arbeiten von Maria Geszler Garzuly ist das Erlebnis einer genialen künstlerischen Leistung. Der Betrachter will sich nicht damit zufrieden geben, dass es nur ein zur Meisterschaft gesteigertes Können sei. Er fühlt, dass es sich um eine Besonderheit handelt, die eigentlich erst Kunst bedeutet. Die Künstlerin empfindet eine Welt nach, die in ihrer menschlichen Tiefe danach strebt, sich in eine philosophische Weltsicht umzusetzen.

Gustav Weiss



Maria Geszler Garzuly

TRI ŠALICE ČAJA / THREE CUPS OF TEE
Porculan sa sitotiskom, redukcijsko paljenje u plinskoj peći na 1360° C
Porcelain screend-gas reduction 1360° C
78x30x5 cm

KERAMEIKONOVA ZLATNA MEDALJA / KERAMEIKON GOLD MEDAL

Netty van Osch

Bez naslova

Radovi Netty van Osch predstavljaju u osnovi novi oblik izražavanja. Ona se odriče prosudbe o kvaliteti koja je dosada vladala keramikom i pokazuje čovjeku kako je napola izložen hladnoj ugladenosti svoga vremena a napola otvoren prema neizvjesnom, koje stvarno ne postoji već mora biti zamišljeno.

No title

The works presented by Netty van Osch represent in their very basis a new form of expression. She disclaims any judgement relating to quality which has up to now ruled in the Pottery Sector and she shows to the visitor that they have been half exposed to stern civility of their time and half opened to the uncertainty that does not exist in reality but needs to be conceived in the mind.

Ohne Titel

Die Arbeiten von Netty van Osch sind von einer grundlegend neuen Ausdrucksform. Sie verzichtet auf das Qualitätsurteil, das bisher die Keramik beherrschte, und zeigt den Menschen, wie er halb vor der kalten Glätte seiner Zeit steht und halb offen ist für das Ungewisse, das nicht konkret existiert, nur gedacht werden muss.

Gustav Weiss



Netty van Osch

BEZ NASLOVA / NO TITLE
Alumijska ploča, keramika
Aluminium plate, ceramic
20x30x15 cm

KERAMEIKONOVA SREBRNA MEDALJA / KERAMEIKON SILVER MEDAL

Ivančica Cvitić Znidarčić

Punina na zemlji i svemiru

Iz škratih oblika simbola koje Ivančica Cvitić Znidarčić koristi za prikaz Zemlje i Univerzuma progovara razlog spoznaje koji iznuđuje naše priznanje. Zemlja i svemir u svojoj su cjelovitosti (Fullness) neobuhvatljivi. Nedostaje im ostatak koji bi potvrdio njihovu jednostavnost. Ovdje je subjektivni način gledanja formuliran kao općenito shvaćanje kroz umjetnički jezik koji poziva na razmišljanje.

Fullness on Earth and Universe

The minimalist forms of symbols used by Ivančica Cvitić Znidarčić to present the Earth and the Universe reflect the motivation of understanding which experts upon our recognition. The Earth and the Universe in their fullness cannot be encompassed. They lack those remnants which might confirm their simplicity. Here, the subjective approach of focusing has been formulated as a general notion exercised through an artistic language which causes us to think it over.

Vollständigkeit auf der Erde und in Universum

Aus der kargen Form der Symbole, die von Ivančica Cvitić Znidarčić für Erde und Universum benutzt werden, spricht ein Erkenntnisgrund, der unsere Anerkennung zu erzwingen geeignet ist. Erde und Kosmos sind in ihrer Vollständigkeit (Fullness) nicht erfassbar. Es fehlt ihnen ein Rest, der ihre Einfachheit bestätigen würde. Hier ist eine subjektive Sehweise als Allgemeingültigkeit in einer künstlerischen Sprache formuliert worden, in der sie zum Nachsinnen auffordert.

Gustav Weiss



Ivančica Cvitić Znidarčić

PUNINA NA ZEMLJI I SVEMIRU / FULLNESS ON EARTH AND UNIVERSE

Lijevani tvrdi porculan

Casted hard porcelain

2,5x(23x29)x59x29 cm

KERAMEIKONOVA BRONČANA MEDALJA / KERAMEIKON BRONZE MEDAL

Roberto Dos Santos Gonçalves

Karijatida iz antipoda

Karijatida kao ideja koja nosi svijet izaziva predodžbu koja se ostvaruje u potpunosti tek kroz sebi suprotstavljene sile. U tom umjetnikovom prikazu koji postaje razumljiv tek kroz svoj naziv, skrivena je spoznaja da ne samo ideje već i namjere i onda kada su dobro promišljene i dobronamjerne, izazivaju uvijek suprotstavljena mišljenja. Tu uravnoteženost svijet upravo treba da bi dalje postojao.

Caryatid from Antipodes

The Caryatide as an idea which carries the World creates an impression that is fully realized only through such forces that stand as a confrontation to itself. In this presentation of an Artist which becomes understandable only because of its title, there lies, hidden away that notion that in addition to the very ideas follow intentions even in those aspects when they are well thought through and well meant, always causing conflicting opinions.

Die Karyatide von dem Antipode

Die Karyatide als welttragende Idee ruft eine Vorstellung hervor, die sich erst mit ihren Gegenkräften als ganze Wirklichkeit realisiert. In dieser Darstellung des Künstlers, die nur durch ihre Benennung verständlich wird, ist die Erkenntnis verborgen, dass nicht nur Ideen, sondern auch Absichten, selbst wenn sie gut durchdacht und gut gemeint sind, immer gegenteilige Meinungen hervorrufen. Dieses Gleichgewicht braucht die Welt zu ihrem Fortbestehen.

Gustav Weiss



Roberto Dos Santos Gonçalves

KARIJATIDA IZ ANTIPODA / CARYATID FROM ANTIPODES

Rukom građena kamenjača. Glazure, engobe i pigmenti u oksidacijskoj atmosferi.
Ceramic sculpture, handbuilt stoneware. Glazes, slips and stains in oxidizing atmosphere. Medium fire.

30x35x38 cm

fima.com - ONI KOJI DOLAZE - nagrada za mlade umjetnike ispod 30 godina
FOR FUTURE HOPES - The award for young exhibitors aged 30 or under

David Naranjo Morron

Asterisk

Od svih pristiglih radova ovaj je rad dvadesetšestgodišnjeg umjetnika najviše spomena vrijedan jer zadržavajući keramička sredstva, najdalje zadire u područje likovne umjetnosti. Ovdje se više ne javlja pomisao da bi se moglo raditi o primijenjenoj, samo na materijal ograničenoj umjetnosti. Ovaj je stav pretpostavka za preobrazbu tradicionalne keramike u beztradicijску umjetnost.

Asterisk

From all the works received, this work, presented by a twenty-six year old artist shows the highest value as he has, whilst keeping the pottery as the material expression, penetrated deep into the sector of the Art of painting. Here, we are not brought to think that his work refer to craftsmanship relating to palpable, limited materials. This attitude is a precondition for transformation of traditional pottery into non-traditional art.

Asterisk

Von allen eingereichten Arbeiten ist diese des 26 jährigen Künstlers am bemerkenswertesten, weil sie unter Beibehaltung keramischer Mittel am weitesten in die bildende Kunst hineinreicht. Hier kommt nicht mehr der Gedanke auf, dass es sich um eine angewandte, nur auf ein Material beschränkte Kunst handeln könnte. Diese Einstellung ist die Voraussetzung für den Wandel der traditionellen Keramik zur traditionslosen Kunst.

Gustav Weiss



David Naranjo Morron



ASTERISK / ASTERISK
Glina i glazura paljeni na 1020°C. Mali komad koji igra ulogu grafiti u interakciji s gradom

Clay and laguer fired to 1020°C. A small piece that acts as graffiti interacts with the city

0,6x13x13x13 cm



Radenko Adnadj

Počasna diploma / Honourary award

URNA / URN

39x32x9,5 cm

POSUDA / VESSEL

24x32x32 cm

**Kamenjača izrađena na lončarskom kolu,
pepeljasto crvena glina paljena na 1200°C**

Stoneware on potters wheel, 1200°C, red clay



Počasna diploma / Honourary award

Višnja Jelačić

OBJEKT ZAŠTITE / OBJECT OF DEFENCE
Porculanska masa, perforirano s aplikacijama i sisal, 1100°C
Porcelain, perforate with application + sisal, 1100°C
87x77 cm



Helle Lund-Hansen

Počasna diploma / Honourary award

RECEPT / RECIPE

Porculanska slika od nekoliko tankih slojeva porculana spaljenih u plinskoj peći. Dekorirano oksidima i pigmentima.

Porcelain picture-several thin porcelain sheets, burned together in a gaskiln. Decorated with oxides and stains.

46x38 cm



Počasna diploma / Honourary award

Orjenka Mirjan

PORED OBJEKTA / NEAR THE OBJECT

22x19 cm

SPAJANJE / FUSION

32x20 cm

Raku

Raku



Ekaterina Ominina

Počasna diploma / Honourary award

LJUDI I NJIHOVE MASKE / PEOPLE AND THEIR MASKS

Raku glina, oksidi, paljenje na drva na 1320°C anagama peći u Kohili (Estonija)

Raku clay, oxides, woodfiring 1320°C in anagama kiln in Kohila (Estonia)

3 figure / figures

27x7 cm svaka / each



Počasna diploma / Honourary award

Theodora Tsami-Lagoudaki

TRI JEDRA / THREE SAILS
Obojena glina
Coloured clay
24x76x27 cm



Wolfgang Vegas

Počasna diploma / Honourary award

SUVREMENI KRAJOLIK / CONTEMPORARY LANDSCAPE

**Porculan, glina, oksidi, engobe, glazura,
listeri, električno paljenje na 1220°C, lanac**
Porcelain, clay, modeling, oxide, engobe, glaze,
lustre, electric fired to 1220°C, chain
23x46x45 cm



Počasna diploma / Honourary award

Peter Weihs

OBJEKT / OBJECT

18x26x20x31 cm

OBJEKT / OBJECT

12x30x15x7-12 cm

Šamotirana glina paljena na 1300°, glazirana

Grogged clay 1300°, glazed



Danica Žbontar

Počasna diploma / Honourary award

LISTANKA / LEAFINESS

Bijela šamotirana glina, kobaltni oksid, željezni i bakarni oksidi, oksidacijsko paljenje na 1010 °C

White chamotte clay, cobalt oxid, iron and cooper oxides, oxidation on 1010 °C

22x42x42x23 cm



Počasna diploma / Honourary award

Martha Zettler

SET OD DVA PORCULANSKA OBLIKA / SET OF TWO BONE CHINA FORMS

Lijevani porculan, obrađen raznim tehnikama i djelomično glaziran

Bone china slips casted, masked, sandblasted, drilled, partly glazed

10x15,5 cm

8,5x14 cm



Arina Ailincăi

STOPALA / FEET

Porculan i kamenjača, metalni oksidi

Porcelain and stoneware, metallic oxides

20x25x20cm



Vesna Aralica

BIJELI OBLIK / WHITE SHAPE

Bijela šamotirana glina, neocakljena, paljena na 1000°C

White chamotte clay, without glaze fired to 1000°C

20x38cm



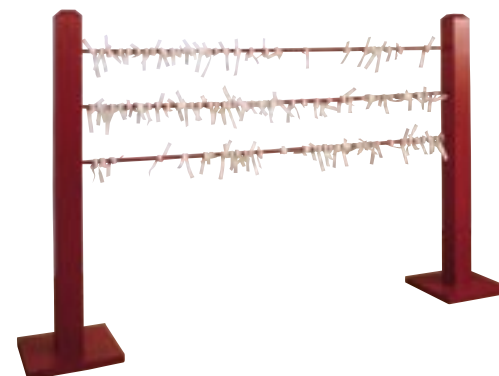
Roma Babuniak

SREĆICE / GOOD FORTUNES

Porculan, drvo

Porcelain, wood

33x200x33 cm





Vesna Barbieri

VJEŽBAČICE / EXERCISERS
Kompozicija od 3 skulpture
Djelomično glazirana terakota
Composition of 3 sculptures
Partially glazed terracotta
32x3 cm



Judith Bloedjes

OGRLICA / NECKLACE

20x8x3,5 cm

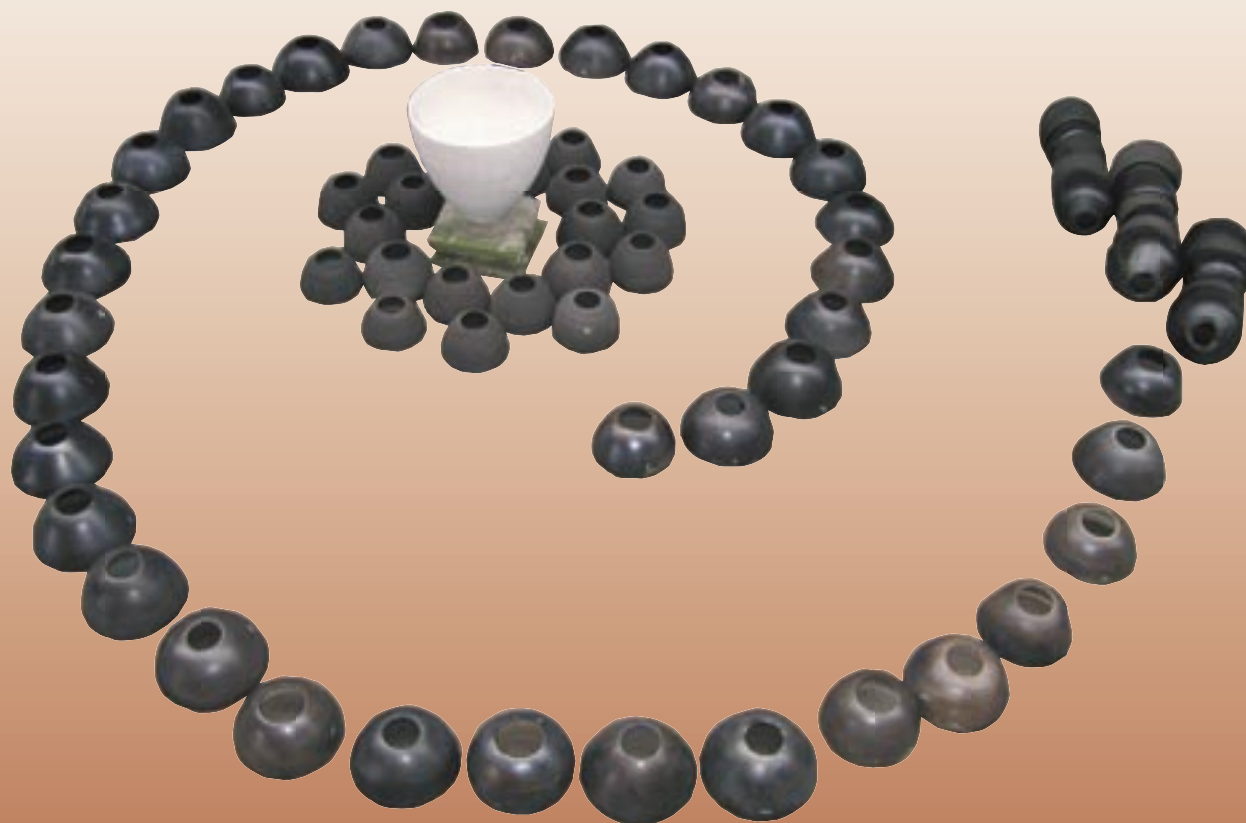
PRSTEN / RING

7x7x2 cm

Porculan izrađen na kolu, vuna i cink

Handtrown porcelain, wool and zinc





Veerle Van den Broeck



VREMENSKI KRUG / CIRCLE OF TIME

Instalacija od oblika izrađenih na lončarskom kolu i poliranih

Installation trown and burnished forms

3x3 m (15x25 cm svaki oblik / each form)

RAVNOTEŽA BIJELOG I CRNOG / IN BALANCE

2 grupe oblika, nakon izrade na kolu, izrezane i deformirane polirani oblici

2 groups of forms. Trown-cutted and deformed burnished forms

20x10 cm



Anne-France de Bruyn

PLAVO BRDAŠČE / BLUE DOWN

32x32x0,4 cm

TRAVANJSKA POLJA / APRIL FIELDS

32x32x0,4 cm

Ploča od bijele kamenjače, mineralne engobe, plinsko redukcijsko paljenje na 1275°C

Plate of white stoneware, mineral slips, 1275°C gas reduction



Leandre Burkhard

BOUT DE MOUSSE
Spužvasti porculan, metalna žica
Sponge porcelain, metallic string
30x40x10 cm



Ana Cajnko

BIKOVA VRATA II / BULL GATE II

Kamenina, engobe, žica / Earthenware, engobes, wire

137x20x73x14,6

IDOL / IDOL

Bijela i crna glina, engobe, žica, paljeno na 1180 °C

White and black clay, engobes, wire, fired to 1180 °C

36x18,5x42x77,7 cm



Jesus Castaño

ARHITEKTURA / ARCHITECTURE
Šamotirana glina i glazura, 1100° C
Refractory clay and glaze, 1100° C
19x39x6 cm



Minerva Chango

FRAGMENT 2 / FRAGMENT 2

**Glinene ploče, engobe slips i oksidi,
redukcijsko paljenje, čunjić 9 -1270°C**

Slab built slips and oxides, reduction firing, cone
9 - 1270°C

17x17x23 cm



Gisella Codara

SPINA DELLE EMOZIONI

57x6x10 cm

SPINA DELLE MEMORIE

53x9x14x38 cm

Kamenjača obojena oksidima Gabi Engelfried
Stoneware painted with oxides by Gabi Engelfried



Frank Colson

ZVJEZDANI CVIJET / STAR FLOWER

Zidni reljef, glina, akril

Clay, acrylic wall relief

30x30x5 cm



Sabrina Davatz i / and Mirjam Tscharland

OBJEKTI ZA PIJENJE / DRINKING OBJECTS

Grupa od 14 komada.

Porculan, djelomično glaziran, paljen oksidacijski na 1260°C.

A: najmanji komad, B: najveći komad

Group of 14 pieces

Porcelain, casted and partly glazed, burned on 1260°C. ox

A: smallest piece, B: greatest piece

A: 6,5; B:13; A: 10; B: 21; A: 8; B: 17cm



Ursula Commandeur

JAZAVČAR / BADGER DOG

60x55x10x65 cm

NIJEMI ČUVAR / DUMB WAITER

55x45x10x55 cm

**Isprešana glina paljena na 1130°C,
obojena tintom**

Pressed, fired at 1130°C, coloured by ink



Diana Da'vila

VAZA XIII / VASE XIII

34x24x7,5x14 cm

VAZA* IV / VASE*IV

45x12x9x25 cm

Keramička konstrukcija, emajl, čunjić #3 (2,100°F)

Ceramic construction, enamel, electric kiln cone #3



Tzvetan Donkovski

BEZ NASLOVA / NO TITLE

Glazura i glina

Glaze and clay

51x37x2x12 cm



Jean-Marc Desaules

BEZ NASLOVA / NO TITLE

(grupa od 3 komada)

Lijevani porculan paljen oksidacijski na 1250°C

(group of 3 pieces)

Slip casting porcelain firing at 1250°C in oxidation

10x9 cm



Heidi Degenhardt

RAST I / GROWTH I

**Građen porculan, paljen na 1270°C, uslojavan i pušten da raste,
fragmenti naknadno sastavljeni**

Built up, porcelain to 1270°C bladed and leave to growing, fragments composed
15x4x3x4 cm



Jan Drzewiecki

KULA II / TOWER II
Šamotna CuO osnova i porculanske boje na bazi oksida
Chamotte CuO base + porcelain colour oxide
65x (9x9x9)x 12 cm



Sonja Duo – Meyer

LINIJA, TIJELO I PROSTOR / LINE, BODY AND SPACE

Zidni komad od 8 dijelova

Rukom građen šamotirani porculan, crno engobiran, oksidacijsko paljenje na 1280°C

Wallpiece from 8 parts

Handbuilt porcelain with chamotte, black slickered, oxidation firing to 1280°C

120x160x250 cm

53x37 cm



Gabriele Epp

ODMORENA / RECLINED
23x50x16cm
DAPHNE
25x15 cm

Raku, glaziran i dimljen
Raku, glazed and smoked



Heitor Figueiredo

BEZ NASLOVA / NO TITLE

**Sastavljene ploče od šamotirane gline.
Redukcijsko glazurno paljenje.**

Plates joined with texture traces. Chamotte
sandstone and glaze fire reduction

34x20x16x15 cm



Ursula Früh

CRKVA U KANJONU / CHURCH OF THE CANYON
Rukom oblikovana kamenjača, oksidi, paljeno na 1260° C
Handbuilt stoneware, oxides, fired to 1260° C
29x47x36 cm



Vladimir Grigorian

KULA BABILONSKA / BABILON TOWER

Raku

Raku

12,5x12,5x15x14 cm



Ljiljana Golik

TSUNAMI / TSUNAMI
Raku
Raku
29x16x50 cm



Michael Geertsen

CRVENI ZIDNI OBJEKT / RED WALL OBJECT

20x41x35x30 cm

ZELENI ZIDNI OBJEKT / GREEN WALL OBJECT

15x50x30,5x31 cm

Lončarija izrađena na kolu sa crvenom/zelenom glazurom

Wheel trown earthenware with red/green glaze



Jakub Grec

BEZ VALOVA / WAVELESS

3 komada

Porculanske ploče, glazirane, paljeno na 1390°C

3 pieces

China plate, glazed, 1390°C

30x30x 3,5 cm



Elžbieta Grosseova

SVIRALE / PIPES SET

Paperclay Paperclay

45x12 cm

24x13 cm

18x18 cm



Lucija Gudlin

TRIPTIH / TRIPTYCH
Modelirano trakama, bijela glina, 3 dijela
Modeled strips, white porcelain, 3 pieces
6x15x19 cm, 8,5x18x20 cm, 8x18x25 cm

VALOVI / WAVES
Lijevani porculan
Casted porcelain
3,5x8,5x11,5 cm



Kati Gulya's

DUGI OTOK - KAMEN - ČOVJEK - MORE / DUGI OTOK - ROCK - MAN - SEA

Lijevani porculan, foto tisak

Casted porcelain and photo print

33,8x30x30x4,5 cm

49,5x11x11x4,5 cm



Karen Gunderman

GANGLIJSKI VRT STUDIJA # 2 / GANGLION GARDEN STUDY # 2
Rukom oblikovana bijela glina s glazurama za niske temperature
Handbuilt whiteware clay with low-temperature glazes
30x48x34 cm



Tiina Harjola

ZVJEZDANA NOĆ NAD TUNDROM
CARRYING THE STARRY NIGHT ABOVE THUNDRA
Rukom oblikovan i bušen T-materijal
Handbuilt, pierced T-material
7x37 cm



Steen Ipsen

ORGANIC III / ORGANIC III
Rukom oblikovana kamenjača
Stoneware handbuilt
28x35x35 cm



Jane Jermyn

USPRAVNI OBLIK 1 / STANDING FORM 1

65x11x11 cm

USPRAVNI OBLIK 2 / STANDING FORM 2

65x9x11 cm

Paperclay s bakrenim karbonatom

Handbuilt, paperclay, gas fired copper carbonate



Verena Jordan-Culatti

KRAVA / CAW

52x32x15 cm

KOZA / GOAT

38x20x10 cm

Raku, prozirna glazura

Raku, transparent glaze



Gudrun Kainz

ČUNJIĆ II / CONES II

Kamenjača, porculan, polirano, poljsko paljenje

Stoneware, porcelain, polished, pitfired

49x10 cm

53x10 cm



Susanne Kallenbach

RUMES-FELD / RUMES-FELD
(posvećeno gospodinu D. Rumsfeldu)
Crijep, engobe, oksidi i pigmenti (30 komada)
(dedicated to mr D. Rumsfield)
Bricks, slips, oxides and stains (30 pieces)
75x80x80 cm



Zofia Kosiorek

«RADOZNALOST» MLIJEČNI PUT / «CURIOSITY» MILKY WAY

Bijela redukcijaska glazura. Paljeno u peći na drva, redukcijski do 1100°C

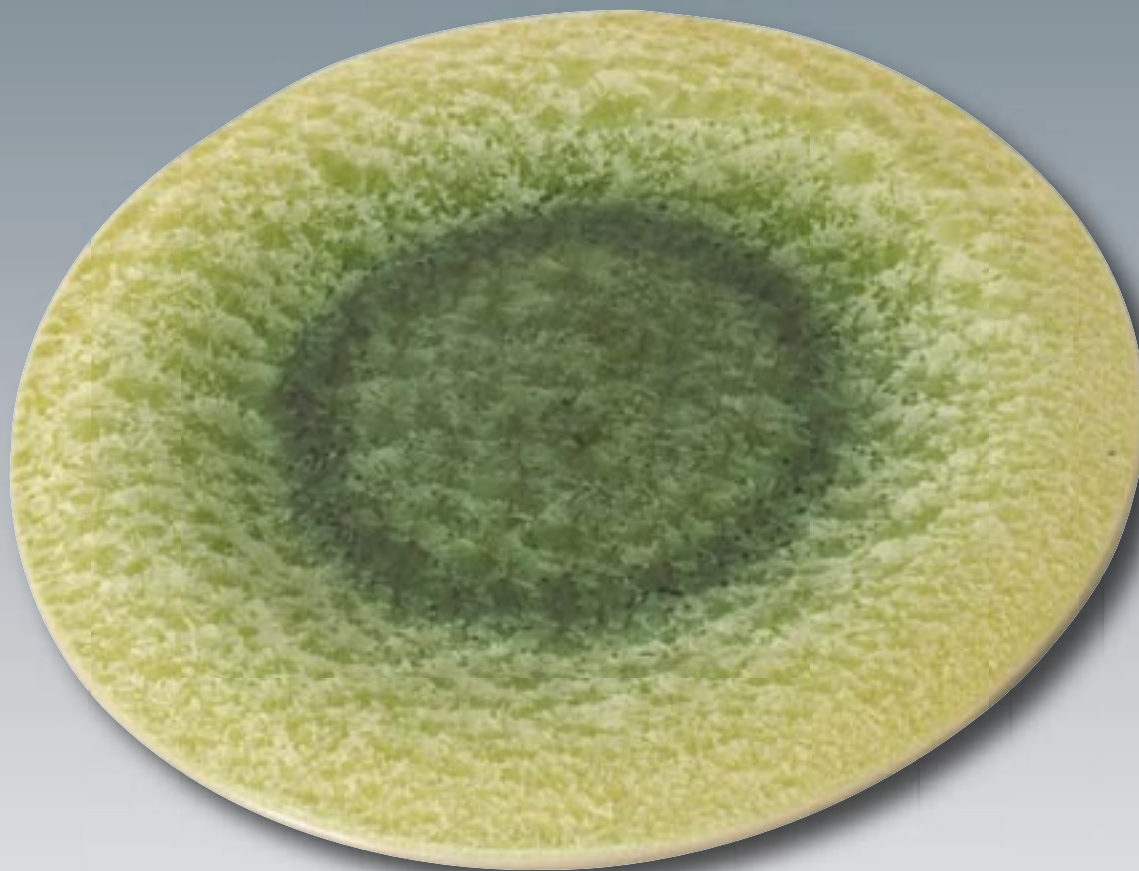
White stoneware reduction glaze reduction mirror glaze, fired in wood reduction kiln, to 1100°C

19x25 cm



Küllli Koiv

KAVEZ IZ SNA / DREAMCAGE
Kamenjača, ručno modelirana, koštani porculan, jako šamotirana glina, oksidi, pigmenti
Stoneware, handbuilt, bone china, heavy grogged clay, oxides, pigments
34x35x (28x28)x39 cm



Stratis Kontomytakis

ZELENO ZLATNI KRISTALNI TANJUR / GREENE-GOLD CRYSTAL PLATE

Kamenjača, izrađena na lončarskom kolu biskvitno paljena na 1060°C glazirana različitim kristalnim glazurama

Stoneware thrown plate biscuit fired to 1060°C glazed with different crystalline glazes used rutile and copper carbonate

Ø36 cm



Marijana Kelkedi

VALOVI / WAVES
Raku
Raku
38,5x13x22 cm



Denis Licul

DOLINA SUZA / VELLY OF TEARS

Poljsko paljenje, zidna kompozicija od 5x4 keramičkih ploča

Pit firing, wall composition composed of 5x4 ceramic tiles

70x95x3 cm



Bojana Križanec

10 RAZLOGA ZBOG KOJIH NE VOLIM JOHNA WAYNEA

10 REASONS FOR I DON'T LIKE JOHN WAYNE

Glina, željezni oksid, glazura

Clay, iron oxide, glaze

50x70x15 cm



Zdenko M. Šlibar

UZMI ME / TAKE ME

Šamotirana glina polirana nakon raku paljenja

Grogged clay brushed after raku firing

20x33x50x50 cm



Ines Kovačič

MUDRACI / WISE MEN
Kamenina izrađena na kolu, glazirana

Trown stoneware, glazed

66x6 cm

60x6 cm

57x6 cm

50x6 cm



Rebecca Maeder

ZOOPHYTE / ZOOPHYTE

43x48x45x47 cm

ZOOPHYTE / ZOOPHYTE

32x52x42x44 cm

**Valjčići, šamotirana glina, engoba,
paljeno u šamotnoj kutiji**

Coils, grogged clay, slip, saggar firing



Nicola McLaren

KOLA / CHARIOT
Terra sigillata, engobe, lončarija paljena u piljevini
Terra sigillata/slips sawdust fired earthenware
14x80x14x8 cm



Zorka Milley

IZ MORA II / FROM THE SEA II

Šamotirana glina modelirana, engobe, paljena u rakuu

Chamotte clay, modeled, engobes, fired in raku

13x12x10 cm



Velimir Mikac

BOCA II / BOTTLE II
25x8 cm

BOCA I / BOTTLE I
8x8 cm

Bijela i crna glina, prozirna krakle glazura
White and black clay, clear crackle glaze



Brooke Miyamoto

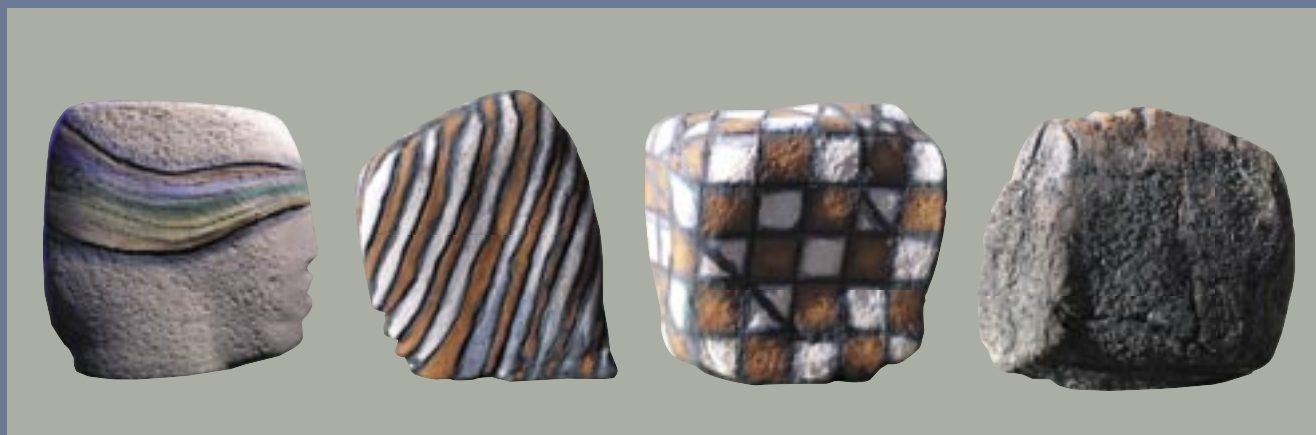
MUD PIE: DENY / MUD PIE: DENY

Porculan i aluminijska polica. Lijevani i modeliran oblik sa tkaninom umočenom u porculanski mulj

Porcelain and aluminium shelf

Slip cast and handbuilt forms with cloth dipped in porcelain slip

16,5x28x15,5 cm



Eugeniusz Molski

BIOGRAFIJA / BIOGRAPHY

Miješana tehnika. Četiri glave predstavljaju četiri različita statusa u ljudskoj egzistenciji.

1. Normalnost 2. Potištenost 3. Stajanje na glavi 4. Kraj

Mixed technique. Four heads presenting four different states in human existence

1. Normality 2. Prostrating one self 3. Standing on one's head 4. The end

22x21,5x13x9 cm; 26x23x12x9 cm, 20x22x11x7 cm, 22x24x13x7 cm



Marta Nagy

SERIJA-MEKE VODE / TVRDO STIJENJE «UNUTRA I VAN 2004.»

SERIE-SOFT WATERS/HARD ROCKS IN AND OUT 2004

18,5x42x33 cm

SERIJA-MEKE VODE/TVRDO STIJENJE «ČVRSTOĆA 2004.»

SERIE-SOFT WATERS/HARD ROCKS TIGHTLY

22x55,5x28 cm

Modelirano, kamenjača, porculan

Handbuilt, stoneware, porcelain



Barbara Nanning

SKULPTURA / SCULPTURE

Oblikovano na kolu, paljeno na 1250°C, obojeno pigmentom

Handthrowing and firing to 1250°C, sand-pigment coloured

20x26x26 cm



Aigi Orav

OPĆE NERASPOLOŽENJE / EVERYBODIE'S HEAVINESS

Kamenjača, 1250°C

Stoneware, 1250°C

22x9x21 cm

19x11x24 cm

24x10x25 cm

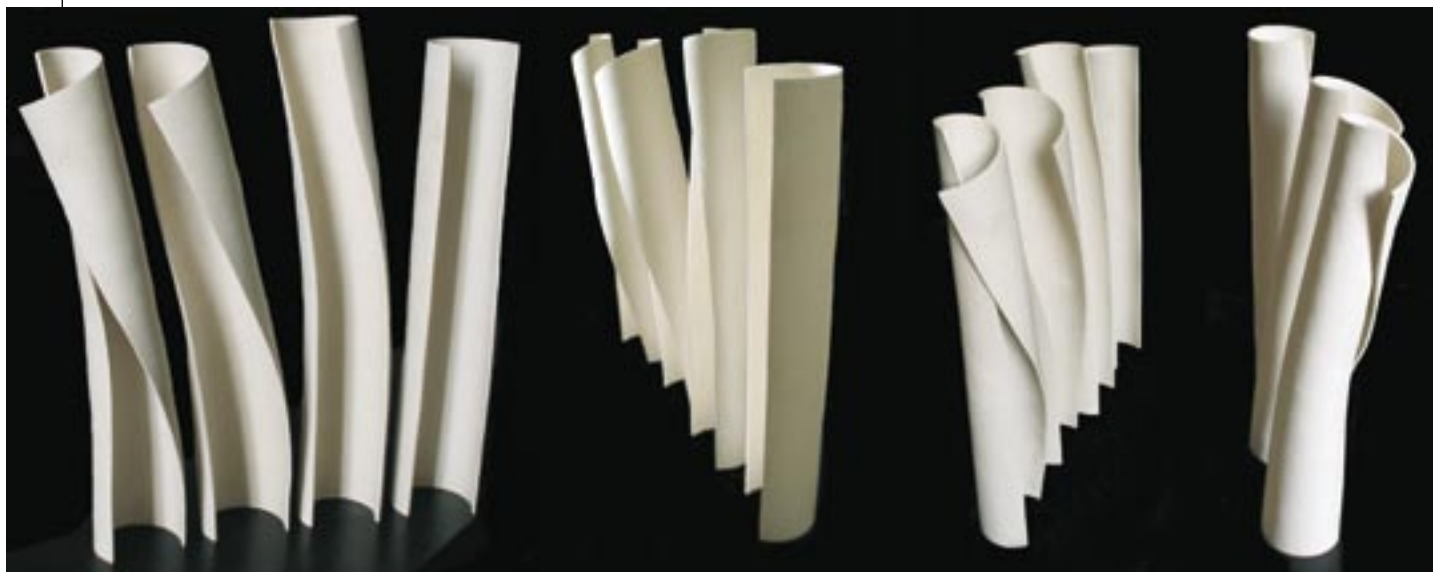


Vesna Osojnicki

MULTIPLEX 1 / MULTIPLEX 1
60x25x10 cm

MULTIPLEX 2 / MULTIPLEX 2
60x35x15 cm

Bijela glina, iznutra crna patina
White clay, inside black patina



Martina Pajdlhauserova

«IZ KOLEKCIJE» / «FROM THE COLLECTION»

Bijela glina

Pay technic

Jedan komad / one piece 70x10-15 cm

19 komada / pieces 70x300 cm



Dorothee Pfeifer

GRANIČNOST (BEIGE) / GRENZGANG (BEIGE)

32x18x26 cm

GRANIČNOST (ZELENO) / GRENZGANG (GREEN)

32x18x26 cm

Obojena kamenjača 1200°C, oslikano i tiskano, rezano, razne engobe

Coloured stoneware 1200°C, paperprint, paint and stamp,
carved, different engobes



Danijela Pičuljan

NUTRINA / THE INNER SIDE

25x25 cm

NUTRINA / THE INNER SIDE

39x28 cm

Rukom oblikovana bijela šamotirana glina

Handbuilt chamotte clay



Gennadiy Pisarev

ISTOK ZAPAD / EAST WEST
Šamotirana glina, razni obojeni dodaci
Chamotte a list on crude enamel,
regenerative roasting
29x18x18x31 cm



Martha Rieger

CRNO, BIJELO I ONO IZMEĐU / BLACK, WHITE AND IN BETWEEN

Posude obrnuto izrađene na kolu. Rukom izrađeni poklopci - goli raku.

Wheel thrown vessels upside down. Hand altered leads-naked raku.

26x18 cm

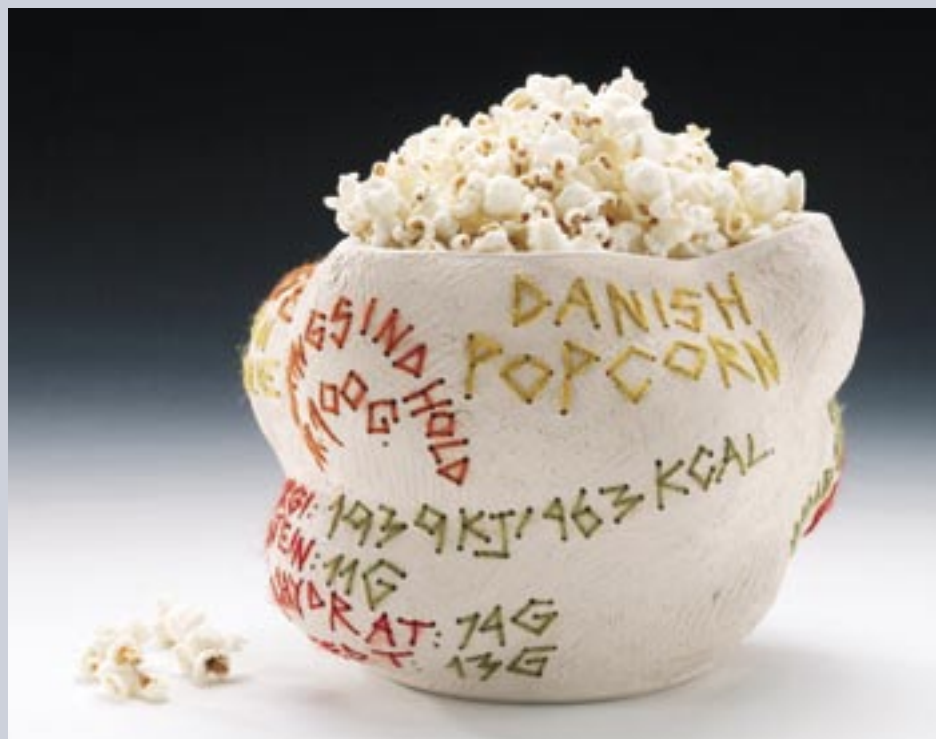
24x17 cm

20x16 cm



Boris Roce

DRVO 2 / TREE 2
Šamotirana glina, oksidi, goli raku 970°C i 1050°C
Chamotte clay, oxides, naked raku 970°C and 1050°C
150x13x13x13 cm



Thea Riis Pedersen

DANSKE KOKICE/ DANISH POPCORN

Bijela lončarija vunom ušivene riječi, kokice

White earthenware sewing words onto pot with wool full with popcorn

14x15x15 cm

ODOBRENO / ACCLAIM

Lončarija s plavom glazurom i pjesma ušivena ribarskim koncem

Earthenware with blue glaze it is my own poem, sewing onto pot with fishingnet

14,5x18x15,5 cm



Ainars Rimicans

PORCULANSKA ČIZMA «KAZAČOK» I / PORCELAIN BOOT «KAZACHOK» I
38x27x10x13 cm

PORCULANSKA ČIZMA «KAZAČOK» II / PORCELAIN BOOT «KAZACHOK» II
38x27x10x13 cm

Porculan, glazura, porculanske prozirne glazure, zlato
Porcelain, glaze, porc. colour transfer, gold



Yael Roll

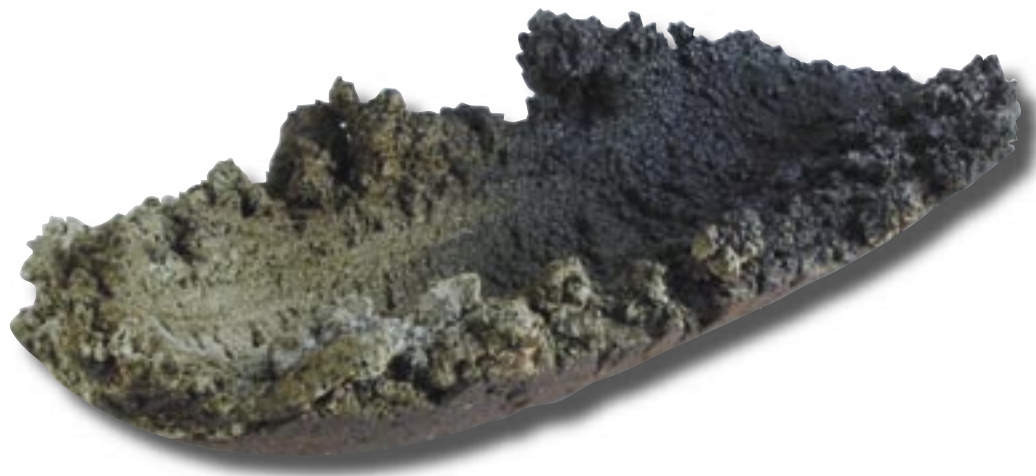
TSABAR BIRDS / TSABAR BIRDS

Bijela kamenina s otisnutim kaktusovim listovima. Obojeno crnim pigmentom

White stoneware handbuilding inlaid cactus leaves coloured with blackstain

42x5x12 cm

36x5x12 cm



Jochen Rueth

ZEMLJANI BROD / ERDBOOT

**Kamenina s perlitom, modelirana na kalupu,
poprskana drvnim pepelom i zemljom, paljena na 1280° C**

Stoneware with perlite, press moulded, sprayed with wood ash and earth, fired to 1280° C

15x70x25 cm



Jadranka Rukavina

PLAVA POSUDA «KIANOS» / BLUE VESSEL «KIANOS»

Raku keramika i lijevane olovne nožice

Raku ceramics and leaden stand

8,5x17,5x15x9 cm



Edita Rydhag

POZDRAVI S NEBA I / GREATINGS FROM HAEVEN I

18x14 cm

POZDRAVI S NEBA II / GREATINGS FROM HAEVEN II

18x14 cm

Bijela šamotirana kamenjača, oksidi i porculanski mulj

White chamotted stoneware, oxides, porcelain slip



Isabelle Schnederle

TJELESA / CORPS

Oblikovano u kalupu, svaki komad posebno preoblikovan.

Crna manganska glina paljena na 1100°C

Formed in press-mould, each piece gets a different deformation.

Black clay (manganese) fired to 1100°C

100 cm



Vivien Schneider – Siemssen

BLIZANCI / TWINS

Slobodno modelirani bijeli porculan 960°C, bez glazure

Freely modeled, white porcelain 960°C without glaze 41x10x15x10 cm

64x10x30x15 cm

DVA OBLIKA S OTVOROM / TWO FORMS WITH OPENING

Slobodno modelirano tehnikom valjića, biskvitno paljeno na 1250°C, bez glazure

Freely modeled, coiled technique 1250°C, white grogged clay without glaze

68,5x12x15x10 cm



Jeanny Stijntjes

KARNEVAL / CARNEVAL
Keramika, engobe, glazura
Ceramics, engobes, glaze
73x60x15/20 cm



Vessela Stamenova

SLOVA / LETTERS
SLOVA / LETTERS
Glazura i CuO₂
Glaze and CuO₂
30x30 cm



Christa Steinmetz

ZBIJENOST II / COMPRESSION II

10x24,5x15 cm

ZBIJENOST I / COMPRESSION I

8,5x10,5x10,5 cm

Keramika zbijana u kalup

Ceramics, compressed, moulded



Mieke Selleslagh

CRVENA POSUDA / TOPPOT RED
Izrađeno na kolu i paljeno u rakuu
Trown and raku fired
25x20 cm



Aisaku Suzuki

SKULPTURA «0-OBLIK» / SCULPTURE «0-FORM»

26x32x8 cm

SKULPTURA «V-OBLIK» / SCULPTURE «V-FORM»

27x47x10,5 cm

Porcelan paljen na 1300°C, glazura na bazi barij karbonata

Porcelain fired to 1300°C, glaze from barium carbonate



Amei Unrath-Ruof

MEKA ZEMLJA II / SOFT EARTH II
Vlaknasti porculan, paljeno u el. peći i u šamotnoj kutiji na škriljencu
Fibre porcelain, electric fired and saggar firing on schist
11x14x23x12 cm



Graham Todd

JUXTAJUT / JUXTAJUT

Keramika i čelik (majolika, raku+ obojeni čelik)

Ceramic and steel (majolica, raku+ painted steel)

28x68x30 cm



Kristina Tarabunova

TRIPTIH / TRIPTYCH

Terakota i majolika

Terracotta&Maiolica

24x13 cm

20x20 cm

22x13 cm



Ivančica Vončina

TRI CIPELE / THREE SHOES

Engobirana bijela glina paljena na 1050° C i žica

Engobed white clay fired to 1050° C and wire

16x14x32 cm svaka / each



Tina Vlassopulos

NERASPARANA POSUDA / UNRAVELLING POT
Rukom modelirana i polirana kamenjača
Handbuilt burnished stoneware
30x5,5x16 cm



Jette Vogt

MEKA ZNANOST / SOFT SCIENCE
(8 zdjelica), 2 seta od 4, lijevani porculan
(8 bowls), 2 set of 4, casted porcelain
7,5x13 cm



Darko Varga

RASCJEP/ FISSURE
Raku, aluminij, LED diode
Raku, aluminium, LEDdiodes
25x20x7 cm



Angelika Windegger

MAJKA I DIJETE / MOTHER AND CHILD
Bijela raku glina u posebnoj tehnici paljenja
White raku clay with special firing technique
19x30x20 cm
10x15x10 cm



Barbara Wieland

CONNECTION II / CONNECTION II
Građeno, glazura, pigment, 1200°C
Handbuilt, glaze, pigments, 1200°C
60x30x15 cm



Angelika Waniek i / and Etsuko Ozawa

LUTKICE / PÜPPCHEN

**100 lutaka od lijevanog porculana, noge umočene u čokoladu
performance - publika može polizati čokoladu**

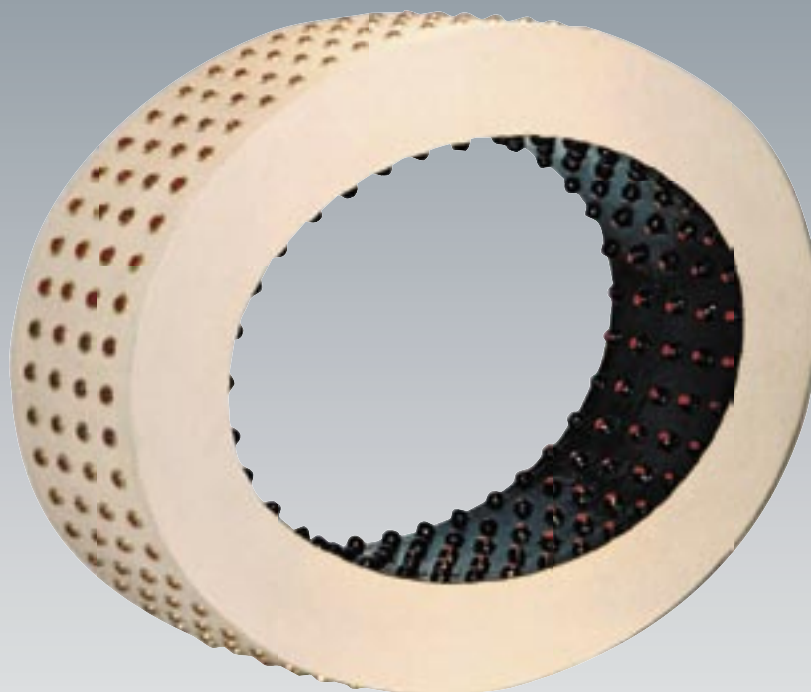
100 casted porcelain dolls, legs coated with chocolate -
performance - the audience can lick the chocolate off
po lutki / a doll - 1,6x17x4,5cm





Aaron Wilcox

REDUKCIJA / REDUCTION
Redukcijski paljeno do čunjića 10, porculanski dijelovi poduprti najlonom.
Reduction fired cone 10, porcelain parts bolted with nylon bolts.
19x19x23 cm



Christa Zeitlhofer

LOU 1 / LOU 1

Bijela kamenjača, ploče na koje su montirane male polukugle-umeci crvene i bakarne. Crna i crvena glazura. Električno paljenje 950°, 1230°C, 800°C

White stoneware; slabs built together, small hemispheres mounted on the slab, studs (red and brass) Black and red vitrified colour. Electric kiln 950°, 1230°C, 800° C

38x50x11,6 cm

BEZ NASLOVA / WITHOUT TITLE

Bijela kamenjača, spojene ploče, 9 rupa u ploči s umecima od čelika

White stoneware, slabs built together, 9 wholes in the slab with studs made of steel

38,5x50x22,2 cm



Gost / Guest

Yoshikazu Ikeda

LICA / FACES
Porculan

Handbuilt porcelain

7x5 cm svaki od 4 komada / each of 4 pieces



Jürg C. Bächtold

Gost / Guest

FRAGMENT / FRAGMENT

Ø 60 cm

REZANA KUGLA / CUTED BOWL

Ø 60 cm

Kamenjača

Stoneware



Gost / Guest

Dora Pezić Mijatović

BIJELA VATRA / WHITE FIRE
Modelirani oblik, bijela glina
Modelled shape, white clay
29x16x13x15 cm



Janet Mansfield

Gost / Guest

VAZA ZA CVIJEĆE / FLOWER VASE

Paljeno u anagama peći, prirodna pepeljna glazura

Anagama fired, natural ash glaze

26x15 cm



Gost / Guest

Rosemarie Benedikt

PORTRET MAČKE S PTICOM / CATS PORTRAIT WITH BIRD

37x26x20 cm

MAČJA KULA / CAT TOWER

46x26x20 cm

Porculan

Porcelain



Ljerka Njerš

Gost / Guest

KRAJOLIK / LANDSCAPE

Raku

Raku

37x40 cm



Gost / Guest

Božena Štih Balen

PLOČA S PERUNIKAMA / IRIS PLATE

Kamenina

Stoneware

24x39,5 cm



Višnja Markovinović

Gost / Guest

OBJEKT / OBJECT

Djelomično glazirani meki porculan, paljeno na 1000°C

Partially glazed soft porcelain, kanthal wire, fired to 1000 °C

30x33x30 cm



Gost / Guest

Spomenka Bošković

PTICE / BIRDS
Bijela glina
White clay
17x7 cm



Filip Fidanovski

Gost / Guest

PLOČA I / TILE I
PLOČA II / TILE II
Šamotna glina
Chamotte clay
25x25 cm



Gost / Guest

Elena Somonte

ČEKAJUĆI NA SVOJ RED / WAITING ON MY TURN
Modelirana skulptura paljena na visokoj temperaturi,
oslikana engobama i glazurama

Modeling sculpture in high temperature clays, painted with engobes and glazes

33x14x18cm



Gerry Williams

ŽENA S PEHAROM / WOMAN WITH PITCHER
49x45 cm

Gost / Guest



Gost / Guest

Gustav Weiss

POMRČINA / ECLIPSE

Slikanje glazurom

Glaze painting

**ZELENA VATRA, HOMMAGE á CATO BONTJES VAN BEEK,
LEKTIRA, ŽIVOTINJA I ČOVJEK**

GREEN FIRE, HOMMAGE á CATO BONTJES VAN BEEK,
LECTURE, ANIMAL AND HUMAN BEING

29x29 cm



Renata Vranyczany Azinović

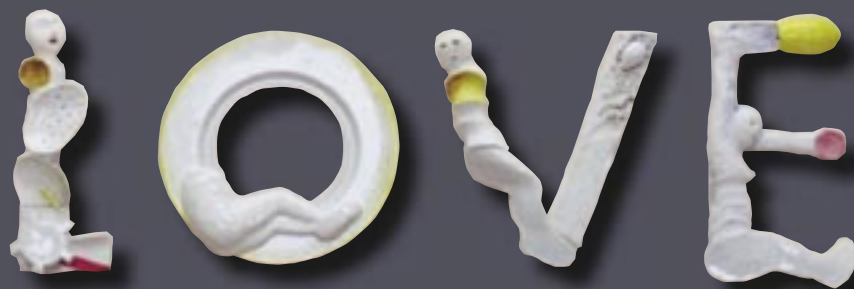
Gost / Guest

PINGVINI / PINGUINES

Paljena glina, engobe

Fired clay, engobes

54x26,5 cm



Gost / Guest

Jindra Víková

LJUBAV / LOVE
Porculan
Porcelain
v/h 25 cm

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