

COLLECTION OF CONTEMPORARY CERAMICS GENERATED DURING THE PANEVĖŽYS INTERNATIONAL CERAMIC SYMPOSIUMS

The Panevėžys Civic Art Gallery houses 631 pieces of chamotte ceramics, which were created during the Panevėžys International Ceramic Symposiums, which began in 1989 and continue to this day. This unique and only collection of its kind in Lithuania reflects local and international trends in contemporary ceramics. The works in The Panevėžys Civic Art Gallery and its Ceramic Pavilion are of significant artistic and historic importance, and at present the only such collection in the Baltic States. The Collection pieces were created by 163 ceramists. The participants (from 35 countries) of twenty one symposium to date reflect wide panorama of different cultures. The invited artists were offered to create not only pieces for interior but outdoor sculpture as well.

Panevėžys Civic Art gallery kindly invites city residents and its visitors to visit the new Ceramic Art Pavilion opened in December of 2015. The modern building became the oasis of some of the ceramic art works generated during the Panevėžys International Ceramic Symposiums. A part of the chamotte ceramic collection put together during the twenty five years is displayed on the two levels of the building.

Panevėžys International Ceramic Symposiums collection's specificity, the diversity in the ceramic works is due to the ideas, schools, and principles of plasticity foreign artists bring with them. According to the art critic Erika Grigoravičienė (Lithuania) a contemporary ceramic artist cannot deny or alter most of the things associated with clay and totally free himself from its archetypes, primarily the concept of a vessel. Failing to escape the primarily the concept of a vessel – space within a shell – an artist can try to change its meaning and function. Many of the shapes in the collection are unique metamorphosis of a vessel. A vessel turned upside down implies the idea of a dwelling / shelter and becomes a symbol for the interior irrelevant space which is unnecessary while the exterior blossoms with texture, forms and colors. The shell, losing qualities of a vessel, seems to be leaning towards other primal objects – an empty skull, a chest, or a tower which also in a way gives shelter and provide security. The symbolic forms at first sight are distant from the vessel archetype. The non-utilitarian character is especially stressed by dark or transparent openings scattered over the surface.



Philip Cornelius (1934-2013, USA). Low. 1992. Stoneware, oxides.

The conceptual connection to a vessel in the non-utilitarian work does not hinder the appearance of seemingly controversial tendencies and the development of the synthesis of ceramics and the Fine Arts – sculpture, painting, printmaking, and architecture.



Michal Puszczynski (Poland). Unfinished / Installation. 2012.
Stoneware, porcelain. 200x110x85 cm



Egidijus Radvenskasis (Lithuania). Fossil. 2004.
Stoneware, oxides. 80x46x31 cm

Many of the pieces in the collection could be classified as monumental outdoor ceramics, such as decorative park sculpture or associated with the chamber statuettes. Some of the sculptures appear majestic, some are lyrical, full of wit, humour and irony. Also, ambiguity and surrealistic features are especially prominent.

Another direction for some works is a conceptual relation with the ideas and principles of architecture. The tendency has most likely been promoted by the use of chamotte – a material giving impressions of solidity and permanence. The pieces that could be attributed to this trend are abstract architectonic works with vertical / horizontal parts as well as representation of structures like houses, bridges, columns and temples.



Peteris Martinsons (1931-2013, Latvija). Column. 1990
Stoneware, oxides. 173x34x33 cm



Steve Mattinson (UK). Clear Day. 2002.
Stoneware, oxides. 145x57x19 cm

Other artists accentuate monumental, statutory, and iconic aspects in their works (Giancarlo Scapin, 1943-2013) it seems to retain links with classical marble sculpture.



Giancarlo Scapin (1943-2013, Italy). Rise of Earth. 1993. 132,5x66x38 cm

Sometimes the mythological creature appears noble and erotic at the same time.



Shigeru Miyamoto (USA). Kilauea. 1995. Stoneware, oxides. 132x58x66 cm

Creating pieces stylistically similar to primitive art, the artist turns the chamotte into what appears to be a deteriorating material.



Jovita Laurušaitė (Lithuania). Supper Time. 2002. Stoneware, oxides. 76xø26 cm

Some artists love playing with paradoxes, they are using descriptive drawings on the chamotte surface which can be both absurd and suggest social commentary. The visual impression is transferred not by the form but by the decoration. The drawing sometimes reminds of a cartoon and sometimes of a caricature.

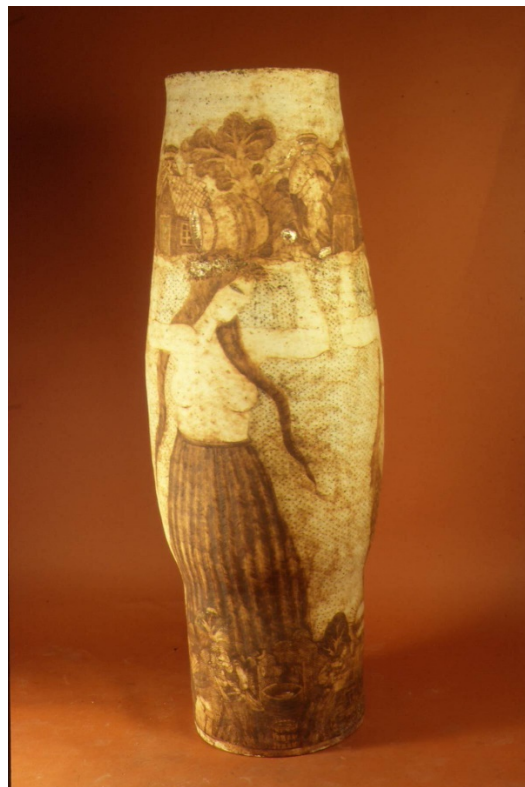


Rimas VisGirda (USA). Chernobyl 20th Anniversary Reunion. Chief and Guys. 2006.
Stoneware, oxides, lustre, buttons. 30x19x15 cm, 30x22x15 cm, 23x20x13 cm, 27x18x13 cm



Fragment of the Ceramic Collection exposition with Rimas VisGirda (USA) pieces.

Some pieces are decorated with illustrative drawings.



Inese Brants (Latvia). Portrait of One Woman. 1994. Stoneware, oxides. 164x58x58 cm

Zoomorphic motifs appear quite often in the collection, some authors successfully combine imperfection / incompleteness with a precision of techniques.



Heidi Preuss Grew (USA). In Slumber. 2014. Stoneware, glaze. 30x107x44 cm



Aldona Šaltenienė (Lithuania). Dance / Composition. 2002.
Stoneware, oxides. 110x50x28 cm, 109x52x28 cm, 108x50x28 cm, 95x44x28 cm

Plant motifs are usually rare in traditional sculpture media but appear quite often in ceramics. Sometimes those pieces could be called fantasy. The balance between constructivism and expression is retained and the artists are scrupulous in regarding every detail related to nature. The transformative and metaphorical potential are markers of the artist's imagination.



Juozas Lebednykas (Lithuania). Forms I-II. 2001. Stoneware, oxides, 44x90x37 cm, 47x93x38 cm



Kostas Urbanavičius (Lithuania). States, Dreams and a Dance / Composition.
1995. Stoneware, oxides. 101x28x20 cm

Moreover, in the collection there are some exotic art works from distant East countries. The East philosophy and the modern aesthetics is an inspiration in these artworks. Some authors believe in old Japan tradition that recognizes a god in the fire, firing a kiln not only means producing ceramics but also means being sins of potters forgiven. The unexpected results of firing which characterize Bizen – one of the oldest Japanese pottery tradition which reflects the result of unglazed pottery.



Makoto Hatori (Japan). "5-7-5". 1998. Stoneware, wood, metal. 172x200x15 cm

Makoto Hatori produces the traditional pottery of Bizen and also creates the conceptual ceramics. Simple poetry structure is used to express and convey sufferings of soul. Wood and clay in his instalation create a traditional and conceptual combination.



Yih-Wen Kuo (USA). Eternal Home II. 1998. Stoneware, oxides. 154x82x50 cm



Ceramic Collection exposition at the Ceramic Pavilion. 2017

The Gallery's collection grows each year and stands as a monument to the free exchange of ideas and the global community. Ceramic art works bring worldwide recognition to Panevėžys and more importantly to Lithuania as a place of culture and contemporary discourse.

One of the goals is to organize or join projects with other exhibition centers in Lithuania and abroad. Selected out-of-Gallery Exhibitions

Ceramic Collection of Panevėžys Civic Art Gallery, Contemporary Art Centre, Vilnius, Lithuania. 1993;

Baltic Ceramics'96, in co-operation with the Wellington B. Gray Gallery of the USA East Carolina University in Greenville. The Exhibition was shown in Galleries of several Universities of the USA. 1996-2000;

Hidden Pleasures: Lithuanian Style, for NCECA'97 (National Council Education Ceramic Arts, USA, Las Vegas), Exhibition of Lithuanian Ceramics, Horn Performing Arts Center at the Community College of Southern Nevada, USA. 1997;

Hidden Pleasures: Lithuanian Style, Exhibition of Lithuanian Ceramics, Contemporary Art Center, Vilnius., Lithuania. 1997;

Lithuanian Ceramics, Seeschlos Art Gallery, Gmunden, Austria. 1999;

Lithuanian Collection of Ceramics Generated During the Panevėžys International Ceramic Symposiums, Arka Gallery, Vilnius, Lithuania. 2001;

Ceramic Collection of Panevėžys Civic Art Gallery, Janina Monkutė-Marks Museum-Gallery, Kėdainiai, Lithuania. 2003;

Ceramic Collection of Panevėžys Civic Art Gallery, The inside park of Lithuanian Republic President's Office, Lithuania. 2003;

Selected works of the Panevezys International Ceramic Symposiums, Groate Kerk St. Jacobiparochie, Het Bildt, the Netherlands. 2005;

Selected works of the Panevezys International Ceramic Symposiums, Embassy of the Republic of Lithuania to the Republic of Poland, Lithuanian Center, Poland. 2007;

Selected works of the Panevezys International Ceramic Symposiums. Gobis, Outdoor Expo, Gediminas Blvd. 13, Vilnius. 2008;

Collection of Ceramics Generated During the Panevėžys International Ceramic Symposiums. Art Exhibition in the Presidential Courtyard, Vilnius, Lithuania. 2011-2013;

Contemporary Ceramic. Panevėžys International Ceramic Symposium Collection. Daugavpils Museum of Regional History and arts, Latvia. 2014;

Panevėžys International Ceramic Symposiums Collection. Bernardinai Garden, Vilnius, Lithuania. 2014

Panevėžys International Ceramic Symposiums Collection. Art Exhibition in the Presidential Courtyard, Vilnius, Lithuania. 2017.

All used photographs are from the Art Gallery archive