

Inspirational 32

arturo pacheco logo

bill delaney

chris fennell

cumhur okay ozgör

GAP senegal

sandra ban

betsy kenyon



sandra
ban





04



portfolio: sandra han

Links:

Website: <https://www.sandrahan.com>

Facebook: @sandrahans

Instagram: @sandrahans

Artwork:

Page 01: Sandra Han

Page 02: Sandra Han

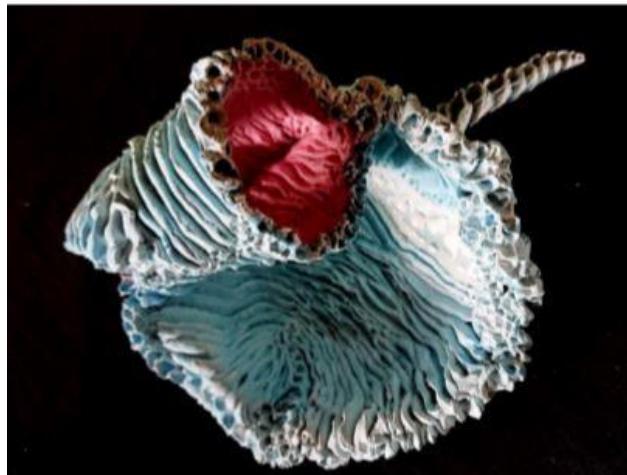
Page 03: Impression Stillstand

Page 04: Earth (detail)

Page 05: Sandra Han

02

Highlight Artist in *Inspirational n.32 Magazine*



BY FIRE

CERAMICS SYMPOSIUM 2018.



SANDRA BAN

Hrvatska / Croatia



Dobrobiti različitosti / Benefit of Diversity
2018.
modelirana šamotna glina, obvara / modelled chamotte clay, obvara



sanbanfree@gmail.com
<https://artsandraban.wixsite.com/sandraban>



NEOLITHIC METHOD FOR FIRING POTTERY - PIT FIRING



The method of firing on open fire or fires is one of the most common ways of pottery firing recorded in the numerous ethnological researches of pottery of traditional communities around the world. Similar methods of ceramics firing were used during prehistoric times and their pottery systems. This method of firing pottery, although very simple, requires exceptional skills because sudden temperature rise and direct contact with the fuel can cause the object to crack. A similar principle is the firing in the pit or below ground level. The temperature regime in the pit differs significantly from that on the "firing" because the temperature rises much slower, hence this process is longer and, to a certain degree, safer for pottery products. The product of the firing are bowls with dark brown, dark gray and black surfaces, because the low oxygen flow causes incomplete combustion of fuel, whereby the atmosphere in the pit is filled with free carbon which directly affects the walls of the vessel and changes both color and texture, which is particularly evident in the bowls treated by, for example, coatings, engobe or glazes. For vessels that are not treated with coatings: it is explained that functionality is the reason for choosing a reducing atmosphere because the carbon accumulated in pottery distortions prevents the porosity and permeability of the vessel, as do the coatings, which was extremely important in the early pottery traditions. However, the atmosphere of total reduction is not easy to achieve, and "pottery skills" are the main factor for achieving a reduction atmosphere. According to ethnographic sources, such pits are generally not shallower than 50 cm and rarely are deeper than one meter, and their diameter can be between 50 and 400 cm depending on the number of items that are planned to be fired. Since the pit walls are damp, and moisture can adversely affect the baking result, it is advisable to make the fire in the pit before use to remove moisture and to partially burn their walls. The vessels then fit into the pit, laterally laid on a base made up of flammable fuel (dry

twigs, straw, dry wood, etc.). Ethnographic sources have registered different ways of combining fuel and commodity, depending on the type of fuel used, as well as on the technological tradition and the experience of pottery. During the firing, the temperature can reach up to 900 °C, which is enough to convert the clay into ceramics, and the entire baking process may take up to eight hours. In all the methods of firing the vessel, when in direct contact with the fuel, it is almost impossible to control the temperature once the firing process has started and one way to partially control it is by the fuel selection. For example, the dry faeces of ruminants burn slowly and evenly, gradually raising the temperature, while dry grass, straw and branches burn rapidly, causing a rapid temperature rise. In addition, by firing pots in the pit it is difficult to control and maintain the atmosphere of firing therefore in the final stage, potters use several ways to boost the reduction effect. In the final firing phase, the top of the pile is covered with different materials (limestone, ceramic fragments, etc.) or the pit bursts with sand to further reduce the air flow, which will provide the vessels with an impeccably dark surface. A similar effect is achieved by adding, for example, fresh leaves or wet sawdust, which also results in the release of carbon monoxide. The pots are to be taken out of the pit only the next day, and after several hours the vessels may still be very hot and need to be taken out of the "kiln" with caution.

Regardless of the method of firing, it is extremely sensitive and for many potters also the most significant moment in the production process, and the awareness of the risks that are often manifested through various forms of ritual actions related to this process, tells us that the potter knows very well the properties of the material he uses as well as the risks.

Andreja Kudelić (Institute of Archeology)

By Fire Symposium, Croatia

Zlakuša UNESCO Symposium Serbia





Croatian National TV reportage





4TH INTERNATIONAL CERAMIC AND GLASS EXHIBITION : OLD & NEW

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seres'18 IV. INTERNATIONAL CERAMIC GLASS,
PORCELAIN, ENAMEL, GLAZE AND PIGMENT'S
CONGRESS

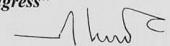
October 10-12, 2018, Eskisehir - Turkey

Certificate of Participation

This is the certificate that

SANDRA BAN

has participated in the "IV. International Ceramic and Glass Exhibition; Old & New" under the "IV. International Ceramic, Glass, Porcelain, Enamel, Glaze and Pigment Congress"


On behalf of Organising Committee
Prof. Dr. Alpagut KARA
Chairman

 ANADOLU UNIVERSITY
 ESKİSEHIR TECHNICAL UNIVERSITY

www.seress2018.org

INTERNATIONAL
CERAMIC AND GLASS
EXHIBITION:OLD&NEW





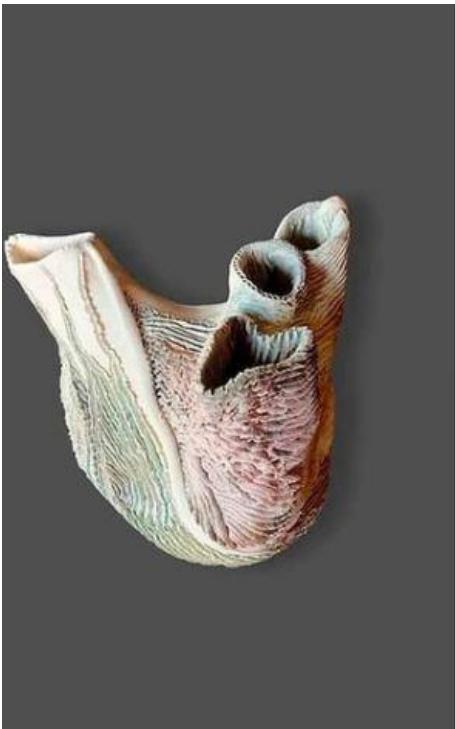
Sandra BAN (Rijeka, CROATIA-1972)





Neue Keramik Magazine, reportage of Matres Festival and Museum Zauli workshop

Italian National Archaeological Museum Expo



Ergasteria: dall'Arte di Venela ad Artéclaté

Articoltà è uno spazio senza panti, senza confini, senza limiti, dove l'arte può "espandersi", può trasmettere il suo messaggio, si può esprimere travalicando i luoghi tradizionalmente deputati a questo. Unlo spazio scatola di espressione dove stimolare le forme di creatività.

Uno spazio insieme di espressione dove sperimentare le forme di creatività. Come insulti e non tradizionali sono i luoghi che di solito si negano.

Stiamo già alla fine di quest'anno e gli eventi gastronomici sono sempre più del cospicuo della città, degli operatori commerciali che hanno capito le spese d'aria nelle vostre case dei loro negozi, da notare come che, dal 18 novembre al 14 gennaio, con l'iniziativa "Arte e Cucina" - Galeria d'arte offrirà "esplosioni" degli spazi gastronomici e gastronomia locale.

Il marchio Articello opera in collaborazione con associazioni come Passaggi Narranti, Legambiente - Circolo Occhio verde, il Centro Commerciale Natura - Prefabbricato Enrico Ravica, la Parrocchia di Murano e Riva, con UGSM USM Srl, Asl Salerno, nelle accattivanti edizioni con "Cucinare è

Avviata con successo la nostra prima edizione del Convegno, siamo lieti di pubblicare su questo sito tutti i lavori finiti dei convegni: lo SPMAR e Portecagnana, la Cop Louisa di Salerno. Gli eventi intendono basarsi, grazie alla potenza comunicativa dell'arte, il recupero del senso di comunità, gli scambi di vedute, le critiche, i commenti, i suggerimenti, la costruzione di reti umane, contro il problema dei "nuovi luoghi". In occasione di questo splendido evento "Ergasteria- L'arte di Venezia", si concretizza la collaborazione con l'Accademia Internazionale Padova - atene romane e si raffigura l'adesione con il Museo

In questa occasione, nell'ottica che sempre ci guida, di creare un legame fra la città e il MAP, gli esperti espanderanno nelle vetrine dei negozi decine di scarpette rosse di ceramica che cattureranno il fascino che si accompagnerà verso la Giornata internazionale contro la violenza sulle donne e verso le numerose attività che vedranno impegnati il Museo dal 23 novembre al 12 gennaio.

Una associazione di "nuovissime sorelle", ma anche un momento di riflessione sul numero effettivo dei

Una operazione di "coesione sociale" ma anche un momento di riflessioni sul potere effettivo da questa comunità in merito alla valutazione e conservazione di beni culturali ed ambientali e uno sguardo al futuro prossimo: su ciò che questa comunità vuole direttamente. Proseguo sempre ad elaborare, attraverso appuntamenti socio-culturali, una sorta di analisi, sulla modalità con le quali questa comunità si è presa cura della propria esistenza culturale, del proprio patrimonio

materele ed immateriale, in questo progetto che è indicativo del percorso compiuto.
La nostra programmazione non a caso cerca di «volgersi nelle città», in maniera parallela alle attività del Museo Archeologico Nazionale "Gli Etruschi di frontiera", alla sogno di favorire il dialogo tra due realtà.

la comunità locale e il Museo, che ancora oggi sforza a produrre i frutti devo.
Noi ci preghiamo da sempre e continueremo a pregarlo.
Puntarne sulla partecipazione perché la città stessa diventi un laboratorio della "cultura collaborativa".

e contribuisce ad avviare un processo di rigenerazione urbana che per essere attuato ha bisogno di essere condivisa dalla comunità locale.



Croatian Triennale

Solo Expo, Rijeka 2020 City of Culture

KULTURA

Ponedjeljak, 7. rujna 2020. Glas Istre | 37

ROČKA PREMIJERA Glagoljaški gradić ugostio je 4. Hrvatski triennale keramike

Poticajna inventura trogodišnjeg stvaralaštva

Na 4. Hrvatskom triennalu keramike predstavljeni su radovi 24 umjetnika vrlo raznolikih poetika, koje ukazuju na bogat izbor tema i tehnoloških postupaka pri stvaranju djeла suvremene hrvatske keramike.

NAPISALA I SNIMLILA
Gordana ČALIĆ SVERKO

ROČ - Nakon Osijeka, Rijeke, Šibenika, Zagreba, Lipanje, Bjelovara, Našica, Vinkovaca i Slavine, premjerno je u Istri, u glagoljaškom Roču, u međimurskoj Domu kulture, otvoren 4. Hrvatski triennale keramike na kojem su izloženi nadviše 24 umjetnika već raznolikih poetika, koje ukazuju na bogat teritorij i tehnološkim postupcima priručujući djeļa suvremene hrvatske keramike.

Posebnost izložbenom postavu

zasigurno daje memorijalni dio, djela iz kolekcije Otto Krauthacker, nastala pedesetih i šezdesetih godina, koja pružaju mogućnost zanimljivih komparacija.

Hrvatska je zadnjih godina prepoznata kao jedna od najboljih zemalja keramike, umjetničkih radionica i međunarodnog suradnja, a istovremeno bolje uspostavio na stupu na svjetsku selekciju i izložbu keramike u inozemstvu te sudjelovanju u međunarodna na predstavljanju hrvatske keramike i radionicama umjetničke keramike. Održao je to stogašnje tradicije organiziranog umjetničkog dje- lovanja na području keramike. U sklopu ovog dje-lovanja, u proljeće 2006. godine Hrvatski prijatelji keramike su zadaćom da bude petcijska invencija trogodišnjeg srušavalačko-vježba koja vreduje strucni mediji i javnost. Time su se dobile i prve rezultate, a u sklopu njihove reputacije, nagrađeno je akademik Harshal Salvant Čen Medunarodne Akademije za keramiku, idejni

A photograph showing a woman in a red dress and a man in a white shirt and mask standing in a museum or exhibition space. The woman is holding a small object. In the foreground, there are large, textured artifacts on display. Other visitors are visible in the background.

Savremena hrvatska keramička

začetnik Hrvatskog triennala keramike, autor i kurator izložbe, stvarajući značaj triennala za afirmaciju hrvatskih umjetnika.
- Postoji udruženje primjenjivih umjetnosti koji slavi 70 godina, isto tih godina je EXAT 51 Ekspresivnitali atelje proglašao svoju osnivanju i utjecao znatno na razvoj umjetnosti u Hrvatskoj, a ja sam održao slavstvo na taj način da pravim senju skulpturalnih instalacija od jefirnih materijala prirodnom godom izložbi poput rože pa sam tako postavio instalaciju u Roču koja će trijati do povećne, naglašio je Hanibal Salvato.

zajn centar LADICA iz Zagreba, a pokrovitelji su Kolind Gruber-Kitarović, bivša hrvatska predsjednica, gradonačelnik Ožujak, Rijeka i Zagreb. Pokrovitelj izložbe u Roču je Grad Beograd, pa je izložbu, organiziranu u sklopu obilježavanja riječke Sabotine i Dina Građa Buzeta, otvorio gradonačelnik Šinika Žalič koji je izrazio zadovoljstvo temu što u Roču, u Gradištu, u gradu imali sreću ugostiti jednu ovakvu eminentnu izložbu. Ceremonijalnoj otvaranju vodila je ročanska Ines Grebo koja je predstavljajući Roč nagnula se kući i ljudi dobre volje, koji žive u Roču, kroz stopež da se po danas nosi materijalnjog i duhovnjeg razvijanja svoga kraja.



Tesko, Greblo i Salvaro na otvaranju izložbe



Ispred ročkog Doma kulture





Symposium Ukraine, National Pottery Museum



Ustanova "Ivan Matetić Ronjgov"

Ronjgi 1, 51 216 Viškovo
Primorsko-goranska županija

Tel: 051 257 340
e-mail: ustanova@ri.tr-com.hr
www.ustanova-imronjgov.hr



primorsko
županija goranska

Nakladnik: Ustanova „Ivan Matetić Ronjgov“ / Prijevod: Mia Mihaljević Ivančić (engleski) / Fotografije: Vladimir Sušanji, Branko Kukurin, Boris Roce
Dizajn i tisk: Tiskara Grafika Helvetica d.o.o.

Cultural heritage symposium



5. KOLONIJA UMJETNIČKE KERAMIKE U RONJIGIMA

SANDRA BAN
BRANKO LENIĆ
NIKOLA NENADIĆ
BORIS ROCE
DIJANA TRTANJ



5. KOLONIJA UMJETNIČKE KERAMIKE U RONJIGIMA



SANDRA BAN

Riječanka '72., interdisciplinarna je umjetnica uz dominaciju kiparstva kroz medij keramike i skulpturalnog slikarstva. Prirodne i žive materijale - zemlje, gline, biljaka, drva...spaja s novim tehnologijama digitalnih medijima izražavajući duboke slojeve stanja svijesti konceptima apstraktnih prikaza i naglašeni suvremene proze. Mentorica je suvremenog umjetnosti, aktivno surađuje s raznim međunarodnim organizacijama za razvoj umjetnosti i kulture u organizacijskim i edukacijskim djelatnostima u Žemljama i inozemstvu. Članica je HDLU-a Rijeka i drugih umjetničkih udruženja. Izlazi samostalno i na brojnim međunarodnim umjetničkim simpozijima, žiriranim izložbama i festivalima u Europi i šire. Aziji i SAD-eu. Nagradljivana i priznata umjetnica, predstavnica je Hrvatske u renomiranim muzejima, galerijama i parkovima i njeni radovi se nalaze u privatnim i javnim svjetskim zbirkama suvremenog kiparstva.

Born a Rijeka 1972, multidisciplinary artist active in art for 30 years. Completely dedicated to contemporary art dominant in sculptural ceramics, high design and new media. Member of "Croatian Art Society" and several other national and international associations. Mentor, art director, therapeutic art coach, founder of F.L.A.S.H.eARTH residence, collaborates with numerous organizations for the development of art and culture. She is Croatian representative on International Mates Biennale Festival. An award-winning artist, invited to many arts and ceramics symposia, competitions, exhibitions and festivals in Europe and beyond, USA and Asia; her works can be found in museums, galleries, parks and private collections of contemporary art around the world.

KONTAKT

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<https://artaxis.org/sandra-ban/>



5. KOLONIJA UMJETNIČKE KERAMIKE U RONJIGIMA



5th CERAMICS ART COLONY RONJGI - October 2020

This year celebrates the fifth anniversary of the Ceramics Art Colony Ronjgi and the participants are the local artists well acquainted with our inspirational guidance - the Glagolitic script and its heritage. Some artists are accomplished ceramists while others have only just discovered ceramic art as their new medium and a new art pathway. They have elaborated and enriched their personal expression through the visibility of the ancient script as the given motif. The artwork produced at the colony is inventive and interesting while the Glagolitic script is the bridge between

shapes, meanings and creativity. Utilizing clay is maximised - the artists' inventive and free approach expands the material's boundaries transforming it into a contemporary visual art medium. The artworks have a strong visual and tactile impact: they are modern and fresh, rich and complete. They are charged with authentic visuality; they are recognizable and intense; they merge tradition with modernity whilst referring to the importance of the Glagolitic script which has been preserved and which still imposes itself on us.

Sandra Ban is a multimedia artist for whom sculpture is just a final experience. Parts of process are strung one after the other, and each part is equally valuable. Her artwork comprises of three letters. They symbolise relations and doings: People, Earth, and Life. Their meaning is hidden within the form; it is for the observer to find it. The sculptures are multilayered, rich in form, perspective and material; they are built by applying harmony and dynamics. Small changes allow the observer to find the abstract associativity of the letters.

Branko Lenit is well-known for the assemblage art. He builds with rejected things or fragments, written remnants of family history. His clay plates are rich in impressions. The imprinted letters assemble surfaces of collage forms - imprints of thoughts, forgotten words and traditions. Depth, line, colour and glaze alternate thus producing an intense rhythm on the surfaces. The reliefs tell a story diverse in texture and intensity. The game between shadow and glimmer, transparency, density, indentations and tones reveals new and hidden meanings.

Nikola Nenadić's approach to ceramics is sculptural; he looks for sculptural when working with clay, connecting letters and meaning. N is the name symbol, N is the anvil (*nakovanj*), it is the metaphor for strength, persistence and patience. On one side there is the constructive form of the letter while on the other side stands the abstract form which associatively leans on the Glagolitic script, and builds up the mass.

Boris Roce realised three sculptures each representing a different approach and a different technique. The sculptures accentuate the artist's skill and knowledge, and add to their own changeability and richness. Though strongly different, the sculptures carry the same signature, they are recognisable in the strokes and forms. The monumental letters clearly and firmly emphasize the forceful base and the meaning of the artworks. The compact and bold sculptures allow for the flow of shadows and the compactness of the matter, at the same time the observers experience their stability and modernism.

Dijana Trtanj combines the symbolic and abstract letters to make a word, but the letters are only there as a base or a beginning: they are built upon with elements of space and harmony. Suggestive texture of the letters, as if interwoven, dissolves the clay's epidermis and creates a subtle sequence. The furrows retain colour like old facades, and the contrast between the copper glaze and the shades is accentuated. Wire elements enhance rhythm, while flower elements serve as a linkage with her previous works.

Jasna Rodin



LITHUANIA Danute Baublyte Garlaviciene
BULGARIA Varvara Karnayx
SERBIA Marika Mihajlić
CROATIA Sandra Ban
 special guest **ITALY** Adolfo Zilli

17—19.05.2019 ITALY EUROPE

izložbe događaji otvoreni atelje radionice masterclass konferencije socijalni dialozi okolina i mnogo više

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4X4 RAW CONTEMPORARY CERAMIC & MULTIMEDIA 3D virtual reality INTERNATIONAL ArtEarth FOREST eXtreme SINERGY

MATRES WEEK

VIKEND ŽENE U KERAMICI

DOBRO JUTRO KERAMIKA MEDUNARODNA MANIFESTACIJA U SVIM ITALIJANSKIM I EUROPISKIM GRADOVIMA KERAMIKE SUSRET KULTURE I TRADICIJE KERAMIKE NA ŽENSKI NACIN

Matres Prigoria - Muzej Prigorja, Sesvete, Croatia
 Tel/Fax: +385 (0)1 2001 601
 matushanka@gmail.com

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17.05. PETAK
 od 18.00 sati OTVORENI ATELIER, Muzej Prigorja, Sesvete

18.05. SUBOTA
 10.00 - 15:00 sati BY FIRE - radionica paljenja keramike u vatrenoj jami, Imanje Sovinjak, Planina Gornja

17.00 sati OTVORENJE MATRES CRO WEEK
 Muzej Prigorja, Sesvete

LIVING ART COLLECTIVE - performansa posjetitelja terapeutске instalacije

MATRES FESTIVAL 2018 - video predstavljanje

CONTEMPORARY ART EARTH REZIDENCIJA - izložba radova i video, Lithuania: Danute Baublyte Garlaviciene / Ukraine: Varvara Karnayx / Srbija: Marika Mihajlić / Hrvatska: Sandra Ban / Italia: Adolfo Zilli

SAMOSTALNA IZLOŽBA - Marina Blažek, Ljubica Lovrenčić, Sandra Ban

ARTEARTH SELF SUSTAINIBILITY - žirirana izložba članica Pandora International

19.05. NEDJELJA
 od 10.00 sati OTVORENI ATELIER, MUZEJ PRIGORJA, SESVETE

od 10.00 do 15.00 sati - **OBVARA** radionica bio-organskog bojanja keramike, Imanje Sovinjak, Planina Gornja

GUERRILLA GIRLS - ŠTO SE DO SADA PROMIŠLJENO? - OTVORENA DEBATA

17—19.05.2019 ITALY EUROPE

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GUERRILLA GIRLS - ŠTO SE DO SADA PROMIŠLJENO? - OTVORENA DEBATA

MATRES WEEK

HRVATSKA VIKEND ŽENE U KERAMICI THE WEEKEND OF FEMALE CERAMICS

DOBRO JUTRO KERAMIKA MEDUNARODNA MANIFESTACIJA U SVIM ITALIJANSKIM I EUROPISKIM GRADOVIMA KERAMIKE SUSRET KULTURE I TRADICIJE KERAMIKE NA ŽENSKI NACIN

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MUZEJ PRIGORJA

ASSOCIAZIONE PANDORA ARTISTE CERAMISTE

AiCC
 Associazione Italiana Ceramiste

PROGETTO CERAMICA DONNA

BUONGIORNO CERAMICA!

GAUA TERRACOTTA IN SITE

International ArtCeramics Symposium
 CHERVEN BRYAG 2018 BULGARIA

ITALY
 Stefania Saturnino
 Gaetano Branca

TURKIE
 Hasan Numan Sucaglar
 Tan Bugra Ozer

CROATIA
 Sandra Ban
 Boris Roce

BULGARIA
 Lilia Koleva-Bardarova
 Vasko Ernst Bardarov

28.04. OPEN STUDIO

21th – 28th April 2018

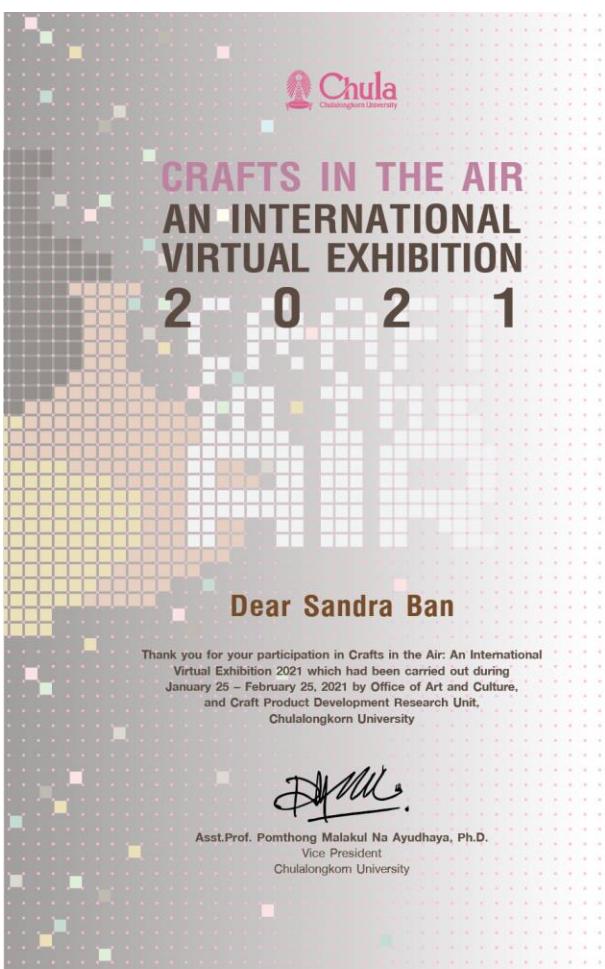
Direction KHIRIL HRISTOF

Gaya

The Humanitarian Activities Directorate at Cherven Bryag Municipality
 The Cherven Bryag Chitalishte Complex

TERRA 2000 OD
 CURATOR: SANDRA BAN

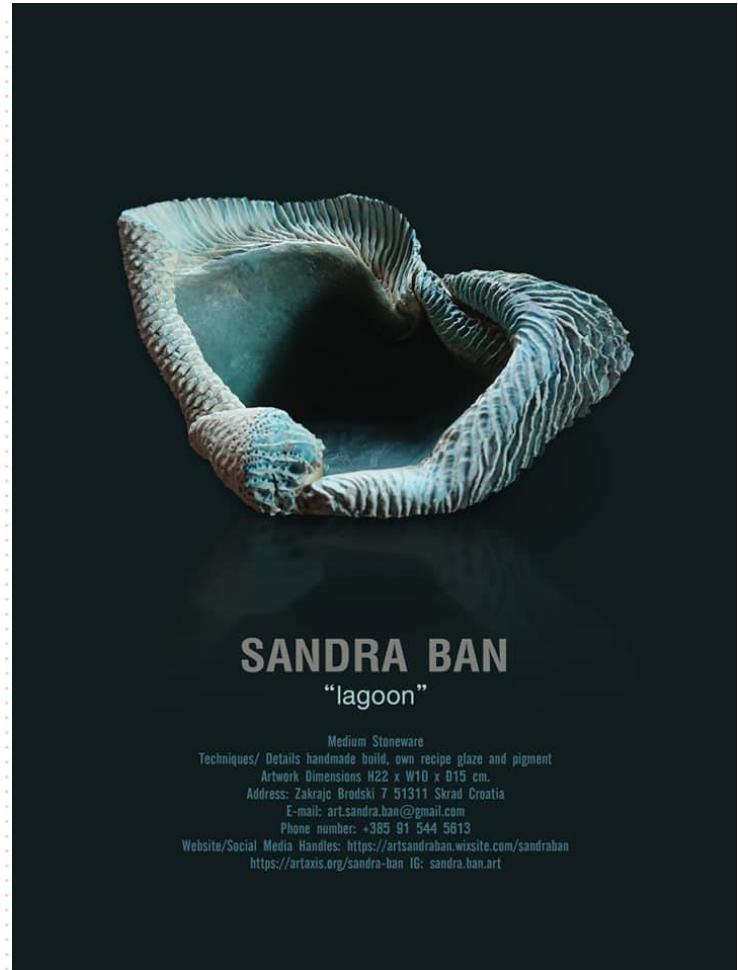
Organizer, curator...



Dear Sandra Ban

Thank you for your participation in Crafts in the Air: An International Virtual Exhibition 2021 which had been carried out during January 25 – February 25, 2021 by Office of Art and Culture, and Craft Product Development Research Unit, Chulalongkorn University

Asst. Prof. Ponthong Malakul Na Ayudhaya, Ph.D.
Vice President
Chulalongkorn University



SANDRA BAN

"lagoon"

Medium Stoneware

Techniques/ Details handmade build, own recipe glaze and pigment

Artwork Dimension: H22 x W10 x D15 cm.

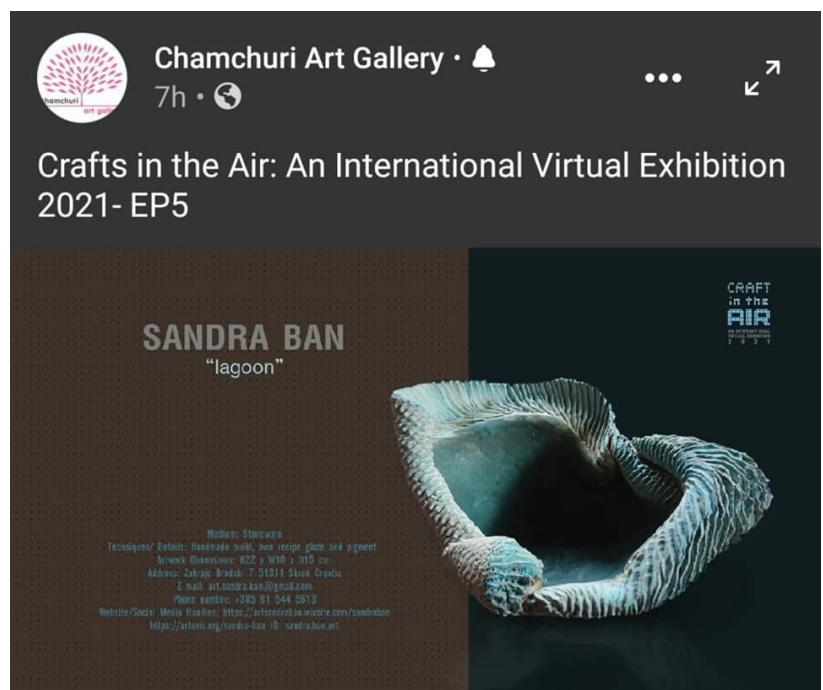
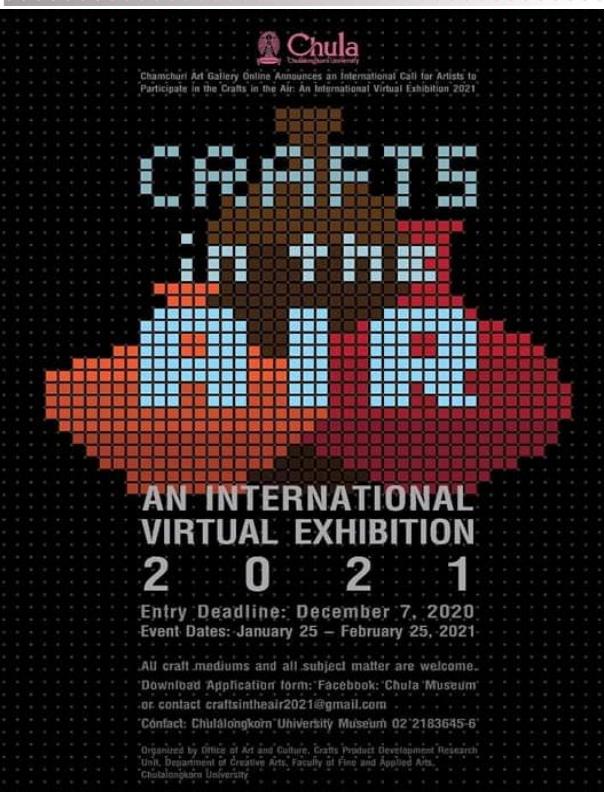
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Phone number: +385 91 544 5613

Website/Social Media Handles: <https://artsandraban.wixsite.com/sandraban>

<https://artaxis.org/sandra-ban> IG: [sandra.ban.art](#)



WEB: <https://artsandraban.wixsite.com/sandraban>

Member:

ARTAXIS.ORG, USA

<https://artaxis.org/artist/sandra-ban/>

Croatian Fine Art Society, Rijeka, Croatia

Kerameikon (AIC member) Ceramics Association, Varaždin, Croatia

Honored member of Pandora International Women Ceramics Artist, Ca' Tirreni, Italy

Award of County:

<https://www2.pgz.hr/doc/natjecaji/rezultati/2019/novcane%20nagrade%20kultura%202018.pdf>

Rapresentive Croatia at ECC2018

<http://www.europeanicceramiccontext.com/ecc2018-open-call>

Solo Expo

Croatia, Rijeka City of Culture:

<https://lavoce.hr/cultura-e-spettacoli/opere-che-riflettono-il-legame-con-la-natura>

<https://lanterna-magazin.net/2021/02/09/sandra-ban-izlaze-u-galeriji-klovic/>

<https://www.mojarijeka.hr/kalendar/samostalna-izlozba-rijecke-umjetnice-sandre-ban/>

<https://www.culturenet.hr/default.aspx?id=102438>

<https://torpedo.media/izlozba-sandre-ban-u-galeriji-klovic-u-svom-radu-naglasavam-vaznost-povratka-unutarnjoj-i-vanjskoj-prirodi/>

<https://www.youtube.com/watch?v=nLyA8HFhHEw>

<https://www.culturenet.hr/default.aspx?id=30758>

Greece:

<https://6exiceramics.wordpress.com/exhibitions/sandra-ban/>

Some Croatian Juried collective expo:

Museum Nikola Tesla, Zagreb, Croatia

<https://vizkultura.hr/odabrani-radovi-za-zagrebacki-salon/>

Croatian Ceramics Triennale – 2nd Award

<https://zg-magazin.com.hr/hrvatski-trijenale-keramike-u-vinkovcima/>

<http://www.galerija-sv-krsevana.hr/portfolio-items/4-hrvatski-trijennale-keramike/>

<http://metro-portal.hr/4-hrvatski-trijennale-keramike-u-rocu/127137?m=0>

Croatia, Varaždin, Kerameikon (AiC member)

<https://regionalni.com/varazdin-u-subotu-se-otvara-izlozba-keramike-barokni-ritam-suvremeni-tonalitet/>

Capital Gallery, Zagreb Croatia

<https://www.hdlu.hr/2019/01/yicca-2018-medunarodni-natjecaj-suvremene-umjetnosti/>

Croatian Symposium:

Croatia, Vodnjan Casa Rosina

<https://www.glasistre.hr/kultura/14-izdanje-arte-in-situ-u-vodnjanu-umjetnici-iz-cijelog-svijeta-zajedno-stvaraju-589565>

<http://www.regionalexpress.hr/site/more/danas-najavljen-jedanaesti-simpozij-arte-in-situ>

<https://www.novilist.hr/uncategorized/devet-umjetnickih-rukopisa-u-vodnjanskoj-casi-rosina/>

https://web.facebook.com/infovidnjan/photos/pcb.364700201067602/885096935160469/?type=3&eid=ARBR-qemvu0TWSUZ9dp4g2mhm0hujWPa86mVbZc2Ro0lmLhWulWLXo1GwEM0hvw0jITRr3Rw0VVSyPZt&_rdc=1&_rdr

Crotia Plemenitaš

<http://olr-plemenitas.hr/en/2017/10/06/xxiv-international-raku-workshop/>

Croatia, Culture Heritage Ronjgi

<https://ustanova-imronjgov.hr/novosti/1-kolonija-umjetnicke-keramike-u-ronjima/>

Croatia, Ješkovo

<https://tzp-sredisnja-podravina.hr/jeskovo/>

Organizer:

Matres Week, Museum Prigorja, sesvete, Zagreb, Croatia

<https://www.muzejprigorja.hr/arhiva-2019.html>

Mentoring:

Museum Zauli, Faenza Italy

<http://www.museozauli.it/2020/07/workshop-con-sandra-ban-e-nuria-pozas/>

<https://www.arte.go.it/tag/sandra-ban/>

<https://www.buongiornoceramica.it/2020-la-ceramica-del-mediterraneo-workshop-con-sandra-ban-e-nuria-pozas/>

<https://www.arte.go.it/event/workshop-la-ceramica-del-mediterraneo-tra-storia-mito-e-contemporaneita/>

<https://www.ravennawebtv.it/workshop-la-ceramica-del-mediterraneo-tra-storia-mito-e-contemporaneita-iscrizioni-fino-al-17-agosto/>

Caste Pejaković, Našice, Croatia

<https://www.radionasice.hr/tag/sandraban/>

<https://www.zmn.hr/2019/08/26/odrzana-xxxiv-kolonija-umjetnicke-keramike-hinko-juhn-nasice/#more-1925>

https://www.nasice.com/tag/hinko_juhn/

Croatia, Novigrad, school for talents

<http://2010.novigradsko-projece.com/553/sandra-ban/>

Collaboration:

Italy, Venezia

<https://redolab.it/blog-artigiano/ceramica-e-arredamento/#!/program1>

Croatia, Museum Peeke Poke

<https://www.peekpoke.hr/genesi-an-art-installation-by-sandra-ban/>

<https://www.rijekadanas.com/na-korzu-osvanuo-misteriozni-monolit/>

Press and Social:

<https://www.instagram.com/sandra.ban.art/?hl=en>

https://web.facebook.com/sandrabanart?_rdc=1&_rdr

<https://www.linkedin.com/in/sandra-ban-9b047027/?originalSubdomain=hr>

<https://web.facebook.com/watch/?v=1603399226480254>

<https://www.youtube.com/watch?v=f-eRQKBUYTY>

<https://akademija-art.hr/2020/01/03/ban-sandra/>

<https://www.mojarijeka.hr/rijecki-umjetnici-na-medunarodnom-festivalu-keramike-u-italiji/>