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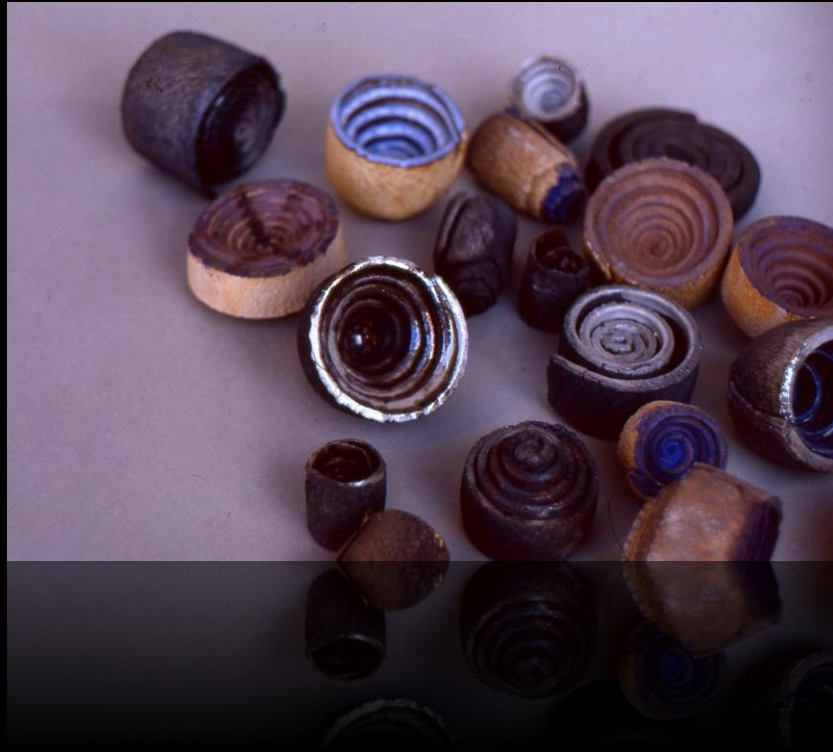
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Agnes Husz is a master of clay, transforming raw material into dynamic, spatial sculptures. Her signature technique, developed in 1993, involves meticulously stretching and shaping clay slabs into long, ribbon-like strips. These pieces, reminiscent of Japanese Obi belts, create a unique fusion of Eastern and Western aesthetics, a dialogue between her European roots and the profound influence of Japanese culture.

Her innovative approach has led to a distinguished career spanning three decades. A member of the International Academy of Ceramics since 2013 and a recipient of the Hungary's Ferenczy Noemi Prize, her work has been internationally recognized for its artistry and technical mastery. In 2024, Agnes was included in Homo Faber Guide with a page showcasing her craft and her journey as a ceramic artist.

Most recently, in 2025 she was named a finalist for the prestigious international **Loewe Foundation Craft Award**, an honor given to just 30 artists globally. Her striking large-scale sculpture, **Stop-Stone** was showcased at the Thyssen-Bornemisza National Museum in Madrid, further cementing her status as a leading figure in contemporary ceramic art.





There is a Japanese word *mederu*,
meaning "to look", "just looking".
As when sitting in a Japanese garden simply looking,
not seeing, only feeling through inner emptiness.
The study of Far Eastern philosophies seems to be a
means of attaining this inner calm





SPIRAL OBJECTS 1993

EKWC, Neetherlands

W: 300 cm

Ø 100cm, Ø 62cm, Ø 26cm

**1993 Residency in the European Ceramic Work Center (EKWC),
Holland**

The first sculpture series made out of long flat clay-strips
The Spiral Series is the Matrix of this unique way of making

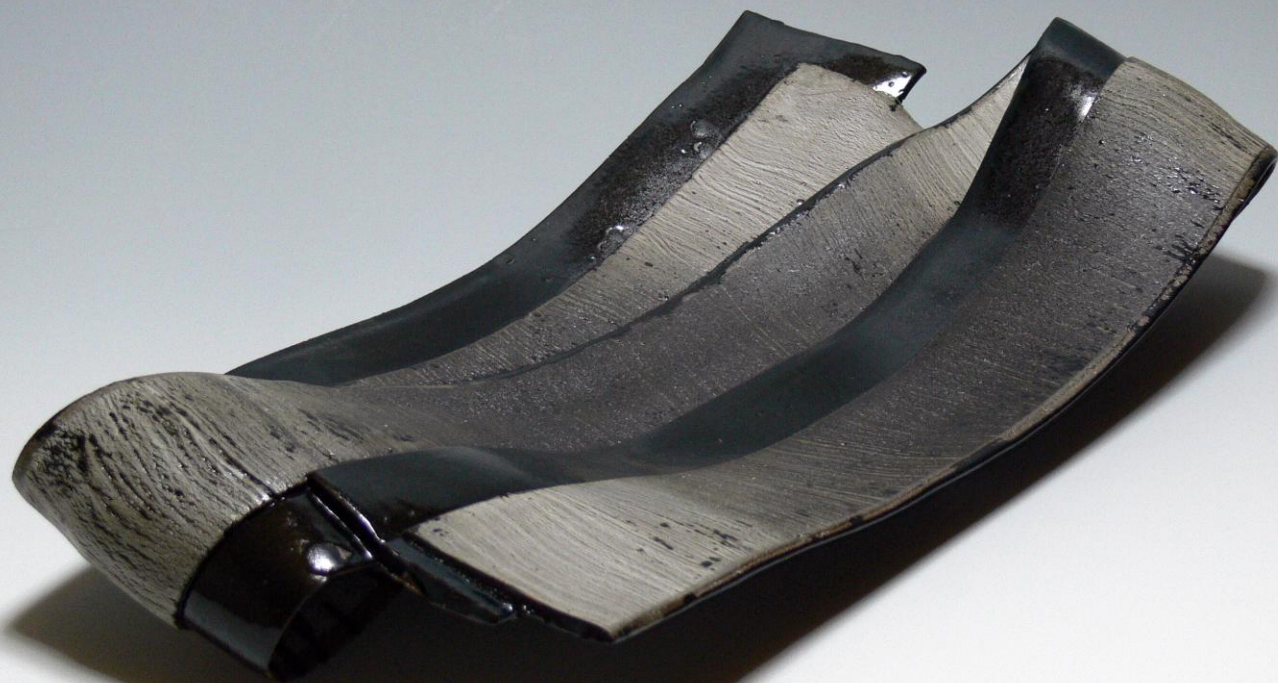




There is a ritual in this progress.
 Stretching the clay slab by hand, flinging it up to the air and slapping down on a board.
 In capturing the earth's gravitational force, it is a dialog through the clay with the Universe.
 To question, to research the relationship between nature and humanity, the existence of man with nature

The thin long strip, OBI is the basic element of the shape
 The surface is painted with black and white engobe

2021 Residency in the **International Ceramics Studio Hungary (ICSHU)**
 with scholarship of the National Cultural Foundation (NKA)
 Photo credit Enikő Kontor (ICSHU)



“OBI” Shape Plate
2016 W:65 cm

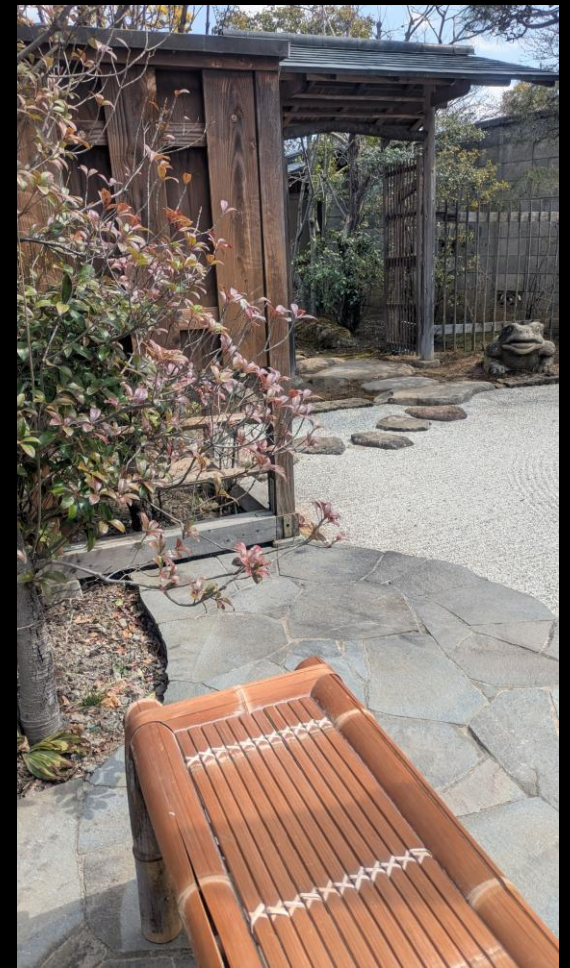
The basic element of the shape is like the Japanese kimono belt, which is called OBI
“OBI” shape platter series



The Tea House, where the Tomeishi Story began
止め石 / Tomeishi / StopStone

Ogasawara san the Tea Ceremony Master

Tomeishi in Ueda, Hyakuyotei Ochadokoro





止め石 / TOMEISHI / StopStone
上野化学博物館, Ueno, Museum of Science
On left: Photoshop Image
2019



止め石 プロジェクト

The “**Tomeishi Project**” brings this StopStone symbol from the Zen gardens to the contemporary art, sending its roaring message to the world
“STOP AND THINK”

2020

Tomeishi/Stop Stone

Ceramic Artwork and Video Installation
using AR, Augmented Reality
Tomeishi Project first edition, Japan

Venue: **World Art Tokyo ~SatelliteS~**
Hareza Brillia Hall, Ikebukuro, Tokyo



2021

止め石/StopStone/Megállítókö

Solo exhibition

Installation size: W3m x D5m x H2m

Ceramic Artwork W26cm D28cm H36cm

Video Installation using AR, Augmented

Reality

Tomeishi Project second edition, Hungary

Venue: **K.A.S.Gallery, Budapest**





Rainbow Prayer, 2021
Wall piece, W100cm H110cm D7cm

Rainbow Tomeishi, 2021
W26cm D25cm H35cm



Venue:
solo exhibition in the
K.A.S. Gallery
Budapest 2021

**Tomeishi above the Danube
in Budapest, Hungary
2021**
Augmented Reality View



Kikuchi Biennale 2023



止め石/ StopStone

W40cm D30cm H40cm
Colored clay, glazed, oil kiln, reduction fire,
1260°C

Venue: Kikuchi Tomo Museum, Tokyo

LOEWE Foundation Craft Prize Finalist
2025

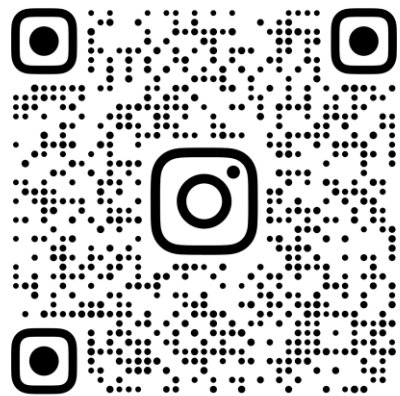


止め石/ StopStone

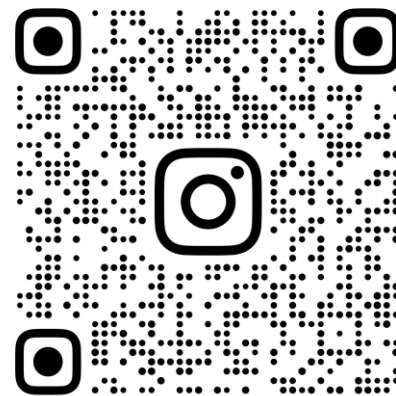
W50cm D50cm H60cm
Colored clay, glazed, oil kiln, reduction fire, 1260°C

Venue: Thyssen Bornemisza National Museum
Madrid, Spain





TOMEISHI_PROJECT



AGNES_HUSZ_CERAMICS