

Appropriation

Treasure Bowl Collection #2

**Edition
2021**

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Appropriation

**Treasure Bowl
Collection**

**International Academy
of Ceramics**

**Académie Internationale
de la Céramique**

Treasure Bowl Collection

Second Edition by the International Academy of Ceramics Deuxième édition de l'Académie Internationale de la Céramique

*To know if the water in a bowl is hot or cold,
You have to dip your finger in...*
*Pour savoir si l'eau d'un bol est chaude ou froide,
Il faut y mettre le doigt...*
Zen Koan

Jacques Kaufmann
IAC President Emeritus
Président émérite de l'AIC

Torbjørn Kvasbø
IAC President
Président de l'AIC

In its traditional meaning, to contribute means to participate, or to help to achieve something. We believe it is the best way to describe how the IAC, as an institution, can and must work to build our collective future. The IAC is neither a utopian vision, nor simply a means of conferring a status on its members. In order to provide the best possible platform for promoting international cooperation in ceramics, it relies on the dedicated support of individuals working to make it a reality.

For the IAC, the Treasure Bowl Collection represents an ideal. The true value of the organisation lies in the contributions of all its members. Their respective skills combine to achieve and confirm the concept of quality in a cross-cultural context.

DIVERSITY, A NECESSARY DIALOGUE IN A MULTIFACETED FRAME

The inaugural sentence of UNESCO's universal declaration on cultural diversity reads: "The cultural wealth of the world is diversity in dialogue"; this never-ending process in which the International Academy of Ceramics is fully engaged due to its mission of cultural diplomacy.

Ideas need a form to shape and embody reality. The bowl, the second archetypal form to appear in the history of ceramics – a result of the symbolic wedding of emptiness and fullness – is a membrane which welcomes all types of interpretations and identities, linking universal human consciousness and necessity, connecting hands and spirit. In possessing an expressive potential, the bowl is a path connecting personal and cultural artistic value.

The IAC Treasure Bowl Collection simultaneously honours the functional and artistic possibilities of the bowl, which unite poetry and praxis in a celebration of humanity's shared bond beyond cultural and geographical borders.

Born out of a brainstorming session of the IAC Council in September 2015, the concept of a special IAC edition of works, curated and produced by IAC members, resulted in the public launch of the Treasure Bowl Collection’s first edition in 2017-8. We extend our sincere gratitude to the first edition’s curator, Misun Rheem (Republic of Korea) and to all the artists who enthusiastically contributed to enlightening the theme “Native Clay” through the diversity of their styles, thus beginning the series. The artists represented in the first collection come from diverse cultures and individually have made their artistic voices heard internationally. They represent their countries as well as embrace a universal spirit of generosity toward others, symbolised by the bowl’s act of giving and receiving.

The very same can be said for the second edition, presented here under its general title “Appropriation” by our curator Ludovic Recchia, who proposed that the selected artists begin by referencing selected pieces of art in the collection of Belgium’s Mariemont Museum, of which he is head curator. To quote Ludovic Recchia in his first presentation of the theme: “Along with borrowing and quoting, appropriation is a common mechanism in post-modern art. Appropriation can sometimes be an act of contesting established values, sometimes a tribute to the past and its traditions...”

The President, the Executive and the entire Council of the IAC are grateful to all those who made the Treasure Bowl Collection N°2 project possible, and especially the artists and the curator involved. Thank you also to Charlyne Kolly, IAC office coordinator, who devoted herself tirelessly to the follow-up and logistics. Last but not least, the IAC wishes to extend its utmost gratitude to all the patrons and institutions who have supported this project to date and who hopefully will support its future development on the basis of their trust in the IAC.

The funds received will help to guarantee the resources needed to pursue the IAC’s mission of advancing world peace through exchanges

between different ceramic cultures globally. If the Treasure Bowl Collection N°1 represented the successful birth of the project, the second edition indicates a strong will to pursue the project. Let us hope that when the IAC reaches its third edition, the Treasure Bowl Collection will be viewed as a long-term project!

Dans son sens traditionnel, contribuer signifie participer ou aider à réaliser quelque chose. Nous pensons que c’est la meilleure façon de décrire comment l’IAC, en tant qu’institution, peut et doit travailler pour construire notre avenir collectif. L’AIC, ce n’est ni une vision utopique, ni simplement un moyen de conférer un statut à ses membres. Elle s’appuie sur le soutien dévoué de personnes qui œuvrent pour en faire une réalité, afin d’offrir la meilleure plate-forme possible pour promouvoir la coopération internationale dans le domaine de la céramique.

Pour l’AIC, la Collection « Treasure Bowl » démontre un idéal. La vraie valeur de l’organisation réside dans les contributions de tous ses membres. Leurs compétences respectives se combinent pour atteindre et confirmer la notion de qualité dans un contexte interculturel.

LA DIVERSITÉ, UN DIALOGUE NÉCESSAIRE
DANS UN CADRE MULTIFORME

Ligne inaugurale de la déclaration universelle de l’Unesco sur la diversité culturelle, « la richesse culturelle du monde est la diversité en dialogue » est un processus sans fin dans lequel l’Académie Internationale de la Céramique est pleinement engagée dans sa mission de diplomatie culturelle.

Les idées ont besoin de matière pour façonner et incarner la réalité. Le bol, deuxième forme archétypale à apparaître dans l’histoire de la céramique, résultat du mariage symbolique du vide et du plein, est une membrane accueillant toutes sortes d’interprétations et d’identités, associant la conscience humaine universelle et la nécessité, les mains et l’esprit. En contenant un potentiel expressif, le bol est une voie reliant valeur artistique personnelle et culturelle.

La collection AIC « Treasure Bowl » honore à la fois les possibilités fonctionnelles et artistiques du bol, qui unissent la poésie et la pratique dans la célébration d’un lien partagé de l’humanité, au-delà des frontières culturelles et géographiques.

Né lors d’une session de réflexion du Conseil de l’AIC en septembre 2015, le concept d’une édition spéciale de l’AIC, organisée et produite par les membres de l’AIC, est devenu public avec sa première édition en 2017-8. Un grand merci à la première commissaire, Rheem Misun (Corée) et à tous les artistes de la première édition, qui ont contribué avec enthousiasme à éclairer le thème « Terre native » par la diversité de leur style, permettant ainsi de démarrer la série. Les artistes représentés dans la première édition sont issus de cultures diverses et ont chacun fait entendre leur voix artistique à l’échelle internationale. Ils représentent leur pays autant qu’ils embrassent un esprit universel de générosité envers les autres, symbolisé par la nature de donner et de recevoir.

Il en a été de même pour la seconde édition, présentée ici sous son titre général « Appropriation » par notre commissaire Ludovic Recchia, qui a proposé aux artistes sélectionnés de travailler en partant de quelques références d’œuvres d’art sélectionnées dans la Collection dont il est responsable en Belgique, au Musée de Mariemont. Pour citer Ludovic Recchia dans sa première présentation du thème : « Avec l’emprunt et la citation, l’appropriation est un mécanisme courant dans l’art postmoderne. L’appropriation peut être tantôt un acte de contestation de valeurs établies, tantôt un hommage au passé et à ses traditions... »

Le Président, l’Exécutif et l’ensemble du Conseil de l’AIC remercient tous ceux qui ont rendu possible le projet « Treasure Bowl Collection » N°2, et en particulier les artistes et le commissaire impliqués dans le projet. Merci également à Charlyne Kolly, coordinatrice du bureau AIC, qui a mis son énergie et s’est occupée du suivi et de la logistique. Enfin, l’AIC souhaite exprimer sa plus grande gratitude aux mécènes et aux institutions qui ont soutenu et, espérons-le, soutiendront le développement de ce projet sur la base de leur confiance en notre Institution.

Les fonds reçus permettront d’assurer les moyens nécessaires à la poursuite de la mission de l’AIC : faire avancer la paix dans le monde à travers les échanges entre les différentes cultures céramiques du monde. Si la « Treasure Bowl Collection » N°1 a représenté la naissance réussie du projet, la deuxième édition indique une forte volonté de poursuivre celui-ci. Souhaitons que lorsque l’AIC en sera à sa troisième édition, la « Treasure Bowl Collection » soit appréciée comme un projet inscrit dans la durée !

The Art of Appropriation and *Altermodernity*

Ludovic Recchia
IAC Treasure Bowl Collection
2nd Edition Curator

The bowl, the brick and the figure are the three archetypes of ceramics¹ in the same way that feeding, self-defense, perpetuating the species, self-representation and the representation of the world around us are among the founding characteristics of human activity. The bowl is an object we can bring to our lips and, in view of the current global context, anything of that nature seems more precious than ever before. The launch of the Treasure Bowl Collection 2 coincided with the emergence of the Covid crisis, which descended on the world, covering it with a veil of anxiety. The theme of appropriation proposed at the end of 2019 appears in a new light now in 2021.

The first collection directed by Misun Rheem in 2017 was entitled «Native Clay». Focusing on the permeability of the relationships between globalization and the desire for (re)localization affecting both the West and the East today, the theme resonated strongly with our concerns as observers of ceramic art. We tried to take the theme further in its historical, phenomenological and playful dimensions. The new project consisted of experimentally confronting ten IAC members with a set of 18 ceramics borrowed from the collections of two Belgian museums: the Royal Museum of Mariemont and Keramis Center of Ceramics. Located just a few kilometers apart, both museums lie deep in one of Belgium's industrial heartlands. The Royal Museum of Mariemont collection was built up by Raoul Warocqué (1870-1917), a wealthy coal industrialist and great collector of antiques. The philanthropist, who died prematurely, bequeathed his estate and collections to the State of Belgium, with a view to creating a museum². The Keramis collection, on the other

hand, comes from the largest earthenware factory in Belgium: the Boch Frères Keramis factory, founded in 1841 by Victor Boch (1817–1920). The company played a central role in the birth of the industrial city of La Louvière in Hainaut, and it therefore came as a great shock to the local community when it closed down in 2011. Consequently, the Keramis museum and art center was established with a view to perpetuating the memory of this industrial heritage. By bringing together both the heritage of a man who tried to gather ceramics from various periods and various civilizations around the world, as well as a selection of typically industrial products, we found ourselves with an incomplete but nevertheless representative sequence of the global history of ceramics. By a game of semantic shift, we managed to constitute a collection of models, not of bowls but of containers that evoke the function of pouring: ritual vases, ewers, jugs, bottles, coffee pots and teapots of multiple origins and uses. Thus, the oldest piece chosen is an Olmec aviform pourer (1150-900 BC) and the most recent is a teapot manufactured by Rosenthal (Germany, 1984). By choosing objects designed to pour a liquid into and to fill up another container, we have artificially made the journey backwards from a complex object to the bowl as a container to be reinvented. An existing form would thus produce another without necessarily having a historical relationship between the two, or even accepting that the latter would be broken. We wanted to write a kind of postmodern fiction intended to shift a subject that generally, literally and figuratively, remains extremely «centered».

We therefore proposed that the ten IAC members selected should conceptually appropriate one or more of these objects before making their bowls. The exercise was to be seen as an opportunity to take over a technical, aesthetic or conceptual sequence of a work to create another. It was deliberately limited to a proposal acceptable to all, the role of the curator being that of an informant and not that of a collection manager.

Our members' response taught us as much about their own approach as about the place their ceramics occupy in the field of creation in the broadest sense. First of all, some of them saw it as a chance to re-appropriate their own cultural past. Bai Ming, a ceramist who is very attached to the place of memory in Chinese culture, created celadons with a continuous cobalt line as a metaphor for the links between the works mentioned above. Wonjae Jo, a Korean ceramist, created a series of works in which the dialogue between form and matter resonates with the universality of the elements. Establishing an intense relationship between the object and the hand as the primary tool, just like his sculptures, the bowls of the Japanese artist Yo Akiyama summon an existential dimension that he describes as an exploration of the Homo Faber concept. While they may be far apart geographically and artistically, the Finnish artist Nathalie Lautenbacher and the South African artist Andile Dyalvane seem to have worked in the same direction: one in search of a modern archetype close to the heart of Nordic design, and the other in a quest for primitive forms and signs emerging from time immemorial but equally for features of Western modernity. Reactivating the memory of former workers at the Boch Frères earthenware factory, Monika Patuszynska created her bowls from industrial molds recovered in 2010 from the abandoned site of the company. Ken Eastman and Wayne Fischer considered the transposition of their work as sculptors and builders to the problem of a collection of bowls. Acting more literally, Steven Heinemann engaged, not without a certain degree of off-beat humor, in a postmodern fictionalization of a founding figure of American Pop culture. Finally, in the background of his turned bowls, Guillermo Mané performed a subtle collage, confronting his own stoneware practice with the oriental heritage of porcelain.

Through the question of appropriation, we intended to provoke a kind of thunderous confrontation of cultural signs. The statement of our exercise was based on an obvious premise. Throughout the 20th century, art

historiographers believed that the creative field of ceramics essentially began with the work of painters and sculptors rather than emerging from the work of ceramists themselves. Such a representation was born from the practice of ceramics by modern artists (Gauguin in particular). There is no so-called «contemporary art» ceramics today that does not refer to those artists, who unwittingly helped to build an almost insurmountable boundary between artistic thought and know-how. The example of Pablo Picasso is undoubtedly the most famous and the most hackneyed. Between 1948 and 1955, he appropriated the traditional ceramic codes of Vallauris in order to transcend them. A traditional *gus* (flask) became an insect and a jug became an owl. Not content with local formal traditions, Picasso moved on to the Mediterranean, taking up the Etruscan Askos (duck-shaped pot, 4th century BC) or the Cypriot vase (2300-200 BC). One of the most original forms recreated at the request of Picasso in the Madoura workshop is the reworking of a vase from the Moche civilization of Peru (500-700 AD). At the dawn of the 1950s, by «plundering»³ this past with a freedom like no other, Pablo Picasso invented postmodern ceramics. In his wake, from the 1970s onwards, dozens of ceramists, adept at conjuring techniques and skillful collage, appropriated various historical sequences of ceramics in order to reinterpret them. They juggled with borrowings, references and quotations. From Greek ceramics to 18th century court porcelain, multiple past sequences were revisited not without a certain historical fetishism. Appropriations, borrowings, references and quotations have constituted ever since the hackneyed mechanisms of postmodern art⁴.

A majority of IAC members see their work in the modernist perspective of Studio Pottery. By choosing the theme of appropriation, we thought we were initiating a creative process essential to the renewal of an object as basic as the bowl. The responses of our ten ceramists to our proposal were extremely measured and accurate, transcending the opposition of modernity and postmodernity. For what is

at stake in ceramics as practiced by the members of the IAC goes beyond this epistemological dimension.

More generally, the field of ceramics escapes overly narrow interpretative grids. Its image is complex and difficult to reduce to the traditional models that have served as a basis for the history of art. Ceramics remains an Interland, a free zone, a «surviving image»⁵, which to be fully understood requires evocation of the archetypes of art anthropology. Ceramics is a craft and artistic practice as much as a discourse on humanity, managing to keep the link between nature and culture alive. If ceramics is enjoying a resurgence of interest in the West, it is because it reconnects its enthusiasts to lost values. At the same time, it demonstrates what Nicolas Bourriaud calls «*altermodernity*»⁶, a concept qualifying artistic practices that resist the standardization of the world in the era of globalization. This point of view seen in the light of our members' practice is particularly interesting. We live in a globalized and digitally hyper-connected world, a world that consequently has «no outside» and whose growth is only inward⁷. While remaining attached to its cultural roots, ceramics as practiced by most IAC members remains, on the contrary, a human activity turned towards an infinite outside. This characteristic is appreciable when one observes today the place of ceramics in an opportunistic contemporary art world where the effect on the material is taken for granted by a commercial network with little regard for culture and even less for ethics.

Far from being refractory to our proposal, our 10 participating ceramists both responded and resisted it, thereby embodying an *alter-modernity* of ceramics. They participated from the perspective of a longer and broader view. Culture, even when confronted with globalization, is not opposed to nature and it is possible to create singularity simply by exploring the intrinsic characteristics of an autonomous medium.

1. We take the liberty of introducing this text with this expression dear to Jacques Kaufmann.
2. The museum opened its doors in 1922. Germaine Faider was the first woman to hold the position of Curator of the Mariemont estate, and was one of the founding members of the IAC on October 12, 1953.
3. See on this subject the text by FOULEM L.L., BOURRASSA P., Sources et ressources de la céramique, in: Picasso et la Céramique, Paris: Hazan, 2004, p. 190.
4. It is not a matter here of making the trial of postmodern art of which one could retain the numerous strong points, such as in design and architecture especially, the will to bring together “he who conceives coldly and he who consumes stupidly” (Branzi Andrea, in: Fitoussi Brigitte, Objets affectifs: le nouveau design de la table, Paris, Hazan, 2003, p. 7.
5. Expression borrowed from Aby Warburg (1866-1929) having inspired this essential essay: Didi-Huberman Georges, L'image survivante, histoire de l'art et temps des fantômes selon Aby Warburg, Paris, Éditions de Minuit, 2002.
6. BOURRIAUD Nicolas, Inclusions: esthétique du capitalocène, PUF, collection Perspectives critiques, 2021, p.35.
7. In the image of the digital space connecting a network of gigantic data centers throughout the world.

Treasure Bowl Collection

Yo Akiyama
Andile Dyalvane
Ken Eastman
Wayne Fischer
Steven Heinemann
Guillermo Jorge Mañé
Nathalie Lautenbacher
Bai Ming
Monika Patuszynska
Jo Wonjae

Yo Akiyama was born in Osaka (Japan) in 1958. He graduated in 1978 from Kyoto City University of Art and Music, where he is now director of the ceramics department. Yo Akiyama's work has been recognized in Japan since the mid-1980s. In 1986, thanks to a traveling exhibition of Japanese ceramics, his work also attracted attention in the United States and Europe. He subsequently exhibited in several museums and art centers in Europe (Victoria & Albert Museum, 1995; Museum van Bommel van Dam, 1999...), and in the United States (Museum of Fine Arts, Boston, 2005).

Yo Akiyama is known for his abstract, black-clay sculptures that embody the Earth's resistance to the construction of forms. He creates powerful, earthy masses that move and react to firing in such a way as to generate a self-sufficiency of expression. His sculptures are sometimes of impressive size, and are made of raw, rustic clay.

The enameled bowls he has created for TBC II are aesthetically not dissimilar to his sculptures. Yo Akiyama describes plant growth as a key source of inspiration. The combination of white, rustic clay and porcelain gives them a very authentic and sculptural feel. The cracks in the clay appearing during the throwing process suggest an inner tension within the form. Creating objects proportionate to his hands, the artist suggests *Homo Faber*, humans as actors and tools of their own creations.

YO AKIYAMA

Japan

IAC Member since 1986

Medium: Throwing. A mixture of porcelain and white clay. Fired in an electric oven at 1230°C and smoked.



Born in Ngobozana (South Africa) in 1978. Having graduated in ceramic design from Nelson Mandela University in 2003, Andile Dyalvane founded the Imiso Ceramics workshop in Eastern Cape in 2006. He aims to pass on the heritage of the Xhosa people of South Africa. Having exhibited on several occasions in his own country, the artist has completed residencies in Denmark, France, the United States and Chinese Taipei. His work has been shown on several occasions in the United States and Europe.

Andile Dyalvane has made his bowls by stamping in black clay, worked in double thickness. The outer layer constitutes a primitive crucible on which a set of indigenous signs is stamped in the clay. The body of the bowl, on the other hand, is thrown, and the inside decorated with blood-red enamel. Andile Dyalvane uses ceramics to connect with his ancestors and share with his audience a personal story of healing. Working with clay known as “umhlaba” (mother earth) reinforces the innate human connection to the land, culture, and origins of civilization.

ANDILE DYALVANE

South Africa

IAC Member since 2017



Ken Eastman was born in Watford (Great Britain) in 1960. He studied at the Edinburgh College of Art and at Royal College, London. His work has won numerous awards in Europe and Asia and is included in many important public collections, including the Shigaraki Ceramic Cultural Park (Japan), the Museum of Fine Arts in Houston (USA), the Powerhouse Museum in Sydney (Australia), the Boijmans van Beuningen Museum in Rotterdam (Netherlands), the Museum of Fine Arts in London (UK) and the Museum of Art in London (UK), the Museum Boijmans van Beuningen in Rotterdam (Netherlands), the Landesmuseum in Stuttgart, the Musée des Arts Décoratifs in Montreal (Canada), the Fitzwilliam Museum in Cambridge and the Victoria & Albert Museum in London (UK), the Museu de Ceramica in Manises (Spain) and the Keramis Museum in La Louvière (Belgium).

Ken Eastman has not sought to appropriate any of the old pieces suggested. Rather, he has focused on exploring what the bowl represents as an object in space, and on the relationship between format and scale. For the artist, the bowl is a ceramic metaphor of empathy, kindness and tolerance. He has endeavored to express this idea conceptually rather than creating a particular shape or form.

KEN EASTMAN
United Kingdom

IAC Member since 2003

Medium: White sandstone. Slab building. Engobes, oxides. Several firings at 1180 °C.



Wayne Fischer was born in Milwaukee (Wisconsin, USA) in 1953. He graduated in fine arts from the University of Wisconsin. He has received a number of awards for his work in the United States, Switzerland and South Korea, including the 2012 Liliane Bettencourt Prize for the Intelligence of the Hand. His work can be seen in France at the Musée des Arts Décoratif in Paris and the Musée National de la Céramique in Sèvres, in South Korea at the International Ceramic Museum in Icheon, in the USA at the Boston Museum of Art and the Byer Museum in Chicago, and in Belgium at the Keramis Museum in La Louvière. Wayne Fischer lives and works in Le Revest-les-Eaux (France).

Influenced by living forms, Wayne Fischer was drawn immediately to the organic nature of the teapot by the Belgian sculptor Olivier Strebelle (1927-2017), made in 1955-56 for the porcelain factory of Baudour (Belgium).

For his bowls and sculptures, Wayne Fischer has used a technique to which he has remained faithful since 1970. He works with white porcelain to shape strange anthropomorphic volumes with double walls obtained by slab building and throwing. Each part is re-shaped before or after assembly and sprayed with oxides followed by thin layers of transparent enamel. This technique results in making certain parts darker or lighter. Each piece is sandblasted after firing to remove the shine of the enamel and retain only the mystery of its transparency and depth.

WAYNE FISCHER
France / United States

IAC Member since 2007

Medium: Wheel thrown porcelain. Several glazes applied in layers over the bisque fired piece. Fired at 1220°C, sandblasted and hand finished.





Steven Heinemann was born in Toronto, Canada in 1957. Having earned a Master’s degree in Visual Arts from Alfred University in 1983, he turned to teaching in Canada and the United States. Several residencies have taken him from Canada (Banff Centre), to the United States (Cranbrook Academy), the Netherlands (EKWC), Hungary (ICS) and South Korea (JINRO).

After more than 30 solo exhibitions, in 2017-2018, the George R. Gardiner Museum of Ceramic Art in Toronto dedicated an extensive retrospective to him. Steve Heinemann’s work is included in numerous private and public collections: the Victoria and Albert Museum in London, the Museum Of Fine Arts in Boston, the World Ceramic Centre in Icheon (South Korea), the National Museum of History in Taipei, the Museum of Art and Design in New York, the Museum Boymans van Beuningen in Rotterdam and the Contemporary Museum in Honolulu.

STEVEN HEINEMANN

Canada

IAC Member since 1997

Title: Yearofthemouse
Medium: Black clay cast in a plaster mold. Fired at 1150 °C. Drawing obtained by drilling tiny holes in the thickness of the bowl so that light can pass through it. Polishing the surface of the clay.

Rather than appropriating one of the proposed objects, Steven Heinemann created a series of bowls entitled “yearofthemouse”. He appropriated a founding image of American culture that has become a recognizable sign, or a universal icon. Among the reasons for this citation, the artist refers to the minimalist graphics of the icon, which also refers to a molecular agglomerate. Steven Heinemann’s art is based on a certain economy of means of which this series is representative.



Born in 1958 in Ramos Mejia, Guillermo Jorge Mañé had a teaching career in Buenos Aires and Avellaneda. He was a founding member of the National Meeting of Argentine Ceramists and became the first president of CAAC (Centro Argentino de Arte Cerámico). Guillermo Jorge Mañé lives and works in Rojas in the province of Buenos Aires.

In his work made exclusively on the potter's wheel, Guillermo Jorge Mañé builds bridges between two distant fields in the history of ceramics: his Hispano-Moorish heritage and Far Eastern ceramics from Korea, China and Japan. He appropriates these influences and replaces them in the context of his country of origin, Argentina, which is deprived of such strong roots. Guillermo Jorge Mañé has treated the theme of appropriation literally by embedding a fragment of ancient porcelain in the glaze at the bottom of each bowl.

GUILLERMO JORGE MAÑÉ

Argentina

IAC Member since 2017



Medium: Reduction gas-fired stoneware. Glazes obtained by mixing ashes of burned plants and local earth and volcanic rocks.



Born in 1974, Nathalie Lautenbacher is Franco-Finnish. In 1999, she graduated from the department of ceramics and glass at the University of Art and Design in Helsinki. She also works for the glass and ceramic industry in Finland, collaborating with the companies Iittala and Arabia. Since 2002 she has been a professor of art, design and architecture at Alvar Aalto University in Helsinki. She has won awards in Frankfurt (Germany) in 2002 as well as in 2005 and 2014 in Mino (Japan), and earned the prestigious title of Young Designer of the Year in Finland in 2008.

Two objects attracted Nathalie Lautenbacher for various reasons, such as their soft, hand-crafted shapes and the absence of glaze: the pre-Etruscan tripod vase (Villanovan, 8th – early 7th century B.C.) with a figurative handle, and the bird-shaped jug (Iran 8th – 7th century B.C.).

More generally, she has a strong interest in clay and in primitive shaping techniques. She lets the clay drive her design and trusts her intuition. She likes it when forms seem to appear naturally, without the need for effort and with the same spontaneity with which she draws. She has tried to emphasize the qualities of the bowls’ clay, by polishing the interior and sculpting the details of the shoulders with a metal tool to reveal the roughness of the clay. Instead of creating a handle of any kind, she has added two enigmatic ribbons. In fact, the shape is derived from a coconut, and the textile is a type of fiber that, unlike ceramic, will not survive the test of time.

NATHALIE LAUTENBACHER

Finland

IAC Member since 2013

Title: Coco
Medium: Black stoneware colored with oxides and white slip.
Shape obtained by stamping in a mold. Reworked after demolding and sanding.



Born in Yugan, Jiangxi Province in 1965, Bai Ming is a ceramist and author of books on ceramics. Director of the Department of Ceramic Art at the Academy of Art and Design of Tsinghua University, he is also Deputy Executive Director of the Art Museum of Tsinghua University. Active as a director of CAA (Ceramic Art Council of China Artists Association), Bai Ming is also deputy director of the Chinese National Academy of Painting. He directs the Shangyu Celadon Contemporary International Ceramic Art Center where he regularly hosts foreign artists. Honored with many prestigious awards in his country, Bai Ming has had twenty major solo exhibitions including, in 2019 and 2020, the Bai Ming retrospectives. *Vibrations of the Earth* at Keramis in La Louvière (Belgium) and *Le geste et la pensée* at the Museum of Asian Arts in Nice (France).

Bai Ming has an extensive knowledge of Chinese porcelain. His approach is based on a dual memory: of history, which implies a respect for tradition, and of the material, the limits of which he constantly pushes. Bai Ming is also an artist trained in traditional Chinese painting. His practice, particularly the use of lacquer, is marked by the dual influence of tradition, on one hand, and European and American painters, including Joseph Beuys, Anselm Kiefer, Gerhard Richter and Robert Rauschenberg, on the other. His porcelain bowls created for IAC are a reflection of this. Their shape and green celadon color are traditional, but they are characterized by a less traditional feature: a cobalt blue line running continuously through the inside and outside of the form, suggesting a link between the past and the present.

BAI MING

China

IAC Member since 2001



Medium: White porcelain, celadon enamel, cobalt oxide, fired in a gas oven at 1328°C.

Monika Patuszynska graduated in 1999 from the Wroclaw Academy of Fine Arts in ceramics. She then completed a postgraduate degree in the Department of Design: History and Criticism at the University of Warsaw (SWPS). Since 2000, the artist has participated in numerous group and solo exhibitions. She has won numerous awards in international competitions. Her works are included in the public collections of some twenty institutions around the world, including the Ariana Museum in Geneva, the Magnelli Museum in Vallauris and the Taipei County Yingge Ceramics Museum in Chinese Taipei.

A specialist in porcelain casting, Monika Patuszynska explores the forms obtained from old plaster molds. Questioning the meaning of a practice inherited from the industrial age, she appropriates existing forms to freely create new ones. Her works are at the nexus between design and sculptural object. For TBC II, Monika Patuszynska appropriated a fragment of plaster mold recovered from the abandoned site of the Boch Frères company in La Louvière that she visited in 2014. It is a model of a Copenhagen model cup whose body she reuses to compose the bottom of her bowls. This object is part of a series entitled *Bastards and Orphans*, about the collapse of the European ceramics industry which ceramists of her generation were helpless to prevent.

MONIKA PATUSZYNSKA
Poland

IAC Member since 2009

Title: Bastards and Orphans
Medium: Cast porcelain (Parian). Slip. Oxidizing firing in an electric kiln at 1230 °C.



Jo Woenjae was born in Seoul in 1989. In 2013, she graduated from Korea National University with a degree in ceramics and management. This young ceramist has already received several awards in South Korea and Chinese Taipei in recent years.

Jo Wonjae seeks to achieve universal forms. She is inspired by the wind, the waves and the slow wear of time, especially on metals such as iron. She observes everything that modifies space and time. For TBC II, she chose to work on the effect of colored clay on white clay. Fired slightly at the appropriate temperature, the porcelain does not reveal its own color yet, so that a particular harmony is established between form and color. For her, the bowl is an everyday tool that helps us to taste life to the fullest without wasting a drop.

JO WONJAE
Republic of Korea

IAC Member since 2017

Medium: Applications of colored clay on white porcelain before firing. Search for texture on the outside, glazing on the inside. Reduction firing at 1280 °C. Mechanical grind on the surface.





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1. Aviform pourer, Mexico, Olmec, 1150–900 BC, Middle Preclassic, terracotta, collection Mariemont don Boel

2. Situla (ritual vase), Egypt, 8th–4th century BC, bronze, collection Mariemont

3. Pre-Etruscan (Villanovan) tripod vase with figurative handle, Villanova, Bisenzio workshop, 8th–early 7th century BC, *Impasto modelling* (raw brown clay), collection Mariemont

4. Bird-shaped jug, Iran, 8th–7th century BC, terracotta, collection Mariemont

5. Oenochoe decorated with fish, Southern Italy, Cumae region, 750–700 BC. Late geometric, terracotta, collection Mariemont

6. Head-shaped pourer, North Africa / Roman Art, 1st century AD, terracotta, collection Mariemont

7. Elephant-head-shaped pourer, North Vietnam, 1st–2nd century AD, Han-Viet period, white stoneware, glaze, collection Mariemont

8. Pourer, Northern China (Tang), 618–907, stoneware, ash glaze, collection Mariemont

9. Wineskin-shaped pourer, North (Liao), 907–1125, glazed terracotta, collection Mariemont

10. Sake bottle, Japan. Seto kilns (Aichi Prefecture), 18th century AD, Stoneware, ash glaze, collection Mariemont

11. Ewer, Belgium, Tournai, Peterinck factory (1751–1890), circa 1765, Tournai earthenware, collection Mariemont

12. Teapot from the Duc d'Orléans service, Belgium, Tournai, Peterinck factory (1751–1890), 1787–1791, soft paste porcelain, collection Mariemont

13. Pitcher, Belgium, La Louvière, Boch Frères Keramis factory, “Painter’s Chamber” period, 3rd 1/4 19th century, earthenware, collection Keramis

14. Coffee pot, Olivier Strebelle, sculptor designer (1927–2017) / CERADEL, Baudour, Belgium, 1955–1956, porcelain, collection Keramis

15. “Seduction” Coffee pot, Belgium, La Louvière, Boch Frères Keramis / Ernest D’Hossche designer (1912–1976), 1957, earthenware, collection Keramis

16. Teapot, Belgium, Bruxelles, Antoine de Vinck (1924–1992), self-made, circa 1965, stoneware, ash glaze, collection Keramis

17. Teapot, Belgium, Maredret, Antonio Lampecco (1932–2019), self-mad, 1970, enameled terracotta, collection Keramis

18. “Il Faro” Teapot, Germany, Selb, Rosenthal/ Aldo Rossi, designer (1931–1997), 1984, porcelain, collection Keramis

The IAC Mission

The goal of the IAC is to stimulate friendship and communication between professionals in the field of ceramics. The IAC develops and encourages all forms of international cooperation to promote ceramics and to encourage as well as maintain the highest level of quality production in all ceramic cultures.

Since its founding in 1952 by Henry J. Reynaud, director of the Swiss Museum for Ceramics and Glass, the IAC has changed and evolved. Originally, it had a strong diplomatic background that merged representatives from national museums and cultural organizations. Ceramists were invited as consultants.

Today, the Academy is the only association devoted to the medium of clay that functions on an international level. The IAC membership includes individual members: ceramists, potters, artists, designers, authors, collectors, gallerists, conservators, restorers, curators, goodwill ambassadors as well as a group of prestigious institutions as Collective members.

Thanks to their respective forms of expertise, members of the IAC are regularly invited to participate in congresses and residencies. They are frequently invited to submit articles for publication as well as asked to jury international exhibitions and competitions.

Nearly seventy years after its founding, the IAC is committed, more than ever, to being at the center of an international community representing ceramics at the highest levels. Celebrating the universality of ceramic culture as a fundamental value, the IAC seeks to foster a dialogue between cultures to ensure its appreciation within diversity.

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Last, but not least, the IAC wishes to extend its gratitude to the Patrons and Institutions, which supported in the past and hopefully will support in the future the development of this project, demonstrating their trust in the IAC.

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