

Agnes Husz / Hungary-Japan

Born in Mohacs, Hungary in 1961, a southern town of historical importance on the Danube River. Her father, an agriculture engineer and art collector, exposes her to the influences of nature and to the traditional crafts of the region.

Agnes always wanted to become a sculptor. At the beginning of her artistic studies, in the 70s,-80s, she was amazed to see other ceramic artists expressing themselves with such a free spirit as to the potential of the materiality in ceramics. Raw clay naturally responds to every action as it deforms, explodes, melts, erodes or destroys. All these artistic gestures enchanted her and brought her to choose ceramics as her medium.

In 1990, she received a master's degree from the Moholy-Nagy University of Arts and Design in Budapest. After, she worked in several international ceramic studios, but developed her first spiral objects at the European Ceramic Center in the Netherlands in 1993.

She is often invited to international studios and symposiums, for example in the last few years :

Kecskemét International Ceramic Studio (ICSK) 2019,

Cloud Forest Collective Studio, Taipei, Taiwan 2019,

Arctic International Ceramic Symposium (ACC), Posio, Finland 2016.

She regularly participates in international competitions, and receives significant prizes.

In her home country, she was awarded the Ferenczy Noémi Prize, a Hungarian State Honour in 2015.

As of 2013 she is an elected member of the International Ceramic Academy (IAC), Geneva, Switzerland.

Foreign residences are always a turning point for Agnes, but the most important turning point was meeting her Japanese husband.

As she has been living in Japan since 1993, it is not surprising that her objects have a certain oriental flavor. Immersed in the mysteries of nature, the traditions and philosophies of this culture have instinctively brought her to entwining influences of the East and the West.

Agnes' works are recognizable by the shapes made with rustic surfaced long clay strips that have been stretched by hand from the clay slab. These strips are the basic element of her working process, a process that is in itself a ritual. In capturing the earth's gravitational force she dialogues with the clay while employing the circular motions of infinity, a kind of philosophy of the cosmos.

The objects formed by the flat clay bands often surprise the viewer and arouse curiosity, whether it be Agnes' sculptures or bowls. However, for her it is not enough to impress with beauty but to go beyond captivating the eye, thus it is essential there be a message offered and questions provoked. Major themes reoccur such as spirals, ripples, dance, the eye, the galaxy. They are concerned with the relationship between nature and humanity, the existence of man with nature. A new theme began last year, the *Tomeishi*, or stopping stone.

For Agnes, once an object is finished in the studio it is not yet complete. It will only find its final state when placed in an environment. And even then, it will constantly change, becoming part of an ongoing mediation connecting the observer, the artwork, and the richness of emptiness.