

# CERAMICS

## IRELAND



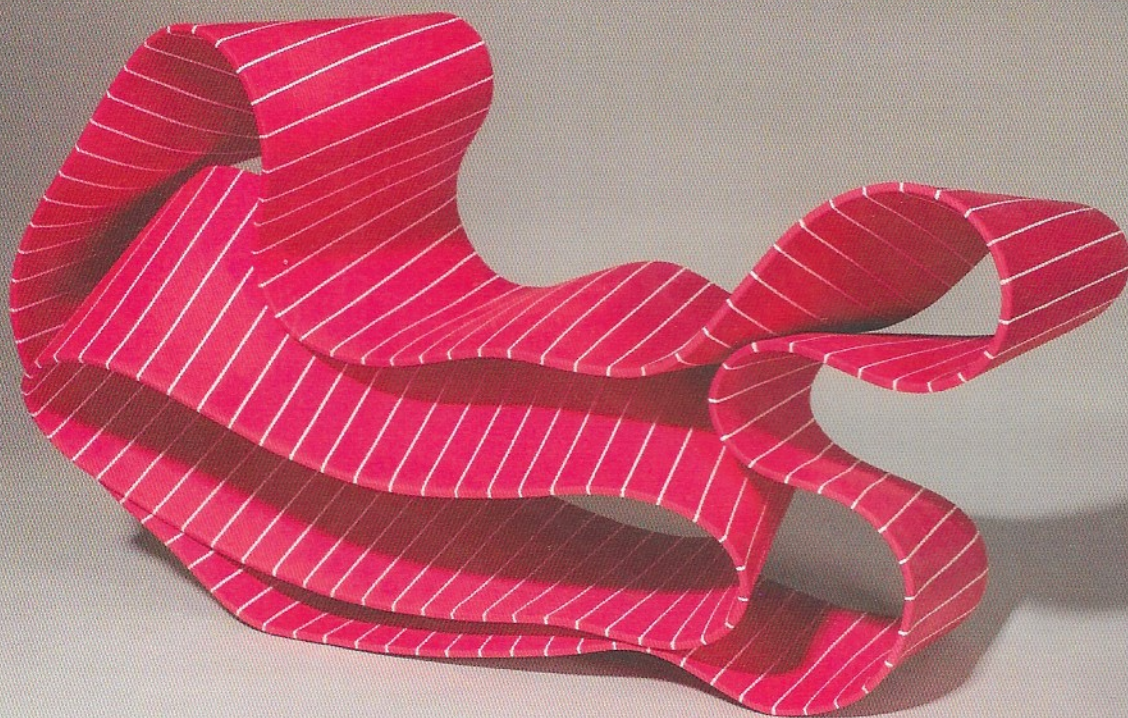
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## PATTERN, COLOURS AND FLUIDITY

*Folding in Motion (#1)*, 2019. Paper Porcelain, Slab-built, Electric Firing 1240°C - 25 x 44 x 16 cm  
Second Prize, X International Ceramic Biennale, El Vendrell, Tarragona, Spain 2019

SIMCHA EVEN-CHEN

Up until 15 years ago, my father Yaakov, who recently passed away, had an agricultural mechanization workshop. Since my childhood, every time I visited the workshop, I found myself entranced by the power of the big sheets of iron and the pile of black and rust coloured iron pipes, in a variety of diameters, waiting to be used. These memories have influenced my artistic work in different ways. All my works are slab-built and always begin with the forming of a cylinder.

*Folding in Motion (#2)*, 2020 Paper Porcelain, Slab-built, Electric Firing 1240°C - 25 x 28 x 28 cm



My activities were split between being a scientist and a ceramist, for many years. It was in 2013 after 22 years as a Senior Scientist at the Medical School, Hebrew University, Jerusalem, I resigned, devoting myself entirely to ceramics.

For several years I have explored the relationship between 'free' three-dimensional space and two-dimensional geometric surfaces, giving visual meaning without restricting the movement.

During the period from 2011 to 2017 my sculptures, were mainly black & white using the Naked Raku technique. They dealt with tension and balance at different levels such as: physical balance, the tension between what is planned and what is not; between the expected and unexpected etc., which was all influenced by my scientific background and way of thinking.

After a successful solo show *The Black / The White / The Fire* at the Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany in 2016, I felt that I was reaching a glass ceiling.



I was looking for a way to increase the natural organic appearance of my sculptures, dealing with non-defined shapes, giving way to new abstract amorphic and free forms. Porcelain seemed to be the best material for achieving it.

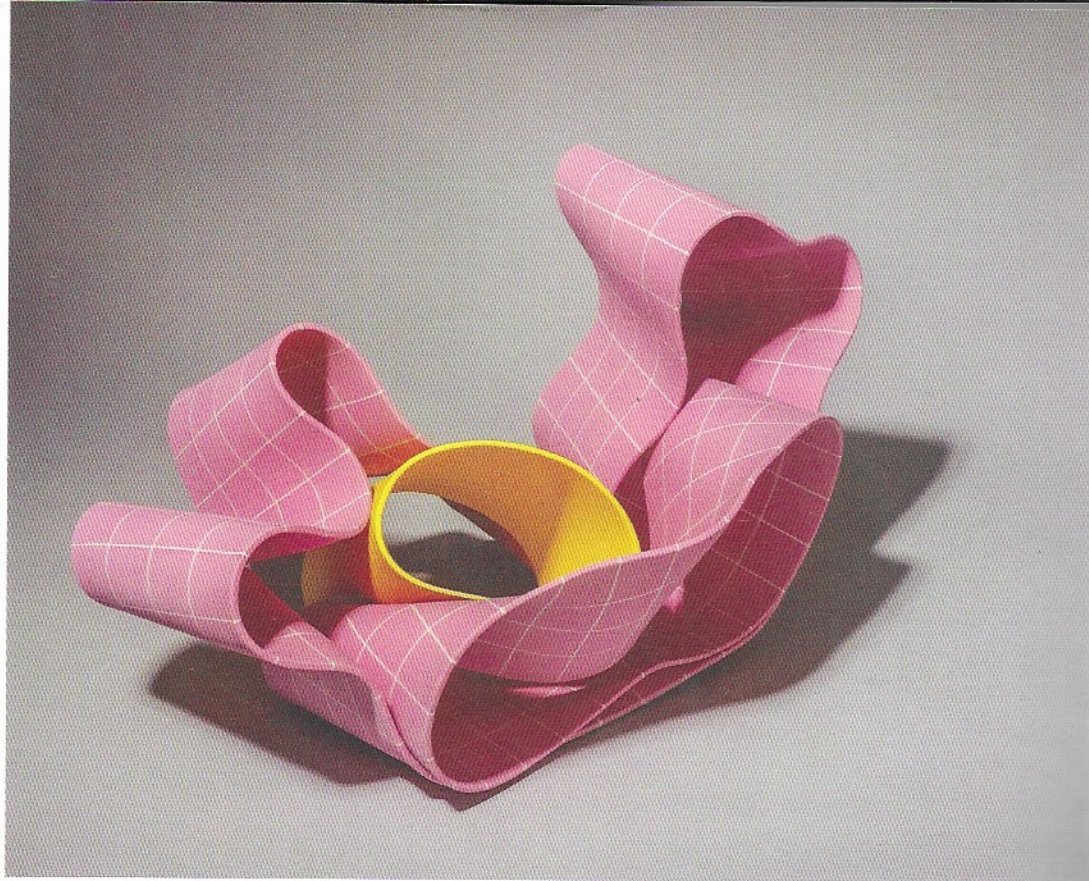
An invitation from Bai Ming for a two months residency (November/December, 2017), in China at Shangyu Celadon Modern International Ceramic Art Center provided a great opportunity to focus on this research. In this research I was not looking for the traditional characteristics of the porcelain - the thinness, fragility, transparency or whiteness. Utilizing porcelain's intrinsic qualities and will to collapse, enabled me to achieve the organic and amorphic forms I was looking for.

In 2019 I was invited for one-month residency as a guest artist at Faenza Art Ceramic Center (FACC), Italy and to the International Ceramic Symposium at the ICS, Kecskemét, Hungary. These invitations enabled me to continue my research and exploration of the collapsing properties of a variety of porcelain clays, trying to determine the physical limits of each, to achieve organic and free forms without cracking.

Using black, white and grey colours, and the Naked Raku technique enabled me to transfer my ideas in the best way in my earlier sculptures. Adding colours to these sculptures, in my opinion, would distract the viewers' attention from the main idea. Support to my opinion was received from a non-related curator that wrote an article on my solo show 'Balance in Motion' at Benyamini Contemporary Ceramic Center, Tel-Aviv, Israel in 2014, in which he commented; 'when you work with black and white the works are more intellectually oriented, while working with colours influences feelings and emotions'.

Since the conceptual nature of my new sculptures has changed to softer, amorphic forms, which are fluid like fabric, I felt the need to use colour. Colour is a powerful communication tool and can be used to signal action, influence mood and even influence psychological reactions. It can have a great impact on the state of mind, mainly unconscious responses, which are individual and unique to the viewer.

*Folding in Motion (#7), 2020 Paper Porcelain, Slab-built, Electric Firing 1240°C - 33 x 43 x 12 cm*



*Folding in Motion, 2020 Paper Porcelain, Slab-built, Electric Firing 1240°C - 23 x 40 x 25 cm*

Colours and emotions are closely linked. Warm colours might evoke different emotions than the cool and bright colours. Colour can make us feel happy or sad, angry or relaxed. These reactions are rooted in the psychological effects, biological conditioning and cultural imprinting.

The China residency was the first step in experimenting with colours and colour combinations on my sculptures. Following the residency in China at the beginning of 2018 I had an opportunity to travel to India. The colourful Indian culture, markets, textiles and especially the colourful Temples at South of India amazed me. Looking at the colour combinations on these Temples transferred the feeling that there are no restrictions for colour combinations and most of the colours can work together.





*Folding in Motion (#4), 2019 Paper Porcelain, Slab-built, Electric Firing 1240°C - 17 x 37 x 24 cm*

The abstract sculptures of the ceramic artist Ron Nagle always fascinated me. I am inspired by his way in combining colours. Fashion and textiles are also a significant inspirational resource for colour combinations. In the series 'Folding in Motion' the sculptures are dealing with the question of a new inter-space – a void / opening created by the natural folding as a result of the porcelain collapsing, colour, patterns, creating motion and fluidity. The pattern adds a new dimension to the folding, giving the impression of softness like fabric or a ribbon, forcing the eye to follow the folding and focusing on the void / opening created by the collapsing. While when there is no pattern the eye focuses more on the void / opening.

The grid-like pattern used frequently by me, is borrowed from the graphic millimeter sheets that were used in the past for presenting scientific results, offering a precise pattern result, that is in harmony with the movement and collapse. Vertical or horizontal lines that are part of the grid-like pattern, is used as well. My sculptures are autonomous objects that stand independent of narrative or objectification. As autonomous objects, they lead the viewer to follow their own imagination and feelings for a meaning.

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*Folding in Motion (#5), 2019 Paper Porcelain, Slab-built, Electric Firing 1240°C - 26 x 46 x 24 cm*

